

GOLDMINE

# Goldmine

May 4, 2001 VOL 27 • NO 9 • ISSUE 542

THE COLLECTORS RECORD MARKETPLACE



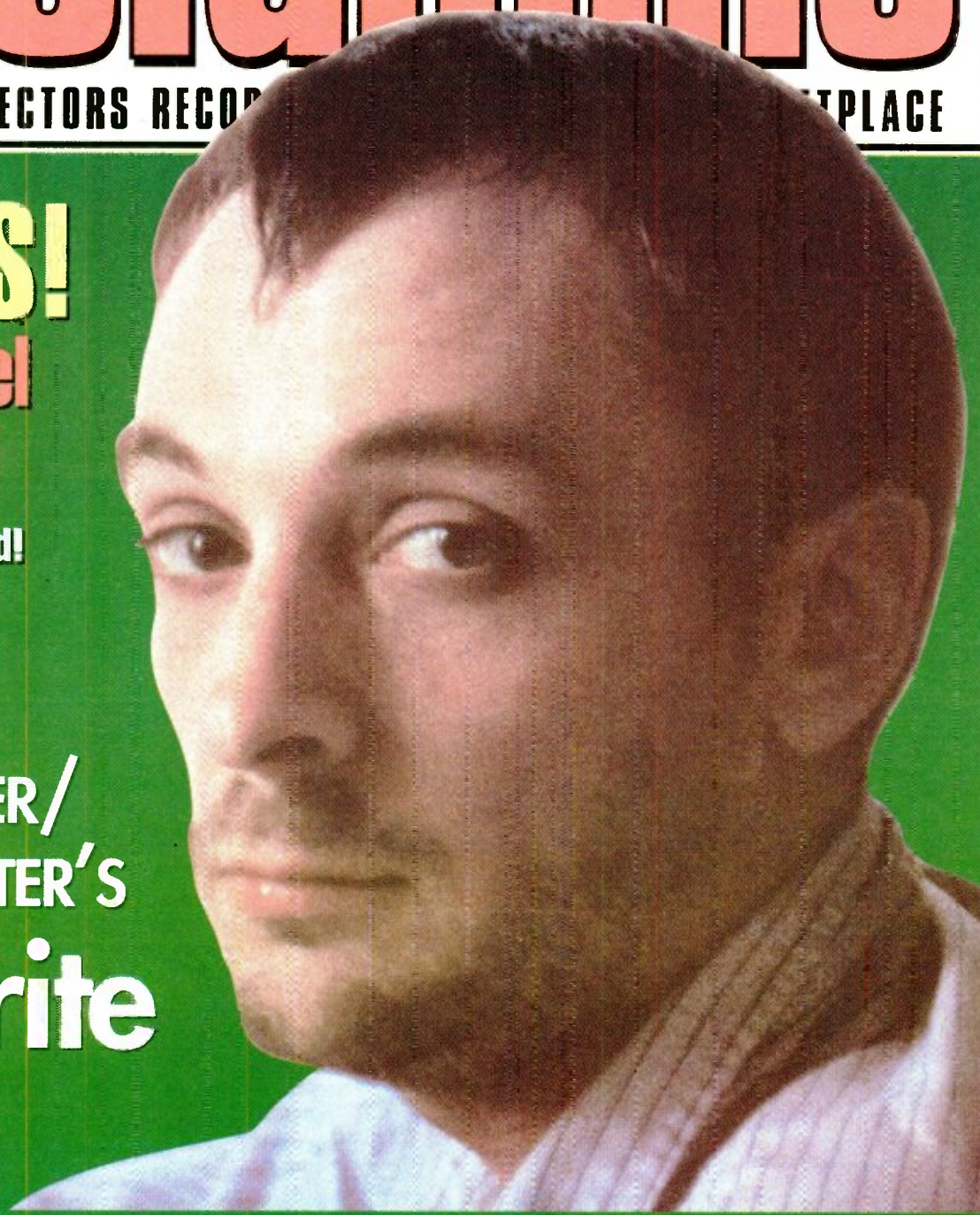
In this issue -  
**THE OUTLAWS**

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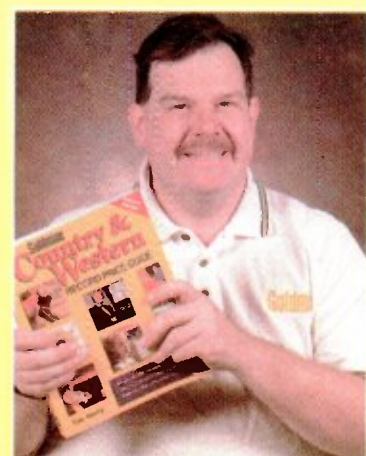
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favorite  
poet



# VIC CHESNUTT



## TIM NEELY

Goldmine's price guide author talks about his newest book

Plus indie label spotlights on:

- Backburner Records
- Elektra
- Evidence
- Magna Carta
- Permanent Press
- Yazoo

## Reviews .....

- ▶ Bobby Bland
- ▶ Luther Allison
- ▶ Pearl Jam
- ▶ Double Trouble
- ▶ Colin Blunstone & Rod Argent
- ▶ Brain Surgeons



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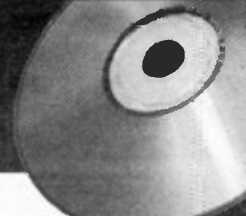
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CD PAUL McCARTNEY IN STOCK Imported Denny Lane "Holy Days" CD produced by Paul and featuring Lindo
CD LP BEATLES-PAUL McCARTNEY Paul will have an exclusive track, "I'm Partial To Your Abacadabra", on the new CD...



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 Eddie Cochran Never To Be Forgotten Liberty LRP 3220 sealed \$99.99  
 New Colony Six Colonization Sentar ST-3001 sealed coh \$79.99  
 Question Mark and the Mysterians 96 Tears Cameo C-2004 nm coh \$74.99  
 The Beatles 1962-1966 Capitol SKBO 3403 sealed orig. track listing sticker \$24.99  
 Pink Floyd Wish You Were Here Columbia PC 33453 nm orig. blue shrink wrap w/sticker & postcard \$14.99  
 Kiss Love Gun Casablanca NBLP 7057 nm cc, w/ love gun, "bang", and merchandise insert \$24.99  
 Street People Street People Vigor VI 7001 vg+ cc \$29.99  
 Grassella Oliphant The Grass Is Greener Atlantic 1494 nm mono, black fan label \$39.99  
 Madonna Erotica Maverick PRO-A-5904 nm promo, small seam splits \$39.99  
 Marillion Heart Of Lothian 12" EMI 12 MARILP 5 nm picture disc \$9.99  
 Samantha Fox I Only Wanna Be With You 12" Jive Foxy S 11 nm picture disc \$14.99  
 Samantha Fox Interview BAK 2023 nm picture disc w/ risque photo \$24.99  
 Samantha Fox Interview III Bak 2098 nm picture disc w/ risque photo \$24.99  
 Doctor Who Tardis Picture Disc BBC BBC-22002 nm picture disc \$29.99  
 Doctor Who Omega Field Force Picture Disc BBC BBC-22004 nm picture disc \$29.99  
 Elvis Presley: Elvis RCA Victor LPM-1382 vg banded issue \$149.99  
 The Standells: Why Pick On Me Tower ST-5044 nm \$49.99  
 Roy Harper: One Of Those Days In England Chrysalis CHR 1138 nm stamped promo \$19.99  
 Procol Harum: Portrait Stateside/EMI 5C 054-91107 nm Dutch import \$24.99  
 Jimi Hendrix: Classic Singles Collection Classic Records 01704 1007 still sealed \$59.99  
 Scorpions: Virgin Killer RCA NL 70031 nm German import; original banned cover \$99.99  
 Creedence Clearwater Revival: Cosmo's Factory Liberty LBS 83388 vg UK import \$19.99  
 Kiss: The Originals Casablanca NBLP 7032 nm- includes all inserts; some wear \$49.99  
 Kiss: Creatures Of The Night Mercury 314 528 674-1 nm picture disc with cover \$39.99  
 Kiss: Best Of Solo Albums Casablanca 6302 060 nm- German import \$39.99  
 Peter Criss: Let Me Rock You Casablanca 6302 194 nm- Dutch import \$29.99  
 Iron Maiden: Flight Of Icarus 12" single EMI 12 EMI P 5376 nm picture disc \$24.99  
 Tempest: Tempest Warner Bros. BS 2682 nm white label promo \$29.99  
 Mahogany Rush: Maxoom Kot'ai KOT-3001 nm- Canadian import \$29.99  
 Brainbox: Best Of Brainbox Columbia/EMI 1C 054-24 327 nm German import \$24.99  
 Golden Earring: Golden Earring Dwarf PDLP 2000 vg+ promo \$39.99  
 Focus: In And Out Of Focus Sire/London SES 97027 nm promo sticker \$39.99  
 Brinsley Schwarz: Despite It All Capitol ST-744 nm \$19.99  
 Kevin Ayers: Joy Of A Toy Harvest SKAO-421 nm c/o hole \$19.99  
 Taste: Taste ATCO SD 33-296 nm \$29.99  
 The Clash: The Clash CBS CBS 82000 nm- UK import \$14.99  
 The Glove: Blue Sunshine Polydor She LP 2 nm- UK import; includes lyric sheet \$34.99  
 Nefilim: Zoon Beggars Banquet BEGA172 nm UK import; double lp, laser etched \$19.99  
 Public Image Ltd: Metal Box Virgin METAL 1 nm UK import; triple Lp \$74.99  
 The Exploited: Let's Start A War Combat 88561-8207-1 nm \$14.99  
 JFA: Valley Of The Yakes Placebo PLA-401 nm \$19.99  
 Resistors: Tiny Scars Subway RR-001 vg+ \$24.99  
 Crass: Christ - The Album Bollux Bullox 2U2 nm- double Lp box set; includes booklet \$29.99  
 NEWD: Harry Tracey Is Dead Forefront N001 vg includes poster \$29.99  
 T. V. Killers: Playin' Bad Music Since '92 Dead Beat DB-23 nm includes insert \$19.99  
 Gordon Bok: A Tune For November Folk-Legacy FSI-40 vg+ \$14.99



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LIST #501



TOP 10 NEW RELEASE SIZZLERS

- 1. FREDDY CANNON - THE EXPLOSIVE - 12 TRACKS (STEREO) (EURO.) SWAN 502 S...\$17.99
2. EVERLY BROTHERS - COMPLETE CAMEO RECORDINGS '57-60 - (2 CD) (US) VARESE 66217 M/S...\$24.99
3. DEL-VIKINGS - THE LOST TAPES - 20 TRACKS (EURO.) STING 8239 M/S...\$18.99
4. SHIRLEY ELLIS - COMPLETE CONGRESS RECORDINGS - 24 TRACKS (UK) PINNACLE 340 M/S...\$15.99
5. STEVE LAWRENCE - THE DEFINITIVE COLLECTION (RE-MASTERED/SOME NEW TRACKS) (EURO.) SL 001 M/S...\$19.99
6. RICK NELSON - MORE SOUNDS BY/RICK IS 21 - 24 TRACKS (DUE 4/26) (UK) BGO 521 M/S...\$19.99
7. THE BEACH BOYS - PET SOUNDS MILLENNIUM EDITION (SOME NEW STEREO MIXES) - (2 CD) 29 TRACKS (JAPAN) HAL 003/4 S...\$42.99
8. ELVIS PRESLEY - THE EASTER SPECIAL/GOSPEL (FAN CLUB) - 19 TRACKS (DENMARK) RCA 828 S...\$24.99
9. JAN & DEAN - COMMEMORATIVE PERFORMANCE - LIVE '79 - (2 CD) (EURO.) J&D 2001 M/S...\$26.99
10. VARIOUS ARTISTS - MEMORIES OF TIMES SQUARE RECORD SHOW - (11 CD IN WOODEN BOX) 154 TRACKS (US) COLLECTABLES 0088 M/S...\$86.99

GENERAL POLICIES All products guaranteed as advertised and any defective will be exchanged (You pay postage one way - complete satisfaction). Orders shipped as soon as possible. We can only hold phone orders for 10 days, so please make prompt payment to insure getting the items you want.

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SHIPPING POLICIES Parcel post \$2.95 first 2 CD's - 25 each thereafter. UPS 4.95 first CD - 25 each thereafter. UPS 2-day - Add \$3.00 to the above rate. Federal Express (Air Only) - Call for rates. Insurance included in all orders - Please specify which preference when ordering.

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Blowout Blitz...

Table with columns: TITLE, REGULAR PRICE, ON SPECIAL BLOWOUT!, TITLE, REGULAR PRICE, ON SPECIAL BLOWOUT!. Includes items like Louis Armstrong - His Life, Music, Recordings (30 CD Box w/220-page book) and Various Artists - The Encyclopedia Of Doo-Wop (4 CD) 100 tracks w/496-page book.

HOT BOX...

Table with columns: Title, Label Mono/Stereo Price. Includes items like Various Artists - The Girl Group Sound (60s) Vols. 1-10, The Beatles - Rock 'n' Roll Music, and The Who - My Generation w/Rare Bonus Tracks.

- 1. CHUBBY CHECKER - LIMBO PARTY/LET'S LIMBO SOME MORE - 24 TKS. (EURO.) LIBERTY BELL 7020 M/S...\$18.99
2. CHUBBY CHECKER - TWIST WITH/FOR TWISTERS ONLY - 25 TRACKS (EURO.) LIBERTY BELL 7001 M/S...\$18.99
3. BOBBY RYDELL - WE GOT LOVE/BOBBY SINGS BOBBY SWINGS - 25 TKS. (EURO.) LIBERTY BELL 1006 M/S...\$18.99
4. BOBBY RYDELL - SALUTES THE GREAT ONES/AN ERA REBORN - 24 TKS. (EURO.) LIBERTY BELL 1007 S...\$18.99
5. BELAIRS - VOLCANIC ACTION (SURF) - 22 TRACKS (US) SUNDAZED 11100 M/S...\$13.99
6. HAL BLAINE - DEJES, "B", ROASTERS & DRUMS - 22 TRACKS (US) SUNDAZED 11101 M/S...\$13.99
7. VARIOUS ARTISTS - WAS THAT YOUR VINYL ANSWER? - (ANSWER BOOKS) (UK) WESTSIDE 887 M/S...\$16.99
8. R. DEAN TAYLOR - ESSENTIAL COLLECTION - (UK) SPECTRUM M/S...\$12.99
9. DIDO - SIT DOWN OLD FRIEND/YOU'RE NOT ALONE - 22 TRACKS (DUE 4/30) (UK) ACE 791 M/S...\$16.99
10. VARIOUS ARTISTS - BIRTH OF SOUL VOL. 3 - 29 TRACKS (DUE 4/30) (UK) KENT 189 M/S...\$16.99
11. THE SEARCHERS - IT'S THE SEARCHERS (+ BONUS) - 35 TRACKS (UK) CASTLE 157 M/S...\$15.99
12. THE SEARCHERS - MEET THE (+ BONUS) - 28 TRACKS (UK) CASTLE 155 M/S...\$15.99
13. THE SEARCHERS - TAKE ME FOR WHAT I'M WORTH (+ BONUS) - 31 TKS. (UK) CASTLE 159 M/S...\$15.99
14. THE SEARCHERS - SOUNDS LIKE (+ BONUS) - 33 TRACKS (UK) CASTLE 156 M/S...\$15.99
15. THE SEARCHERS - SUGAR & SPICE (+ BONUS) - 30 TRACKS (UK) CASTLE 158 M/S...\$15.99
16. FLORENCE BALLARD - THE SUPREME - 15 TRACKS (UK) SPEC 2 TRUM 517 M/S...\$13.49
17. STREET - THE ESSENTIAL - 18 TRACKS (UK) SPECTRUM 54265 S...\$13.49
18. ISLEY BROTHERS - ESSENTIAL COLLECTION - 18 TRACKS (UK) SPECTRUM 544516 M/S...\$13.49
19. RAY STEVENS - ALL TIME GREATEST HITS - 23 TRACKS (US) VARESE 66211 M/S...\$14.49
20. JOHNNY TELLISON - 20 ALL TIME GREATEST HITS - (US) VARESE 66210 M/S...\$13.49
21. MICHAEL McDONALD - VERY BEST OF - 16 TRACKS (US) RHINO 76649 S...\$11.99
22. DOBBIE GRAY - ULTIMATE COLLECTION - 19 TRACKS (US) ATL 5190 S...\$15.49
23. DEBBY BOONE - YOU LIGHT UP MY LIFE - (US) ATL 77959 S...\$9.99
24. LEMON PIPERS - BEST OF (re-mastered) - (US) RCA 99798 S...\$11.49
25. OHIO EXPRESS - BEST OF (re-mastered) - (US) RCA 99800 S...\$11.49
26. 1810 FRUITGUM - BEST OF (re-mastered) - (US) RCA 99799 S...\$11.49
27. JAN & DEAN - S/T SUNDAY & ME - 24 TRACKS (DUE 4/20) (UK) BGO 524 S...\$19.99
28. ROY ORBISON - LOST & FOUND (UNRELEASED '56 RECS.) - (US) VARESE 61105 M/S...\$14.99
29. THE MINDBENDERS - WITH WOMAN IN MIND - 23 TRACKS (GERMAN) GDR 44006 M/S...\$18.99
30. THE MINDBENDERS - S/T - 23 TRACKS (GERMAN) GDR 44005 M/S...\$18.99
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34. THE FANTASTICS - FABULOUS MEMORIES - 22 TRACKS (US) NY 1001 M...\$17.99
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39. TIM BUCKLEY - MORNING GLORY/ANTHOLOGY - (2 CD) 33 TRACKS (US) HINO 76722 M/S...\$21.99
40. THE SEEDS - TRIP/MAKER - 15 TRACKS (EURO.) PONTIAC 001 M/S...\$21.99
41. BRIAN WILSON - SWEET INSANITY MILLENNIUM EDITION - 13 TRACKS (EURO.) HAL 001 S...\$22.99
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45. JOHN LENNON - IMAGINE - COMPLETE SESSIONS - (3 CD) 66 TRACKS (EURO.) BMG 9071 S...\$59.99
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47. DAVE LOGGINS - THE GOOD SIDE OF TOMORROW '71-84/BEST - 22 TRACKS (AUSTRALIA) RAVEN 109 S...\$15.49
48. GEORGE HARRISON - ALL THINGS MUST PASS - (DELUXE 3 LP) (LIMITED) (UK) EMI S...\$36.99
49. ROY ORBISON - '55-65 - SUPER DELUXE 7 CD BOX W/GREAT BOOK - 154 TRACKS (GERMAN) BEAR FAMILY 16423 M/S...\$139.99
50. VARIOUS ARTISTS - ALL THE HITS BY ALL THE STARS VOLS. 4 & 5 - 25 TRACKS EACH (EURO.) LIBERTY BELL 7018, 19 M/S...EACH \$18.99
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51. ELVIS PRESLEY - 6883 SUNSET '72-75 (FAN CLUB) - 19 TRACKS (DENMARK) BMG 84214 S...\$28.99
52. JOHN LENNON - BRANDY ALEXANDER & THE WALL OF SOUND (DELUXE 3 CD) (EURO.) VGT 235 M/S...\$64.99
53. BEACH BOYS - GOODBYE SURFING, HELLO BOBO! '63-72 - DELUXE 5 CD BOX. DEMOS, LIVE, TV, RARE & MUCH MORE (EURO.) VGT 238 M/S...\$99.99
54. DALE & GRACE - I'M LEAVING IT ALL UP TO YOU - 31 TRACKS (EURO.) ROYALE RCD 100 M/S...\$17.99
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- 114. VARIOUS ARTISTS - TEENAGE DREAMS VOLS. 10, 11 - 30 TRACKS EACH (GERMAN) FARMER 1015, 1016 M/S...EACH \$19.99
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122. LOVE - FOREVER CHANGES + BONUS - 18 TRACKS (US) RHINO 76717 M/S...\$15.49
123. VARIOUS ARTISTS - MODERN VOCAL GROUPS VOL. 5 - (UK) ACE 783 M...\$16.99
124. ALICE COOPER - BILLION DOLLAR BABIES W/BONUS TKS. - (2 CD) 24 TKS. (US) RHINO 79791 M/S...\$18.99
125. VARIOUS ARTISTS - BEFORE THEY WERE HITS VOL. 2 - 25 TRACKS (EURO.) TRIPLE CROWN 102 M/S...\$17.99
126. VARIOUS ARTISTS - THE CHARMS MEET THE FIVE REYS - 28 TRACKS (EURO.) CMK 1001 M...\$17.99
127. IVORY JOE HUNTER - SINCE I MET YOU BABY - 25 TRACKS (EURO.) JH 1004 M/S...\$18.99
128. VARIOUS ARTISTS - DOO-WOP MEMORIES VOL. 4 - 28 TRACKS (EURO.) DWM 104 M...\$17.99
129. BUDDY HOLLY - SHE'S GONE/LIBERTY YEARS - 23 TKS. (UK) PINNACLE 101 M/S...\$16.99
130. VARIOUS ARTISTS - THE 30 TOP TEEN DANCES VOLS. 1 & 2 - (EURO.) BLACK TULIP 263890.95 M/S...EACH \$17.99
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133. OSCAR TONEY, JR. - FOR YOUR PRECIOUS LOVE/THE BELL SECTIONS - 20 TKS. (US) SUNDAZED 11093 M/S...\$13.99
134. DIDO - EP COLLECTION PLUS - 28 TRACKS (UK) SFM 723 M/S...\$17.99
135. EDDIE & THE SHOWMEN - SQUAD CAR - 17 TRACKS (US) AVI 5021 M/S...\$14.99
136. VARIOUS ARTISTS - BIN BAM BOOM RECORDS VOLS. 1 & 2 - 26 & 27 TKS. (EURO.) CD 100, 01 M...EACH \$18.99
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Dedicated to the memory of Rick Whitesell

# Goldmine

**ISSUE 542** May 4, 2001  
Vol. 27 No. 9

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# Please Mr. Postman

First the Stones — are The Beatles next?

Now that the entire Rolling Stones catalog is being reissued in state-of-the-art digital technology (*Goldmine* #537, Feb. 23, 2001), any word "if" or when The Beatles catalog will be following suit? Their stuff is in serious need of an overhaul to be brought up to 21st century standards. Their timeless classics demand it!

Also, any word if they will be re-releasing a digitally remastered video, DVD format of their film *Let It Be*, and if so, when. One quick comment regarding The Beatles 1 hits collection — "Love Me Do" was the group's first single release in Great Britain in the fall of 1962. Its highest showing in the British charts was "only" #17, not bad, but not #1 either!

"Please Please Me," their second release, was the group's "first" official #1 hit in Great Britain, yet it was not included in The Beatles 1. Go figure!

"Love Me Do" wasn't even released in the U.S. as a single until The Beatles invaded our shores in 1964 with their hit "I Want To Hold Your Hand," in which case it may have hit #1. However, in my judgement, it's a glaring oversight to exclude the group's first and true #1 hit from that collection!

— Thomas P. Autunno  
Berlin CT

*[Thomas, we posed the questions you asked to Gillian G. Gaar, one of our Beatles writers. Gaar: "I have asked an inside source and there are no current plans about either project. Personally, I think both will happen though. I was meant to feature all the band's #1 hits in the U.S. and/or U.K. So 'Love Me Do' is there because it hit #1 in the U.S. on May 30, 1964. As for 'Please Please Me,' it did reach #1 in the U.K. on the Melody Maker chart, but it only reached #2 on Record Retailer's chart. As fate would have it, this is the chart that they now use in the U.K. as the 'official' chart, which is why 'Please Please Me' didn't make it [on the CD]."]*

## Dion saved this reader's life

A letter to Dion: I must say that I truly cherished the article in the March 9, 2001, issue of *Goldmine* about you ("Dion, Still King Of The New York Streets"). I have your old stuff as well as your new stuff. You do a great job. Moreover, you can interpret "The Boss" (Bruce Springsteen) better than The Boss himself.

However, I am prejudiced in your favor as on two occasions in my life your music steered me in the right direction, and on one occasion, it saved my life. Yes, the song "Hymn To Him," on *Velvet And Steel* probably prevented me from doing something really stupid (hint: final exit!).

I had come across *Velvet And Steel* in a bargain bin up in Kingston, N.Y. "Christian music," I cried. "Who needs it, I'm a Jew!" But I was so depressed, as I had just been diagnosed with Parkinson's disease, my wife had just left me, I had no job and no money coming in — and the few pennies I did have I blew buying your CD.

Well, God, Dion or both of you must have been on my side that day as I put on the CD that afternoon. The first song I heard, "I've Got Jesus Now," an upbeat ditty, got me out of

## LETTER FROM THE EDITOR Indies — not just labels, but stores too

Our annual tribute to indie labels highlights the triumphs and stumbling blocks individuals who endured to promote music and artists who may not have always been in the forefront but who are nevertheless important pieces of the musical fabric being woven every day. All one has to do is harken back to the days of Sun Records or Vee-Jay to realize that the seeds of success are many times sown among indie labels. Support them.

In the meantime, be aware that the small guys — independent record stores — are the ones who are really getting hurt with downloading (a topic for another editorial) and low-ball pricing by chains. It was bad enough when the government stepped in and stopped the labels from what the FTC called price collusion when the distributors set minimum pricing structures. But they were established so that chains such as Best Buy wouldn't sell CDs at below cost, which they did, thus forcing many small ma-and-pa stores out of business or at least teetering on the brink of disaster. Despite outcries from independent retailers, the government stuck up for the big guys and turned its backs on the little guys.

I was shocked when I recently walked into the front door of a nearby Best Buy (don't worry, I was there because a friend was checking out

stereos) and was confronted, not with the CD section as usual, but a huge new display for PDAs and other newfangled gadgets. When I finally located the CD section, it was in the back of the store and had been substantially reduced in size. So the government helped Best Buy and others destroy small retailers and, now that it's more profitable for the chains to sell other items, the chains are reducing their CD selection. They have no passion for the music, just for the fact units are being sold. Real music stores have passionate, knowledgeable music lovers behind the counter.

Buyers sometimes might have to pay a bit more at a ma-and-pa shop for a new CD than at a chain (although they are often cheaper), but it's a small price to pay to keep lots of good music available in the community — whether it be used records and CDs, imports or independent releases not carried by chains. Remember also which store you go to when it's records and CDs — it sure ain't the chains!

Support your local independent record store (and record labels), or else they'll soon be gone. Then it's nothing but Backstreet Boys at K-Mart. Isn't it worth a dollar or two extra? I think so.

— Greg Loescher

my somber mood, and the next song, "Hymn To Him," brought me to my knees, kicked me in the head, turned me inside-out and unscrambled my brain — and in just one take.

The truth is this: Your song saved my life — no ifs, ands or buts. One great song by one great guy from the Bronx changed my life for the better. Yes, I still have Parkinson's disease, but now I have God, who's with me all the way! Dion, thank you! You are my hero!

— Fred Bluestone  
Lauderhill FL

*[Fred, that's quite a story! We're passing along your letter to Dion's management. — Ed.]*

## Bing Crosby finally getting his due

Thank you for running my letter in the issue of Feb. 23, 2001: "Artist Of The Century? Bing, not Elvis." I liked your response: "No matter who gets selected (and who really has the final say — Dick Clark? The Supreme Court?), there will always be detractors."

Elvis Presley died at a time when he should have been at his prime. A documentary film on Presley made at some of his final shows pained me. This once handsome, Greek god-like man was thrashing about the stage like a harpooned whale. He couldn't remember words to songs he had sung thousands of times.

Crosby died three days after recording his final song "Once In A While," appearing on stage in England for most of the three hours of a show at which he was performing, according to Rosemary Clooney. He died Oct. 14, 1977, after a round of golf. What a way to go. He was 74.

If I seem defensive about Crosby it is

because of the crap that has been written about him since he died. But I credit *Goldmine* for featuring Crosby on its Dec. 24, 1993, cover and running the most accurate article about Crosby, written by William Ruhmann, that had appeared in years.

The new book on Crosby by noted jazz critic Gary Giddins, *Bing Crosby, A Pocketful Of Dreams*, is helping to restore Crosby's reputation in the entertainment world. I learned many things I did not know before, and I've been a Crosby fan since 1942. I hope you read it and perhaps run a review.

Naming anyone "of the century" is very subjective indeed. One of the greatest columnists, the late Mike Royko, of my hometown, Chicago, did a satire on "greatest heavyweight of all time" (copy enclosed) which I thought you might enjoy.

There could have been better singers than Crosby, Elvis, Frank Sinatra, Al Jolson, or Hank Williams Sr.; Perhaps a Chinese yodeler whose range was basso profundo to soprano high C. But that's before Thomas Edison, and we'll never know.

— Pete Cakanic  
North August SC

*[Excellent point, Pete, and what about those "sirens sweetly singing" (i.e. "Tales Of Brave Ulysses" by Cream)? I was having lunch with The Lettermen's Tony Butala earlier this year and asked him who he felt was the artist of the century. Without hesitation he stated, "Bing Crosby." It is fun spotlighting the highlights of artists who could wear that crown. Thank God we live in a civilized nation where we can agree to disagree without launching missiles at each other... — Ed.]*



*Goldmine* #538, March 9, 2001

## God save the Queen — Kitty Wells

I don't know why you call Loretta Lynn "The Queen Of Country Music" (*Goldmine* #532, Dec. 15, 2000) when every country fan knows that the title has for decades belonged to Kitty Wells. She is and always will be the Queen Of Country Music. Find a different label for Lynn and get your facts straight before you use other people's title for the wrong people in the future.

— G. Bitz  
Vancouver BC

## Winner reaches nirvana

I want to thank you so much for my prize of the book by John Rocco, *The Nirvana Companion*. I love it! It is the one I don't have on my fav band.

— Mimi Little  
Deerfield FL

*[Mimi is one of the many winners of our End Of The Real Millennium contest held at the end of the last millennium. Stay tuned for more contests in upcoming issues of Goldmine. — Ed.]*

## Goldmine looking for Motown pics

For an upcoming book project, *Goldmine* is looking for pictures of Motown acts from the '60s/'70s as well as picture sleeves and sheet music. All items used will be credited to the owner and will be returned. If you have any items, please contact Brian Earnest at 715-445-2214, ext. 616, or e-mail him at [earnestb@krause.com](mailto:earnestb@krause.com).

## Submitting letters to Goldmine...

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# Grapevine

©2001 All photos by Richard Shelly



2001 inductees include (clockwise, from upper left): The Flamingos, Paul Simon, Aerosmith, and Steely Dan's Walter Brecker and Donald Fagan.

## Rock Hall inductees for 2001 light up New York

NEW YORK — The normally tranquil, stately Waldorf Astoria Hotel was abuzz with activity on the evening of March 19, 2001, because some of the biggest names in rock and pop music were on hand to be inducted into The Rock And Roll Hall Of Fame. Security men scurried around, pointing fingers and talking into headsets, asking people questions such as, "Who are you with?!" while most fans simply sat calmly at tables in the hotel lobby, hoping to catch a glimpse of their favorite recording artists.

Among the record business dignitaries in attendance in the main ballroom — most, but not all, of the press corps were given their own room off from the main ballroom — were people such as Atlantic Records cofounder Ahmet Ertegun, who has made looking after the Cleveland-based Rock And Roll Hall Of Fame And Museum a personal avocation, aside from everything else he has to do.

Inductees for 2001 include Aerosmith, Paul Simon, Steely Dan, Michael Jackson, blues and rock pianist Johnnie Johnson, guitarist James Burton, Island Records founder Chris Blackwell, classic R&B vocalist Solomon Burke, Queen, The Flamingos and, posthumously, Ritchie Valens, who was killed in an air crash in 1959.

At the outset, Atlantic Records cofounder Ertegun acknowledged the contributions of people such as Rock And Roll Hall Of Fame Foundation Director Susan Evans as well as longtime record executive and Sire Records founder Seymour Stein. Ertegun also recognized the ongoing efforts of those who now work at the Museum in Cleveland, including executive director Terry Stewart.

One of the more touching moments of the evening came when *Rolling Stone* publisher Jan

Wenner acknowledged those who had passed away in the year 2000. The lengthy list of names he read included DJ Frankie Crocker, singers Ian Dury and Screamin' Jay Hawkins, guitarist and former *Goldmine* contributor Cub Koda, Foghat cofounder Dave Peverett, Latin jazz bandleader Tito Puente, blues and soul singer Johnnie Taylor, bassist Allen Woody, saxophonist Stanley Turrentine and Hall Of Fame members Pops Staples of The Staples Singers and just recently, John Phillips of The Mamas And The Papas.

In inducting sidemen Burton and Johnson into the Hall Of Fame, Rolling Stones guitarist Keith Richards commented, "A sideman needs humor, extraordinary patience and usually more money than they ever get." Later, in the press room, Richards was genuinely pleased to be on stage with Burton and Johnson, and he wore a wide grin for most of the time as journalists asked questions and photographers took photos of all three.

To be sure, the evening's most touching induction speeches were delivered by pianist Johnson and singer/songwriter Simon.

"About 50 years ago, me and Chuck Berry got together and started making music," Johnson told a hushed crowd inside the ballroom. "We didn't have no name for what we were doing, we were just making up music for some of the words that Chuck Berry wrote."

Johnson praised Richards, one of many individuals who helped revive his career.

"I'm living proof to young people that you should never give up your hopes and never give up your dreams... this is the proudest moment of my life, thank you," Johnson told

(Please see Rock Hall page 27)

## GRAPELEAVES



**On the bookshelf:** *Don't Forget Me: The Eddie Cochran Story* by Julie Mundy and Darrell Higham (Watson-Guptill) includes 100 rare, previously unpublished photos from Eddie Cochran's family as well as contributions from fellow musicians and friends talking about the life of one of rock 'n' roll's early pioneers. Coauthor Higham, an accomplished musician, played the role of Cochran in two musical productions and has toured with Cochran's backing band, *The Kelly Four*.... *Swing It! An Annotated History Of Jive* by Bill Milkowski with a forward by Manhattan Transfer's Tim Hauser (Watson-Guptill) traverses through jive's early days with Louis Armstrong, Cab Calloway and others on through its Golden era (Louis Jordan, Leo "Scat" Watson), its white connections (Dan Hicks, Joe Jackson), female jivesters (Betty Boop, Rickie Lee Jones) and today's retro-jivers (Brian Setzer, Big Bad Voodoo Daddy)... *Louis' Children: American Jazz Singers (Updated Edition)* by Leslie Gourse (author of *Unforgettable*) (Cooper Square Press) delves into a century's worth of jazz vocalists who were influenced by jazz great Louis Armstrong, including interviews with Cab Calloway, Tony Bennett, Rosemary Clooney, Billy Eckstein, Mel Tormé and others. A new addition to this update is a chapter on major jazz singers of the '90s and early 21st century such as Harry Connick Jr. and Cassandra Wilson... *Cream: Ginger Baker, Jack Bruce, Eric Clapton — The Legendary '60s Supergroup* by Chris Welch (Balafon) contains first-hand interviews, unpublished color photos and a first-ever day-by-day diary of Cream's short-lived rise to the top of rockdom — the group disbanded just 28 months after forming but left a huge impact on modern rock music... *Film It With Music: An Encyclopedic Guide To The American Movie Musical* by Thomas Hischak (Greenwood Publishing) chronologically lists the history of film musicals, rock documentaries, dance movies, etc. from 1927 to *Fantasia 2000*. There is also a complete listing of Academy Award-winning musicals.

**Tributes 'n' stuff:** *In The Beginning: A Songwriters' Tribute To Garth Brooks* (VFR Records) features eight acclaimed songwriters performing their own versions of the songs they wrote and that Brooks made millions with! Seriously, 16 songs such as "Friends In Low Places," "We Shall Be Free," "Rodeo" and "Papa Loved Mama" are covered by Pat Alger, Tony Arata, Larry Bastian, Dwayne Blackwell, Kent Blazy, Stephanie Davis, Victoria Shaw, and Kim Williams... IMAX's new film *Journey Into Amazing Caves* features a soundtrack (released on Ark 21) with new and classic

music from The Moody Blues, who should be in The Rock And Roll Hall Of Fame. Two new songs, "We Can Fly" and "Water," are included with a new version of the classics "Ride My Seesaw" and "Nights In White Satin," which features new guitar overlays by Moodies guitarist Justin Hayward. The Moody Blues are touring in the U.S. from April 11 through April 22, primarily in Florida and other Southern states. A second leg of the tour is planned for August... Now for something really weird — Hayseed Dixie, an Appalachian quartet, have recorded a hillbilly tribute to AC/DC! Due April 17, *A Hillbilly Tribute To AC/DC (DTR)* was allegedly inspired by a local car crash. Seems the band members located a number of albums in the back seat of a crashed muscle car driven by an out-of-towner. They allegedly played a copy of an AC/DC album, whom they had never heard of, on a Victrola at 78 rpm, exclaiming, "This is some mighty fine country music!" And the rest is now a part of sordid recorded (in Nashville, of course) history. Included on the tribute are "Highway To Hell," "Dirty Deeds Done Dirt Cheap" and "You Shook Me All Night Long." According to an interview in *The Australian*, AC/DC lead singer Brian Johnson called the Hayseed Dixie record "hilarious"...

**Mills Brothers fans to meet:** The Mills Brothers Society will be holding its annual convention May 17-20, 2001, in Bellefonte, Pa., the central Pennsylvania town from which the famed singers hailed. While the last of the Mills Brothers, Donald Mills, passed away in 1999, his son John H. Mills II, who sang with his father as a duo for 18 years, will be on hand for the annual tribute. Storyville Records' executive producer Karl Emil Knudsen will be hosting the premiere showing of *The Mills Brothers Performances In Copenhagen, Denmark*, which includes a 1966 Danish TV presentation and appearances at Tivoli Gardens in 1971 and 1981. (For information, contact Dan Clemson, 717-697-4271.)

**Elvis in the news:** Elvis Presley has been elected to the Phillips, Wis., city council. That's right — an Elvis impersonator who legally changed his name to Elvis Aron Presley beat out his challenger by a single vote, 42 to 41. Last year, Presley unsuccessfully ran for mayor of the town of 1,600. If at first you don't succeed... Speaking of Elvis, the real one, according to *Forbes* magazine, last year he topped the magazine's list of highest-paid deceased celebrities — \$35 million, with \$15 million of that coming from Graceland admissions. Recently deceased *Peanuts* cartoonist Charles Schultz is second. The Beatles' John Lennon ranks third on the list at \$20 million.

— Greg Loescher



# Spring Austin Record Convention kicks off 2001 in high gear

Unusually cool spring weather, crowds from the SXSW music festival and construction around the Palmer Auditorium didn't put too much of a damper on the Spring Austin Record Convention, March 17-18, 2001. For the most part, the dealers *Goldmine* talked with said the spring show was the best one in a while. While show promoter Doug Hanners said the total number of dealer tables sold was off 10 percent, the 5,000-plus buyers were in good buying spirits. Well before the end of the show, there were a lot of empty spaces in dealers' boxes of records and CDs.

"I think the Internet has hurt shows," lamented dealer Tim Harris, "but this one has been huge [for sales]!" Among artists who sold well for him were Austin's own 13th Floor Elevators ("People like the local stuff"), The Yardbirds, Tori Amos, Jimi Hendrix, and The Black Crowes. Despite the sales success, Harris exclaimed, "How am I going to replace the ones I sold?" — a reflection of the difficulty dealers are having in finding more items to satisfy collectors' voracious appetites.

On the latter topic, Gary Johnson of Rockaway Records said he did "good buying" on Sunday, an indication that dealer-to-dealer activity was strong throughout the weekend, which included active buying during the Friday dealer setup — the first-ever in the show's 20-year history.

Meanwhile, dealer Jonathon Clark of Lawrenceville, Ga., was selling a fair amount of 78s. "I do well with them," he said, especially pre-war blues, which he sells to a lot of Japanese collectors. He picks them up "junking" in the rural areas and also from dealers who don't sell them to their customers. Clark also said '50s and '60s 45s sold well, especially garage, doo-wop, blues and obscure soul and rockabilly — "artists who didn't have a lot of hits." His sales in Austin were solid and he also noted that the record shows in Atlanta have also been picking up lately.

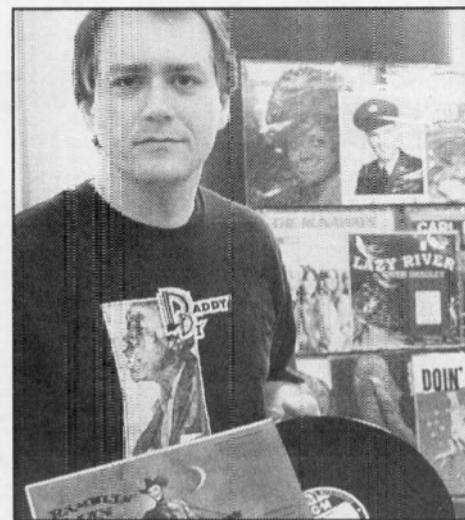
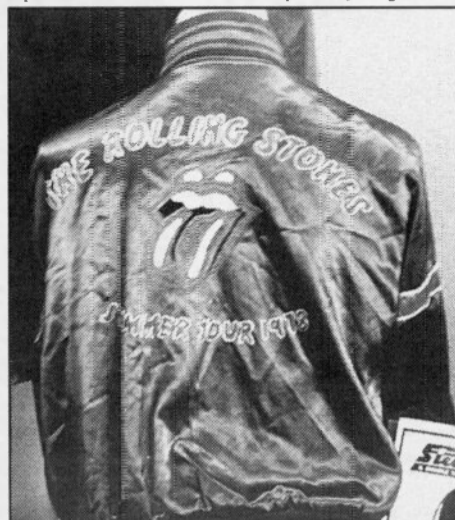
Dealer David Foreman of Dallas was also doing well selling 78s, mostly rockabilly, blues and country, but "even some pop," which normally doesn't get any interest.

In the 45 arena, "The big thing — funk," exclaimed Wisconsin's Rocky Krugel. "It's going fast! I have never brought seven boxes of R&B [45s to this show] before."

He said that his sales for good ol' rock 'n'



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From left: Dallas dealer David Foreman, holding a vintage Vogue picture disc. A Rolling Stones 1978 tour jacket. Dealer Jonathon Clark of Lawrenceville, Ga.

roll 45s were still as strong as ever, but that Northern records — not Northern soul, as many call the genre — were also being hit hard by English buyers.

Houston's Bill Buettner specializes in classical recordings, a difficult genre to comprehend from a collectible standpoint, but one that nevertheless claims a \$10,000 trophy — the classical box set on Pathe 191. "If you find one of these, let me know. I've never seen the thing," Buettner said. While 85 percent of classical records are worthless, early stereo classical recordings on Decca, RCA stereo reel-to-reel, 45s of songs not put out on albums and 12-inch Japanese singles are a few things to look out for, according to Buettner.

"We're doing well," said Austin dealer Byron Baar, whose items included pieces he bought in January from the estate of Charles Comer, the longtime music publicist who handled Stevie Ray Vaughan, Bob Marley, John Lennon, and The Rolling Stones, among others, promoted The Beatles' first album and co-coined the phrase The Mersey Beat. Comer passed away Feb. 11, 1999.

Part of Barr's purchase included 16 Vaughan gold records — a number that has quickly sold down to just three — Vaughan and Rolling Stones tour jackets and other Stones promo items and a rare Vaughan promo hat. The hat, similar in style to the one Vaughan wore and made by the same company that made Vaughan's hats, was used

by Epic Records to help promote Vaughan's *Texas Flood* album. The number of these hats actually produced is unknown. The one Barr purchased from the Comer estate is the only copy he has seen. Its estimated value is \$700.

Collector Robert Kail of Aurora, Colo., who collects TV and personality records, said, "There's so much here, so I'm acquiring a taste for other things as well," he said, stating that he has also started collecting picture discs and Fillmore posters. "I've got a bad habit of coming here. I wish they had the variety at shows in other cities like they do here."

"Last fall was horrible," Philip Hunott of Dallas said. "But [at this spring show] we did better on Sunday than Saturday. This has been a solid show. The early setup [on Friday] helped a lot." Hunott also noted Japanese collectors' purchases shifted from the usual R&B and soul records to rock.

With solid sales at the Austin show, Bob Richardson of Southwest Promotions who puts on record shows in the southern U.S., also noted that show attendance has been picking up at his shows, stating that the first quarter of 2001 was "the best we've had in a year and a half."

Only time will tell if it's just spring fever bringing collectors out or if it's an upward trend that will last through the year.

— Greg Loescher



Bob Hendrix, in front of the Experience Hendrix semi, which was set up throughout the show. The trailer features videos fans can watch of guitarist Jimi Hendrix performing at the historic Isle Of Wight and Woodstock music festivals plus displays of Hendrix's guitars and memorabilia and plenty of Hendrix T-shirts, CDs and videos available for purchase.

## The Motels' Martha Davis rebounds from late-80s lows

"My theory on getting along with people is to pass out rope. If people want to take rope enough to hang themselves, go right ahead," veteran singer Martha Davis said candidly of her tumultuous days with noisier New Wave '80s band, The Motels.

The history of The Motels actually begins in 1971 in Berkeley, Calif. Then called Warfield Foxes, the band changed names in 1975 and went on to have a string of Top 40 hits, including "Only The Lonely" and "Suddenly Last Summer." However, interpersonal turmoil and a revolving door of members resulted in the band disintegrating in 1987, and Davis, the ostensible leader, going solo. After *No Vacancy*, a greatest hits collection, was released in 1990, Davis proceeded to fall right off the musical map.

In a recent *Goldmine* interview in Los Angeles, Davis, an energetic woman who laughs

frequently, spoke easily of her fabled career. She has emerged from her lengthy sabbatical to promote a two-disc Motels retrospective, *Anthologyland*, and has a tour to put together and other projects to finish. According to Davis, her sabbatical began when The Motels' label, Capitol, declined to fund her solo tour, so she funded one herself in Australia, where The Motels were wildly popular.

"It was really grueling," she recalled. "I came back and I was just done," she said matter-of-factly. "And for the first time in my life, I didn't write a song in a year. It was weird."

To pass the time, Davis upholstered and refinished furniture. Eventually, she began cowriting songs as a way of getting back into music. Davis also remained sans band for

(Please see Martha Davis page 93)

## Obituaries

Vernon Green, The Medallions' lead singer/songwriter

Vernon Green, lead singer, songwriter and a founding member of The Medallions, died in the early morning Dec. 24, 2000, in Los Angeles, Calif., the result of a debilitating stroke from which he never recovered.

The Medallions are best known for their very first release on Dootsie Williams' Dootone label, "The Letter" b/w "Buick '59." Both songs were written by Green and recorded in the legendary "garage" studio owned by Ted Brinson. The spoken bridge on "The Letter" contains the lyric "the pulpitudes of love," which was later picked up by Steve Miller as "Cause I speak of the pompitudes of love" in his 1973 number #1 recording "The Joker."

According to Green, the term means "a secret paper doll fantasy figure who would be his everything and bear his children!"

Green was born May 1, 1937, in Dallas,

Texas, to Florence Jimerson and James Green. The Medallions were a loose-knit organization of eight or nine singers, and Green can be heard singing lead on "Dear Darling," "For Better, Or For Worse," "Magic Mountain," "Shedding Tears For You," "The Telegram" and others. During this period, he also sang lead with The Cameos, a duet with Cliff Chambers (on Dootone Records), and with The Phantoms (on Specialty Records). After leaving Dootone in 1959, The Medallions recorded for Pan World, Minit, and finally, in 1989, on the Classic Artists label.

A polio victim, Green last performed at the Southern California Doo Wop Society's "Tribute To Hunter Hancock" show on March 4, 2000. His brother Jimmy Green, and Billy Foster will continue The Medallions without him.

— Eric S. LeBlanc

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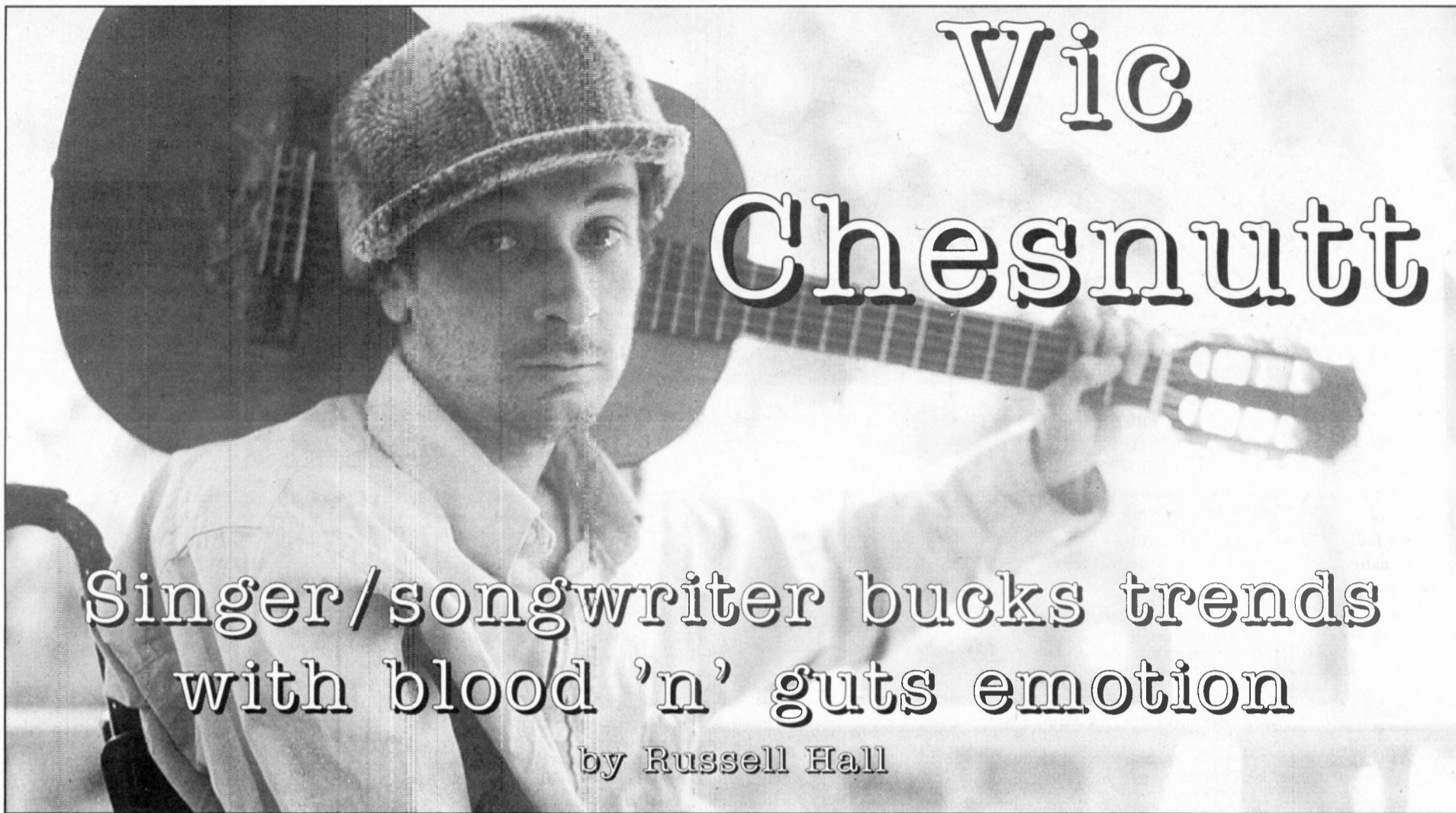
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Vic

Chesnutt

## Singer/songwriter bucks trends with blood 'n' guts emotion

by Russell Hall

If his songwriter peers were in charge of the music industry, Vic Chesnutt would no doubt be a major star. In a career that's spanned more than a decade, the Athens, Ga.-based singer/songwriter has released seven brilliant solo albums, two critically hailed collaborative efforts and has been the subject of a loving tribute album, titled *Sweet Relief II: Gravity Of The Situation*, featuring a slew of high-profile artists covering his songs.

Quirky, savant-like and keenly attuned to the sad and funny foibles that comprise the bulk of our lives, Chesnutt's songs embody the sort of timeless qualities more often associated with Southern writers such as Flannery O'Connor than with contemporary composers. Indeed, one would be hard-pressed to think of another songwriter work-

Garden,' those types of songs had really serious plots. Country music was seriously literary back then, and as a kid, I could listen and be transported to another land. They were all story-oriented, which I really loved. I think they helped me to end up doing what I do."

Chesnutt continued to develop his craft throughout his adolescence, but in 1983, a debilitating car crash nearly ended his chances for a career in music. Suffering a broken neck, Chesnutt spent four months in the hospital, and despite intensive rehabilitation, he emerged permanently dependent upon a wheelchair.

Fortunately, although the mobility in his arms and hands was severely diminished, he retained the ability to strum a guitar. In the months following the accident, however, he felt a desperate urge to leave his hometown, where he had begun to feel like a misfit.

"I had to get away from Pike County," he said. "I felt like I was an odd man out, in a way, and I wasn't sure what the rest of the world was like. It was all about testing 'real world' scenarios. I moved to Murfreesboro, Tenn., for about a year, and I wrote a lot while I was there. That was the greatest creative time of my life. For some reason, I also started reading books, but by then I was also heavily into rock music. I listened to The Replacements and R.E.M. and the Velvet Underground. And I listened to *Two Virgins* [the John Lennon-Yoko Ono album] every day."

After leaving Tennessee, Chesnutt settled in Athens, Ga., where he intended to lead what he calls a "bohemian existence." He continued to read voraciously, immersing himself in the work of poets such as Wallace Stevens, W.H. Auden, Emily Dickinson, and (especially) Stevie Smith. To support himself, Chesnutt got a job playing two nights a week at the 40 Watt Club, the favored venue of a host of Athens-area artists, including R.E.M. singer Michael Stipe.

After months of witnessing Chesnutt's "acerbic reportage on the events of the town," Stipe coaxed the recalcitrant singer into a local studio, where he recorded a number of original songs. The result of those sessions, which took place in a single day, was *Little*, a lo-fi album released in 1990 on the tiny independent label Texas Hotel. True to its title, the album garnered scant attention, but those who did take notice tended to comment on the stark, haunting authenticity of Chesnutt's songs.

"I've got mixed feelings about *Little*," Chesnutt said, reflecting back upon the album. "I kind of love it in one way, and I hate it in another. I never wanted it to be an album or anything. I thought it was more of a demo tape. I thought it was for Michael's own pleasure, really. When he took it to Texas Hotel, I thought they were going to let me re-record it. But they really wanted to put it out as it was, so I let them. It's got some sort of charm. I could never listen to it [today], but I know a lot of people like it."

*Little* was followed in 1992 by *West Of Rome*, a more ambitious recording (also produced by Stipe) that sported a fuller sound and evidenced growing confidence. Besides featuring some of his most distinctive material, the album also benefited from what Chesnutt has since referred to as a "loony energy." Concurrent with the making of the album, New York-based filmmaker Pete Sillen visited Athens to shoot footage of Chesnutt for *Speed Racer*, a documentary titled after one of *Little*'s best-known songs. For Chesnutt, who's notoriously fretful when it comes to recording, the period was unusually pleasant.

"I really like *West Of Rome* a lot," he said. "It's really a study in songs — just minimal songwriting, or Southern songwriting. It's about framing the songs so that people can see them well. I had a great time making that album. Pete Sillen was there making the documentary, and that was also something I enjoyed. There's just one thing I would change about that record. Texas Hotel really wanted me to record the song 'Latent/ Blatant,' and I didn't want that song on

# INDIE

ing today whose compositions are less aligned with musical trend or fashion.

Born in 1964, Chesnutt was raised in Zebulon, Ga., a town in the south-central part of the state where hunting and fishing are the most popular leisure activities. Chesnutt himself enjoys the outdoors, but beginning at an early age he was drawn more toward creative endeavors. Inspired by country music and by the "easy listening" radio stations his parents listened to, he began playing guitar and writing songs as a pre-teen.

"When I was growing up in the early '70s, country music songs tended to be like stories," he told *Goldmine*. "Songs like 'The Night The Lights Went Out In Georgia,' 'Ode To Billie Joe,' 'I Never Promised You A Rose



From left: Nikki Keneipp, Vic Chesnutt, Kelly Keneipp

there. For some reason, they thought it would get played on college radio. That kind of pissed me off. And I know it pissed Michael [Stipe] off. Anyway, if I could do it all over again, I would probably take that song off the record and leave the rest."

Chesnutt recorded two more albums for the Texas Hotel label — 1993's *Drunk* and 1995's *Is The Actor Happy?*, but it was the 1996 collection, *Sweet Relief II: Gravity Of The Situation*, which vaulted him to national prominence.

Under the direction of Chesnutt's close friend, singer/songwriter Victoria Williams, a small legion of bona fide stars — including R.E.M., Indigo Girls, Smashing Pumpkins, and Madonna — were recruited to record their personal favorites from the growing Chesnutt canon. The performances were startlingly brilliant and demonstrated that even when gussied up, Chesnutt's songs retain a raw, visceral power. In a glowing review in *Rolling Stone*, Tom Moon wrote that "no matter how far these simple songs are stretched, the blood-and-guts emotion remains. As they approach [Chesnutt's] tales of honor, morality and greed, the artists sound as though they've measured the distance between their own best songs and Chesnutt's — and are a little humbled...."

Chesnutt himself was deeply flattered by the empathy with which the assembled artists approached his material. He was especially pleased that Canadian-based songwriter Mary Margaret O'Hara, a revered figure whose 1988 album, *Miss America*, is a neglected masterpiece, was invited to cover a song.

"I already knew most of the people who were on the album, so it wasn't too weird," he said. "I think everything on that CD is great. I really like Kristin Hersh's version of 'Panic Pure,' and the Mary Margaret O'Hara track ['Florida'] is probably my favorite. I begged the people at *Sweet Relief* to let her do a song, because she's my hero. Her performance on that album was about the most out-there, cutting edge thing I've ever heard. It's funny and it's hilarious, but it's also *scaaaary*. It's just so real and so otherworldly, it's almost beyond comprehension."

With his profile on the rise, Chesnutt was signed to Capitol Records as the *Sweet Relief* project neared completion. Later that year he released his major label debut, *About To Choke*. A summation, in many ways, of what had gone before (the material was drawn from a 10-year period), the album presented Chesnutt's songs in a more accessible manner, but at the same time preserved the Southern gothic quality that, in part, had come to define his style. True to form, Chesnutt said he was a "wreck" during the process of recording and characterizes the album as his most difficult to make.

"I love *About To Choke*," he said. "It's got some of my favorite songs I've ever written, and some really great versions of them as well. But it was sort of a nightmare to make, because I was full of self-doubt. I'm always full of self-doubt, but this time I felt even more pressure, with no guidance from anybody at all. The label was like, 'Here's \$60,000. Go make a record.' That's probably 10 times what it cost to make all my other records combined."

"I just thought, 'Oh, shit, what am I going to do,'" Chesnutt continued. "I recorded a whole album's worth of material at John Keane's studio in Athens, and then I threw



most of it out. I just couldn't figure out what I wanted. I also ended up having problems with Capitol, in that my A&R representative didn't want to sully my art with the evil corporate ways. He sort of let me do whatever I wanted to do, and that was a mistake. In retrospect, we probably *should* have sullied my art. Maybe by bringing in a fancy producer or something, we could've made a really great record. You know, The Beatles

were a great band and everything, but they also had a great producer and engineers who worked on their stuff with them."

Chesnutt went on to make one more album for Capitol, but as the recording neared completion, it became clear that his tenure at the label was over. ("I think they looked at me like I was a frog with seven heads," he quipped, "which was understandable. I *am* like a frog with seven heads, in

many ways.")

After being released from his contract in early 1998, Chesnutt licensed the recording he had just finished, titled *The Salesman And Bernadette*, to Atlanta-based Capricorn Records. His most ambitious album to date, *The Salesman And Bernadette* features the superb playing of Lambchop, a 12-piece "rock orchestra" based in Nashville, and even includes a duet with Emmylou Harris. Chesnutt explained that the songs also comprised a "concept album," of sorts, in the same sense that the term could be applied to Frank Sinatra's *In The Wee Small Hours*.

"I think a lot of my records have themes," he said. "On *Little*, for instance, a lot of the songs were about childhood or about the shaving off of childhood and moving on into adult worries. A lot of *Drunk* was about being drunk. And *About To Choke* had a lot of themes having to do with death and rebirth."

"Choosing the songs for *The Salesman And Bernadette* became sort of like a game. I was trying to figure out which songs, if they were arranged together, would create a kind of portrait of this salesman character. I

(Please see Vic Chesnutt page 67)

## Backburner Records

### New label carves out niche with boost from Vic Chesnutt

Ask Kelly Keneipp to describe the motive for starting Backburner Records, the independent label he launched with his wife, Nikki, two years ago, and you quickly discern that the idea was more about music than money. A musician himself who enjoyed a modicum of big-label success in the mid-90s with fellow songwriter Jack Logan, Keneipp longed for an avenue through which he could make the work of himself and his friends available to the public at large.

"We knew we had a wealth of music that we felt we could put out, but we didn't know if any labels would be interested, necessarily. And of course Jack [Logan] and I have song after song of stuff we've done through the years, which had never been released. We thought, 'Well, we can do this ourselves.' The entire start-up costs really just amounted to investing in more studio gear and putting out *Tinker* [a CD credited to Jack Logan's Compulsive Recorders], which was the label's first record. It was all done pretty quickly."

Based in Winder, Ga., just outside Athens, Backburner was originally conceived as an Internet-only label that would focus on the music of Logan, Kelly, and Nikki. Internet sales proved to be paltry, however, so the Keneipp's began investigating ways to get Backburner CDs into brick-and-mortar stores. Concurrent with establishing a network for better distribution, Keneipp approached (and was approached by) a number of Athens-area bands eager to come on board. Since then, the Backburner roster has grown to include upwards of 10 artists, including Logan, Rob Veal, Cafeteria, Taylor Joiner, The Roach Brothers, and, most notably, Vic Chesnutt.

"We've done surprisingly well for just two years," said Keneipp, "and we have to give credit where credit is due. A lot of that goes to Vic, who's an instant 'name' worldwide. But I've known Vic ever since I moved to Athens. I wrote a song that appeared on his album *West Of Rome*, and I played on a few songs on that record."

"We used to share the stage on rainy Monday nights when there might be two people in the audience watching Logan and me, and Vic and his band. He and I have always wanted to make a record together, and my wife, Nikki, is well versed on a variety of instruments. She and I pretty much wrote all the music for *Merriment* [the trio's collaborative CD], and then Vic came in and did the vocal melodies and the lyrics."

Indeed, Keneipp has long been a popular figure among Athens' legion of bands and songwriters. Born and raised in southern Illinois, he moved to the small college town in the early '80s at the suggestion of a fellow musician. Logan, who Keneipp had known since childhood,

soon followed, and the two began spending their after-work hours writing and recording with a small group of friends. The sessions eventually yielded more than 700 songs, several of which were compiled on a two-disc set, *Bulk*, that was released on Restless Records in 1994. *Rolling Stone*, *People* and even *The Today Show* came calling, but what Keneipp describes as a "splash of notoriety" quickly ran its course.

"For us, the whole major label rigmarole isn't where it's at," said Keneipp. "This is so much nicer, to do it ourselves. Lawyers aren't a necessity at this point. It's pretty much a handshake, one-record deal, where all the profits are split 50-50. And then, if we're happy with the artist and if the artist is happy with us, we do another project. Everybody has a good time and everybody can walk away with a little bit of extra money without being tied down to the massive headache that you would get with a big record company."

Thus far, Keneipp has funneled most of his share of Backburner's profits back into the label. In addition to setting aside funds for advertising and for pressing new CDs, he recently upgraded his in-house studio to include 24-track capabilities. Keneipp hopes that, in time, Backburner will become profitable enough to allow him to leave his day job and devote himself exclusively to label business.

"That's certainly one of the goals, to get to that point," he said. "We've got a good base of artists, and we get great stuff in the mail for bands, all the time. And we're not restricting ourselves to Athens, at all. That just happens to be easier — working with friends — and of course there's such a wealth of good songwriters here."

— Russell Hall

### Backburner Records



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Advertising: Nikki or Kelly Keneipp  
Sales: Nikki or Kelly Keneipp  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Rock, Americana  
Top artists: Vic Chesnutt, Jack Logan,  
David Barbe (of Sugar), Roach Bros.,  
Possibilities, Cafeteria, Rob Veal

A *Goldmine* interview with

# Jac Holzman

Elektra's founding father brought us The Doors, Phil Ochs, Tim Buckley and many other fantastic artists

by Bruce Sylvester

The Doors, Queen, MC5, Love, The Stooges, Tim Buckley, Harry Chapin, Carly Simon, Phil Ochs, Judy Collins — Elektra Records (originally a folk label) introduced them all under Jac Holzman's leadership. In 1950, as a 19-year-old student at St. John's College in Annapolis, Md., Holzman started the company on a whim to record a German lieder performance by soprano Georgianna Bannister and pianist John Gruen. A factor in choosing the label's name was an uncle's comment that companies toward the front of the alphabet got their invoices paid soonest.

Young Holzman put up half of the label's original capital of \$600. After six years, the company became profitable. In 1970, he sold it to Warner Brothers for \$10 million, staying in the helm for another three years until burnout and a need for a solid break set in.

A techno maven, astute businessman and music devotee, Holzman knew how to keep the young company evolving and in the black. A strong-selling sound-effects LP had to pay no royalties. On a restaurant's paper tablecloth he created plans for budget classical label Nonesuch, which could hold down costs by licensing already-recorded discs

## INDIE

from European labels. As for new recordings, Josh Rifkin's *Piano Rags By Scott Joplin* on Nonesuch fueled a ragtime revival. Like the Solomon brothers at rival folk indie Vanguard, Holzman repeatedly returned test pressings since he wanted only the best sound for his discs.

America went through heady changes during Holzman's Elektra years — changes reflected in its music. They're chronicled in his candid 441-page autobiography, *Follow The Music*, which was recently published in paperback by his own company, First Media, with an accompanying 26-track sampler of the label's early recordings. Structured like a film montage with interviews with family, performers (e.g., Simon, Collins and the surviving Doors) and staffers such as Doors producer Paul Rothchild, the book is a lively pastiche of music, gossip, business and '60s hedonism. Studio engineer Paul Haeny, for example, relives waking up one morning

after hosting a wild party, checking on the noise in his front yard and finding Collins posing nude for a *Wildflowers* cover shot that ultimately wasn't used.

Here Holzman chats with *Goldmine* about his label's origins and growth, its music, his post-Elektra life, his book and the sales-driven state of today's music industry.

*Goldmine:* You say the '60s singer/songwriter movement had a radical impact on the record industry in terms of artists' power.

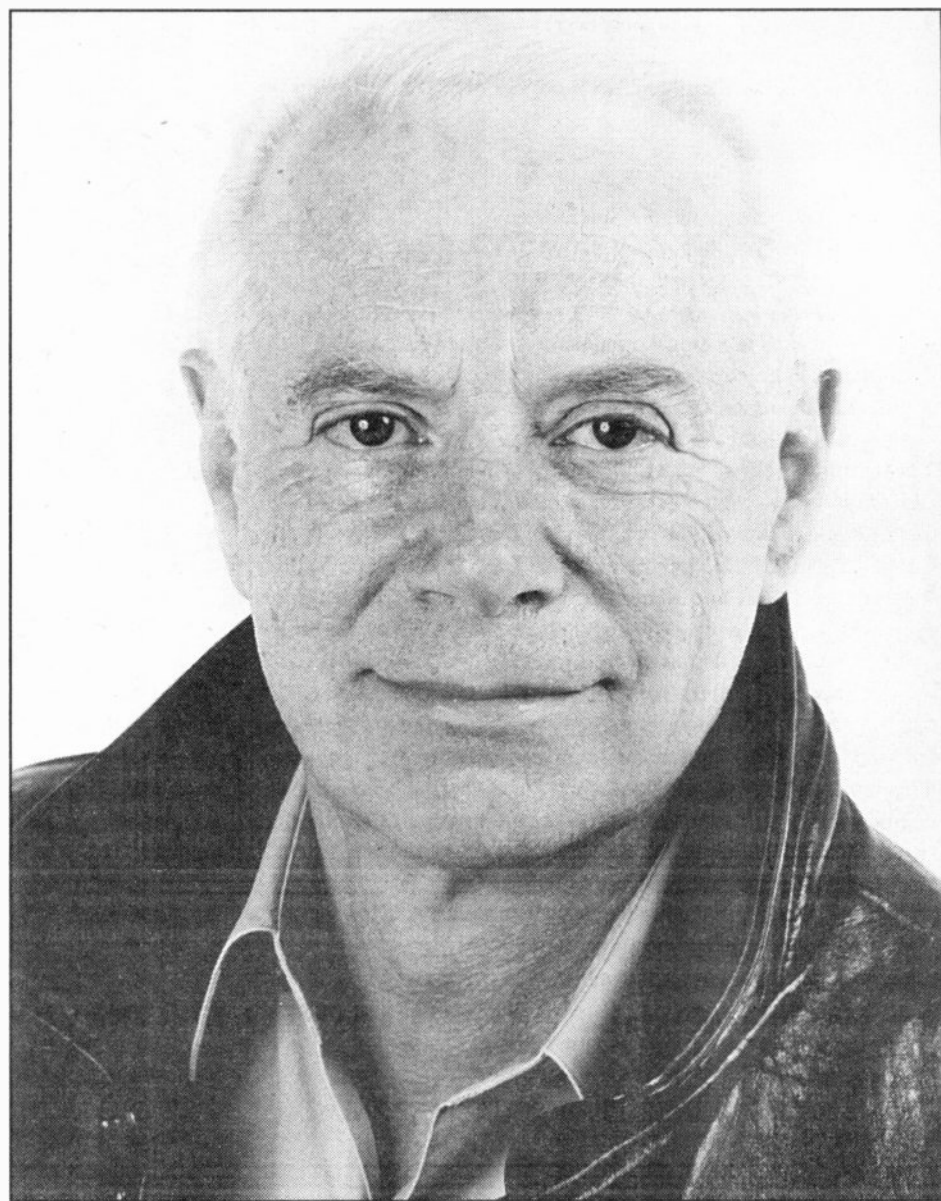
Jac Holzman: Look at what the record industry was like when I entered it. You had independent labels that followed their own focus and singular vision. Mine was folk music. Then you had the large labels such as Columbia, RCA and Decca, whose A&R men such as Mitch Miller had a roster of singers. People would hand songs to the A&R man, who would decide who was the right singer for the song. As artists began to create their own songs, the A&R man's function was to help the artist hone the material if possible or to select those artists that they wanted to record and to prepare them for recording. The singer and the song merging into one gave artists far more control in terms of how they wanted to be presented, how they wanted to be recorded, their negotiating power. It was a fortuitous thing.

Elektra tended to defer to the artist anyway. Still, we had a strong creative impact on the artist in that Paul Rothchild, Mark Abramson or I would talk to them at length about their material. If we had different ideas about how a song might be done, we'd record it both ways and sort it out later.

Recording a lot of self-contained singer/songwriters was wonderful for us. We had plenty to do as a record company and the fact that the artists could create their own material took pressure off the record company because then the artist and material were totally consistent with each other.

In the folk movement, there was a paucity of songs after a period of time. We had run through all the traditional and semi-traditional songs. The only way you were going to get new songs into the repertoires was for people to write them. I guess they'd be in a folk style if they were fairly straightforward and accompanied by a guitar, so a tremendous amount of material was written. There were real arguments in the early days as to whether this was folk music. Pete Seeger commented, "Well, if a folk wrote them, I guess they're folk songs."

Look at *Sing Out*. Way back in the '60s it



Jac Holzman

was a thin, smallish magazine. My new *Sing Out* just arrived. It's gaudy, thick and enthusiastic, and the folk music is burgeoning. It's wonderful. I love the directness and simplicity and honesty of the music and the people making it. It cleans out your ears and soul after you've heard some of the garbage. Limp Bizkit doesn't do anything for me. Nor do The Backstreet Boys or very little of Britney Spears. It doesn't speak to my heart. I love straight songs and singers. That's what makes me tick. And I'm having a hard time finding great songs and singers.

*Are there any recent acts who you think would have been on Elektra way back then?*

Beck. Probably Jeff Buckley. I had his father, and tragically he's not with us anymore. I'd love to work with Ani DiFranco. I love the odd thing. But I also would have migrated increasingly into jazz. There are some wonderful jazz albums today that speak very well to an older audience.

*The music of Ochs, Collins, The Doors and some others seem to believe that music could change the world. Did you think so then, and do you think so now?*

I believed it then, I'd like to believe it now. Part of me hangs onto my mystical roots in the '50s and '60s — well, not the '70s. A very special heady air existed at that time. You could almost taste that things were changing, and things did change. Recently I watched a Kennedy Center honor for Pete Seeger. That in itself was a major change. There were Al Gore and Bill and Hillary

Clinton and all the members of the audience singing "This Land Is Your Land."

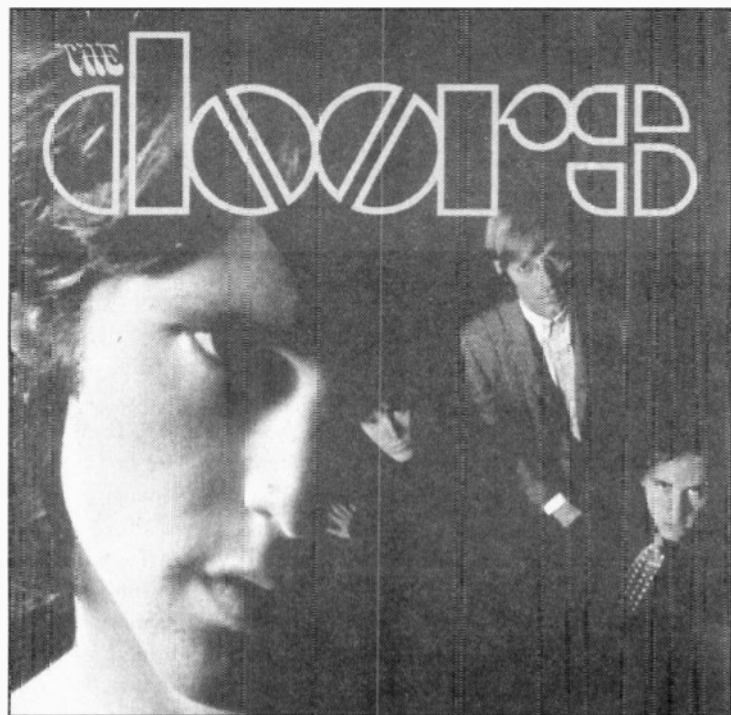
*As president of a small label, you had to be technician, businessman, talent scout and hand holder. How could you wear so many hats at the same time, and did you love wearing them all?*

I loved wearing them, and I did more than that. I photographed album covers, wrote notes, schlepped boxes of records to and from the freight forwarders. We had no choice. We couldn't afford to hire people. It enabled me to learn every aspect of the business. It was seven years before I got somebody to take over the individual assembly and packing of records for me. That person, Mel Posner, became president of the label when I left in 1973. Incrementally as we grew a bit, we could hire people to do more specialized tasks, but I was never willing to give up the style of engineering, the way the record company did business, the kinds of artists it selected, working closely with the artists. For me, that was the juice. Even though I was stretched thin from time to time, I loved it.

*Judging by other people's comments in the book, one of your abilities was finding talented people to do behind-the-scenes work and giving them enough free rein that they'd accept long hours and low pay.*

It's amazing what people are willing to do when they're supported, appreciated and respected for their opinion. I can't possibly have all the good ideas, so by trusting the people that I worked with, I always had the





Courtesy of Electra/photo © 1980 Neal Preston

## Queen

opportunity to say, "I really don't feel that's right for the following reasons." And then we'd work it out.

*Were there any particular Elektra acts who you felt should have been far more successful?*

Tim Buckley had a far bigger future than he was willing to go after. He was a consummate artist, but success and fame scared him. He was sort of a jazz musician in folk clothing, which I didn't find out until we had completed *Goodbye And Hello*. David Ackles was Elton John's favorite singer/songwriter. I was disappointed that his wonderful albums didn't do better. But we had an extraordinarily high percentage of artists who did very well. Tom Paxton could write some of the simplest, most haunting melodies and songs. He was one of the greatest song craftsmen. I only met his match later on with David Gates of Bread, an even simpler song craftsman than Paxton. They loved writing songs and did it all the time. They came from a straightforward, direct place — especially David. An album he did years later for me, *Love Is Always Seventeen*, has four classic David Gates songs. Nobody bought it, but if anyone can find it now, grab it.

*Does anyone come to mind as the best person to work with?*

I rarely had trouble with artists. Judy Collins and Carly Simon were a joy. Delaney [Bramlett] of Delaney & Bonnie was absolutely one of the worst people I ever tried to work with. He had no appreciation of what people were doing for him. We were there for them constantly. He was hell on the staff. I let him go when he threatened to kill me because his records weren't in his father's hometown.

I loved working with Harry Chapin because he was so smart. He'd spend all his waking hours writing songs. If the band was on a food break, Harry'd be sitting in a corner, and when they came back, he'd say, "Hey, guys. Let's try this." He'd have written a new song in those 45 minutes, which I always thought was amazing and which prompted a number of loud discussions between me and Harry on the difference between art and craft. We never resolved that one. It was like two friends who argue over the same thing year after year. I wished he'd

spend a little more time on his material. I was looking for something a little deeper, a little less facile, that had some deep emotional hooks. But he wrote as he wrote. And who am I to argue. I recently saw *Lies And Legends* here in Ventura, Calif. It's a show based strictly on his songs, like a tableau, with no connecting dialogue. I took a friend who'd never been exposed to Harry Chapin, and she sat there mesmerized. His songs seem to transcend generations.

A lot of people say, "Betcha The Doors were hard," but they weren't for me because I didn't have to deal with them in the studio on a day-to-day basis. That chore belonged to Paul Rothchild. At the very beginning, The Doors' stuff went rather easily because a lot of their material had already been written and rehearsed — everything up through their third album, *Waiting For The Sun*, was pretty much known to us from the beginning. When Paul had to reach a little deeper and add horns, the sessions became tougher. Paul was rather hard on them. They accepted it because they knew he wanted what was best for the album. But look at their last album, *L.A. Woman*. That was just The Doors and Bruce Botnick working together in the studio, and it went swimmingly in a week to 10 days, which was the style of their first album.

*Someone from The Doors' camp criticizes Rothchild for trying to get such a refined sound that the soul would be lost. How do you feel about that?*

I was willing to go with whatever worked. I didn't think the sound was refined. I don't know that adding horns refines a sound. And the public didn't seem to think so either. "Touch Me" went straight to the top of the charts, horns and all. But I also knew that The Doors would eventually come back to their original unadorned sound. What's not credited to Paul Rothchild, though it's discussed in the book, is that The Doors wanted to use all sorts of artificial augmentation things like wah-wah pedals. Paul wouldn't let them because he felt there was a timeless quality to The Doors. I'd liken them in architectural simile to the Bauhaus school of simple, beautiful lines which 80 years later hold up as exquisitely handsome. Paul did what he felt he had to do to give the group some different facets and to keep the

sound interesting, but after six albums with them, he was beside himself and he couldn't get started on the album that was to become *L.A. Woman*. He just quit. He was clearly at the end of his rope. And the rope was in part his own making. I'm not sure that it's good for one producer to stay so long with an act. Six albums is a lot of records, especially over a relatively short time, 1966 to 1970.

*Judging by Follow The Music, people associated with The Doors aren't convinced Jim Morrison ever really exposed himself in Miami.*

There's a story in the book of his girlfriend Pamela cuddling up to him one night and saying, "Come on, Jim, tell me. Did you really do it? And if so, why?" And according to a source that Pam told the next day, Jim said, "Well, kinda. I wanted to see what it looked like in a spotlight." I don't know if he was pulling Pam's leg, but it is a quintessential Jim Morrison comment. He was such a prankster. He might not have done it. He might have. Nobody knows for sure.

I had very little difficulty with Jim. We had similar interests. We were both passionately interested in film. He'd save his demons for when he was drinking, and I tried to stay away from him then because, like so many people who have alcohol problems, he could get really nasty and lose control of himself. Others in the book talk of this. He was terrific with me and my family. He would sit down and noodle on the keyboards with my young son Adam. Once he brought Adam an African thumb piano.

*You write, "Demo sessions often produced tracks that were more spontaneous and joyful than formal sessions."*

When a band is cutting a demo record, there is a level of enthusiasm and perhaps a slight imprecision. There's frequently a magic in the studio that when the band is signed and you go back into the studio to record that same material again you may not achieve. So we always recorded demo sessions with state-of-the-art equipment to make sure that if we did sign the artist and they went back to the studio and we didn't get as splendid or lively a performance as in the audition, then we could use the audition. Some early Bread demos ended up slightly embellished on the albums.

*Studio engineer John Haeney said Judy*

*Collins' Wildflowers had 450 edits.*

That sounds like John Haeney. I can't imagine that he counted them all. We had the most wonderful assemblage of anal retentives of any label: Rothchild (the martinet who could stick his face in anyone else's face), Mark Abramson (who was somewhat withdrawn but was wonderful with women artists). If Haeney could make it complicated, he made it complicated because he reveled in the fact that he was an artist at that console. And of course I was chief anal retentive. We had a bunch of very strange people, but we all liked each other and the chemistry between us made it work.

*What role did college radio and underground newspapers play in Elektra's growth?*

They were very important. They were a communal method of contact. In the late '50s and early '60s, the kernel of the folk movement was on college campuses. Fortunately, there were low-powered college radio stations, either 10-watt FM stations or carrier-current stations, whose antenna was in effect the AC lines running through a dormitory. You could plug in and pick a spot on the dial and the carrier current had the signal, and you'd pull it up off your embedded AC lines.

There were about 200 folk shows on college radio in the '60s and maybe 25 elsewhere. I believe we were the first label to hire people to work strictly with college radio. That's where we could get our music heard and where our audience was.

*Except for Ochs' first two albums, which have been licensed to Ryko, few original Elektra albums — other than The Doors' and some of Collins' and a few other top-sellers — seem to be in print.*

Red House has licensed three Koerner, Ray & Glover albums as well as Spider John Koerner and Willie Murphy's *Running, Jumping, Standing Still*. The biggest reissue program is through Rhino, though the songs aren't in their original form. Rhino's Phil Ochs box and Tom Paxton compendium, with their wonderful notes and covers, are true to Elektra's original spirit. Rounder has a Paul Siebel collection. It's a shame that Elektra didn't see fit to do it, but not a ton of albums have been re-released in their original form. However, I believe that in the coming year or so we'll see more of the original

albums released through Rhino or Elektra or elsewhere through the Time Warner empire.

*The early '50s saw an impressive array of entrepreneurs building indie labels: you, Sam Phillips at Sun, Art Rupe at Specialty, Norman Granz at Verve and then the Solomon brothers at Vanguard and the Ertegans and Jerry Wexler at Atlantic. What about that time enabled that phenomenon?*

First of all, cost of entry was very low. Major labels were willing to press LPs for independents because suddenly they had a lot of idle press time. An LP was five or six times more efficient to press than the old 78s. LPs were unbreakable. They were shippable at a reasonable cost. We did not have the incredible marketing costs of today. There was a fast-growing network of regional independent distributors who handled indie records. And you had passionate people. Look at those labels. They all were genre labels. Vanguard started out as a classical label and turned to folk later. People followed their interests in music. And the fact that the major labels weren't doing these kinds of music gave the independents a large opening.

Today you have to fight for an opening. In the '50s, maybe 2,000 records were issued a year, and I'd bet that 50 percent of those were classical. Now you have over 30,000 albums per year. The record companies promoting these records raise the cumulative noise level so high that it becomes impossible for almost anything to be heard. When something does break through, it breaks through bigger than ever before. As an independent label, if we sold 5,000, 10,000, 15,000, 20,000 of something, we could keep going forever. We didn't have to sell 10 million records. But today Backstreet Boys easily sell two million albums the first week, and they have cumulative worldwide sales. And it's a worldwide business today.

In the '50s, it was a lot easier. You had a lot of dedicated people who stuck with it. Since we were noncompetitive in terms of repertoire for the most part, we helped each other out. I thought the best engineering people around were Peter Bartok [son of composer Bela Bartok], who worked for us, and the Solomon brothers at Vanguard. We'd swap information. It was a nice time to be in the business because it wasn't so fast-paced that we couldn't take our time in signing artists. Today artists are signed before they're ready, and they worry more about the deal than about the music, which is a shame.

*In your book Collins says that back in 1965, the goal was to create something fantastic, but today the goal is to make money.*

Neither of them is exclusively true. Yes, the goal was to do something fabulous, and if we watched our costs, we could afford to experiment. We were always looking to top ourselves, to make it better and better. We figured, "If we're true to our own tastes, there are enough people who bought our records so far that they'll probably buy this one too." Today the dictates in the industry are coming from everywhere but the creative side. And that's unfortunate. The Internet may be the great leveler in time. Right now it's a small additional outlet which, if you use intelligently, you can build your awareness. It depends on broadband into the home. That means at least a DSL pipe or larger. As we get to larger pipes, I

**"Actually, the book came about because of Goldmine. For Elektra's 40th anniversary in 1990, Gavan Daws, a friend of mine from when I was living in Hawaii, convinced Goldmine that he should interview me. He asked all the right questions. His research was impeccable. There wasn't a single error in his article."**

**— Jac Holzman**

think the Internet becomes significantly more important. Right now its importance has been in file sharing and marketing and general awareness of new artists.

*Do any current labels remind you of Elektra during your days there?*

Ryko at one time did. They were very highly selective. Everything Chris Blackwell has done has been interesting. Labels today are not what they were during the days of Vanguard and Elektra and Sun. Labels are essentially financing, marketing and distribution organizations. They are not creative organizations. Every once in a while you'll see a production company that's trying to do something unusual. Maverick doesn't release a lot of material, which I think is to their credit. And what they do release is extremely well produced, whether you like it or not. But today it's not about music. We've turned music into a commodity, as we do virtually everything of value in this society.

*When he was president of Ryko, Don Rose talked about the importance of finding a niche market the majors weren't serving. Was that a factor in Elektra's early success?*

They [the major labels] certainly weren't serving the markets I was serving. I went out there looking for an audience of people interested in folk music, singer/songwriters. After a while Warners moved into the same area. I had Judy Collins — they had Joni Mitchell. We began to be competitive. What was fascinating was I could compete with larger companies. If you went nose to nose with Columbia, you had to be competitive. The main reason I merged Elektra with Warners and Atlantic in 1970 was because, no matter how creative we were, the lack of an omnipresent distribution system was going to hurt us because as the lawyers got more and more into the business, they were looking for larger and larger dollars. You could not deliver larger and larger dollars through independent record distribution. You had to be able to streamline and control the flow of records from the pressing plants to the store floor, and that could only be done in common. Elektra, Warners and Atlantic were each too small to do it alone, but the combination of the three was potent, especially because Elektra had a large, successful classical label.

When we merged in 1970, they wanted to acquire Elektra. That was OK with me because I could still run it my own way for as long as I wanted. And by 1973, I'd been at it

for 23 years. I was burned out and I didn't like the corporatization of music, so when my contract was up, I simply didn't renew it. I moved to Hawaii to work on my tan and take it easy. But the chairman of Warner Communications (the parent company of our Warner Music group) invited me to be head of technology, which interested me, so I had a lot to do with early cable technology, with the adoption of the CD. I was a director of Pioneer Electronics in Japan. I spent a lot of time working on technologies that would affect music. Most recently I've been working on DVD audio, which is a high-resolution audio format, multichannel-surround sound, which restores to music reproduction all of the quality of analog space, the spatiality that has been missing from a limited dimension of stereo. Also I spent a number of years as chairman of Panavision working on visual imaging. Panavision, as many people know from credits in movies, is the primary supplier of cameras, film and filming accessories to the motion picture and television industries. I loved that job. It was a lot of fun.

*Let's talk about your book.*

Writing *Follow The Music* was far harder than running Elektra. Nobody told me all this shit was going to be important. I get e-mails asking me what take number it was on what day that I recorded some obscure track by Clear Light that may or may not have ever made it onto an album. If you combined all the Elektra fans out there into one humongous Elektra fan, that fan would know more about the label than I do. The reason for the book's title, *Follow The Music*, was that was exactly what we did. We started out recording ethnic folk singers and then the jacket-and-tie folk interpreters and then folk groups and then singer/songwriters and then we got into blues and electric blues. We were always looking to make recordings that we could listen to 20 or 30 years from then. In preparing for the book, I went through every Elektra album I had just to see what memories it evoked and what stories might come up, and I was astonished at how well things held together for me.

Actually, the book came about because of *Goldmine*. For Elektra's 40th anniversary in 1990, Gavan Daws, a friend of mine from when I was living in Hawaii, convinced *Goldmine* that he should interview me. He asked all the right questions. His research was impeccable. There wasn't a single error in his article. So when I was stuck on this book, I called him and said, "I don't know how to proceed. I've

done a lot of research and had a bunch of interviews done by other people." I sent him what I had, and he said, "I think I know how to go about this." He came up with the book's format, which is sort of like a motion picture montage where the story is moved forward by several people at one time. His editing and interviewing were superb. There's a complete cast of characters, and believe me, they were characters. In doing the book, we didn't do it just by me telling the story. I tell my part. In effect I provide the spine of the book. But everybody else comments if they were involved in an incident. The book is cut almost like a movie in that respect.

I was responsible for everything I wrote and for the chronology, which was critical for Gavan because getting the time line was difficult. I had to do it from memory because I didn't have any notebooks from those days. And about three weeks before the book was to go to the printer, I was cleaning out some boxes and what should pop out but all of my appointment books from those periods. So the very specific dates were added later.

May I invite everyone to visit the *Follow The Music* Web site, [www.followthemusic.com](http://www.followthemusic.com). You can hear streaming audio and read sections of the book, such as when [Bob] Dylan went electric at the Newport Folk Festival and all the wonderful brouhaha that went on backstage.

I included a CD with the paperback because the hardcover version didn't enable you to go back and hear Elektra's early acts. The early days of the label are no longer in the catalog, so to give some kind of flavor, I picked 26 selections that were representative of Elektra in various stages of its development. It was wonderful to hear Phil Ochs' "Draft Dodger Rag" again. It reminded me of all his energy and excitement when he was at his best phase, just churning out his much-needed protest songs.

*One of the CD's surprises is Ed McCurdy's bawdiness followed by Kathy And Carol's pristine religious music. Was that done with a sense of humor?*

There's no logic to the segueing. I do it strictly by feel. I reserved the right to program every album because the sequencing is critical to its enjoyment. Look at the mathematical permutations if you've got 12 tunes on an album. You can sequence it in over a million ways, but there are very few ways that are right. I don't look at albums as collections of materials. I try to make the entire thing flow. And if every once in a while I shake someone up, I'm happy to do that. As for that particular segue, the Ed McCurdy song is very straightforward and robust. It's really about the relationship of men and women. And then you go to this pristine, glorious a cappella performance by Kathy And Carol. I thought it was a wonderful contrast, and it felt comfortable to me. There are so many factors in segues: what the songs are saying, the tempos, their keys, where the mood of the album is going. But it all boils down to how I feel about it.

The book's a labor of love, and anybody who picks it up will see that we produced it to the highest possible quality. I'm very proud of it. It was more difficult in a way to do the book than to live the history. It's not just my autobiography — it's the autobiography of a record company and of a time.

# Yazoo Records

**From early '20s blues recordings to American roots music taken off 78s, Yazoo is about as eclectic as you can get**

by Bruce Sylvester

The Yazoo River flows 188 miles through central Mississippi — the heart of early blues — into the Big Muddy. In the delta we also find Yazoo County and Yazoo City, Yazoo. It's an apt name for a record label dedicated to preserving the roots of the blues and, lately, other indigenous music from the 1920s and '30s with about 100 CDs and a small video series to its credit. Since 1967, Yazoo (now a subsidiary of Shanachie) has admirably put back in print classic tracks of long-gone greats Charlie Patton and Blind Willie Johnson as well as forgotten players who recorded a few sides and then vanished forever into musical obscurity.

Lately, after years of discs spotlighting a specific act, the label has concentrated on thematic compilations such as *When I Was A Cowboy, I Can't Be Satisfied: Early American Women Blues Singers* and *The Story That The Crow Told Me: Early American Rural Children's Songs*. Devoted collectors provide the 78 rpm platters from which the CDs are compiled.

Randall Grass, Shanachie general manager, said, "The perspective of Yazoo is that in the '20s and part of the '30s, something amazing happened in music all over the world. There was an incredible body of music being recorded that resulted from a confluence between new technology [the ability to record electrically as opposed to on cylinders] and people moving from country to city. There was a certain sensibility as a

extent) BMG have put a bit of this music back in print. But for years that task was left almost solely to Yazoo in this country and, across the Atlantic, a few similarly dedicated labors of love (or labels of love) such as Document and B.O.B. (Best Of Blues).

Yazoo began on East 8th St. in New York's Lower East Side — not the friendliest neighborhood. But after a fire in the building, founder Nick Perls took the project to a King Street brownstone for about five years, recalled his associate Don Kent, who handles contracts and tour support for Shanachie while also producing some Yazoo discs — partly with original 78s from his own shelves.

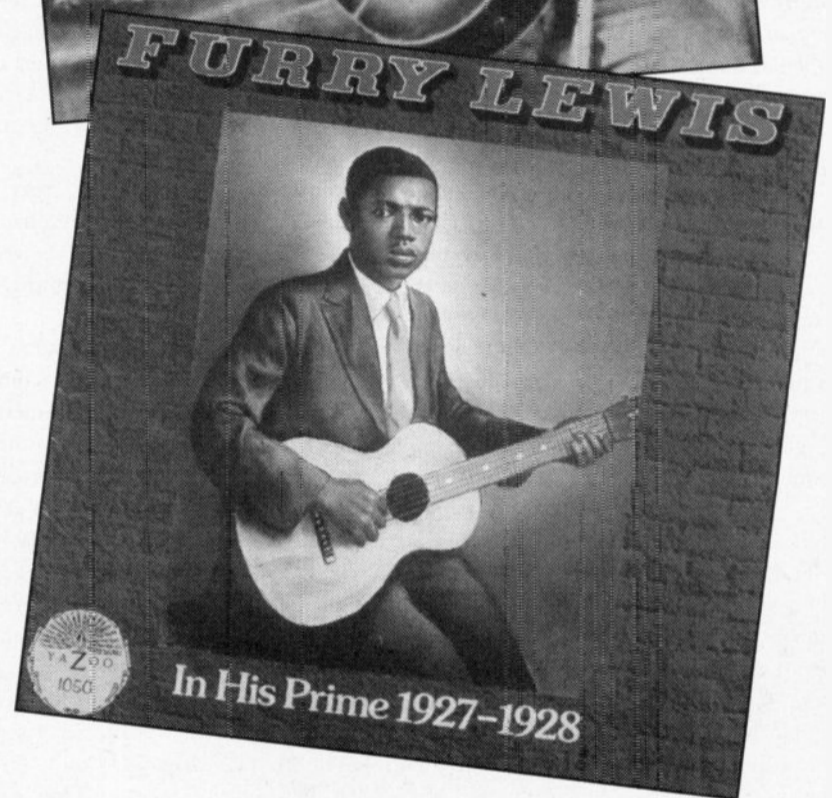
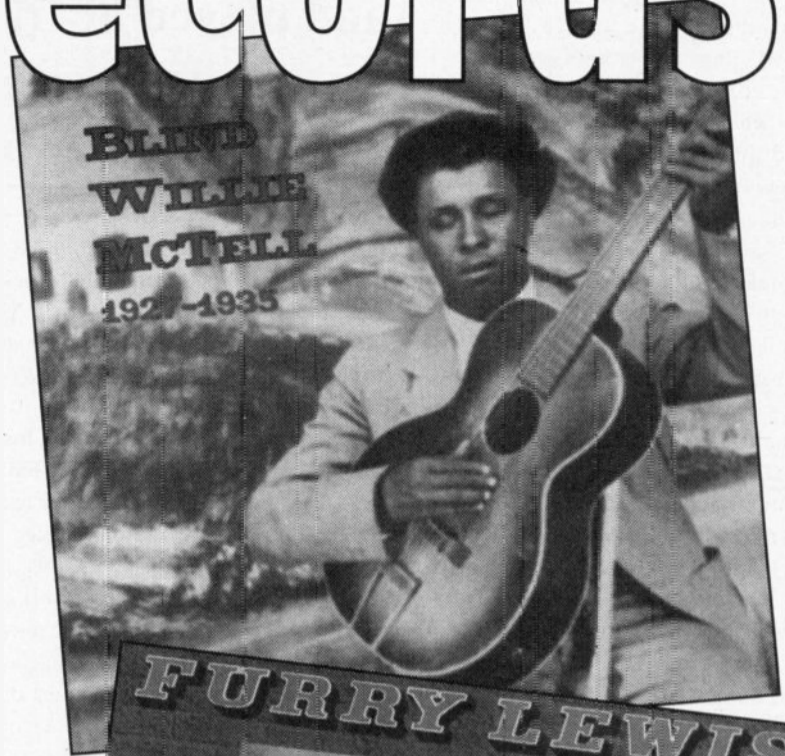
The son of Claus Perls (a Manhattan art dealer for Alexander Calder), Perls had attended various colleges and repaired outboard motors in Washington, D.C., before returning to Gotham to found Yazoo with family money. It put out about five LPs per year at first. *Mississippi Blues 1927-1941*, *Ten Years In Memphis* and *St. Louis Town 1929-1933* were the initial ventures. The delightful *Blind Willie McTell: The Early Years 1927-1933* was the first one-act LP. After about five years, the company was profitable.

A peacock in full plumage elegantly graced its labels. LP jackets, when not vintage photos, might feature gracious deco backgrounds (after all, Perls grew up surrounded by art) or a big-butted Robert Crumb cartoon befitting the earthy, innuendo-laden blues lyrics.

According to Kent, Perls was generous, funny and a good businessman, though some people objected to his straightforward, outspoken nature. He wouldn't put up with pretension. Besides a grand piano, his house was filled with impressionist paintings, primitive sculpture and other art objects. One room of his eventual home at 245 Waverly Place in Greenwich Village was a sound room.

Vintage blues lover Crumb used to say, "Perls' duplicate collection is better than most people's singles collections." Crumb's love of old hokum music was fortuitous for Yazoo. Perls traded him old 78s for mildly lascivious cover art as on risqué *Banana In Your Fruit Basket* by Bo Carter (born Armenter Chatmon into the first family of Memphis-area blues) and the compilation *Please Warm My Wiener*. Crumb was happy with the trade. He didn't need money, but it was hard to find old 78s like Perls'!

Transcending mere camp, Crumb and his



Cheap Suit Seranaders (including Hawaiian steel enthusiast Bob Brozman and Crumb documentary director Terry Zwiggoff) released contemporary retro albums such as *Chasin' Rainbows* and *Singing In The Bathtub* for Yazoo's new-recordings sidearm Blue Goose. Roy Bookbinder, Jo-Ann Kelly, and Rory Block also recorded for the subsidiary. Its strong sales expectations for aging Son House's new *The Real Delta Blues* were dashed when Columbia put out his *Father Of Folk Blues* about the same time. Old timers Yank Rachell and Sam Chatmon also put out new LPs on Blue Goose.

Though discographical data is scarce, Yazoo's scholarly liner notes include bios, tunings and sociological assessments. *Banana's* notes quote Swedish sociologist Gunnar Myrdal's landmark racism study *An American Dilemma*: "Unfortunately, certain companies... have issued a special series for Negroes, 'race records,' many of which are vicious and obscene."

Yes, they could be vicious and obscene. Radio didn't broadcast blues discs in the early days, so there was no need for discretion in

hopes of airplay. Kent stated, "Let's face it. That music wasn't intended to be acceptable music. It was done by a minority race that was then assumed to be staying a minority forever, so who cared? Remember, people have been enraged by Emile Zola or *Lady Chatterley's Lover* or Dreiser's *American Tragedy*: 'Obscenity! Pornography!' Yes, this was truly gutter music. It was music of the underclass, and that's part of the reason why it still resounds — it was pretty upsetting for its time. Songs might be censored by recording engineers, but there wasn't much public outcry besides the fact that a loudspeaker in the street might keep record stores from playing double-entendre songs."

Actually, Yazoo's risqué tracks are tame next to some Jass label reissues. Just compare James Wiggins' "Gotta Shave 'Em Dry" on the Yazoo comp *Juke Joint Saturday Night* or gold-toothed vaudeville queen Gertrude Pridgett ("Ma") Rainey's harmless "Shave 'Em Dry Blues" on *Ma Rainey's Black Bottom* (that black bottom being a dance step) with Lucille Bogan's notorious rendition on Jass' *Street Walkin' Blues*.

## INDIE

result — people who were still in touch with 100-year-old traditions were making their first steps into urban environments before mass media obliterated those traditions."

A late-70s catalog reads, "Yazoo's aim is to bring today's listener the best blues, ragtime, and string music (played on guitar, banjo, piano or ukulele) recorded during the glorious age of pre-electric instruments, when a musician's only gimmick was his own fingers."

"Oh, those fingers," we may muse while listening to young Mississippi John Hurt's gentle picking or Joe Venuti's lithe violin jazz. Lately, Sony Legacy and (to a much smaller

As for the viciousness, the blues simply came from a violent culture. Murdering and being murdered were hardly unknown among Yazoo acts. The notes to *Charlie Patton: Founder Of The Delta Blues* read, "A throat-slashing suffered at a Holly Ridge dance in 1933 impaired Patton's singing."

On the comp *Dallas Alley Drag*, the bittersweet whistling by Alex Moore (who by day carried junk by mule cart and by night played juke joints) belies the lethal action in "Ice Pick Blues": "I thought my woman had the blues, she looked so worried and sick. Come to find out in her bosom she's carryin' an old ice pick."

Ferocious guitar evangelist Blind Willie Johnson, we're told, lost his vision around age seven when his angry stepmother threw lye water in his face after she had a fight with his father. The vicious songs Myrdal decried were reflections of the singers' world.

Yet there could be respectability within the blues. Johnson's friends recalled him as a dignified family man — never mind the possibility of bigamy. Blind Willie McTell owned Braille books. His wife Kate, who recorded as Ruby Glaze, used his earnings to attend nursing school.

Like traditional English ballads, the blues could address current events. Johnson's "Jesus Is Coming Soon" is based on the 1918 influenza epidemic. His *Titanic* tale "God Moves On The Water" may reflect devout people's belief in swift divine retribution after the vessel's owner bragged that even God couldn't sink it. In "Going Up The Country," when Georgia's 12-string guitarist Barbecue Bob (Robert Hicks, a top-selling bluesman until his TB death at a young 29 in 1931) sings, "Big red headline in the *Chicago Defender News*," we glimpse how far the leading black paper reached. Freezing Depression-era homelessness was the gist of "Outdoor Blues" by Memphis Minnie, one of the earliest blueswomen to win acclaim for her guitar work.

From another Memphis player, Frank Stokes, "Mr. Crump Don't Like It" refers to politician Edward H. Crump, a prohibition advocate who had campaigned to end the wild ways of Beale Street but also patronized its black string band players such as Stokes, who knew how to add enough white pop to their style so they could move up the pay scale by crossing over to a white audience. As the ebullient Memphis Jug Band had sung in 1929, "Everybody's crazy about the dark-town strut," a politically correct speech is a totally unknown concept to the blues.

Since the major labels that owned this music were mostly ignoring (and even ignorant of) their back catalogs by the 1970s, Yazoo was a godsend to rockers retracing their music's steps. Take the comp *Roots Of Rock* (a number of whose tracks are also on single-act Yazoo CDs), which includes Memphis Minnie and Kansas Joe's "When The Levee Breaks," Rev. Robert Wilkins' "That's No Way To Get Along," Skip James' "I'm So Glad" and McTell's "Statesboro Blues" — songs covered by Led Zeppelin, The Rolling Stones (as "Prodigal Son"), Cream, and The Allman Brothers, respectfully.

Similarly, Barbecue Bob's "She Shook Her Gin" sounds like a precursor to Kentucky picker Merle Travis' "Cincinnati Lou." Bob's "California Blues" seems as related to Junior Parker's (and then Elvis Presley's) "Mystery Train" at Memphis' Sun Records as to white

**"Paramount discs vary in quality a lot. I've had Paramount 78s that looked new and played horribly, like the record was warped, only it wasn't."**

**— Don Kent**

bluesman Jimmie Rodgers' "California Blues." Furry Lewis' "Furry's Blues" has lines his contemporary Rodgers used in "T For Texas." In "Shake It Daddy" on *I Can't Be Satisfied*, when Mae Glover sings, "Keep on shakin' it, Daddy, till you shakin' it right. The way you shake it makes me lose my appetite," we hear a forerunner of Jerry Lee Lewis' leering "Shake it one time for me."

Along with its LPs, Yazoo produced packs of 36 to 40 trading cards (\$6.98 per set) of country, blues and jazz greats — sort of like baseball cards, only Crumb did the drawings. Shanachie cofounder Richard Nevins (an avid 78 collector like Perls and Crumb) did the bios for the country card series. Yazoo was clearly finding an audience, but trouble loomed ahead: the AIDS virus.

Realizing his end was near, Perls discussed passing his company on to other labels. Shanachie was a logical choice, partly due to his long relationship with Nevins. Perls died in 1987.

Under its founder, Yazoo hadn't moved into CDs, so Shanachie began a conversion process. It also shifted its Irish-American 78 comp *The Wheels Of The World* to the Yazoo logo and expanded Yazoo to other genres of roots music, as on Dave Tarras' *Yiddish-American Klezmer Music 1925-1956*. The series *Secret Museum Of Mankind: Ethnic Music Classics: 1925-1948* takes us to Sardinia for a *launeddas* (triple bagpipe) track, Turkey for court music and Ethiopia for sacred music played on a *tcherawata* (horse-hair-string violin). From Natal, Solomon Linda's Original Evening Birds sing "Mbube" — the root of The Weavers' "Wimoweh" and The Tokens' "Lion Sleeps Tonight." Vera Cruz's El Jaracho sings a pre-Richie Valens "La Bamba."

*The Secret Museum* is the brainchild of Pat Conte, a Queens, N.Y., postal worker with more than 10,000 78s from all over the earth. Explained Grass, "The concept of that series is imagining you're on a boat in the late '20s and early '30s, going from port to port, and you stop in every port and record the music that you hear there. It's an incredible adventure to hear that music."

Domestic anthologies include the two-volume *The Music Of Kentucky* (the roots of native son Bill Monroe's bluegrass) and *Slidin' On The Frets: The Hawaiian Steel Guitar Phenomenon*, which has plenty of mainland sides since the instrument's popularity spread fast in the wake of the 1912 touring stage show *Bird Of Paradise*. Combining white and black tracks, *The Roots Of Rap* points out rap's ancestry in both secular and sacred black music's style of spoken verses and sung choruses — take Speckled Red's comically insulting "The Dirty Dozen No. 2."

With sales strongest on the two coasts, Yazoo can break even if a typical disc sells

just 3,000 copies. Patton, Blind Lemon Jefferson, and Blind Blake are among its best sellers. Freshly remastered Blake and Jefferson CDs came out last year, though otherwise the label has turned rather dormant in recent months.

Inevitably, major concerns are finding usable 78s and remastering. According to Kent, during the Depression, average sales for a blues disc fell from about 12,000 to 400, so it's much harder to locate good-condition discs from the '30s than from the '20s (a heyday for recorded blues).

Platters on Paramount (a leading blues label with Patton, Jefferson, Blake, Rainey, Skip James, Son House, and The Mississippi Sheiks) can be a major headache. Said Kent, "Around the end of World War I, they started making records as a supplement to making phonographs at a Wisconsin chair company. They started Paramount Records just to have a product to sell with their phonographs. They got into what was then called the race record business almost by accident. They decided, 'Hey, black people have money to spend too' and hired Mayo Williams, who was the first and only black artist-and-repertoire director for 40 years or something. They had a very good catalog and changed blues from being like a cabaret vaudeville type of song not very far removed from Tin Pan Alley to a local art form.

"But Paramount used cheap shellac. They were run cheaply. They used their stampers until they literally wore out. Paramount discs vary in quality a lot. I've had Paramount 78s that looked new and played horribly, like the record was warped, only it wasn't. Their recording techniques were substandard even for their day. They weren't using electric recording as quickly as other labels. So it takes a lot of ingenuity to bring some of their records to life. Sometimes it's impossible.

"In the past few years, we've found ways to make acoustic records sound as good as ones recorded via electricity. If you have a good copy, you can bring the sound up and out and make it sharper and more alive. Have you heard Riverside's reissue of Blind Lemon? He sounds very far away, like he was being recorded from another room. That's partly because nobody knew how to compensate for a bad recording done with the acoustic process. At the time Lemon's Riverside reissue came out, the idea was to get rid of the noise but not bring up the music.

"In writing liner notes for Paramount discs, we had no idea how things worked because it went out of business in 1932 and a lot of the principles were dead. A few people were still around, but we were asking about events 50 years ago that weren't the most important part of their furniture-and-phonograph manufacturing business. There was no more paperwork to check because

Paramount threw it all away when they weren't going to stay in business. There wasn't much in the way of stock of old 78s because they used it for skeet shooting."

No surprise, some of Yazoo's Paramount-based discs — James', for example — have far inferior audio compared to the Johnson, McTell, Lewis, and Henry Thomas CDs.

"We believe it's important to preserve as much of the sound as possible," said Grass, "so Yazoo is more tolerant of surface noise than some other reissue companies that set out to eliminate all surface noise. I think the Columbia *Roots And Blues* series did that. The price of eliminating all surface noise is the loss of some frequencies, especially higher frequencies that are an important part of the music. Yazoo has made an aesthetic decision to not eliminate all noise at the expense of the music. For some listeners, that's a problem. But a lot of that music, if you get past that surface noise, feels like it's in your living room with you after the remastering."

Over the past decade, remastering capabilities have improved dramatically. Kent elaborated, "By fooling around we were able to get out of the Recording Industry Association Of America's standard curve that's used for most recordings. With most equipment you can't get out of that curve unless you have a real fancy preamp.

"With some old 78s, you can now pick up different sounds, different peaks and get more life out of the sound. Columbia's Blind Willie Johnson reissue sounds very flat because they cut everything off at 8,000 cycles. It's a lot quieter than our Johnson discs because after 8,000 cycles, there's nothing but surface noise. But there's also an indefinable presence — and without it, the sound is flat and lifeless. The human ear can only hear about 10,000 cycles. Some think that, surface noise being at a high frequency, if you cut it out, you're not cutting out much sound and the record will be quieter. But you're also cutting out some kind of presence — the acoustics change immensely to the trained ear. If you play ours and Columbia's back to back, you'll hear more dynamics and more life in ours."

So what's the core of Yazoo's achievement? "We've made vintage blues stealthily become the background of rock," Kent replied. "Forty years ago there were probably only about two dozen record collectors who knew who Charlie Patton was. Then 20 years ago you'd see references to him from some of the hipper critics. He crept into the background. Now blues fans are more familiar with him."

## Yazoo

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Mail order: Yes  
Catalog: Call 800-497-1043  
Main styles of music: Blues reissues  
Top artists: Charlie Patton, Mississippi John Hurt, Big Bill Broonzy



# NEW RELEASES

Street Date: May 8, 2001



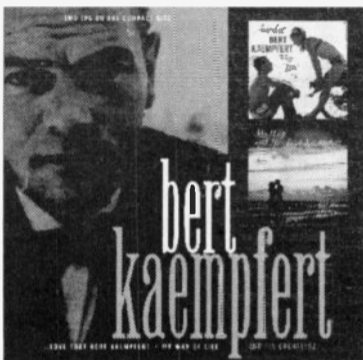
TARCD-3010 Joni James-Hank Williams



File Under FEMALE VOCALS

## Joni James-Sings Songs Of Hank Williams / Country Style

Features the million selling Hank Williams LP plus the highly sought after Country Style LP..both on one CD! Your Cheatin' Heart, Half As Much, Jumbalaya, There'll Be No Teardrops Tonight, I Can't Help It (If I'm Still In Love With You), I'm So Lonesome I Could Cry, Cold Cold Heart, Hey Good Lookin', My Heart Would Know, Why Don't You Love Me, I'm Sorry For You My Friend, You Win Again, Room Full Of Roses, You Were Only Fooling, Too Soon To Know, You Are My Sunshine, You Don't Know Me, Candy Kisses, I Really Don't Want To Know, Keep It A Secret, Lend Me Your Handkerchief, Vaya Con Dios, You Call Everybody Darlin', Gonna Find Me A Bluebird



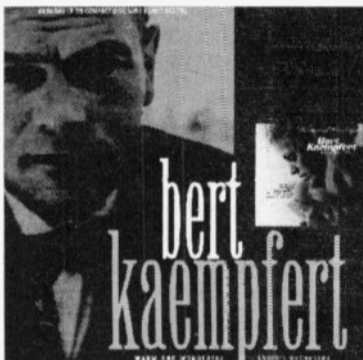
TARCD-1083 Bert Kaempfert-Love Tl



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## Bert Kaempfert-Love That Bert Kaempfert / My Way Of Life

Two original LPs on one CD! Caravan, Lonely Is The Name, Again, Steppin' Pretty, I Should Care, Just As Much As Ever, The First Waltz, My Love For You, The Glory Of Love, The Sheik Of Araby, Every Time I Dream Of You, (You Are) My Way Of Life, Mister Sandman, Welcome To My Heart, Memories Of Mexico, Manhattan After Dark, You Are There, Malaysian Melody, Fascination, On My Lonely Way, Soul Time, Ridin' Rainbows, Stompin' At The Savoy



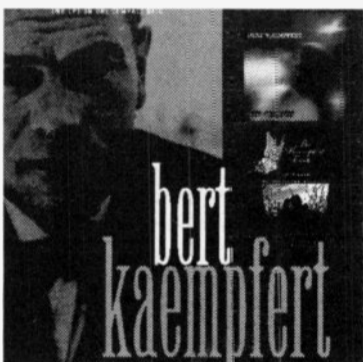
TARCD-1084 Bert Kaempfert-Warm



File Under INSTRUMENTALS

## Bert Kaempfert-Warm And Wonderful

His great LP plus bonus tracks! One Lonely Night, I May Be Wrong (But I Think You're Wonderful), Petula, Some Of These Days, Reminiscing, One Morning In May, Can't Take My Eyes Off You, Only In Your Arms, This Guy's In Love With You, The Maltese Melody, Our Street Of Love, Somewhere In The Sky, I Close My Eyes (And Dream Of You), Dance With Me Once More, At The End Of Our Love, Time To Leave



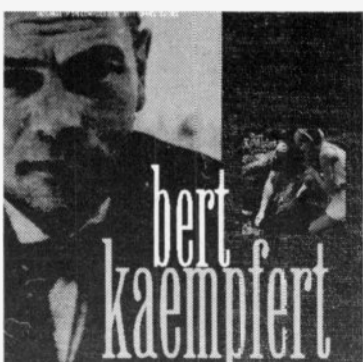
TARCD-1085 Bert Kaempfert-Traces



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## Bert Kaempfert-Traces Of Love / The Kaempfert Touch

Two great LPs on one CD! Traces, Games People Play, Only A Fool (Would Lose You), The Way It Used To Be, Are We Becoming Strangers, I've Gotta Be Me, Here's My Life (Here's My Love), I Love How You Love Me, Send Me Home, Love Me Happy, You're Worth It All, Time, Something, Headin' Home, Didn't We, We Can Make It Girl, Someday We'll Be Together, You're Mine, Raindrops Keep Fallin' On My Head, Jean, This Woman Is Mine, One Day With You, She Lets Her Hair Down (Early In The Morning), All For You



TARCD-1086 Bert Kaempfert-Free Ar



File Under INSTRUMENTALS

## Bert Kaempfert-Free And Easy

From 1970, this great LP plus bonus tracks! Love Theme From "You Can't Win 'Em All", I'm In Love, Hit The Open Road, Over The Rainbow, Sweet Caroline, Flight To Mecca, Free And Easy, Magic Moments, Gone With The Wind, Wait For Me, Laura, Susan, I Stay With You, So Young So Alive, Sunset Melody, Honeymoon, And There Was Love, Oriental Traveler (first world release)



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# New Releases



Courtesy of Epic/photo by Timothy Greenfield-Sanders

Pearl Jam (from left): Eddie Vedder, Jeff Ament, Stone Gossard, Matt Cameron, Mike McCready.

## PEARL JAM

29/5/00 Wembley Arena, London, England  
Epic (E2K 85009)

28/6/00 Naval Museum, Stockholm, Sweden  
Epic (E2K 85076)

Before the tragic deaths of fans at a concert in Denmark this past June that put a halt to Pearl Jam's successful European tour, the band was playing arenas and similar-sized venues and treating them like they were clubs. Each night the five members would mix up the songs, toss in a cover or two and essentially treat the stage with the respect of a hungry, new band. Pearl Jam recorded all these shows and planned to officially release them at bargain prices to cut into the bootleg market. The events of the June 30 Roskilde Festival, where nine fans were crushed to death, cut short the original intent of the project.

Yet the 25 shows leading to the Danish date have been released as double CDs and bare-bone packages, and each provides a key to the band's appeal over the past decade. While the band's albums since 1996's *No Code* have increasingly become more complex — and consequently sell fewer copies — Pearl Jam remain a touring behemoth. They also remain devoted to their fans (they plan to record and release all of the concerts from their upcoming American tour as well). On these 25 albums, not one of the sets is repeated; every disc is a new experience.

But does anyone need all 25? Probably not. It's a tough call where to begin since each offers something the others don't. The May 29 gig at Wembley Arena in London, the fourth concert of the tour, is filled with songs from the band's past two albums (1998's *Yield* and this year's *Binaural*), as are most of the shows, and there's a bit of tentativeness to the performance (Eddie Vedder even flubs a line or two here and there and admits as much from the stage).

By the time of their Stockholm set nearly a month later at the Naval Museum (the 24th and penultimate concert), Pearl Jam have worked out the kinks and charge through the

songs with both fury and sensitivity. Both of these albums represent the scope of this project: the early stumbles and the late confidence. Any one set will probably suffice. These two near-bookends are a suggested starting point.

— Michael Gallucci

## JEFFREY FOSKETT

Twelve And Twelve  
New Surf (NC 00-1117)

Fresh off a stint serving as vocalist/band-leader/guitarist for Brian Wilson's crack touring band, Jeffrey Foskett has released *Twelve And Twelve*, a stunningly beautiful collection of lilting pop tunes that are drenched in 12-string guitar and impeccably polished harmonies.

Twelve of the 14 tracks here are duets with pop music luminaries such as Brian Wilson (on "Everything I Need," a previously unreleased Wilson/Tony Asher collaboration), The Knack's Doug Fieger, Gerry Beckley of America, hubblegum king Andy Kim, Chicago's Robert Lamm, Marshall Crenshaw, and Larry Ramos of The Association. (The two "non-duet" cuts are solo Foskett covers of The Youngbloods' "Get Together" and power-pop icons Shoes' "Your Very Eyes".)

*Twelve And Twelve* has a definite sunshiny, California sway to it, with each song shoved gently into the stratosphere by Foskett's simply gorgeous vocals. Foskett has credited the late Carl Wilson with "really teaching" him to sing (Foskett also toured with The Beach Boys throughout the '80s), and the pupil definitely has learned a trick or 12 from the teacher; check the smooth-as-silk opener "Baby It's You" (with Fieger chipping in on the bridge) or the passionate, *Pet Sounds*-influenced "Everything I Need."

Other creamy confections include a version of Parthenon Huxley's deliriously catchy "Bazooka Joe" (featuring Huxley on vocals and Elliot Easton on guitar), the effectively understated "A Woman's Laugh" (Kim can still sing rings around most) and the straight-up power pop of "No One Knows (But You)," written and performed with

talented country-popster Bill Lloyd. Foskett also goes back to his roots on the nifty harmony exercise "I Will Follow," where he duets with Randell Kirsch, his former partner in the late '70s/early '80s power-pop group The Pranks.

All in all, *Twelve And Twelve* is a wholly successful effort that could easily carry the subtitle *The Song And How To Sing It*. Pop music simply doesn't come any prettier than this. (Available from [www.notlame.com](http://www.notlame.com))

— John M. Borack

## DOUBLE TROUBLE

Been A Long Time  
Tone Cool (3407 1180 2)

The sky is smiling. Stevie Ray Vaughan would no doubt grin from ear to ear upon hearing the first Double Trouble release from his old bandmates since his passing. Drummer Chris Layton and bassist Tommy Shannon get by with a little help from their friends on a recording that is sure to please both fans and skeptics, who may take one look at the extensive guest-artist roster and immediately dismiss the record as just another all-star party platter hodgepodge. That presumption would, of course, be completely off base.

Highlights on *Been A Long Time* find the top-drawer rhythm section reuniting with former Arc Angels bandmates Charlie Sexton and Doyle Bramhall II, as well as Jimmie Vaughan — Stevie Ray's brother — SRV keyboardist Reese Wynans, and Malford Milligan, lead singer of Storyville, who does an absolutely pristine job on the set opener, "Cry Sky," a tune that was no doubt written by Shannon and Layton in memory of Vaughan. The song has extraordinary acoustic guitar, a flowing melody, and all the earmarks of a huge Top 10 single. Milligan returns later in the set for a rocking "Skyscraper."

Layton and Shannon also bring in the best of the "new blood," including Jonny Lang, Kenny Wayne Shepherd, and Susan Tedeschi — who joins the power trio on Muddy Waters' "She's Alright." The album ends with a true flair of sophistication, as Dr. John — along with a full string section and Willie Nelson on lead guitar — perform a moving "Baby, There's No One Like You," one of the tunes cowritten by Layton and Shannon.

But it is Doyle Bramhall who evokes powerful memories of Stevie Ray when he fronts the power trio on Muddy Waters' "She's Alright." The album ends with a true flair of sophistication, as Dr. John — along with a full string section and Willie Nelson on lead guitar — perform a moving "Baby, There's No One Like You," one of the tunes cowritten by Layton and Shannon.

Sure, it's been a long time since we heard from Double Trouble, but the outcome is welcome.

— Michael B. Smith

(Please see New Releases page 59)

## NEW RELEASES NEWS



**Just out:** Steppenwolf frontman John Kay's newest solo release is *Heretics & Privateers*, an acoustic blues and folk outing (Cannonball)... Los Angeles doo-woppers The Calvanes, who have been performing since 1955, just released *In Harmony: West Coast Doo Wop* (HighTone) which features new songs, West Coast doo-wop standards and a new recording of one of the group's original Dootone Records tracks from the '50s, "Don't Take Your Love From Me"... Manuel Barrueco's *Nylon & Steel* (Angel) features duets with fellow strummers Al DiMeola, Steve Morse (Dixie Dregs), and Andy Summers (The Police)... From Cousin Kevin, which includes former Third Eye Blind guitarist Kevin Cadogan, comes *Bully For You* (Tossed Out Records)... Jazz drummer Mike Clark (Herbie Hancock & The Headhunters) just released *Actual Proof* (The Headhunters)... *Presumed Innocent* is pianist/vocalist Marcia Ball's Alligator Records label debut, ... From prog indie label Magna Carta, featured in this issue, comes *Tempest's Balance* and *Shadow Gallery's Legacy*... Train's newest, *Drops Of Jupiter* (Columbia) is being supported by a national tour... New gospel releases from Verity Records include *WOW: Gospel 2001*, a various-artists album of this year's 30 top artists and songs, and *Fred Hammond Presents: In Case You Missed It... And Then Some*, a 17-track compilation of hot new gospel acts... From Get Hip Recordings comes *Gore Gore Girls' Strange Girls*, the Detroit all-girl band's album debut (available on vinyl), *Rocket 455's Go To Hell*, a gritty rock 'n' roll album by these Detroit noisemakers, and *The Mullens' Tough To Tell* (also on vinyl), the third release by this Dallas quartet... *Angel In The Dark* (Rounder) is the newest release from singer/songwriter Laura Nyro, who passed away in 1997. The songs are previously unreleased tracks from her last recording sessions in 1994 and 1995.

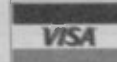
**Coming up:** Due April 24 is *The Tractors Fast Girl* (Audium Records)... Due May 8 is *The Black Crowes' Lions* (V2 Records). The band will be touring this summer with Oasis... Also due May 8 from Schanachie are *Mem Shannon's Memphis In The Morning* and a new offering from contemporary jazzers *Fattburger*... Due May 15 from Depeche Mode is *Exciter*, which will be supported by a five-month, 24-country (including The Ukraine, Turkey and Estonia!) tour starting June 15 in Montreal... Also due May 15 is legendary blues guitarist Buddy Guy's first new album in three years, *Sweet Tea* (Silvertone) and *The Robert Cray Band's Shoulda Been Home* (Rykodisc)... June 5 is the new release date for *Continental Drifters' Better Day* (Razor & Tie)... Alligator's June 5 releases include *Saffire* — The Uppity Blues Women's *Ain't Gonna Hush* and Australian slide guitar wizard Dave Hole's *Outside Looking In*... Coming June 19 is *Wide-spread Panic's Don't Tell The Band* (Sanctuary)... Metalheads Slayer are currently working on a new album on American/Columbia. Title and release date are unknown at this point.

— Greg Loeschner

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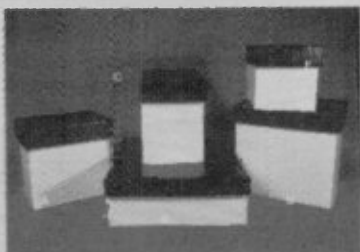
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# Country Junction

Since August 1996, Tim Neely has been quietly building *Goldmine's* record and CD database for use in the magazine's discographies and price guides, which are also researched and written by Neely.

*Goldmine Country & Western Record Price Guide, 2nd Edition*, by Neely just returned from the printer. This 544-page reference contains listings for nearly 40,000 78s, 45s, EPs and LPs with current market prices in three grades.

Neely, who has more than 20,000 records in his collection from all genres and eras, didn't really start to collect country with vigor until the early 1990s. His collection is unique in that he has every #1 country single of the 1990s that exists on a vinyl 45 (not including one that exists only as a promo 45). He also has a couple of Johnny Cash Sun EPs and an original pressing of the first Hank Williams Sr. song to be issued on 45 ("Lovesick Blues"). Plus he has a couple dozen of the RCA Victor green-vinyl country 45s from 1949 and 1950 as well as a pretty good collection of the record club editions of vinyl albums from the early 1990s that weren't issued on vinyl otherwise.

*Goldmine* editor Greg Loescher caught up with Neely after his new *Goldmine Country & Western Record Price Guide, 2nd Edition* came back from the printer.

## 10 Questions For...

# Tim Neely

by Greg Loescher

*Goldmine: What sets this new country guide apart from previous efforts by other authors?*

Tim Neely: The biggest difference is that, instead of having thousands of records "listed" in a grouping by label, this book lists every record individually. For example, rather than saying "every Loretta Lynn 45 on Decca is worth X," this book actually lists every Lynn 45 on Decca and tells you individually what each of her 45s can fetch. It helps the collector who is trying to find all of Lynn's 45s, because he or she will know what they are missing. Another difference is that it doesn't discriminate by era. The "old country" and "new country" are both well represented. There are records from the 1920s and even about 100 from the year 2000 listed in the book.

*What is the highest-priced recording in this edition?*

That depends on whether you include Elvis Presley. Presley, of course, is in the book, as he both started and ended his music career as a country star. The famous one-of-a-kind red vinyl pressing of Elvis' *Christmas Album* from 1957, which is listed with a \$15,000 price tag, would thus be the top. Discounting Elvis, the highest-priced record in here is a Gene Autry 78, "Living In The Mountains," on the QRS label. Released in 1929, it is listed

in my book with a near mint value of \$4,000.

*The book spans a 75-year time period. Which era within that time frame garners the most collector interest and why?*

Probably the 1950s. For starters, that's when Elvis emerged. Elvis' Sun singles, both on 45 and 78, are major collectibles in country as well as rock 'n' roll. Also, it's when much of the best rockabilly — the melding of elements of rock 'n' roll and country music — was made. It's also when artists such as Hank Williams, George Jones, and Jim Reeves were making some of their most collectible records.

*Of all the country artists, who is the most collectible?*

Again discounting Elvis, it's hard to pick one "most collectible artist." Probably Hank Williams Sr., but there are many others with avid collectors. The two most collectible female artists are Lynn and Dolly Parton.

*Who are some of the artists of the distant past who have risen in collectors' interest?*

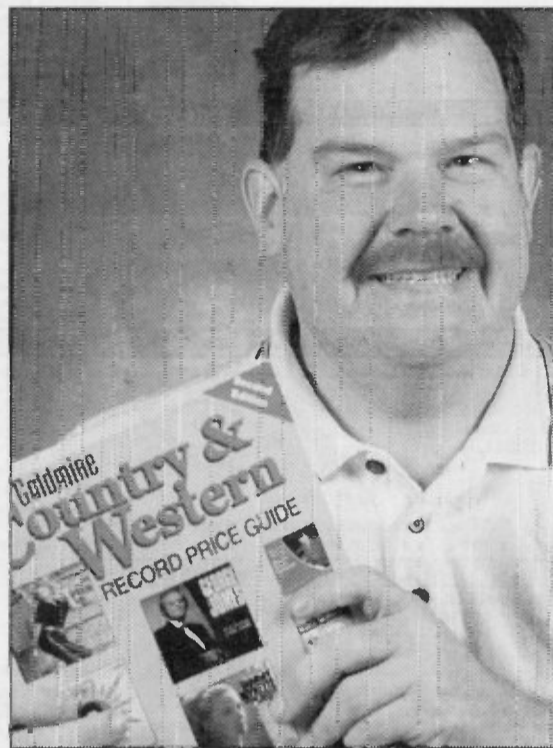
Probably the most increase in demand has been for the non-Christmas recordings by Gene Autry. I think many people will be amazed just how many records came out with his name on it — and there are probably many more I couldn't track down before the book went to print. The "other" singing cowboy, Roy Rogers, also is more in demand than he was a few years ago. Alas, in both cases I think it's because neither one is around any more, and in some respects they were taken for granted.

*What's happening overall to the prices of recordings of key classic country artists such as Hank Williams Sr., Ernest Tubb, etc.?*

The really obscure early material is going up! One of the things I mentioned in the book's introduction is that Hank Sr. is one of very few "classic country" artists who gets the respect he (or she) deserves from the American record company that currently owns the rights to his recordings. Even with, or perhaps because of, such sets as *The Complete Hank Williams*, demand for the original issues remains strong. Ernest Tubb began his recording career for Bluebird in the 1930s, and those original 78s may be even more rare than Williams on Sterling, though the value doesn't reflect that because of the greater demand for Williams.

*What's the most collectible country label?*

The labels that only recorded country and related music, or almost always did so, are the most collected by country fans. Again, it's hard to choose just one, but if you look at albums, the pre-1970s material on Starday



Tim Neely

seems to lead the pack. After the Gusto label took over Starday in the 1970s, it started putting out a lot of really lousy compilations, both in concept and in sound quality. But the 1950s and 1960s albums on the label are quite sought-after and are only getting more so. There is also a budget label called Audio Lab, a subsidiary of King, that compiled many 78s onto LPs. It did so for many artists in the King back catalog, including many country acts, and these albums are quite collectible, too. Many people don't realize just how important a country label King was — it had Cowboy Copas, Homer & Jethro, Grandpa Jones, Hawkshaw Hawkins, Moon Mullican and a lot more on its roster in the 1940s.

*Which of the modern country artists do you feel will be the most collectible in the future?*

Garth Brooks is already collectible, especially on vinyl. Here's a guy who sold a lot of music — probably more than anyone else in the 1990s — without ever intentionally having a crossover pop hit under his own name! I'd guess that many, or even most, of his fans have no idea that three of his albums and almost two dozen of his singles exist on American vinyl. Unless you kept up with them as they came out, many of them are almost impossible to find today, as many of them sold out quickly and were pressed only once. Garth, too, unlike a lot of other artists, knows that he's collectible, so he puts out "limited edition" CDs (for example, the first 777,777 copies of *Sevens* are marked as such). Personally, I wish he'd have put out more of his later albums on vinyl. I know at least one collector (me) who'd buy his music again if it was on record! As for other current artists, only time will tell. Shania Twain has the most potential, I think. No matter who it

(Please see Tim Neely page 27)

**The Corncob:** The new Country Music Hall Of Fame And Museum will celebrate its grand opening May 17 and then officially opens to the public May 18... Beginning in November, the *Grand Ol' Opry* will spend four straight months at its original home, Ryman Auditorium... Brenda Lee was the first recipient of the Lifetime Achievement Award from the Rockabilly Music Foundation, presented April 4, while Dolly Parton and Willie Nelson will be inducted into the Songwriter's Hall Of Fame on June 14 in New York... A Nashville judge turned down LeAnn Rimes' request for release from her Curb Records' contract... The restructuring of Asylum Nashville has left George Jones without a label again, while Lila McCann moves over to Warner Brothers... Loretta Lynn was released March 31 from the hospital following 11 days of treatment for pneumonia. Her Loretta Lynn Museum is scheduled to open at her dude ranch in Hurricane Mills, Tenn., May 26.

**New Releases/Reissues:** April 10: Shaver, *Earth Rolls On* (New West). April 17: Brooks & Dunn, *Steers & Stripes* (Arista); David Frizzell, 2001 (Nashville America Records); Ricky Lynn Greg, *Careful What You Might Wish For* (Row Music Group); Emmylou Harris, *Anthology: The Warner/Reprise Years* (Rhino); Lorrie Morgan & Sammy Kershaw, *I Finally Found Someone* (RCA, new date); Gram Parsons, *Sacred Hearts & Fallen Angels: The Gram Parsons Anthology* (Rhino); Tom Russell, *Borderland* (HighTone); Conway Twitty, *The Best Of* (Big Eye); Don Williams, *Live Greatest Hits, Volume 2* (Row Music Group). April 24: Red Allen & Frank Wakefield, *The Folkways Years: 1964-1983* (Folkways); *Country Gentlemen, On The Road & More* (Folkways); Flatt & Scruggs, *Millennium Collection* (MCA); Freddy Fender, *Millennium Collection* (MCA); Jim & Jesse, *Our Kind Of Country* (Pinecastle); Tim McGraw, *Set This Circus Down* (Curb); Don McLean, *Don McLean Sings Marty Robbins* (Relentless); Tracy Nelson, *Ebony & Ivory* (Relentless); Jimmie Rodgers, *Brakeman's Blues; The Tractors, Fast Girl* (Audium); Bob Wills, *Volume 1: Take Me Back To Tulsa* (Rounder Select). May 1: T. Graham Brown, *Lives* (Relentless); Montgomery Gentry, *Carrying On* (Sony); Oak Ridge Boys, *Very Best Of* (MCA); South 65, *Dream Large* (Curb). May 8: Billy Gilman, *Dare To Dream* (Epic); Hal Ketchum, *Lucky Man* (Curb); Mark McGuinn, self-titled debut (VFR); Bill Monroe, *Greatest Hits* (Blueprint); Connie Smith, *Born To Sing* box set (Bear Family, new date).

**TV/Movie News:** The *Academy Of Country Music Awards* will be presented live on CBS May 9 with LeAnn Rimes hosting. Catch the *Red Carpet Preshow* that same night on CMT... Wynonna's new song "You Are" is featured in her sister Ashley Judd's new movie *Someone Like You*... Trisha Yearwood will return in May to the CBS show *Jag*, in her reoccurring role as Lieutenant Commander Teresa Coulter, a forensics pathologist... Dwight Yoakam is currently filming *The Panic Room* in Los Angeles with Jodie Foster... The Bellamy Brothers are taping a game show pilot titled *Hell Yes I'm A Redneck* for The Game Show Network (sounds like a winner to me). As always, check 'em out!

— Jim Bagley

# On the racks

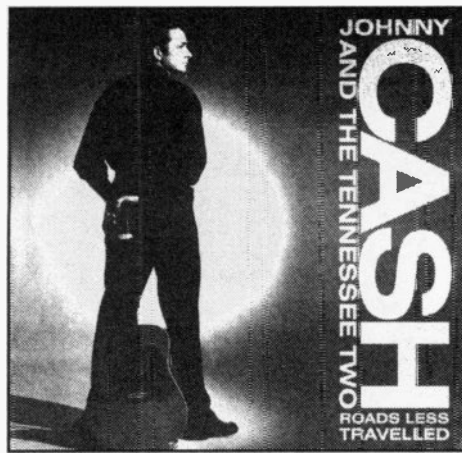
PAM TILLIS  
Thunder & Roses  
Arista Nashville (07863-67000-2)

It's been nearly three years since Pam Tillis last released an album, but her detours away from the studio in pursuit of acting work and a run on Broadway in *Smokey Joe's Café* have not lessened her instincts as a premier Nashville songbird. *Thunder & Roses* is a reliably agreeable collection of solid tunes that suit her signature meshing of pop and R&B influences into slick country foundations.

Polished studio arrangements support every effort on the collection, occasionally dipping into generic pop-style convention, but more often giving Tillis room to set up shop and weave the sort of charm that fills the opening ballad "Jagged Hearts." Whether the tune is sunny or sultry, she expertly wields the pleasant accent that edges her singing, adding sweet Southern flavor to the charming heartbreaker "It Isn't Just Raining" and turning "Space" into a spirited down-home romp atop a chirping organ line.

She takes good advantage of her pedigree by enlisting the sturdy voice of father Mel for the swelled-up duet "Waiting On The Wind," which gets surprising mileage out of its singers' contrasting styles. Elsewhere, she proves entirely capable on her own, from carrying the booming torch of the title track to easing alongside the delicate pedal steel of the second-time-around love song "Off-White." Every number rolls out smoothly, creating single-friendly songs that never resort to formula.

— Thomas Kintner



JOHNNY CASH AND THE TENNESSEE TWO  
Roads Less Travelled  
Varèse Sarabande (302 066 2142)

An intriguing musical footnote for Johnny Cash devotees, these 18 clean-sounding demos, undubbed originals and alternate takes (with false starts) date from around 1954 to '58 at Sam Phillips' Sun Records. It's classic Cash pared to the bare essentials — which is how he sounds best. Uncluttered with backup singers, "Ways Of A Woman In Love" has slightly different words than the hit version. "Wide Open Road" is a rare Tennessee Three tape from Red Kernodle's brief stint on steel guitar. "My Two Timin' Woman," a 1947 Hank Snow song released only in Snow's native Canada, shows how far young Cash (or Phillips) searched for songs.

"New Mexico" (a dusty cousin to Ramblin' Jack Elliott's standard "Diamond Joe"). "Wreck Of The Old 97" and Leadbelly's "Goodnight Irene" mark Cash's folk roots, while Jimmie Skinner's composition "Doin' My Time" — like some of Cash's writings — is

so plain spoken that it could pass for a trad ballad. Gospel didn't interest Phillips (a factor in Cash's leaving Sun), but Cash did manage to record his own inspirational ode "Bels-hazar" during this period, written in the spirit of his future in-laws The Carter Family's "Little Moses." Even at the start of his career — though it's unlikely that many realized it — Cash was among America's elite folk singers.

— Bruce Sylvester

CLAY WALKER  
Say No More  
Giant (9 24759-2)

Clay Walker's albums have all been widely uneven affairs: great singles surrounded by mostly mundane material. His latest effort *Say You Will* is more of the same. Walker fares best when he sticks to his roots, with a surprisingly stellar rendition of Ritchie Valens' "La Bamba" (he worked four years on perfecting his Spanish diction before recording this classic, and the hard work paid off) as well as his own first-rate composition "Texas Swing" (where Walker ultimately proclaims "when you get down to it, Bob Wills is still The King") among the highlights.

Unfortunately, light-and-lively moments such as those mentioned above are in the minority. For this, his sixth studio release, Walker has hooked up with "producer of the moment" Byron Gallimore (whose stable of artists include Tim McGraw, Jo Dee Messina, and Faith Hill). Given Gallimore's slick tendencies in the past, it's not surprising that the album is filled with overblown, power-pop ballads such as "Real" and "So Much More" (an exception: the urgent title track, which is rescued by one of Walker's best vocal performances to date). This pap buries

his considerable charm and proves that with Walker, less (production) is more.

— Jim Bagley

THE BELLAMY BROTHERS  
The 25 Year Collection — Volume 1  
Delta Disc (7002)

Deftly mixing country with family harmony, Southern-fried sentiments with techno-rock and touches of reggae, The Bellamy Brothers have changed the soundscape of country music. Still a hot international act, their run of 35 country hits ended in 1992. However, the Florida-born duo is attempting to reignite their state-side career with this first installment of repackaged hits, live tracks and freshly recorded material (the second set is due in September).

On the negative side, the duo's 1975 #1 pop smash "Let Your Love Flow" is represented by a pallid studio remake. Other signature hits such as their immortal ode to promiscuous Southern womanhood "Redneck Girl" and everyone's favorite barroom pick-up line "If I Said You Had A Beautiful Body Would You Hold It Against Me," are presented in live versions. Moreover, the set's 10-page booklet is heavy on photos and light on information.

Fortunately, most of their '80s hits found here are the originals, including "Sugar Daddy," "Do You Love As Good As You Look," "For All The Wrong Reasons" and their poignant baby-boomer paeans "Old Hippie" and "Rebel Without A Clue." Of the three new songs, "Tired Of Getting My Butt Kicked" is the most promising return to the tongue-in-cheek anthems the Bellamys perfected during their initial hot run.

— Ken Burke

(Tim Neely from page 26)

is, their vinyl records are quite scarce. Most of their 45s are still reasonable in price. That's not likely to be true forever.

The *Goldmine Country & Western Record Price Guide, 2nd Edition* marks the first time in any of your *Goldmine* guides that you have listed 78s. Can you expound a bit on the reasoning and also what the market prospects are for country 78s?

I wanted to cover the entire history of recorded country music in this book, and to do so, I had to include 78s. Every other country music price guide ever done has recognized them as well. Also, a fair amount of this music never made it to later vinyl formats such as 45s and 33 1/3s. As far as their collectibility goes, some of the 1920s and 1930s 78s go for three figures, and in rare cases, more than that. Many from the 1940s go for a pittance. That said, there seems to be a demand for country 78s, not as much as for rock 'n' roll, blues and group 78s, but certainly more than for classical, big band and pop vocalist 78s.

If you could name one recording that is the cream-of-the-crop country equivalent of an *Elvis Sun 45* or a *Robert Johnson 78*, what would it be?

Other than the Gene Autry 78 mentioned earlier, I'd think most country fans would be delighted to have one of the four Hank Williams 78s on the Sterling label (five if you count the two variations of one of them). They were his first four records. All four came out in 1946 and 1947, and clean copies of any of them fetch hundreds of dollars.

(Rock Hall from page 10)

the crowd, which erupted into a thunderous standing ovation.

Donald Fagen and Walter Becker of Steely Dan turned their induction speech on its head and asked questions of the audience. Becker asked, "Who was the original drummer for Frank Zappa And The Mothers Of Invention?" Several in the ballroom audience and not many in the pressroom knew the answer: Jimmy Carl Black.

Simon, inducted by singer Marc Anthony, gave a poignant, lengthy speech that was ultimately edited by producers at VH-1, the cable TV music channel responsible for the truncated broadcast of the ceremonies two nights later.

Said Simon: "I thank the owners of Gerde's Folk City [a Village nightclub]. I was influenced by Dave Van Ronk, Tom Paxton, Phil Ochs, and Bob Dylan, whose producer Tom Wilson signed us to Columbia Records. I thank Goddard Lieberson, the president of Columbia, who wouldn't let them change our name and insisted that we be called Simon & Garfunkel — the first time to my knowledge that ethnic names were used in pop music. I thank our manager and my friend Morton Lewis. The happiest times of my youth were spent in England. I played with several of the great players of the English folk scene — Martin Carthy, who taught me 'Scarborough Fair,' Davey Graham, who wrote 'Angie,' Bert Jansch, John Renbourne, Dave Swarbrick, and The Ian Campbell Folk Group. I started singing in pubs for £3 a night," he recalled, "although as my brother once asked me, 'Three pounds of what?!'"

"Just before I returned to the U.S., my prices shot up to £25 a night, and I thought I

was just about worth that," Simon recalled. Simon then pointed out that back in the States, "Sound Of Silence" became a #1 record thanks to producer Tom Wilson's innovations in the studio.

"I thank my father, six years gone now, who was a musician and a bandleader and my greatest teacher," he added.

Musical highlights of the evening's performances included Simon's rendering of "Me and Julio Down By The Schoolyard," with Anthony on backing vocals and a large contingent of other musicians on stage — all led by *Late Night With David Letterman* bandleader Paul Shaffer, as well as "Do It Again" by Fagen and Becker of Steely Dan.

Another concert highlight was the passion and energy that Foo Fighters frontman Dave Grohl brought to Queen's performance of "Tie Your Mother Down." (Queen's legendary lead singer Freddie Mercury died of AIDS in 1991, but the remaining three members delivered a spirited performance of "We Will Rock You.")

What started out as a blues jam at the end of the evening mutated into something else entirely, and that was the only real disappointment of the evening's music, given that talents such as guitarists Richards, Burton, and Johnson were on the same stage together, but perhaps the constraints of the TV taping had something to do with the end result.

With so many "stars" in one location, the smart ones made it their business to be accessible to patrons of the awards celebration by being outside the main ballroom and using the front hallway entrance like everyone else. These people included Simon, Fagen and Becker from Steely Dan, all of the members of Aerosmith, as well as Sire Records founder Seymour Stein — a walking encyclopedia of



From left: James Burton, Keith Richards, and Lonnie Johnson

blues, classic R&B and early rock 'n' roll.

Simon answered additional questions in the hallway. (Performers were led into the press room for photos and questions, but these sessions lasted only about two minutes.) In the press room, Simon said he'd injured his left hand in the 1970s but didn't say how. In the hallway, he explained that it was a combination of his playing squash, as well as a lot of recording and touring, (which involved a lot of guitar playing) that resulted in his carpal-tunnel-like injury.

Simon's eyes lit up and he smiled when I mentioned my name and *Goldmine* magazine (*Goldmine had done a cover story on Simon & Garfunkel. — Ed.*). In the final analysis — being a longtime fan and one of several hundred thousand people that packed Central Park in September 1980, my freshman year in college, for a final, free show by Simon & Garfunkel — Simon's smile and polite demeanor was worth the price of admission for me!

— Richard J. Skelly

# Reissues

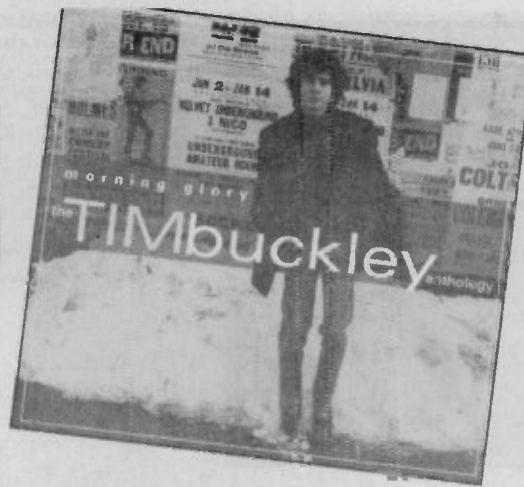
## TIM BUCKLEY

Morning Glory: The Tim Buckley Anthology  
Rhino (R2 76722)

A hallmark of the '60s singer/songwriter boom was its stellar female singers such as Joan Baez and Judy Collins. Among the men, halo-haired Tim Buckley with his fallen-choir-boy purity and five-octave romanticism was *non pareil*. Heroin stole him away on June 29, 1975, at a young 28 (almost the age at which his son Jeff vanished into a Mississippi River night). Buckley's cult hero status came later, as last year's tribute *Sing A Song For You* proves. Here Rhino's two-CD, 34-song retrospective *Morning Glory* (spanning 10 albums) captures him far more authoritatively than its 1983 LP *Best Of Tim Buckley*. He was, as the intelligent notes say, "an artist who sang colors onto a canvas."

Like others of his day, he spoke to the peace-and-love side of the generation gap, which ambitious folk/baroque "Goodbye And Hello" poetically portrayed with penetration few other writers could attempt. The personal and the political became one (perhaps psychedelically) in "No Man Can Find The War" ("Is the war inside your mind?"). Is the candle-lit "Morning Glory" the hobo at the door a savior or a jeering tormentor?

The vibraphone was hardly a standard folk instrument, but his discs used them well as he stretched out to his true self — a scatting jazz man — on a live "Troubadour" recorded in London with Pentangle bassist Danny Thompson.



Always experimenting, he preferred to record a song in a single take rather than lose its passion on repeated renditions. "Swim to me, let me enfold you," he implores on "Song To The Siren" (a previously unissued cut from a 1967 Monkees broadcast), recalling the mythical Sirens of Homer's *Odyssey* as his rich voice enfolds us like warm Aegean waves. Here's the climax of his Freudian fusion of Eros and Thanatos, opine the notes.

In truth, he found little peace. As the set moves to its 1974 close, his voice coarsens. His writing ebbs too until on the pre-punk "Make It Right" he's crying, "Whip me, beat me, spank me. ... Make it right again," realizing full well that "it" (whatever that may be) will never be right.

Huge success eluded him. *Happy Sad*, his highest charting LP, peaked at #81 in 1969. Death took him shortly before he was to commence his first major film role as folk troubadour Woody Guthrie in *Bound For Glory* (a part David Carradine took). His exquisite voice and vision shine on here, though their darkening parallels the growing darkness of his time.

— Bruce Sylvester

(Please see Reissues page 78)

## REISSUES NEWS



**Out now:** Acacia Records has reissued former Jefferson Airplane guitarist/singer Jorma Kaukonen's 1980 release, *Vital Parts*... From Fuel 2000 comes blues harmonica legend Jerry McCain's *Absolutely The Best: The Complete Jewel Singles 1965-1972*, soul singer/organist Toussaint McCCall's *Nothing Takes The Place Of You*, the cream of his Ronn Records 45s, including the #5 title track as well as some long-missing Fame Studios tracks, and, for the first time on CD, the seminal *Lightnin' Hopkins & The Blues Summit*, which includes Sonny Terry, Brownie McGhee, and Big Joe Williams... From Australia's Raven Records comes the 22-track *Dave Loggins — The Good Side Of Tomorrow 1971-1984* covering the songster's solo recordings from his early 70s Vanguard debut through the mid-80s, when he switched completely to writing country songs... Mosaic recently released *The Complete Columbia Recordings Of Mildred Bailey*, a 10-CD boxed set that covers the popular and prolific jazz singer's output since she joined Paul Whiteman's band in 1929 on through to 1942. Highlights of the more than 200-song set include her 1933 sessions with The Dorsey Brothers, 1934 studio sessions with Benny Goodman featuring Coleman Hawkins, John Hammond-produced all-star sessions in 1935-37 and 18 previously unissued performances, among others... Roir just released Television's *The Blow Up*, a two-LP collectors set remastered for vinyl — available in green or blue!... From Blue Flame Records comes previously unreleased '80s and '90s live cuts by England's *The Groundhogs: The Lost Tapes Vol. 1 and Vol. 2* and *Patrick McGinley Live* recorded during a '99 tour of Italy... For soundtrack hounds, *The Godfather Trilogy I • II • III, 30th Anniversary* edition (Silva) featuring the *City Of Prague Philharmonic* has been issued on one disc... Label M has reissued for the first time on CD Jimmy Scott's classic *The Source*, out of print since 1969... From Rhino's *Atlantic And Atco Remasters* series comes *The Best Of Levert*, a 14-song retrospective. The two brothers in the late '80s to mid-90s R&B trio, Gerald and Sean Levert, are sons of Eddie Levert, lead singer and founding member of The O'Jays.

**Coming soon:** Coming May 1 is *Popular Songs: The Best Of Wynton Marsalis* (Columbia)... Due May 8 from Taragon are the two-fer *Joni James Songs Of Hank Williams/Country Style* and four from Bert Kaempfert, some as two-fers: *Love That Burt Kaempfert/My Way Of Life, Warm And Wonderful* (with bonus tracks), *Traces Of Love/The Kaempfert Touch* and *Free And Easy* (with bonus tracks)... New releases from Collectables due May 8 include a slew of two-fers from Perry Como including *Saturday Night With Mr. C.* (with bonus tracks)/*When You Come To The End Of The Day, By Request/Sing To Me Mr. C., So Smooth/We Get Letters, Como Swings/For The Young At Heart, And I Love You Softly Impossible*... June 5 from Buddha are three Delfonics reissues: *La La Means I Love You, The Delfonics and Sound Of Sexy Soul*... Coming in May from Roir are some long-lost live and studio cuts from the mid-70s punky reggae band *The Terrorists* with guests Lee "Scratch" Perry and Roland Alphonso... Rhino is releasing *Nuggets II Original Artyfacts From The British Empire And Beyond, 1964-1969*, a four-CD follow-up to the label's hugely successful *Nuggets: Original Artyfacts From The First Psychedelic Era, 1965-1968* box, which was a take-off on Elektra Records' original 1972 *Nuggets* project. Stay tuned for a *Goldmine* review of this massive undertaking... Coming this September from Buddha is the ambitious *The Long Road To Freedom: The Anthology Of Black Music*, first conceptualized by Harry Belafonte back in the '60s. More info to come.

— Greg Loescher

## Book Review

### THE R&B INDIES

by Bob McGrath  
Eyeball Productions (softcover, \$145,  
two volumes)

*The R&B Indies* is a huge reference of more than 1,450 pages, packed into two large 8.5-inch by 11-inch volumes. In them, the record collector can find some 4,500 R&B labels as defined by the compiler, Bob McGrath, and gathered to a degree of completeness never before realized. The discographies are not standard session discographies but label release discographies of all the 78s and 45s released by each company, reflecting the industry where the single was the primary medium for popular music until the mid-1960s (for rock 'n' roll) and the 1970s (for R&B).

Those *Goldmine* readers whose greatest interest is not necessarily R&B should not automatically assume that *The R&B Indies* is not a reference work for them. For one, McGrath has taken an exceedingly expansive view of what constitutes an R&B label. He has chosen to include a great many pop labels that feature a heavy number of R&B releases, notably Amy, Coed, Diamond, Mala, Parkway, Paula, and SSS International.

Even some pop and country labels that had a negligible number of R&B releases are included, such as Blue Bonnet, Chattahoochee, Felsted, Mustang, Norman, NRC, Paris, Soma, and Strand, and these are welcome additions as well. Some pop labels, such as Sonora, are limited to the R&B releases. The inclusion of these pop labels adds immeasurable value to this reference,

and in short offers a lot to record collectors whose tastes lean more toward rock 'n' roll than R&B.

McGrath's expansive view on his work also provides a considerable depth of coverage for the gospel music researcher, running such purely gospel imprints as Bibletone, Gospel (a Savoy subsidiary), HOB, and Songbird (a Duke subsidiary). This makes sense, as one can get a fuller understanding of the output by such companies as Duke and Savoy.

The compiler also has wisely taken a broad approach as to what constitutes "indies" in his title. Not only are all the independent labels included, but also the R&B subsidiaries of the majors (probably because those labels usually received independent distribution). Thus the researcher will find in this reference such major label subsidiaries: Blue Rock (Mercury), Columbia (3000 series), Coral (65000 series), Cub (MGM), Groove (RCA), Limelight (Mercury), Loma (Warner Brothers), Okeh (Columbia) and many others.

If one wants to know why the Mercury subsidiary Limelight died, just look at its 42 releases and try to find even a local hit. What is even more amazing about this reference is that Limelight is exceedingly hard to research, and McGrath not only got all the releases but the matrix (master) numbers as well.

McGrath uses an alphabetical format to list the labels, which is the surest way to provide access. On the other hand, alphabetizing will break up label complexes — such as One-derful/Mpac/Mar-V-lus, Motown/Tamla/VIP/Soul, Chess/Checker/Cadet, United States — and also alternate names of

label runs, such as Argo/Cadet and Down Beat/Swing Time. But McGrath understands this problem and provides cross-references under each label to guide the researcher to sister labels and alternately named labels.

With each label listing, McGrath provides — where known — the proprietors, addresses, sister labels and extant years of the label, in that order. I found a few mistakes on label ownership and location. For example, the principal owner of Brunswick as an indie was Nat Tarnopol, not Carl Davis. But given the massive amount of material that the compiler had to deal with, these few mistakes are trivial.

A unique feature of each label listing is that McGrath reproduces the label's name by the logo design, and frequently, later variations of the logo. It is fascinating to just page through the two volumes gazing at some of the more interesting logos such as Big Mack, Blue Lake, Solid Hit and Sultan.

The time frame of *The R&B Indies* is broadly from post-World War II to the advent of disco and funk in the mid-1970s. Some labels begin prior to 1945, such as Beacon (1942) and Black & White (1942). The end dates vary widely. With Motown, he takes the listings up to 1981, with Atlantic, up to 1972, and with Sun, up to 1955 (with a notation that Sun releases after that date had no R&B material). McGrath uses common-sense cut-offs, rather than rigidly adhering to one date for all.

(Please see Book review page 78)



# Permanent Press

## Founder Ray Paul — on a quest for perfect pop

by Lee Zimmerman

*"I didn't know Permanent Press was a record company; I thought it was my laundry. Actually, I never met Ray Paul in person, but we've had some nice conversations over the phone. He's been very supportive of my efforts and takes his work in promoting his records very seriously and diligently. I also discovered he's a great singer as well as record mogul."*

— Richard X Heyman

The story of Permanent Press is in fact the tale of Ray Paul Klimak, a man whose early ambition steered him toward rock 'n' roll but who ultimately ended up aiding the aspirations of others. It's no surprise really that a guy who goes by two first names should have parallel pursuits. But it's that double divide — one that draws him to making music, the other that is earned him a reputation as an exceptionally astute and savvy all-round operator and entrepreneur — that has helped him create an independent label operating under the same set of standards driving most of the majors. It's a distinction that puts Permanent Press on its own plateau.

# INDIE

Today, Permanent Press is nationally recognized as one of America's essential power pop labels, home to critically acclaimed artists such as the aforementioned Richard X Heyman, The Breetles, Brown Eyed Susans, Chewy Marble, The Spongtones, Walter Clevenger & The Dairy Kings, The Van DeLecki's, Klaatu, Terry Draper, William Pears, Yogi, and recently, Ray Paul himself. The label has enhanced its credibility by re-releasing a handful of archival gems, including Badfinger's unjustifiably overlooked *Airwaves* album and the self-titled set by legendary Canadian rocker Bob Segarini. In recent years, the label has diversified by branching out with Permanent

Wave, a light-jazz-oriented offshoot, and even something of a progressive posture via a recent reissue from Vivabeat, members of the so-called "New Romantics" movement of the early '80s.

However, just as significantly, Permanent Press has garnered more than simply a slate of impressive artists. Paul has taken the experience and expertise gained from working at opposite ends of the music industry and used it as a catalyst to expanding the company's clout. A hands-on businessman with a keen sense of industry acumen, he points with pride to both his roster and his regimen. It's that awareness of how to effectively promote, publicize and market his material that's helped ensure the permanence in Permanent Press.

Of course, any Permanent Press profile has to begin and end with Paul himself. Like others of his era, specifically those growing up in the late '50s and early '60s, he was drawn to rock 'n' roll early on. Born and raised in Rochester, N.Y., Paul's first stab at stardom came at age six when he lip-synched his way through "Hound Dog" for a local talent competition. Inspired by The Everly Brothers, Buddy Holly and, later, The Beatles, he first learned drums before eventually switching to bass and guitar. Throughout the '60s and '70s, he nursed his need to play and perform through a series of groups, among them English-inspired outfits such as Raile and Ragamuffin. It was as a member of the latter that he began gigging throughout the Northeast, occasionally opening for national headliners as such Raspberries and Tommy James And The Shondells.

In August 1976, Paul followed his fortunes to Boston where, two years later, he released his first single, "Lady Be Mine Tonight"/"Hold It" for the newly formed Euphoria Records label. The record earned enough accolades and airplay to inspire Paul



Ray Paul

to take his ambitions to the next stage, specifically the formation of his own group, Ray Paul And RPM. Following the band's debut at the Inn Square Bar in Cambridge in the fall of 1978, the local buzz almost immediately ensued, inspired by the band's ebullient power-pop posturing as well as Paul's striking similarity to one other particular Paul who happened to bear the surname McCartney.

In fact, it was only mere months after that auspicious introduction that RPM found themselves tagged one of the "Top Ten Break-out Acts of 1978." From there, the band's regional reputation steadily intensified, garnering them ongoing airplay on such bastions of Boston radio as WBCN and WCOZ and headlining status at landmark local venues such as The Paradise and The Orpheum.

By the beginning of the '80s, Ray Paul was a certified star, sharing the limelight with other local luminaries such as The Cars, J Geils Band, and Robin Lane And The Chartbusters. An album, 1980's *Go Time*, led to a write-up in *Variety* that included this accolade: "Paul shows a sure instinct for building an effective hook and working it for all it's worth." Asked by a local writer how he described his own music, Paul promptly

dubbed his distinctive sound "The Charles Beat," partly a reference to Boston's famous Charles River and partly a play on Britain's immortal Mersey Beat sound of a decade before. The tag stuck, and Paul and his pals gained acclaim for making The Charles Beat a mainstay of the local music scene.

As expected, the major labels soon came calling, but somehow, the deal never materialized. So Paul launched the first incarnation of Permanent Press in September 1981 as the exclusive avenue for his individual efforts.

"At first, I saw it simply as a vehicle for only my own stuff," he remembered. "I was frustrated with the major labels and trying to get a deal. My goal was to research and release the T. Rex catalog, but things ended up in limbo."

A year later, however, Paul put Permanent Press on indefinite hold. Deciding he had taken his career as far as he could in Boston, he opted to pursue opportunities elsewhere. He followed his girlfriend to Los Angeles, shelved his artistic ambitions, and immersed himself in the interworkings of the music industry. He worked in retail and

(Please see Permanent Press page 36)





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### R & R 45's



1. **Beach Boys 1961 – 45rpm "Surfin'"** X 301 NM 8 ..... \$1,600  
The most desirable Surf 45 (at least with vocals), a supremely important record as it heralds the Beach Boys' debut. Rare overall, finding an example in grades exceeding VG equates with cleaning the Augean Stables – no easy task. Lustrous vinyl accentuates the clean black labels, playing as delectable as they look. One very light incident of etching at eleven o'clock on A-side is barely discernible. Incredible copy of this rarity.

### THE BEATLES AIN'T SHE SWEET

ATCO 6308



2. **Beatles 1964 – Picture Sleeve "Ain't She Sweet"** Atco 6308 NM 8 ..... \$450  
Among the more rare sleeves released to support a Beatles 45 this particular issue is also extremely difficult to find in high grades. Never fear here, though. White background has hardly diminished over the past 36 years; one could likewise stake the same claim in regards to the 'mop top' graphics. Flat edges, sharp corners provide perfect frame.

3. **Chris Clark 1965 – 45rpm "Sweeter as the Days Go By"** Jobete (Ten-inch Acetate) NM 8 ..... \$800  
Placed in the same running as Dusty Springfield, Clark was blessed with a rich tenor that suited her soulful recordings to a 'T'. Here, Motown was searching for the right combination of artist/song, taking "Sweeter as the Days Go By" and letting Clark work her magic, to no avail. Motown shelved the acetate and eventually assigned Frank Wilson the song, one half of the most valuable Motown related record, "Do I Love You" on Soul. Shimmering playing surface guarantees a sweet listen. Extremely fortuitous opportunity.



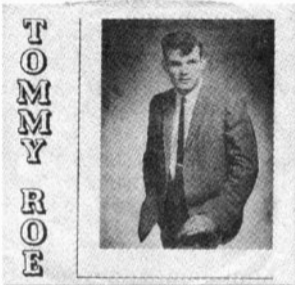
4. **Four Tops 1965 – 45rpm "Sweeter as the Days Go By"** Jobete (Ten-inch Acetate) NM 8 ..... \$850  
Direct from Motown's vaults comes this unreleased take on "Sweeter as the Days Go By," the B-side to Frank Wilson's preposterously rare single for Soul, "Do I Love You." Here the Four Tops give a solid rendition, begging the question, why it wasn't released. Regardless, it is now an incredibly rare piece, and one that has remained in exquisite condition.



5. **Elvis Presley 1955 – 45rpm "Milkcow Blues" Boogie** Sun 215 EX 7 ..... \$2,000  
Serious, serious business here for serious, serious Presley collectors. His rarest Sun title overall, Presley's Rockabilly take of Kokomo Arnold's "Milkcow Blues" may very well be Presley's most intense performance. This genuine Memphis pressing, replete with the requisite 'push' marks, is in outstanding condition, so rare for this particular title. On the brink of Near Mint, both labels display vibrant yellow color and crisp brown graphics. Full-gloss surfaces play with sharp sound, the only way to enjoy this fabulous piece.



6. **Smokey Robinson & the Miracles 1967 – 45rpm w/Picture Sleeve "Non Sono Quello Che Tu Vuoi"** Tamla-Motown 8008 (Italy) EX 7 / MT 9 ..... \$350  
Unique, rare sleeve/45 combination from Italy. How many times have you had the pleasure of listening to Smokey sing in Italian? Exquisite vinyl and 'swirl' labels, both aglow as if fresh from the factory. Both sides of the sleeve feature a full-color shot of the group, hindered just slightly by a hint of storage ring. Overall, a tantalizing package for Motown collectors.



7. **Tommy Roe 1960 – 45rpm w/Picture Sleeve "I Got A Girl"** Mark IV 1022 EX 7 / NM 8 .. \$500  
Roe's rare debut single, a rockin' little ditty that surely shocked us upon the record – it really cooks. Far surpassing the first listen, though, is the extremely rare sleeve originally issued to accompany the single. Spartan, B&W graphics retain all their primitive glory, the disc is in near perfect condition.



8. **Supremes 1967 – 45rpm s/ Picture Sleeve**

"L'Amore Verra" Tamla-Motown 8004 (Italy) MT 9 / MT 9 ..... \$400  
An Italian rendition of "You Can't Hurry Love," no doubt a unique offering for the most astute Motown and/or Supremes collector. Both the full-color picture sleeve and disc remain without tarnish, branding delightful graphics and unbranded surface gloss, respectively. Rare, desirable, highly attractive.

9. **Supremes 1967 – "In And Out Of Love"** (10 Inch)(Unknown, No #) (Acetate 1-sided) NM 8 ..... \$400  
Three alternate takes of this Motown delight are featured on this ten-inch acetate, coming directly from vaults of Motown. Plays extremely clean for maximum fidelity.

10. **Supremes 1969 – "Someday We'll Be Together"** Jobete (No #)(Acetate 1-sided) NM 8 ..... \$450  
Alternate take of this Supremes hit, another splendid acetate from Motown's archives. A masterpiece in the making, your chance to view the label's creative process in the works.

### Rock & Roll EP's



11. **Esquerita 1959 – Mono EP "Esquerita!"** Capitol 1-20754 (France) EX 7 / NM 8 ..... \$750  
Very rare EP from France, culminating many cuts from this Rock & Roll genius, including "Hey Miss Lucie" and "Gettin' Plenty Lovin'." Esquerita's sole LP on Capitol evades all but a few die-hard collectors, and even most within this elite group do not have the above EP. Front cover easily grades Near Mint; only the light storage ring on back hinders overall grade. With resplendent vinyl luster and dynamic red labels, the disc might as well be brand new.



12. **Little Anthony & the Imperials 1960 – Mono EP "Little Anthony and the Imperials"** Top Name 17055 (Spain) EX 7w/ EX 7 ..... \$400  
Name the last time you saw this delightful EP. Vibrant color graphics illumine the cover with fresh, distinct hues. A single incident of writing on back, in this case a name in the upper left corner, poses no threat to graphics. Crisp black labels, lustrous vinyl, four splendid cuts including "Tears on My Pillow," "Shimmy Shimmy Ko-Ko-Bop," and "I'm Alright."



13. **Elvis Presley 1956 – Mono EP "Elvis Presley"**

RCA EPB 1254 (Album – 2) EX 7 / NM 8 ..... \$3,000  
Egad, what a prize! Absolutely one of Presley's rarest, most desired sleeves, as well as EP package. Only the second example of the sleeve we've seen, this copy exceeds the former exponentially. Clean white background, full and vibrant green graphics are so tantalizing. A tiny 1/2" tear at the very top of the sleeve does nothing to compromise aforementioned visuals. Both discs gleam with fresh surface gloss, all four labels shimmer. Happy hunting for a superior copy!



14. **Elvis Presley 1956 – Mono EP "Elvis Presley"** RCA SPD-22 (Album – 2) EX 7 / EX 7 ..... \$1,000  
Due to the means of acquiring the piece, this EP proved rare from inception. One had to first purchase RCA's Elvis Presley Signature 45rpm Phonograph, at which time said individual could then send for the double EP. Few teenagers could afford the then-hefty price tag (exceeding \$30!) for the player, and how many adults desired any object associated with Presley. End result? Few players were sold, even fewer EPs redeemed. Above copy's seams and spine remain strong, front cover slick has ample sheen and color. Both discs embrace full-gloss surfaces and comely labels.



15. **Skyliners 1965 – Mono EP "The Skyliners"** Vogue Disques 18039 (France) ..... \$750  
The only EP by this definitive Pop vocal group, a pure harmony-drenched comfit for the connoisseur. Vinyl glows without cumbrance, vibrant pink and white labels burst with lively color. Fabulous color graphics have retained full splendor, betraying virtually no signs of its vintage. Nearly every EP cover of this vintage bears at least some storage ring due to the records' high crest – not so here. Stand out tracks on this EP include "Who Do You Love" and "Everything Is Fine." Much more in a Soul vein, purveyors of Northern sounds need this.

### R & R LP's

- 16. **Addams Family (TV Soundtrack) 1965 – Mono "The Addams Family"** RCA 3421 NM 8 / EX 7 ..... \$125
- 17. **Steve Ajaimo 1962 – Mono "Twist"** Checker 2981 EX 7 dh / ss ..... \$175
- 18. **Hank Ballard 1961 – Mono "Let's Go Again"** King 748 EX 7 sp / NM 8 ..... \$125
- 19. **Hank Ballard 1962 – Mono "The Twistin' Fools"** King 781 VG-EX 6 sp / EX 7 ..... \$85





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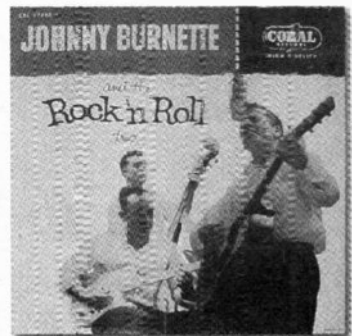
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- 20. **Beatles (Tony Sheridan) 1965 – Mono LP (10-inch) "Meet the Beat"** Polydor 74557 ..... \$  
Exceptional copy of this Beatles-related goodie (they are, after all, featured on three of the LP's ten cuts), one which always finds a welcome home among Beatles collectors. Delightful full-color cover and sprite-like vinyl/label combo found within should surely make an astute collector beam with pride ..... \$800
- 21. **Big Bopper 1959 – "Chantilly Lace"** Mercury 20402 NM 8 / VG-EX 6 ..... \$200
- 22. **James Brown 1960 – Mono "Think"** King 683 (Large King) EX 7 sp / VG-EX 6 ..... \$350
- 23. **James Brown 1962 – Mono "James Brown & His Famous Flames Tour The U.S.A."** King 804 VG-EX 6 ts / EX 7 ..... \$75
- 24. **Buffalo Springfield 1966 – Mono "Buffalo Springfield"** Atco 20G EX 7 / NM 8 ..... \$250



- 25. **Johnny Burnette & the Rock 'n Roll Trio 1956 – Mono "Johnny Burnette & the Rock 'n Roll Trio"** Coral 57080 NM 8sp / VG 5 ..... \$2,000  
Undeniably one of the single most influential LPs in Rock & Roll, a twelve-tune atom bomb of seismic proportions. Front slick on this example brandishes the finest color and B&W graphics we've seen on this generally well-worn rarity. Each cut is outstanding, unlike anything the Burnette brothers would record after parting ways. Classic tracks such as "Train Kept A-Rollin'," "Lonesome Train (on a Lonesome Track)," and "Rock Billy Boogie" are buoyed by nine additional Rockabilly mainstays. Dynamic cover has but a single 3/4" split right at very top right corner, hampering not the visual appeal of the lovely graphics. Disc has pleasing surface gloss and plays quite well (bless Coral Records!) for the grade. Surface lines are present by luster dominates assuredly. Your opportunity to own one of the most desirable LPs in Rock & Roll.
- 26. **Claudine Clark 1962 – Mono "Party Lights"** Chancellor 5029 EX 7 stc / EX 7 ..... \$150
- 27. **Columbus Circle 1976 – Stereo "On St. John's Eve"** Pharoah 105 NM 8 sw / NM 8 ..... \$325
- 28. **Martin Denny 1957 – Stereo "Exotica"** Liberty 7034 MT 9 / ss ..... \$50
- 29. **Detergents 1965 – Mono "The Many Faces Of The Detergents"** Roulette 25308 EX 7 / NM 8 ..... \$60
- 30. **Bob Dylan 1962 – Mono "Bob Dylan"** Columbia 1779 (Promo) EX 7 / NM 8 ..... \$375
- 31. **Felt 1971 – Stereo "Felt"** Nasco 9006 NM 8 ct / NM 8 ..... \$600



- 32. **Fendermen 1960 – Mono LP "Mule Skinner Blues"** Soma 1240 EX 7sp / VG-EX 6 ... \$650  
An all-time proto-Garage classic that no home should do without, especially an admirable copy such as this one.
- 33. **Jennie Goldstein 1955 – Mono "Mink... Shmink (As Long As You're Healthy)"** De Luxe 534 EX 7 sp / EX 7 ..... \$75
- 34. **Grateful Dead 1980 – Stereo "American Beauty"** Mobile Fidelity 1-014 NM 8 / MT 9 ..... \$50
- 35. **Hustlers 1965 – Mono "Their Finest Album"** Coronet 9455 EX 7 noc / EX 7 ..... \$300



- 36. **Impalas 1959 – Stereo LP "Sorry (I Ran all the Way Home)"** Cub 8003 MT 9wob / NM 8 ..... \$650  
Impeccable cover and disc, an amazing package of this stereo rarity built around the group's sole hit. Brilliant cover graphics, luscious vinyl and labels – sublime. A small incident of writing on back poses no problem.
- 37. **International Submarine Band 1968 – Mono "Safe At Home"** LHI 12001 (Multi-Colored Label)(Promo) EX 7 dh / NM 8 ..... \$135
- 38. **Johnny & The Hurricanes 1959 – Mono "Johnny & The Hurricanes"** Warwick 2007 NM 8 ts / NM 8 ..... \$120
- 39. **Johnny & The Hurricanes 1960 – Mono "The Big Sound Of Johnny & The Hurricanes"** Big Top 1302 NM 8 / EX 7 ..... \$175



- 40. **Jimmy Jones 1960 – Stereo LP "Good Timin'"** MGM 3847 NM 8 / ss ..... \$  
Both of Jones' biggest hits, "Good Timin'" and "Handy Man" form the nucleus of this scarce stereo offering. Heightening this copy's status is its still-sealed state, plus the rare condition. Why not own a definitive copy and cease all this one-upmanship? ..... \$600
- 41. **Rickie Lee Jones 1982 – Stereo "Rickie Lee Jones"** Mobile Fidelity 1-089 EX 7 / EX 7 ..... \$100
- 42. **Leonda 1968 – Stereo "Woman In The Sun"** Epic 26383 VG-EX 6 dh / EX 7 ..... \$55
- 43. **Jim Lowe 1957 – Mono "Jim Lowe Sings"** Mercury 20246 EX 7 woc / NM 8 ..... \$75
- 44. **Moonglows 1959 – Mono "Look! Its The**

Moonglows" Chess 1430 EX 7 sp / VG-EX 6 ..... \$75

- 45. **Negativland 1980 – Stereo "Negativland"** Seeland 001 (W/Insert) NM 8 / MT 9 ..... \$75



- 46. **Le Orme 1969 – Stereo "Ad Gloriam"** Car JB-15 (Italy) NM 8 / EX 7 ..... \$2,500  
Unquestionably one of the finest Psych LPs, regardless of the country of origin. Brilliant playing, lush production, complex instrumentation, each rates as invaluable variables in the equation for determining a mandatory Psych album. Perhaps a few hundred copies were pressed and quickly vanished. Delightful gatefold cover has everything going for it, especially condition. Disc plays with exquisite sound, and the band itself is an intoxicating mix of the Bee Gees' first LP and early Pink Floyd. A grand acquisition and an amazing album by one of the most underrated bands in the genre.



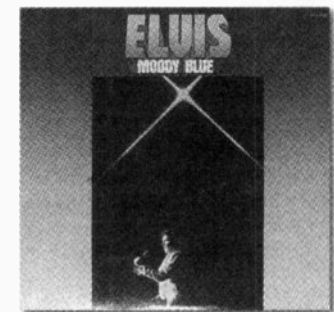
- 47. **Le Orme 1970 – Stereo LP "L'Aurora"** Car JB-23 (Italy) EX 7 / EX 7 ..... \$3,000  
Their second, and sadly, last LP. Only 100 copies saw daylight back in 1970, leaving a precious few surviving in today's market. As one long time collector once commented, someone seeking this LP in Italy will only generate a chuckle – the LP is that rare. Plus, like its predecessor, it's a wondrous record. Just the tiniest bit of rubbing along bottom and top seams keeps cover from Near Mint; the psych graphics bedecking both front and back remain intense in hue. Reveling in rich shimmer, the vinyl plays exceptionally well. Magnificent LP in most pleasing condition.
- 48. **Betty Paige 1956 – Mono "The Best Musical Comedy Songs"** Halo 50245 EX 7 / VG 5 ..... \$150
- 49. **Elvis Presley 1956 – Mono "Elvis"** RCA 1382 EX 7 / EX 7 ..... \$60
- 50. **Elvis Presley 1962 – Stereo "Loving You"** RCA 1515 EX 7 sob / NM 8 ..... \$50  
Scarce staggered 'stereo' label variation.



- 51. **Elvis Presley 1967 – Mono LP "Special Christmas Programming"** RCA UNRM-5697 nc / MT 9 ..... \$1,425

What GRT ad would be complete without at least one Presley LP to hasten your pulse? Issued only as a promotional item, this twenty-eight minute piece to showcase Christmas-oriented tracks then available at retail outlets. Several cuts are interspersed with a spokesman adding sales quips, making for a most interesting listen. Magnificent vinyl, pristine white label...what else could you possibly want?

- 52. **Elvis Presley 1974 – Stereo(Quadraphonic) "Elvis Recorded Live On Stage In Memphis"** RCA 0606 MT 9 / ss ..... \$250  
Still-sealed in original shrink with price tags in tow.



- 53. **Elvis Presley 1977 – Stereo "Moody Blue"** RCA AFL 1-2428 (Gold Vinyl) NM 8 / NM 8 ..... \$1,100

Few things could be more exciting than pulling out your copy of *Moody Blue* and, lo and behold, 'tis not a blue or black vinyl disc within your grasp, yea, it's a delicious, brilliant gold vinyl platter. Roughly 50 copies each of the experimental colors were pressed, and this sparkler proves a most difficult piece to acquire. Fill in a missing piece of your *Moody Blue* puzzle, or a wondrous means of starting your collection.

- 54. **Red Prysock 1955 – Mono "Rock 'N' Roll"** Mercury 20088 NM 8 nob / NM 8 ..... \$100
- 55. **? And The Mysterians 1966 – Mono "96 Tears"** Cameo 2004 EX 7 / EX 7 ..... \$75  
In glorious mono, the only way to hear it!
- 56. **James Ray 1962 – Mono "James Ray"** Caprice 1002 NM 8 / EX 7 ..... \$75
- 57. **Reflections 1964 – Mono "(Just Like) Romeo And Juliet"** Golden World 300 (Promo) NM 8 / VG-EX 6 ..... \$120
- 58. **Regents 1961 – Mono "Barbara Ann"** Gee 706 VG-EX 6 wob / EX 7 ..... \$75



- 59. **Reign Ghost 1969 – Stereo LP "Reign Ghost"** Allied 12 (Canada) MT 9sw / NM 8 ..... \$600  
Very much in a West Coast vein, Reign Ghost had a slightly subversive bent to distinguish themselves. Lead vocalist Lynda Squires' impressive voice rests upon the bedrock of distorted guitar and keyboards provided by Bob Bryden and crew. Cover is virtually new, still housed in original shrink-wrap. Vibrant color and pristine white borders resound with fresh countenance. Looking and playing very much the same, the vinyl contained herein will only impress. Rare treasure from Canada, one that fans of the Jefferson Airplane sounds will indeed find occasion for celebration. Much different mix than the reissue!

- 60. **Residents 1977 – Stereo "Fingerprince"** Ralph 1276 (Test Pressing) nc / MT 9 fv \$125
- 61. **Residents 1982 – Stereo "Moeshow Live At The Roxy"** NM 8 / MT 9 ..... \$75



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- 62. Residents 1986 - "Stars & Hank Forever" Rainbo (No #)(Green Vinyl)(Test Pressing) nc / MT 9 ..... \$75
- 63. Charlie Rich 1964 - Stereo "Charlie Rich" Groove 1000 EX 7 stc / NM 8 ..... \$140
- 64. Cliff Richard & The Shadows 1960 - Stereo "Cliff Sings" ABC Paramount 321 NM 8 / NM 8 ..... \$80



- 65. Marty Robbins 1956 - 10" Mono LP "Rock'n Roll" Columbia 26060 (Brazil) EX 7wob / EX 7 ..... \$600  
A legend in his own time, Robbins proved to be one C&W's most versatile singers, evident here in these straight Rock & Roll performances. Six lean 'n mean workouts fill the grooves of this rare LP, one that slipped through the cracks of the American market. This splendid Brazilian pressing, released concurrently, has the same LP graphics and song order, differentiated only by Spanish text on back and on the labels. Resplendent gloss, deep blue labels, and strong fidelity ensure one's satisfaction of the disc. Front slick bears rich color, displaying hardly a sign of its age. Light age spotting and a single incident of writing on back do not compromise any print. One of Rock's earliest, most difficult LPs.

- 66. Roger & Wendy 1973 - Stereo "Roger & Wendy" Horny (No #) EX 7 ts / EX 7 ... \$650  
Magnificent, and somewhat subversive Psych/Folk rarity, one that saw a pressing run of merely 50 copies. Housed in a plain textured cover with the artists names written by hand ("Love, Wen and Rog"), the disc has Spartan white labels matching the vinyl's impressive condition. Some Dylan covers are interspersed with originals, making for a most engaging listen. Both Roger and Wendy had prior stints with Bermuda Triangle.

- 67. Rolling Stones 1964 - Mono "The Rolling Stones" London 3375 (maroon label, no "RRR")(W/Photo) MT 9 sw / MT 9 ..... \$450
- 68. Ronettes 1965 - Stereo "Presenting The Fabulous Ronettes" (Capitol Press) Philes 4006 EX 7 sp / NM 8 fv ..... \$350
- 69. Searchers 1964 - Mono "Hear! Hear!" Mercury 20914 NM 8 / NM 8 ..... \$60
- 70. Ralph Sharon - Mono "Modern Innovations On Country And Western Themes" Gordy 903 EX 7 sw / MT 9 ..... \$285
- 71. Skyliners 1959 - Mono "The Skyliners" Calico 3000 VG-EX 6 / EX 7 ..... \$225  
Solid copy of their rare debut LP, featuring their classic "Since I Don't Have You." Choice vocal group outing.
- 72. Leigh Stephens 1968 - Stereo "Red Weather" Phillips 600.294 EX 7 sw / EX 7 ..... \$75
- 73. Gary Stites 1960 - Mono "Lonely For You" Carlton 120 EX 7 / EX 7 ..... \$120



- 74. Supremes & Others 1965 - "10" Acetate

Jobete JD-347 EX 7 ..... \$2,000  
Incredible piece of Motown history featuring seven selections, most in unreleased versions. Artists include the Supremes (an unreleased version of "Take Me Where You Go" without strings), Martha and the Vandellas ("Nobody'll Care") and "Don't Take Advantage of Me" here as instrumental tracks with harmony vocals), and Kim Weston ("Hurt a Little Everyday" heretofore unreleased). In addition, the acetate features released cuts by the Temptations and Jimmy Ruffin. Playing surfaces retain full shimmer and play in splendid fashion with exception of the fifth track, an instrumental version of Ruffin's "Everybody Needs Love," which has suffered some thin cracks in the surface lacquer. All other tracks play with no problem. Of interest to serious collectors, the acetate comes with a score sheet, with each track given an assessment on the basis of arrangement, performance, originality, etc. Based on a scale of ten, each track is given a "hit" grade. What a great item for Motown or Soul collectors.

- 75. Tangerine Zoo 1968 - Mono "The Tangerine Zoo" Mainstream 56107 NM 8 / NM 8 .. \$165
- 76. Three Stooges 1959 - Stereo "The Nonsense Songbook" Coral 757289 EX 7 / NM 8 ... \$85



- 77. Bobby Lee Trammell 1962 - Mono LP "Arkansas Twist" Atlanta 1503 EX 7woc, sp / EX 7 ..... \$600  
Very rare Rockabilly inspired LP, Trammell's first album saw limited distribution in the South. Don't let the title tune fool you, the LP is loaded with great Rockers, all sounding swell on the full-gloss disc. Distinct, rich red bordering color and crisp B&W photo graphics easily rate as most dominant aspects of high grade cover, which has but a one-inch incident of splitting along spine in uppermost corner and a tiny occurrence of writing in upper right corner.

- 78. Trashmen 1964 - Stereo "Surfin' Bird" Soma 200 EX 7 / EX 7 ..... \$400
- 79. Twistin' Kings 1960 - Mono "Twistin' The World Around" Motown 601 NM 8 sw / EX 7 ..... \$325
- 80. Red Tyler 1960 - Mono "Rockin' And Rollin'" Ace 1006 EX 7 / NM 8 ..... \$150
- 81. Ritchie Valens 1959 - Mono "Ritchie Valens" Delfi 1201 VG-EX 6 stb / EX 7 ..... \$90
- 82. Viceroy's 1963 - Mono "The Viceroy's At Granny's Pad" Bolo 8000 MT 9 / MT 9 .. \$185
- 83. Gene Vincent 1958 - Mono "A Gene Vincent Record Date" Capitol 1059 NM 8 ts / NM 8 ..... \$350
- 84. Baby Washington 1963 - Mono "That's How Heartaches Are Made" Sue 1014 VG-EX 6 ts / EX 7 ..... \$85
- 85. Maurice Williams & The Zodiacs 1961 - Mono "Stay" Herald 1014 NM 8 sp. ct / NM 8 ..... \$375
- 86. Chuck Willis 1958 - Mono "Chuck Willis Wails The Blues" Epic 3425 VG-EX 6 ts / NM 8 ..... \$300
- 87. Frank Zappa (As Mother's Of Invention) 1967 - Mono "Absolutely Free" Verve 5013 EX 7 / EX 7 ..... \$75
- 88. Various 1963 - Mono "A Christmas Gift For You" Philes 4005 NM 8 / MT 9 ..... \$150

### C & W LP's

- 89. Ann Jones & Her American Sweethearts

- 1959 - Mono "Ann Jones & Her American Sweethearts" Audio Lab 1521 NM 8 ts / VG-EX 6 ..... \$85



- 90. George Jones 1958 - Mono LP "Grand Ole Opry's New Star" Starday 101 VG 5 / VG 5 ..... \$600

A full fourteen cuts, some of which such as "You Gotta Be My Baby" and "Play It Cool" flirt openly with Rockabilly. This hall-of-famer certainly commands the deepest respect among C&W purists (though when's the last time you heard him on contemporary C&W radio?), yet his debut LP sold poorly and is now quite rare. Visually surefooted, the cover has light storage rubbing but graphics, seams and spines have all aged gracefully. Covering a majority both surfaces, gloss provides pleasing visual aspect to record, grooves perform even better on the aural review. Rock solid copy of a must-have C&W rarity.

- 91. Leon McAuliff 1962 - Mono "Mister West-ern Swing" Starday 171 NM 8 lw / MT 9 \$60
- 92. Buck Owens 1962 - Mono "The Fabulous Country Music Sound Of Buck Owens" Starday 172 NM 8 sp / NM 8 ..... \$60
- 93. Buck Owens 1968 - Stereo "It Takes People Like You" Capitol 8433 (Japan)(Red Vinyl)(Promo) NM 8 / NM 8 ..... \$300
- 94. Hank Thompson 1962 - Stereo "Hank Thompson At The Golden Nugget" Capitol 1086 (Japan)(Red Vinyl) NM 8 / EX 7 ..... \$300
- 95. Sheb Wooley 1956 - Mono "Sheb Wooley" MGM 3299 NM 8 ct / EX 7 ..... \$100

### - Rhythm & Blues 45's -



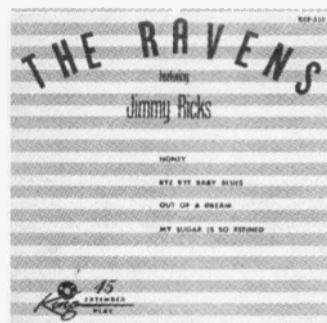
- 96. Master-Tones 1954 - 45rpm "Tell Me" Bruce 111 (Nuway New York 19, N.Y.) VG-EX 6 ..... \$2,000  
Huge undertaking for vocal group purists, the very first pressing of this classic, plaintive ballad. Exquisite first tenor falls back upon subtle harmony backing, accentuated by the sparse instrumentation. Deep, rich purple color dominates both sides of the record as does pervasive surface luster. The record plays at least a grade higher in its fidelity, making this acquisition all the more alluring. Very rare, highly prized and delightful piece.

### - Rhythm & Blues 78's -

- 97. Flamingos 1955 - 78rpm "I Really Don't Want to Know" Parrot 811 EX 7 ..... \$500  
Strong playing, viewing copy of the Flamingos' rarest title, an impossible find on 45. The 78 pressing proves quite scarce, and a glossy specimen such as this just doesn't come available. Both labels shimmer in deep red grandeur, highlighted by the highly reflective silver

print. Grooves perform in splendid fashion. A bargain compared to what you would have to pay for the 45 in like grade.

### - Rhythm & Blues EP's -



- 98. Ravens 1954 - Mono EP "...featuring Jimmy Ricks" King 310 VG-EX 6sp / VG-EX 6 \$1,000  
One of the three rarest vocal group EPs, joining the illustrious rarety of the Harptones on Bruce and the Orioles on Rendition. Above copy proves quite strong, both visually and aurally. Covered by vibrant green and white stripes, unhindered by light seam splitting. This rare top loader will certainly be a welcome display piece. Glossy vinyl and lively blue King labels emblazon the solid record. Big piece for vocal group collectors or R&B enthusiasts.

### - R & B/Jazz LP's -



- 99. Johnny Ace 1955 - Mono 10" LP "A Memorial Album for..." Duke 70 NM 8stc / EX 7 ..... \$975  
Release posthumously as a tribute to the late artist, this rare ten-inch rarely surfaces and then in grades far lower than this one. Strong front cover slick and overall impressive physical condition overwhelm the light staining found on back cover. Disc is a marvel to behold, vinyl enveloped with deep sheen and two vivid yellow/purple labels.
- 100. Johnny Ace 1956 - Mono "Memorial Album" Duke 71 EX 7 / EX 7 ..... \$250
- 101. Lavern Baker 1956 - Mono "La Vern" Atlantic 8002 EX 7 / NM 8 ..... \$185
- 102. Lavern Baker 1958 - Mono "Lavern Baker Sings Bessie Smith" Atlantic 1281 EX 7 / EX 7 ..... \$75
- 103. Cadillacs 1957 - Mono "The Fabulous Cadillacs" Jubilee 1045 EX 7 ct / EX 7 .. \$225
- 104. Clovers 1956 - Mono "The Clovers" Atlantic 1248 VG-EX 6 ts / EX 7 ..... \$285
- 105. Dominoes 1958 - Mono "Clyde McPhatter With Billy Ward" Federal 559 EX 7 sp / Ex 7 ..... \$450
- 106. Dominoes 1960 - Mono "Featuring Clyde McPhatter And Jackie Wilson" King 733 NM 8 ts / EX 7 ..... \$450
- 107. Five Keys 1957 - Mono "The Five Keys On Stage!" (W/Thumb) Capitol 828 (sample copy) VG-EX 6 tpb / EX 7 ..... \$250
- 108. Julie London, Nina Simone & Others 1958 - Mono "Bethlehem's Best" Bethlehem EXLP-6 (3-LP'S) NM 8 sp / EX 7 ..... \$75
- 109. Midnighters 1955 - Mono "Their Greatest Hits" (Red Cover) Federal 541 VG-EX 6 sp / VG 5 ..... \$400
- 110. Midnighters 1958 - Mono "Their Greatest



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Jukebox Hits" King 541 (2nd Press) EX 7 lw / VG-EX 6 ..... \$60  
111. Robins 1958 - Mono "Rock And Roll" Whippet 703 VG-EX 6 ts / NM 8 ..... \$525



112. Spaniels 1958 - Mono LP "Goodnite, It's Time to Go" Vee-Jay 1002 EX 7ts / NM 8 ..... \$650  
Built around the consummate title track, the LP also features such standout tracks as "The Bells Ring Out" and "Baby, It's You." Glistening as when first pressed, the vinyl strikes a mighty impressive pose, graced with two pristine maroon and silver labels. Full-color slick has marvelous detail, clean white borders. A discreet piece of clear tape found at top center does nothing to hinder the choice cover.  
113. Roland Stone 1961 - Mono "Just A Moment..." Ace 1018 VG-EX 6 woc / NM 8 ..... \$125



114. Various 1956 - Mono LP "Xmas Spirituals" Gotham 1 EX 7 / EX 7 ..... \$500  
Extremely rare Gospel LP, and the only 12" released on Gotham. Without question, the performances are divine, and not just meaning they're sanctified. Delicious vocal harmonizing abounds betwixt the radiant grooves. Strong red/green graphics leap from the clean white cover. Mild surface rubbing on back poses only obstacle to Near Mint. This is the type of LP that will undoubtedly aid in celebrating Christmas all year 'round.  
115. Various 1959 - Mono "Battle Of The Blues (Vol.2)" (Roy Brown & Wynonie Harris) King 627 (Large King) EX 7 / EX 7 ..... \$300



116. Various - "Battle of the Blues Volume 3" King 634 NM 8ts / NM 8 ..... \$1,200  
One of the rarest on King, this third installment of the legendary *Battle of the Blues* series finds Jimmy Witherspoon and Eddie Vinson dukin' it out over the course of 16 whoppin' hits. Only volume four in the series surpasses this one, and my, what a copy to have. Original small 'KING', deep-groove disc has remarkable sur-

face luster and clean black labels. With just two small areas along lower seam bearing clear tape, the delightful 'boxing' cover has vivid color without hindrance.

## Blues 45's



117. Roscoe Gordon 1952 - 45rpm "Booted" Chess 1487 NM 8 ..... \$1,500  
When it comes to Blues 45s, it doesn't get much better than this rare title, one of the supreme ditties on Chess. Next to impossible on 45, especially in Near Mint, "Booted" ranks high deserving completely its lofty status. Aside tune captures the band in loose form, an in-studio recording in the line of improvisation as opposed to standard 12-bar structure. Of historical interest, the B-side, "Love Your 'Til the Day I Die," was written by a young Robert Bland or, as we now know him, Bobby 'Blue' Bland.



118. Lightnin' Hopkins 1951 - 45rpm "Shotgun Blues" Aladdin 3063 VG-EX 6 ..... \$1,000  
His first title for Aladdin, originally released on 78rpm in 1948, and a major post-War rarity among Blues collectors. Regal blue labels rest amidst high-gloss vinyl surfaces, each one of the latter playing at a higher grade than visual aspect. If you have a hankerin' for some mighty fine, in-your-face, down-home Blues, this two-sided jewel delivers the punch of a six-course meal.

## Blues LP's

119. Arthur "Big Boy" Crudup 1960 - "Mean Ol' Frisco" Fire 103 VG 5 stc / EX 7 ..... \$375  
For this rare LP, above example is in truly exceptional condition. Usually found played to the core, disc is awash in pervasive shimmer, and labels reflect little sign of play. Cover graphics view with no problem, the classic photo of Crudup standing at the tracks most certainly warrants proud display.



120. Lightnin' Hopkins 1959 - Mono LP "Lightnin' and the Blues" Herald 1012 NM 8sp / NM 8

..... \$1,000  
Fabulous copy of this Hopkins jewel, one of Blues' greatest 12" platters. An original black label pressing, the disc harnesses astonishing gloss, let alone the twelve down home slabs of essential Texas Blues. One of Hopkins' most desirable LPs, together with *Mojo Hand* and *Strums the Blues*, the above Herald LP is a formidable undertaking, especially in such illustrious condition. Lovely oil painting cover, replete with lighting bolt, could not look better. Discreet three-inch split in bottom seam poses no visual hindrance. Delectable copy.



121. Lil' Son Jackson 1961 - Mono LP "Rockin' an' Rollin'" Imperial 9142 NM 8 / ss .... \$750  
Near Mint, still sealed in original loose wrap, superb Blues LP - not too many more accolades need follow to justify owning this outstanding example. Whence shall ye find another?  
122. Brownie McGhee & Sonny Terry - "Back Country Blues" Savoy 14019 EX 7 sp / EX 7 ..... \$60  
123. Muddy Waters 1957 - "The Best Of Muddy Waters" Chess 1427 VG-EX 6 sp / VG-EX 6 ..... \$125  
A black/silver label original, strong playing and no slouch in visual department.

## Memorabilia

124. Big Brother & Holding Co. 1967 - Poster (BG 65) Fillmore West (May 26-27) NM 8 ... \$100  
A Bonnie MacLean masterpiece evoking the Middle Ages, especially that of Moorish Spain, with time-period costume and ornamental art. Exceptional condition.  
125. Arthur Brown/Kaleidoscope 1969 - Poster Masonic Temple (Portland, OR) NM 8ph ..... \$275  
A most peculiar concoction of psychedelic colors, surreal imagery. Aside from pinholes in each corner, poster reflects no sign of wear or damage. Scarce relic from the Pacific Northwest!  
126. Byrds 1969 - Poster Paramount Theatre (Nov. 11) EX 7ct ..... \$375  
Rare item for Byrds aficionados, or simply for enthusiasts of late 1960s vintage poster art. Overall feel is rustic in both photo graphics and coloring, capturing this later period spirit of the Byrds perfectly. Tearing in upper corners, more than likely from poster's removal, affects the uppermost 3/4" only, leaving key artwork without hindrance.  
127. Alice Cooper 1975 - Poster Welcome to My Nightmare Tour (Sweden) EX 7 ..... \$475  
Large tour poster from Mr. Cooper, capturing a lively moment from his theatrical peak, mixing the macabre, the absurd, Hammer horror films, and Rock and Roll - what a spectacle! Full-color image and graphics adorn this scarce piece.  
128. Country Joe & the Fish 1967 - Poster Port Chicago Vigil Benefit (California Hall) EX 7ph, stc ..... \$250  
A grand Stanley Mouse production, creating a delightfully geometric interpretation of a dancing nude figure. Central image looks grand, vibrant in color. A light fluid stain along lower

left edge poses no threat, and pinholes prove discreet.

129. Country Joe & the Fish 1967 - Poster Continental Auditorium (San Jose, CA) EX 7ct ..... \$250  
Rare artifact from San Jose with splendid green and purple graphics, following for the most part a Greek mythology motif (Poseidon, aquatic nymphs). A small spot of H2O discoloration along lower left edge is minor, as is the small nick in lower right corner.  
130. Cream 1968 - Poster Showgrounds Feb. 24 EX 7ct ..... \$600  
One of the rarest Cream posters issued in the United States. The upper corners have tearing due to the poster's original removal, resulting in a small amount of paper missing. Thankfully the grand, full-color graphics retain full ebullience, vibrant in hue and detail. Overall grade is quite impressive, and with expert framing this will be an awesome display.  
131. Doors 1967 - Poster (FD 57-1) Avalon Ballroom (Apr. 14-15) NM 8 ..... \$335  
Swirling kaleidoscope of red, blue, and green adorn the dancing figure at center of this classic Doors piece. Striking yellow borders provide a stark contrast with the central image, a lovely image of a dancing female. Condition demands prominent display.  
132. Fairport Convention 1968 - Poster Osiris (Visions) NM 8 ..... \$600  
A Gregory Irons masterpiece, one of the most important British exponents of Folk Rock, what else do you want? Capturing the band with their classic line-up, including guitar god Richard Thompson and Folk princess Sandy Denny, this poster is a phenomenal jewel from Britain's halcyon days of Psychedelia. Looking practically new, the poster has fabulous color and near pristine physical condition - flat edges, sharp corners.  
133. It's A Beautiful Day 1971 - Poster The New Rock & Roll Circus NM 8ph ..... \$300  
Gorgeous and rare poster, late in the game for poster art but a grand example of the medium. Soft blue and green colors dominate, flat edges, sharp corners. Incidents of pinholes in each corner prove minor.



134. Jefferson Airplane 1966 - Flyer (9 3/4" X 7 3/4") 9th Annual A.S.U.C. Berkeley Folk Festival NM 8 ..... \$350  
Rare? Absolutely. A dandy of a flyer featuring original lead vocalist Signe Anderson along with the boys. Still looking fairly innocuous, the Airplane were still very much in their pre-LSD Folk Rock stage, though the tide was turning. Groovy little piece of pre-Summer of Love grandeur.  
135. Jim Kweskin Jug Band 1967 - Poster (BG 66) Fillmore West (June 2-3) EX 7ph ..... \$100  
Lovely fluid artwork in lively blue, green, and yellow coloring. Exemplary artwork by Bonnie MacLean, one of the Fillmore's signature artists, and an overall exceptional piece in regards to condition.  
136. Lou Reed 1976 - Poster Berkeley Community Theater NM 8 ..... \$75  
Displaying a fabulous B&W photo of Reed brandishing a pistol, this choice poster should find a welcome home with any Reed or Velvet Underground fan.

(Permanent Press from page 30)

in distribution, became director of advertising for a local one-stop, and later tried his hand at independent radio promotion. Although no longer in the foreground, the lessons he learned during this period would serve him well later on.

In fact, the temptation to make music again proved to be too difficult to resist. "By 1992, I was getting the bug again," he recalled. "I started recording again, trying to put songs together for a new album."

As luck would have it, Paul was on a business trip to Canada when by chance he got the opportunity he was looking for. The hotel where he was staying housed a Hard Rock Café, and it was there that he came upon a Canadian combo called The Carpet Frogs.

"I happened to go down for dinner one day, and this band that was playing immediately caught my attention. They were doing Badfinger songs, British Invasion things, but every third song or so they'd do an original. The second set was the same thing. Afterwards, one of the guys from the band happened to walk by and I told him that if they had an album, I could help get it distributed in the States. He told me that they weren't interested in getting into manufacturing, so I suggested that they lease it to me and I'd give it distribution."

Further negotiations proved fruitful and in February 1995, the relaunched label released The Carpet Frogs' *Frog Curry*, the first album to bear the reactivated Permanent Press imprint. The label has issued approximately five or six albums each year since then, adding to an increasingly impressive roster that boasts some of the music industry's most prominent power pop practitioners.

The current catalog numbers 22 entries, including the label's best sellers — Klaatu's *Magenta Lane*, Heyman's critically acclaimed *Cornerstone*, Badfinger's *Airwaves* album, and *Love Songs To Myself*, the latest release by Walter Clevenger & The Dairy Kings. The success of these sides has helped make Permanent Press a permanent fixture in power pop circles and has drawn several formidable artists to query Paul about possible link-ups with the label.

"We've had a couple of major artists come our way," he hinted. "When a major artist comes my way, I have to listen."

Nevertheless, Paul is very particular about the artists he signs. "I wouldn't release anything that I wouldn't go out and buy myself," he was once quoted as saying. "I have to feel passionate. I have to believe in the music." He claims each project costs approximately \$10,000 for pressing and promotion, and said the company has to move at least 6,000 albums simply to break even.

"I have to be cautious and reevaluate every deal," he insisted. For every Klaatu or Badfinger, we lose money on others."

However, unlike other labels, Paul saves costs by allowing his acts to fund their own recordings, which he then licenses for release on Permanent Press. This allows the artists to retain ownership of their original recordings, rather than take the traditional route other companies follow — signing the act to an exclusive contract, laying out advances for recording costs and other



expenses, and then diminishing their royalties by deducting every expense acquired on the band's behalf.

"We looked at the business and said it had to change," Paul explained. "In today's economy, with the technology that's available, it's easier for the artist to record at home. They then license the album to us for a certain amount of time. They're not enslaved or indebted to a major label for every dinner. They're not going to be charged back for every paperclip. If they're not happy, they get their album back after three or five years and they can take it somewhere else. But most of our artists do renew [their contracts]."

"Being an artist for 19 years and never

getting paid, always getting run over, I'm sympathetic to these bands," he continued. "I'm almost prouder of that than anything else. If they're pleased, it makes me feel good inside, knowing what I do for the artists."

Aside from having three companies linking the label's distribution routes — two in the U.S. and one in Canada — the other major difference between Permanent Press and the competition is the amount of time and effort that goes into promoting and marketing its product. The company's three full-time employees are augmented by outside agencies that assist with efforts to gain added exposure.

"It's the amount of promotion and marketing that we offer a group. I take my

experience and put it into my efforts," he said, pointing to his years as an industry insider. "I can't think of any of the other pop indies who work radio or the press like we do. We've had tremendous success. The only way to sell records is through airplay, and we really go after airplay. We work closely with the industry trades to get a lot of publicity they [the artists] can't get on their own. When a band comes to us, we have to ask, 'What is it they really want?' Anyone can put out a record these days. But there's a trade-off. Do you want someone who can actually work your record or a label that will put it out and just have a few fans talking about it? Do you want to build a career or just put out an album? Do you want to sell 300 or 400 albums or sell two to three thousand and get press and promotion?"

"It's a massive amount of work," Paul conceded. "I hope the artists appreciate it. I hope they understand how much work we do on their behalf."

Paul also understands that it's always going to be an uphill struggle to compete in an industry where nearly 90 percent of the business is controlled by major labels such as Sony, Warner Bros., BMG, Universal and EMI. The sad fact is that very few indie operations end up on top of the charts, that lamented Paul.

"You gotta just get up and go, 'Hey, we'll do it next year,'" he said, maintaining the air of optimism that always seems to surround him. "As soon as I get down about an album that maybe didn't do as well as we hoped — we didn't get enough airplay, maybe not enough press — someone will e-mail me and say, 'Hey I love it. I'm gonna to be doing a big article on it.'"

Still, the road to recognition is a gradual journey, one that's traveled only a few miles at a time.

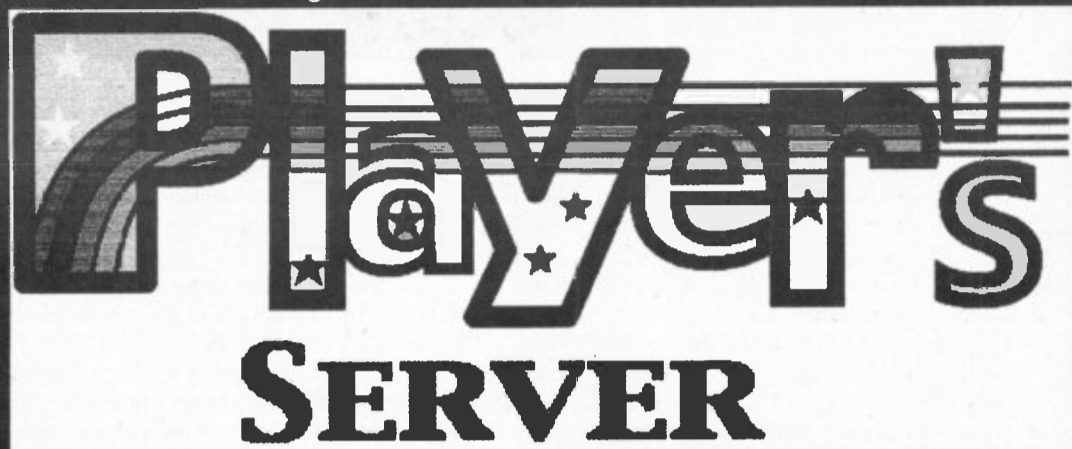
"Our real hope of breaking through with

(Please see Permanent Press page 50)



Walter Clevenger And The Dairy Kings {Kids, don't practice on railroad tracks. — Ed.}

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# A Broad Abroad

THE JAM, JOHN HAMMOND, AND YET ANOTHER IAN  
by Jo-Ann Greene

It began in May 1977, when "In The City" — an unadulterated blast of teenaged excitement — roared its way into the British Top 40, and it ended in December 1982 when their final new single, "Beat Surrender," charged to #1.

During that five-year period, The Jam ruled most of the civilized world's airwaves, giving voice to an entire generation with a series of singles that has yet to be bettered. As if to remind us of that fact, Polydor UK is reissuing them all across two boxed sets of CDs, each one lovingly reproducing the original vinyl packaging, B-sides, the lot. Indeed, if it wasn't for the fact that they're a lot smaller and the gramophone needle simply slides across the surface, you'd be hard pressed to tell the difference.

Listening to them all again — even with 20-some years of familiarity behind you — remains a vital education in all that made punk rock. The initial 45s, with their exuberance and naïveté, always stood out from the post-Pistols pack, via The Jam's nods to the '60s, but it was the sixth in the series, October '78's "Down In The Tube Station At Midnight," that brought Paul Weller's songwriting genius to fruition. Thereafter, his delicate, lyrical brushstrokes created vivid vignettes in which he explored a variety of teenaged concerns while also broaching such societal issues as random violence ("Tube Station" itself), class warfare ("Eton Rifles") and the nihilism of modern life ("That's Entertainment").

Of course, brilliant lyrics are meaningless without the support of equally magnificent music. It was the trio's ability to combine the words with pop melodies laced with tenderness, aggression, joy or sorrow as required that still make these singles as glorious today as they were two decades ago.

Secret Affair were one of a number of mod bands who sprung up in the wake of The Jam's success, initially benefiting from the older band's stature, then suffering from the inevitable backlash. It's interesting to note that half the band arrived via The New Hearts, who had signed to CBS in the wake of the Sex Pistols and opened for an early Jam tour. After The New Hearts broke up, Affair kept that band's sonic vision intact — Tamla/Motown with attitude, a propensity showcased on *Glory Boys*, their debut album now reissued by Captain Mod (U.K.) with two bonus tracks.

Affair had it all — exuberance, punk edginess and songs seething with creative ideas. Though they certainly shared influences with The Jam, they still created an exciting and distinctive style. Partially this was due to outlook, as they exhibited none of Weller's alienation, while musically the group were much truer to their mod roots, with singer Ian [Not another Ian from Britain to keep track of. Is there no end?! — Ed.] Page's trumpet adding a further touch of soul so sublime that The Jam themselves would borrow the sound for a few of their own later releases.

Blues fans get a major treat this month with the reissue of John Hammond's sensibly titled *John Hammond* (Comet, Italy). One of the greatest American blues albums ever — the role model for more early risers than you could possibly make enough waffles for (why else did they all wake up this morning?) — Hammond's passion-drenched guitar and harped renditions of Arthur Crudup, Chuck Berry, Muddy Waters, Robert Johnson, etc. were originally released by Vanguard in 1964. They're back on both CD and heavyweight vinyl, each packing five extra tracks, including a sensational take on "Me And The Devil."

Somewhat more bizarre but similarly effective is ex-Pace-maker Gerry Marsden's latest offering, a tribute to John Lennon titled *Much Missed Man* (Ozit, U.K.). Voicing a poem by old friend Joe Flannery, with accompaniment from the

Liverpool Philharmonic Orchestra (and lots of sneaky little chords and sounds you recognize from a dozen old Beatle records), Marsden has lost little of his youthful vocal flair and turns in a rather remarkable performance.

Unfortunately, the three or so minutes of "Much Missed Man" itself are the key point of interest here, as the other eight tracks turn out to be snatches of Lennon dialogue. Maybe someone should slap a remix onto them.

One of the finest, if least-feted bands of the early 1980s were The Stiffs, a four-piece band from the northern climes of Blackburn who originally came together in 1978 at the height of punk. A couple of early singles for their own Dork label and, with perhaps predictable synchronicity, Stiff Records, set the band up for a loud 15 minutes of fame, but by 1981 The Stiffs were still at the starting blocks. Lineup changes blighted their progress, and a name change (to Idol Rich) made no difference at all. By the time the band finally broke up in 1988, most people thought they had died half a decade earlier.

**Mr. Big may seem a familiar name, but rest assured, it probably isn't. Not *this* Mr. Big, anyway. Fronted by the irrepressible and singularly named Dicken, Mr. Big emerged in the U.K. during the mid-1970s with the hit single "Romeo" and an album that might have done wonders had punk rock not been lurking just around the corner, ready to squash all traditional rock 'n' roll performers dead.**

Proof that they didn't is delivered up by *Stiffology 1981-88* (Angel Air, U.K.), an anthology of the band's manifold excursions through the forest of power pop at a time when barely anyone was listening. Seventeen tracks include releases by both Idol Rich and Vicious Rumours alter-egos, while there is also a BBC session recorded at a time when the band had no drummer. Session producer (and former Mott The Hoople percussionist) Dale Griffin filled in the gaps.

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*Seppuku* finally hits the streets courtesy of Angel Air and, immediately, Mr. Big's third album reveals the band to be firmly pursuing, indeed, a Springsteen-esque line in high definition rock. One can see why it didn't cut the mustard at the time of its initial recording — there was little evidence elsewhere that the U.K. market would be at all sympathetic to such sounds. But the passage of time perhaps make us wiser and though *Seppuku* may not exactly qualify as a lost classic, it can certainly be called a misplaced goodie.

Any Ultimate Spinach fans out there? You need to hear this: *Ultimate Spinach — The Box* (Akarma, Italy), and it is exactly that — a three-CD boxed set rounding up all three of



the band's original albums, with four mono bonus tracks and an excellent booklet. *Ultimate Spinach, Behold And See and Ultimate Spinach III* have always held a precious plate in the '60s psych-fans' affections, and 30 years later, tracks such as "Ballad Of The Hip Death Goddess," "Sacrifice Of The Moon" (from the debut album) and "Fifth Horseman Of The Apocalypse" (from *Behold*) still bound along with all their original period charm. The third album is less gripping, if only because the band itself seemed to be losing faith with its original idealism and ambition. But still it's good to have it around, and if some of the song titles seem a little preposterous ("Gilded Lamp Of The Cosmos" indeed), then that's only how it should be.

Following hard on the heels of the recent *Damnation Of Adam Blessing* boxed set, Akarma now unveils the group's fourth album, *Glory*. Cut in 1973, a year or so after the original band broke up, the set actually debuted a new group name, also *Glory*, and was preceded by a single for the local (Cleveland) Avalanche label, "Find Out How To Be A Lover." Of course that's included here, one of nine solid tracks cut firmly in the old Damnation spirit of daring and drama. Even with only one track ("You Can Believe") wandering over the five-minute mark and much of the remainder pegged firmly under four, *Glory* is a glorious excursion, as adventurous as its heritage demands. Don't let it pass you by.

#### Best of the rest

**FELT:** *Felt* (Akarma, Italy). No, not the 1980s British art weirdos but enjoyably arty all the same. Pure prog from 1971.

**MORGAN FISHER:** *Ivories* (Angel Air, U.K.). 1972 vintage avant-garde prog from ex-Love Affair/future Mott keyboard player Morgan Fisher. Appended with a couple of bonus tracks doing odd things to a couple of Mott classics and boasting 16 songs of more or less frightening brevity and wit, *Ivories* originally reappeared briefly in 1984 and emerged once again to baffle listeners with "Cereal Music" and "Dithyramb." You have been warned.

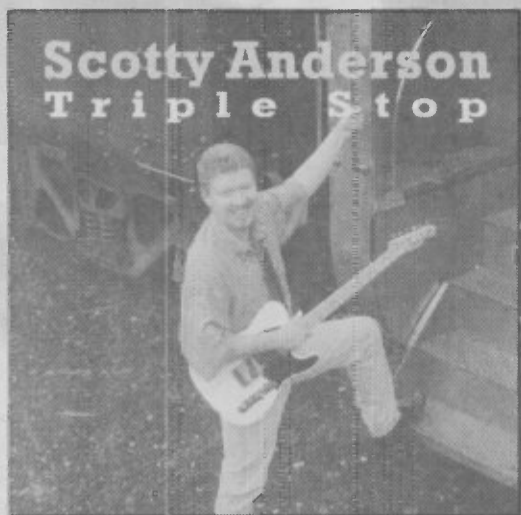
**MOLLY HATCHET:** *Live At The Agora Ballroom, Atlanta GA 4/20/79* (Live Karma, Italy). Heavyweight vinyl and four bonus tracks give this live (of course) through "T From Texas," "The Harp Jam" and a near-definitive "Crossroads."

**TAYLES:** *Who Are These Guys?* (Akarma, Italy). Recorded live at Madison's Nitty Gritty on March 18, 1972, a vinyl recounting of a night in the life of Jeremy Wilson and Co. Four bonus tracks peg period 45s to the show, including a reprise of their best number, the self-defining "Bizzaro Ben."

**WILDWEEDS:** *Wildweeds* (Comet, Italy). Reissuing one of the legendary obscurities from the Vanguard vault, future NRBC mainstay Al Anderson's first band's only album, electric folk with a country bent. Looking and sounding great on vinyl, it includes three bonus tracks, taken from the band's last two 45s.

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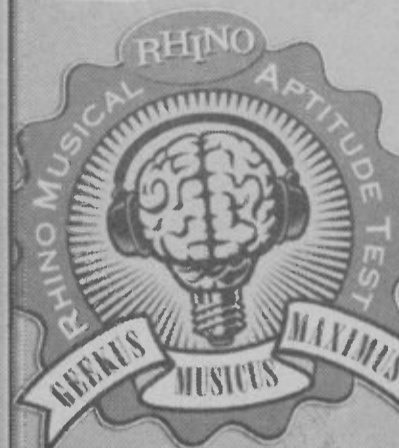
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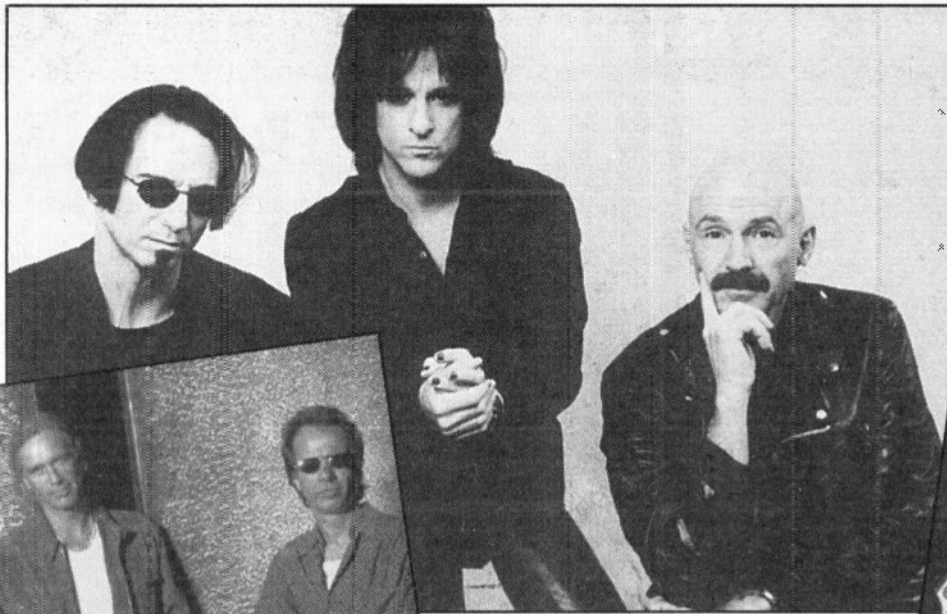
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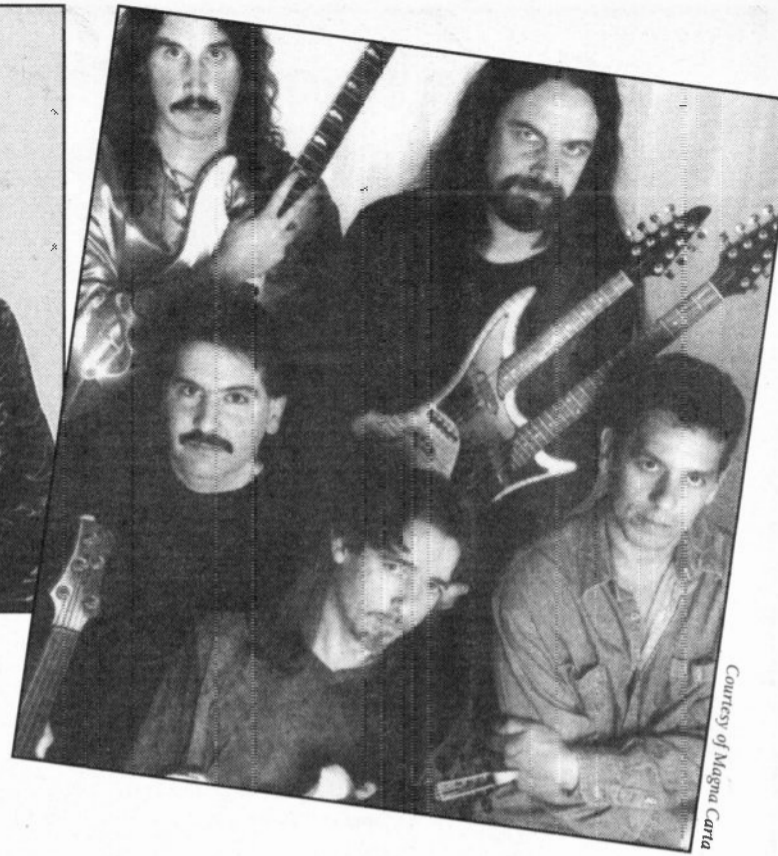
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Courtesy of Magna Carta



At left: Niacin. Above, from left: Terry Bozzio, Steve Stevens, Tony Levin. At right: Tempest.

Courtesy of Magna Carta photo by John Harrill



Courtesy of Magna Carta

# Magna Carta

## Six degrees of progressive separation

by Bryan Reesman

To many mainstream music fans and critics, progressive rock is a dinosaur from a bygone era, a classically influenced subgenre of popular music that peaked with the breakthrough success of '70s titans such as Yes and Emerson, Lake And Palmer. To others, the term refers to a pretentious form of rock that is meant for sophisticated or elite listeners who have little use for simple pop tunes. To those who truly appreciate it — including Pete Morticelli, Mike Varney, and Dan Hanley of New York indie label Magna Carta Records — it is a vibrant

(Bozzio Levin Stevens, Niacin, and Simon Phillips), the label has demonstrated how multiform the genre truly is.

Despite such diversity, it could be said that prog rock has suffered from an identity crisis over the past decade or two. Many feel it is a relic of the past, a notion that is sadly confirmed by narrow-minded progheads who are attached to the Mellotron and Hammond-laced sounds of the '70s, arguing over the terms "prog" and "neo-prog." Yet is not the concept of progression to move forward and evolve?

"I always picture the guy who runs the comic-book shop on *The Simpsons*," quipped Hanley, Magna Carta's director of media relations, when discussing the stereotypically nerdy image of a progressive rock fan. But he quickly added that a new generation is embracing the music. "We find that we get a lot of e-mails from kids who are 17, 18, or 19 years old who are getting into this stuff. The music still hits people. We're talking the old stuff as well as the new stuff. They've discovered ELP and Kansas. A lot of the younger bands are picking up on the music again. They're discovering this for the first time."

When Magna Carta's president Morticelli founded the label with label vice-president Varney back in 1989, he certainly had the classic prog fan in mind.

"Pete put it together basically to deal with an audience that he felt was neglected,"

explained Hanley, who joined the label in 1995. "Having dealt with a lot of hard rock and heavy metal bands, he was looking for other outlets as well, and he discovered that people had forgotten about the fan base of the Gentle Giant, King Crimson, Jethro Tull kind of thing. So they looked into that and gathered together some bands around 1989. That's when they first started the ball rolling."

When the label released its first album, Magellan's *Hour Of Restoration*, in the fall of 1991, it gave fans of the genre a band with a modern sound even if their roots were set in the past. But from there, the label would take on an equal number of bands who espoused a classic approach (Magellan and Cairo) and those who were inspired by '80s progressive metal progenitors Queensrÿche and '90s progressive torchbearers Dream Theater (Shadow Gallery and Enchant). This dual direction was not a surprise given that Varney runs shred-musician lovers' label Shrapnel and Morticelli worked with numerous hard rock and metal bands throughout the 1980s.

1995 was the year Magna Carta gained prog prominence. "That was when the tributes started to hit," recalled Hanley. "The Pink Floyd tribute was the first one [of ours] out." Three tributes — *Supper's Ready* (Genesis), *Tales From Yesterday* (Yes), and *The Moon Revisited* (Pink Floyd) — featured many up-and-coming progressive artists and began to get the label noticed on a wider level. The

Floyd tribute was unusual in that it was done by a collective of musicians that oddly seemed intent on reproducing *Dark Side Of The Moon* song-for-song down to the sound design.

This tribute trio created exciting opportunities for the label. "That was neat because on those records we were working with a wide range of people," Hanley said. "With the Yes record, we had Steve Howe, who did a really lovely piece with Annie Haslam. Peter Banks redid a piece that he had done originally. Patrick Moraz did a classical piano take on the track 'Soon.'" Other notable contributors include guitarist extraordinaire Steve Morse and vocalist Billy Sherwood.

For the Yes tribute booklet, Morticelli decided that he wanted to find a painter with a style akin to original Yes cover artist Roger Dean. While Morticelli was searching for that someone via the Internet, Dean contacted him personally.

"He didn't believe it at first. He was like, 'Yeah, right, you're Roger Dean.'" But it turned out to be no joke. "He actually contributed an old painting to use for the cover. It was pretty wild. It wasn't something he did brand new, but still, to have a Roger Dean cover on a Yes tribute is definitely something you want."

In 1996, Magna Carta's tribute to Jethro

(Please see Magna Carta page 42)

# INDIE

musical format with endless possibilities.

For the men of Magna Carta, prog rock is here to stay, and for 10 years they have released a wide range of musical releases to back up their convictions. Whether promoting a new generation of progressive metal bands (Shadow Gallery, Lemur Voice, and Royal Hunt), releasing a slew of Dream Theater side- and post-projects (Liquid Tension Experiment and Mullmuzzler) or unveiling jamming and fusion-based material

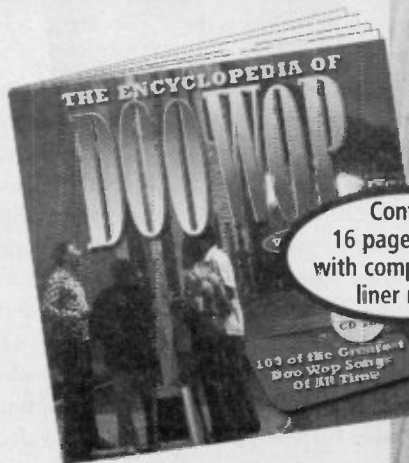


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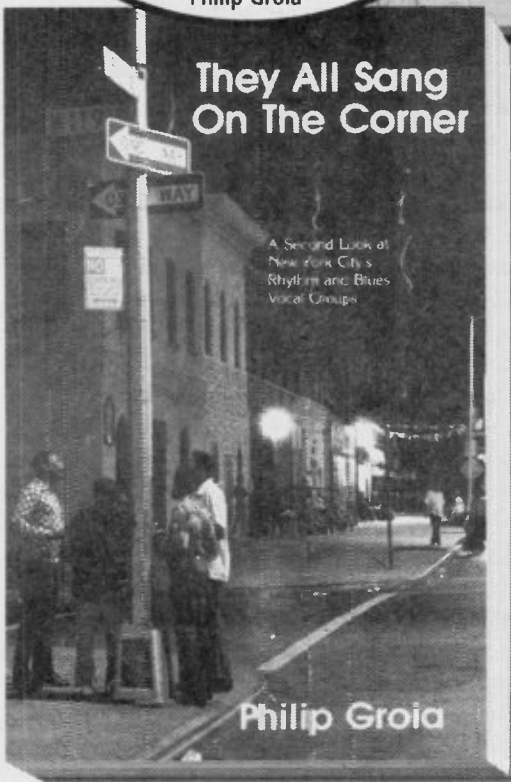
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### DISC THREE

1. BABY OH BABY - *The Shells*
2. DANCE GIRL - *The Charts*
3. LITTLE DARLING - *The Willows*
4. MADLY - *The Del Knights*
5. I LAUGHED - *The Jesters*
6. I'M NOT TOO YOUNG TO FALL IN LOVE - *Lewis Lymon & The Teenchords*
7. EVERYBODY KNEW BUT ME - *The Crescents*
8. TEENAGER'S LIFE - *The Visions*
9. NEVER NEVER - *The Jive Five*
10. THE BEATING OF MY HEART - *The Charmers*
11. FEEL LIKE LOVING - *The Sheppards*
12. SMOKE FROM YOUR CIGARETTE - *The Fabulons*
13. STARS IN THE SKY - *The Channels*
14. TEARS IN MY EYES - *The Baltineers*
15. OUR ANNIVERSARY - *The Five Satins*
16. EYES OF AN ANGEL - *The Legends*
17. I DON'T KNOW - *The Keynotes*
18. DEE I - *The Rocketones*
19. I FOUND OUT TOO LATE - *Jackie And The Starlites*
20. WOE WOE BABY - *The Personalities*
21. MOONGLOW YOU KNOW - *The Videos*
22. WHEN I COME HOME - *The Dell Vikings*
23. I'LL NEVER FALL IN LOVE AGAIN - *The Legends*
24. MY IMAGINATION - *The Moonglows*
25. ZOOP - *The Charts*

### DISC FOUR

1. IN MY HEART - *The Timetones*
2. THE GLEAM IN YOUR EYE - *The Channels*
3. SHADOWS - *The Five Satins*
4. RANG TANG DING DONG - *The Cellos*
5. I LOVE NO ONE BUT YOU - *The Jesters*
6. HEY GIRL - *The Perfections*
7. LONESOME - *The Del Knights*
8. I'LL MAKE YOU UNDERSTAND - *The Performers*
9. TWO HEARTS ARE BETTER THAN ONE - *The Paragons*
10. DARLING I'M SORRY - *The Ambassadors*
11. IT WAS A NIGHT LIKE THIS - *The Turbans*
12. LONELY ROOM - *Lee Andrews & The Hearts*
13. PLEASE TELL THE ANGELS - *Lewis Lymon & The Teenchords*
14. YOU CAN COUNT ON ME - *The Avalons*
15. JEANNIE - *The Unique Teens*
16. CAN I COME OVER TONIGHT - *The Velours*
17. FINE FINE FRAME - *The Continentals*
18. SO IN LOVE - *The Classics*
19. REALLY WISH YOU WERE HERE - *The Keynotes*
20. COME TO ME DARLING - *The Crystals*
21. SO STRANGE - *The Jesters*
22. DARLING - *The Debonaires*
23. MISSING YOU - *The Starlites*
24. FINE LITTLE GIRL - *The Arcades*
25. YOU'RE THE REASON - *The Charts*

### DISC ONE

1. MY REVERIE - *The Larks*
2. A LOVE SO TRUE - *The Nutmegs*
3. THE PLEA - *The Jesters*
4. PICTURE OF LOVE - *The Continentals*
5. I CRIED - *The Velvets*
6. VENGEANCE - *The Matadors*
7. MY BABY LOVES ME - *The Five Discs*
8. DARLING - *The Vocaliones*
9. BECAUSE OF MY BEST FRIEND - *The Clickettes*
10. HEY BOY - *The Illusions*
11. WAIT UP - *The Cameos*
12. THERE GOES THE BOY - *The Lydells*
13. MY LOVE WILL NEVER DIE - *The Channels*
14. BLUEBERRY SWEET - *The Chandeliers*
15. TWILIGHT - *The Paragons*
16. A STAR - *The Keynotes*
17. DAWN IS ALMOST HERE - *The Cordials*
18. DEEP IN MY HEART - *The Shells*
19. COME DANCE WITH ME - *The Tokens*
20. THE FIRES BURN NO MORE - *The Chesters*
21. COME BACK - *The Harmonaires*
22. HE STILL LOVES ME - *The Capris*
23. ADIOS - *The Five Discs*
24. SUMMER NIGHT - *The Chimes*
25. SO WHY - *The Bop Chords*

### DISC TWO

1. I BELONG TO YOU - *The Fi-Tones*
2. OH HAPPY DAY - *The Five Satins*
3. BERMUDA SHORTS - *The Delroys*
4. THESE GOLDEN RINGS - *The Jive Five*
5. LITTLE BOY AND GIRL - *The Kodaks*
6. SO YOU WILL KNOW - *The Paragons*
7. WHY CAN'T YOU TREAT ME RIGHT - *The Sequins*
8. TO BE A PART OF YOU - *The Clickettes*
9. AT THE BALL - *The Unique Teens*
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14. LYDIA - *Lewis Lymon & The Teenchords*
15. HEY PRETTY BABY - *The Ladders*
16. TRUE TRUE LOVE - *The Corvaires*
17. THE VOWS OF LOVE - *The Paragons*
18. NOW YOU KNOW - *The Channels*
19. THAT DAY WILL NEVER COME - *The Parktowns*
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22. HEAVENLY NIGHT - *The Collegians*
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25. WHISPERING SORROWS - *The Nutmegs*

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(Magna Carta from page 40)

Tull (*To Cry You A Song*), and Rush (*Working Man*), hit the shelves. The Rush release, which would prove to be their biggest seller yet, was surrounded by controversy after rumors surfaced that the band was trying to block its release.

"It was kind of an odd thing," Hanley recalled. "I don't know what the whole take on it was there. I kind of got the impression that their management wanted to hear demos, and who's going to do a demo for a tribute record? Basically there is nothing you can do to stop somebody from doing it, and it's not like we were mocking them out. We started work on it and they said, 'Yeah, no problem.'"

The situation is still confusing to this day. Hanley thinks that perhaps someone in the band made an offhand comment or initially balked at the idea, and then their management panicked and tried to have the project killed.

"Management comes back and says, 'The guys don't want it to get done.' Well, guess what? It's half done now. We don't spend four years on most projects. Then I think it got blown out of proportion and just escalated from there. From what I understand, the band didn't really care."

*Working Man* racked up superior sales figures for the label — 50,000 units in the U.S. alone.

"It certainly didn't hurt to have that attention," remarked Hanley. "It was all over the papers and the news at the time about the lawsuit or whatever they kept referring to it as. That got us a little attention, with *Rolling Stone* online, *Spin* online and these outlets caught up on that story. So the retailers perked their ears up. People were probably coming in asking about it. The next thing you know, they were ordering it up and selling it."

Since joining Magna Carta six years ago, Hanley has definitely seen the company growing in a strong and positive direction.

"It's been amazing," he declared. "We're definitely getting out to more and more people. We saw some of the tributes finally breaking into more of the mainstream chain stores, to even some of our original artists being there. I've gone to the Media Play here in town, and there are bin cards for Magellan and Shadow Gallery and Cairo. So you see that someone has caught on and said, 'This stuff has an audience. It's got people that are buying it. Let's go with it.' Obviously the albums with Terry Bozzio, Tony Levin, and Steve Stevens got us more attention with the name people on it and got us into more of the big stores."

Many renowned musicians who have appeared on various Magna Carta tributes and original releases have become part of a large family of progressive musicians. Linking everyone together becomes a game of "Six Degrees Of Progressive Separation." For example Magellan mastermind Trent Gardner is heavily involved with the label. Aside from releasing three albums with Magellan, he has composed and released the all-star Explorers Club debut *Age Of Impact*, written songs for Mullmuzzler, produced Kansas member Steve Walsh's solo album *Glossolalia*, just finished the concept record *Leonardo: The Absolute Man* (which he wrote and produced), and is currently underway on the second Explorers Club and fourth Magellan releases.

Another notable example is Dream Theater, whose drummer, Mike Portnoy, was



creative consultant on *Working Man*. After that connection was made, the drummer's outside project Liquid Tension Experiment — which features bassist Tony Levin, DT guitarist John Petrucci, and DT keyboardist Jordan Rudess — released their self-titled debut, and later its follow-up, through the label. Liquid Tension's debut reportedly sold 40,000 units, with its sequel not far behind.

The Dream Theater connection does not stop there. Singer James LaBrie appeared on Gardner's all-star Explorers Club debut *Age Of Impact*, and all of the Dream Theater rockers played on Magna Carta's ELP tribute in 1999. Other member projects already in the works ended up subsequently being released on the label, including LaBrie's Mullmuzzler debut *Keep It To Yourself* and former DT keyboardist Derek Sherinian's *Planet X*. Furthermore, Mullmuzzler is working on a second album, and Rudess currently has a solo album planned.

Through Fates Warning, who contributed to *Working Man*, Magna Carta hooked up with Rush producer Terry Brown, who produced the debut from Under The Sun, mixed the third album and first Magna Carta release from Tiles (who later toured with Dream Theater in Europe), the second album from Bozzio Levin Stevens (*Situation Dangerous*), and the forthcoming *Leonardo* project. Brown also did some mixing work on the Emerson, Lake And Palmer tribute.

Another revered rocker who made his way into the Magna Carta family is drummer Terry Bozzio. Aside from his two albums with bassist Levin and guitarist Steve Stevens, Bozzio reissued through the label three albums by his early '90s ensemble The Lonely Bears. The drummer also has new projects in the works for the company.

A recent coup for Morticelli and company was the signing of both Kansas and Steve Walsh for their recent efforts, *Somewhere To Elsewhere* and *Glossolalia*, respectively. *Somewhere* recently hit the 40,000 sales mark.

"It gave a lot of attention to us out of the normal niche audience, if you will." Hanley

observed. "With the Kansas piece, we stuffed in a full-color catalog with our other releases. We got a lot of [Web] hits and people looking for older product."

When it comes to marketing this music, Hanley admitted it is a challenge. "You've got that niche marketing with this definitely," he said. "It's tough. One nice thing is the fact that certain people are so vocal about music, which is always nice. Going back to the Dream Theater guys, they talk up a band, and people look for them. [Their fans] are definitely a little bit more experimental than most people who are saying, 'Have you heard the new Britney [Spears] album? It's a real departure from her last one.'"

When scouting new talent, both Morticelli and Varney try to keep an open mind; Ice Age and Dali's Dilemma were discovered through the demos they sent in. The duo give signed bands artistic freedom in the studio.

"A lot of it is seeing what the bands come up with, because they are given a lot of freedom for coming up their own sounds, and there's obviously little inputs here and there," noted Hanley. "There is no particular sound, if you will, that we are looking for. It always kind of seems to be what hits Pete or Mike at the time — if they enjoy it and want to pursue it. Attention Deficit, for instance, did their second record for us, and that was the biggest departure [for us] over a Shadow Gallery or an Ice Age. Both the Bozzio Levin Stevens records were stepping outside that vein, too."

One band that epitomizes the eclecticism of Magna Carta is Tempest, a San Francisco-based group fronted by Leif Sorbye. Their progressive Celtic and Norwegian folk inspires parallels to earlier groups such as Steel-eye Span or Fairport Convention. They also tour heavily to spread their musical message.

"They do around 200 dates a year," said Hanley. "They have the Celtic and folk festival thing going as well, which definitely seems to have picked up. I think we released their fourth record first. They had three out previously to being on Magna Carta. They are done with their fourth now here, and

that will come out in May."

Demographically speaking, the Magna Carta roster features bands from all across the U.S. Dali's Dilemma, Under The Sun, and Tempest are based in California, Tiles comes from Detroit, while Ice Age hail from New York. The now-defunct Altura were from North Carolina.

"It's wild, because there are all little pockets of people all throughout the States here that are into the music," Hanley stated. For a while, Magna Carta was releasing music by European bands as well, including Holland's Lemur Voice and Denmark's Royal Hunt.

An important factor linking up prog fans is the Internet, which has united fans through newsgroups, chats, e-mail and Web sites. In fact, drummer Portnoy half-jokingly told Liquid Tension fans at their Bowery Ballroom show in New York that they must have read about it on the Web. (There was certainly no other promotion!)

The future of Magna Carta looks strong, for they have a slew of new releases coming out through springtime. Ice Age just released their sophomore album *Liberation*, and Shadow Gallery's fourth album, *Legacy*, is due April 10. Be on the lookout for the second album by Attention Deficit (a.k.a. Michael Manning, Alex Skolnick, and Tim Alexander) titled *The Idiot King*. Robert Berry's project, *Wheel Of Time*, based on the series of books by Robert Jordan, is in the works. According to Hanley, Berry worked on music for a video game version of the fantasy books, and four of the 19 tracks on the album come from that source. The rest is new material.

Incidentally, Berry is another prominent figure in the Magna Carta universe. He is the longtime producer and honorary sixth member of Tempest. He produced the group's seventh album, *Balance*, due out May 8. He has also worked on *Leonardo* and many of the label's tribute albums, both as technician and musician. Prior to this frenzy of activity, Berry played with Keith Emerson and Carl Palmer in a group called 3, circa 1988.

Given the top-notch talent and star-studded projects that have come forth from Magna Carta, one wonders if a package tour of bands on the label has ever been considered.

"That I'm not sure of, because it never seemed like those worked in the classic '60s sense even," pondered Hanley. "They're always money losers, unfortunately. It never seems to be a good time for the bands or the label."

Even so, many Magna Carta bands such as Tempest, Ice Age, and Tiles are actively playing out. Liquid Tension Experiment played a few shows in 1999. Other groups, such as Shadow Gallery, prefer to remain

(Please see Magna Carta page 79)

## Magna Carta

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## SET SALE GUIDELINES FOR SELLERS

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

## Auction Guidelines For Buyers

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

## AUCTION GUIDELINES FOR SELLERS

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

## UNIT SPACE AD RATES

*GOLDMINE* has two sizes of unit space ads:

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

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Soul, Blues & Disco - 45 RPM Records. Pt. I

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RECORDSMITH P.O. Box 1356 SPRINGFIELD, MO 65801 U.S.A.

!!THE GREAT LP SALE!! HI, AND WELCOME TO ANOTHER GREAT LP SALE. EACH LP IS \$10 OR ANY 3 FOR \$25. PLEASE LIST ALTERNATIVES. POSTAGE IS \$4 FIRST LP+75 FOR EACH XTRA. OVERSEAS IS HIGHER. GRADING IS C/D/DISC & VISUAL ALL ARE AT LEAST VG+.

CANNED HEAT-CookBook-Liberty LST11000-VG+/VG++(Gtfold) CAPITOLS-Greatest Hits-SolidSmoke SS8919-NM(re) CARPENTERS-Close To You-A&M SP4271-NM(sbrink) CARPENTERS-Close To You-A&M SP4271-NM(sbrink) CARS-Door To Door-Elektra 60747-NM(sbrink) CARSONOVAS-Sing-Acapola 5073-NM(re) CASH, JOHNNY-Sing Time-Sun 106-NM(re) CAVALIERE, FELIX-Same-Bearville-RR6955-NM(Promo) CAVALIERE, FELIX-Castles In Air-EPC 35990-NM(Promo) CELLOS-Rang Tang Ding Dong-Apola 5074-Sealed(re) CHAD&JEREMY-Featuring-Harmony HS11357-NM(sbrink,cc) CHAD&JEREMY-More-Capitol STT246-NM CHAPLIN, BLONDIIE-Same-Acapola 1095-NM(cc,wPromo) CHARLENE-Charlene-Prodigy 10155-NM CHARLES, RAY-Greatest Hits-ABCParamount 415-VG+/VG++(cvrrw) CHARLES, RAY-Live In Concert-ABC S500-NM CHEAPTRICK-Found The Parts-EPC 36453-NM(MiniLP) CHER-The Sonny Side Of-Imperial LP12301-VG++ CHICAGO-"X"-Columbia PC34200-VG+/NM(Gtfold, cvrrw) CHRISTIE, LOU-Lighting My Fire-MGM E4360-NM(coh) CHRISTIE, LOU-Enlightenment(Best Of)-Ringo 70246-NM CHURCH STREET-S-Daddy "C"-Legend 1007-NM(Cl) CLANTON, JIMMY-Just A Dream-Ace 2030-Sealed(re) CLANTON, JIMMY-My Best To You-Ace 1011-Sealed(re) CLAPTON, ERIC-At His Best-Polydor PD3503-VG+/NM(ZLP, cvrrw) CLAPTON, ERIC-Slow Hand-RSO RSI3030-NM(wPromo, Gtfold) CLARK, PETULA-Greatest Hits-LWBros WS1765-VG+/NM(cvrrw) CLARK, PETULA-These Are My Songs-WBros ST91348-NM CLASSICS IV-Spoony-Imperial LP12371-Sealed CLASSICS IV-Spoony-Liberty LST11003-VG++(Gtfold, rw,cc) COCK ROBIN-After Here Through Midland-CD 40375-NM COCKER, JOE-Greatest Hits-A&M SP4670-NM COLE, NAT KING-Rambles Run-Capitol ST1793-NM COLE, NAT KING-L.O.V.E.-Capitol T2195-NM COOPER, LIZIE-Cooper Show-WBros -Sealed(coh) COWSILL, BILL-Newsweek Breakdown-MGM SE4706-NM(PROMO) COWSILL, WY-Can Fly-MGM SE4534-VG+/NM(rw) CRAMER, FLOYD-Plays The Monkees-RCA LSP3811-NM CRAWLER-Crawler-Epic BL34900-NM CREAM-Live-Atco SD3328-VG++ CREAM-Heavy Cream-Polydor PD3502-VG+/NM(ZLP, cvrrw) CRICKETS-Featuring Dean Barlow-JayDee 5040-NM(rw) CROW-Crow Music-Amarat ST5902-VG+/NM(rw) CRYAN, SHAMES-Scratch In The Sky-CCP 9586-NM(re,cc) CUPID'S INSPIRATION-Same-Date TES4028-VG++ DAMON, LIZ & ORIENT EXP-Same-White Whale MS5003-VG++ DANA, VIC-Golden Hits-Dothan BLP2048-NM DANNY & JUNIORS-Rockin' With-MCA 1555-NM(re) DAVID&JONATHAN-Michelle-Capitol T2473-NM(sbrink) DAY, DORIS-Days Dreams-Columbia CL624-VG+/NM DEAL, BILL&RONDELS-Beach Music-Legend 1010-Sealed(re) DEAL, BILL&RONDELS-Vintage Rock-Heritage 35003-VG++ DEEP PURPLE-Made In Japan-WBros ST5278-VG+/NM(ZLP, rw) DEVO-Smooth Noodle Maps-Enigma 1006-NM DIAMOND, NEIL-Glad You're Here-CD 34990-NM(wPromo) DIAMOND, NEIL-Stones-USA 93106-NM DIAMOND, NEIL-Touching You, Touching Me-MCA 2006-NM DIDDLEY, BO-20th Anniversary R&R-RCA 11228-NM(coh) DIESEL-Wants In A Tank-Regency 19315-NM DION&BELMONT'S-Everything You-Laurie LES4002-NM DION&BELMONT'S-Reunion-Rhino 70228-NM DION-Singing-Abel LP8001-VG+/NM(cvrrw) DION-Lovers Who Wander-Ace LES4079-Sealed(re) DIXIE CUPS-Riding High-ABC T98052-VG+/VG++(woc, cvrrw) DR WEST&JUNK BAND-Eggplant Ace Chicago-GO 221701-NM(bb) DOMINO, FATS-Fats & MARY-EGM 1039-VG+/NM(PROMO) DOMINO, FATS-Legendary Masters-USA S9958-NM(ZLP, Gtfold, bldet) DONOVAN-Colours-Young 3207043-NM(Brazilian) DONOVAN-Open Road-Epic 30125-NM(Gtfold, wPromo) DONNER, RALPH-With Smith & Dale-Crowns 2336-Sealed(2 coh) DOOBIE BROS-Best Of The Doobies-WBros BSK3112-NM(sbrink) DOOBIE BROS-Takin It To The Streets-WBros BSK2899-NM(Gtfold) DOORS-Doors-Elektra EKST4007-NM(red label) DREAMLOVERS-Best Of Hit One-Collectables 5004-NM(re) DRIFTERS-Golden Hits-Atlantic SD6153-NM DRIFTERS-Greatest Recordings-Atco SD33373-VG+/NM(Gtfold) DUPREES-Best Of-Collectables 5008-NM

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Thomas Funk P.O. Box 156 Lake Ariel, PA 18436-0156 Phone/Fax: 570-698-0875 E-mail: ThomasFunk@MSN.Com

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E-mail: josh@ix.netcom.com

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AVAILABLE AT



**KING BISCUIT  
FLOWER HOUR**



# KING BISCUIT F

PRESENTS...

PIC  
BIO

Ed McCarthy took this picture of The Outlaws at The Chance in Poughkeepsie, N.Y., in 1984. McCarthy is a member of the prestigious White House News Photographers Association.

## King Biscuit Flower Hour APRIL 2001 Radio Show Schedule

*All dates listed below reflect the "week of" date for each show*

- April 9 Deep Purple/Rainbow
- April 16 Peter Frampton
- April 23 Dire Straits
- April 30 Stevie Ray Vaughan/George Thorogood

All dates subject to change.  
Show times vary by market.  
Check out [www.KingBiscuitRadio.com](http://www.KingBiscuitRadio.com) for  
specific dates and times.

*King Biscuit recorded The Outlaws in 1977 and 1982.*

Available from *King Biscuit Flower Hour Records*

*Best Of The Best*, a compilation CD celebrating 27 years of rock from the archive of the King Biscuit Radio Show, features great bands performing their original hits: Queen, Foreigner, Rush, Genesis, The Who, Lynryd Skynryd, America, The Kinks and more.

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Write to King Biscuit online: [info@kbfh.com](mailto:info@kbfh.com), or write to us at King Biscuit Flower Hour, P.O. Box 6700 FDR Station, New York NY 10150.

Visit our Web site: [www.KingBiscuitRadio.com](http://www.KingBiscuitRadio.com)

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Contact 1-845-562-8064





# 2001 Independent Label Directory



Listings for more than 300 independent record labels!

From the Publishers of

# Goldmine



BY DAY... SUPERINTENDENTS

BY NIGHT... SUPER ROCK HEROES!



Produced by Michael-Phillip Wojewoda (Barenaked Ladies)

## the SUPERS

12 tracks of utterly hummable, hooky, catchy, inspired power/pure pop that reviewers have been loving all over the world! Shiny, happy, Supers!

THE SUPERS, who hail from Toronto, Canada, demonstrate just how good pop can be for the soul on their debut album "SPKLANG!" Featuring the new single "SECRET", their CD is housed in a wonderful comic book-style package.

"That song *ONLY YOU* gets me every time. Let me just say I am a fan of the music THE SUPERS make."

...Ed Robertson / *BARENAKED LADIES*

"With hooks galore... The SUPERS sound a lot like The Jags or even Fountains Of Wayne, albeit with much higher octane."

...Bill Holmes / *POP MATTERS*

## Vivabeat

THE GOOD LIFE 1979-1986

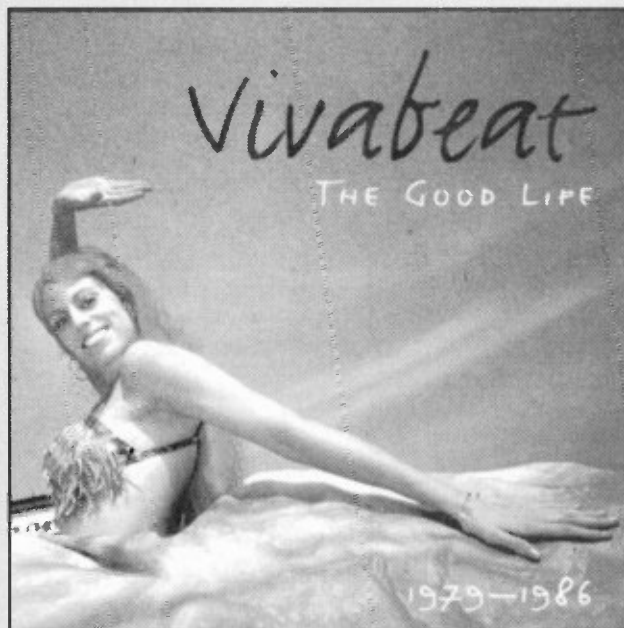
Discovered in Los Angeles by PETER GABRIEL, VIVABEAT became the first U.S. signing to Charisma Records in the U.K. Marrying '70s British avant-artrock to the kind of lush, techno-odd-pop characterized by BOWIE, ROXY MUSIC, SPARKS and ULTRAVOX, VIVABEAT quickly found themselves on Billboard's dance charts with their club hit "Man From China". This 14 track anthology features the hypnotic guitar work of former JAPAN member ROB DEAN and the studio wizardry of EARLE MANKEY on many of the tracks.

"A lavish debut that recalls early ROXY MUSIC in its swelling synthesizer choruses, hypnotic beat and vague aura of 'ludicrous surrealism.'"

...Rian Malan / *L.A. WEEKLY*

"VIVABEAT... so musical, so weird, so arty, so L.A. Delicious and delightful."

...Hugo Burnham / *GANG OF FOUR*



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To hear THE SUPERS, VIVABEAT and other *Permanent Press* artists, go to: [www.permanentpress.net](http://www.permanentpress.net). Available at record stores everywhere, internet music stores, or send \$12.99 for THE SUPERS, \$13.99 for VIVABEAT, plus \$2.25 shipping & handling (add \$0.95 for each additional CD), for U.S. orders only, payable to: PERMANENT PRESS RECORDINGS, 14431 Ventura Blvd., #311, Sherman Oaks, CA 91423. e-mail: [pop@permanentpress.net](mailto:pop@permanentpress.net)

# Goldmine

## Indie Directory

a supplement  
to Goldmine,

May 4, 2001, issue #542

700 East State Street  
Iola, WI 54990  
Phone: 715-445-2214  
Fax: 715-445-4087

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Jennifer Philippon

We invite readers to submit corrections for next year's indie directory. Please remember to print *clearly*, taking care with band names and case-sensitive material such as e-mail addresses and Web site addresses. Thank you! Labels not updated since 2000 will be deleted from next year's directory. Look for next year's form in January 2002!

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When writing to labels, please remember to send a #10 business-sized Self-Addressed Stamped Envelope (SASE) with requests. International Reply Coupons (IRCs) are available at post offices for foreign SASEs.

## 19 North Records

19 North Fifth Street  
Reading, PA 19601  
Phone: 610-478-8448  
Fax: 610-478-8449  
Web: www.19north.com  
E-mail:  
tomsheehan@tomsheehan.com  
Promotions: Marsha Muth  
Advertising: Marsha Muth  
Sales: Redeye Distribution, 336-578-7266  
Mail order: Yes  
Catalog: Call Redeye  
Main styles of music: Adult rock, singer/songwriter  
Top artists: Tom Sheehan  
Last updated by label: 2001

## 28 Records

19700 NW 86th Court  
Miami, FL 33015-6917  
Phone: 305-829-8142  
Fax: 305-829-8142  
E-mail: twenty28records@aol.com  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Rock  
Last updated by label: 2000

## 32 Records

250 West Fifth Street Suite 620  
New York, NY 10107  
Phone: 212-265-0740  
Fax: 212-265-3568  
Web: www.32Records.com  
E-mail: Thirty2@aol.com  
Promotions: Kevin Calabro  
Advertising: Steve Schoen  
Sales: Steve Schoen  
Mail order: Yes  
Catalog: Call 800-771-9553, write, e-mail or fax  
Main styles of music: Jazz and blues reissues  
Top artists: Sonny Stitt, Pat Martino, Rahsaan Roland Kirk  
Last updated by label: 2000

## 33 1/3 Records, Inc.

PO Box 1909  
Ann Arbor, MI 48106  
Phone: 734-216-7741  
Fax: 734-761-1507  
Web: amazingmusic.com  
E-mail: vocalal1@aol.com  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: All artists have some connection with Michigan  
Top artists: Savage Grace  
Last updated by label: 2001

## The 4:20® Records Group

1901 9th Avenue  
San Francisco, CA 04116-1330  
Phone: 415-664-9743  
Fax: 415-664-3346  
E-mail: four20rec@aol.com  
Main styles of music: 4:20: alternative; Ceiba Records: trance, goa  
trance, ambient; Red Eye Records, USA: surf, snow, skate  
Last updated by label: 2001

# A

## Aaron Ave. Records

331 Aaron Avenue #139  
Arlington, TX 76012  
Phone: 817-274-5010  
Fax: 817-274-6403  
Web: www.aaronave.com  
E-mail: aaronave@aaronave.com  
Promotions: Alan E. Petsche  
Advertising: CD Raines  
Sales: Matt Key  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Pop, rock, country, Christian  
Top artists: Brad Thompson, Brenton Scott, Four Mile Mule  
Last updated by label: 2001

## Abaton Book Company

100 Gifford Avenue  
Jersey City, NJ 07304  
Phone: 201-369-1591  
Fax: 201-369-0297  
Web:  
www.abatonbookcompany.com  
E-mail: abaton@crystal.palace.net  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Top artists: Marianne Nowotny, Shell, Lauri Bortz, Mark Dagley, Girls  
Last updated by label: 2001

**ACOUSTIC DISC**  
**100% HANDMADE MUSIC**<sup>TM</sup>

## Acoustic Disc

PO Box 4143  
San Rafael, CA 94913  
Phone: 415-454-1187  
Fax: 415-459-2815  
Web: www.acousticdisc.com  
E-mail: info@acousticdisc.com  
Promotions: Rob Bleetstein, 415-485-1229  
Mail order: Yes  
Catalog: Call, write, fax or visit Web site  
Main styles of music: Acoustic  
Top artists: David Grisman And Jerry Garcia  
Last updated by label: 2001

## Adelphi Records

PO Box 7688  
Silver Spring, MD 20907  
Phone: 301-434-6958  
Fax: 301-434-3056  
Web: adelphirecords.com  
E-mail: Adelphi@erols.com

Promotions: Nelson Graves  
Advertising: Hap Passman  
Sales: Hap Passman  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Blues, reggae, folk, world, jazz  
Top artists: Mississippi John Hurt, R.L. Burnside, Skip James, The Gladiators, Israel Vibration, Roy Buchanan, Toots And Maytals  
Last updated by label: 2000

## ADP Records

237 East 26th Street Suite 5H  
New York, NY 10010  
Phone: 212-725-1853  
Fax: 212-725-1853  
Web: www.nymall.com/polon  
E-mail: apolon@erols.com  
Promotions: Ralph  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Fingerpicking acoustic guitar including ragtime, jazz, country, blues and folk  
Top artists: Andy Polon  
Note: We are not accepting new artists.  
Last updated by label: 2000

## Aether Records

PO Box 19553  
Indianapolis, IN 46219  
Phone: 317-466-1352  
Fax: 317-466-0494  
Web: www.aether-or.com  
E-mail: admin@aether-or.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Psychedelic and related  
Top artists: Many Bright Things, Tombstone Valentine, Mushroom  
Last updated by label: 2000

## The Airplay Label/The Pop 2K Label

PO Box 851  
Asbury Park, NJ 07719  
Phone: 732-681-0623  
Fax: 732-681-0623  
Web: airplay.org,  
ThePop2KLabel.com  
E-mail: airplaypete@hotmail.com  
Promotions: Jen Malone, 617-437-0117  
Advertising: Jen Malone, 617-437-0117  
Sales: J. J. Powers  
Mail order: Yes  
Catalog: Write  
Main styles of music: Pop, acid jazz, hip-hop, Americana, heavy rock  
Top artists: Evelyn Forever, Patrick Murphy, Deviants Of Reality,  
Pop 2K: compilations  
Last updated by label: 2001

## Akarma Records

Via Monfalcone 3581F  
La Spezia SP 19123 Italy  
Phone: 0039-187-777832  
Fax: 0039-0187-767647

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 Glenn Yarbrough/The Limelites • Paul Robeson  
 The Brandywine Singers • The Shaw Brothers  
 The Brothers Four • Bob Gibson  
*and others!*



## Wind River Records

*featuring the music of:*

Michael Smith • Jack Williams  
 Small Potatoes • David Roth • Jeff Lang  
 Lisa Moscatiello (2000 WAMMIE Winner)  
 Dick Weissman • Cosy Sheridan  
 Tamarack • Erik Darling



*Coming Soon to Wind River...Kate MacLeod*

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*<http://www.rediscovermusic.com>*



[folkera@folkera.com](mailto:folkera@folkera.com)  
<http://www.folkera.com>

Wind River Records  
[windriver@folkera.com](mailto:windriver@folkera.com)  
<http://www.folkera.com/windriver>

Web: [www.cometrecords.com](http://www.cometrecords.com)  
E-mail: [cometrec@tin.it](mailto:cometrec@tin.it)  
Mail order: Yes  
Catalog: Call, write, e-mail  
[stefano@cometrecords.com](mailto:stefano@cometrecords.com) or fax  
Main styles of music: Rock,  
psychedelic rock, blues, progressive  
Top artists: Dark, Blue Cheer,  
Hunger, Groundhogs, Leorne,  
Toad, Leigh Stephens, Scott Finch &  
Gypsy  
Last updated by label: 2001

### Alibi Entertainment

Rt 1 Box 89  
Vincent, OH 45784-9712  
Phone: 740-749-3224  
E-mail: [discrock@yahoo.com](mailto:discrock@yahoo.com)  
Promotions: James Daine  
Advertising: Zeke Gustafson  
Sales: James Daine  
Mail order: Yes  
Catalog: Write, call or e-mail  
Main styles of music: Heavy  
psychedelic rock, psychedelic,  
guitar-oriented rock  
Top artists: Poobah, Switch On!, Jim  
Gustafson And The Fortune  
Hunters, Woody Hupp's Calvinators  
Last updated by label: 2001

### Alligator Records And Artist Management, Inc.

PO Box 606234  
Chicago, IL 60660  
Phone: 773-973-7736  
Fax: 773-973-2088  
Web: [www.alligator.com](http://www.alligator.com)  
E-mail: [info@allig.com](mailto:info@allig.com)  
Promotions: Marc Lipkin, director  
of publicity  
Advertising: Mark Steffen  
Sales: Kerry Peace  
Mail order: Yes  
Catalog: Visit Web site, write or call  
800-344-5609  
Main styles of music: Blues, genuine  
houserockin' music  
Top artists: Koko Taylor, Lonnie  
Brooks, Shemekia Copeland, Corey  
Harris, Little Charlie And The  
Nightcats, Elvin Bishop, Saffire —  
The Uppity Blues Women, Coco  
Montoya  
Last updated by label: 2001

### Altenburgh Records

PO Box 154  
Mosinee, WI 54455  
Phone: 715-693-2230  
Fax: 715-693-2231  
Web: [www.altenburgh.com](http://www.altenburgh.com)  
E-mail: [jga@g2a.net](mailto:jga@g2a.net)  
Advertising: Steve  
Sales: John  
Mail order: Yes  
Catalog: Write, call or e-mail  
Main styles of music: Jazz, blues,  
Wisconsin vintage rock 'n' roll  
Top artists: John Altenburgh, Mike  
Metheny, Janet Planet, Otis McLenn-  
non, Bob Kase, compilations  
Last updated by label: 2001

### Alula Records

PO Box 62043  
Durham, NC 27715-2043  
Phone: 919-416-9454, 800-932-5852  
Fax: 919-286-1788  
Web: [www.alula.com](http://www.alula.com)  
E-mail: [info@alula.com](mailto:info@alula.com)  
Promotions: Elizabeth Thompson  
Advertising: Angel Romero  
Sales: Sarah Wolfe  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or  
visit Web site  
Main styles of music: Contemporary  
world music, Celtic, flamenco,  
African, Latin  
Top artists: Gerardo Núñez, Kepa  
Junkera, Habib Koité, Mamadou  
Diabate, Nass MARRAKECH  
Last updated by label: 2001

### American Artist Records

PO Box 131  
Erie, PA 16512-0131  
Phone: 814-455-4796  
E-mail: [skn@erie.net](mailto:skn@erie.net)  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Adult rock,  
folk-rock, country  
Top artists: Sam Hyman, Lakeland  
Rangers, Loose Change  
Last updated by label: 2000

### Amsterdammed

PO Box 862529  
Los Angeles, CA 90086-2529  
Phone: 323-221-2204  
Fax: 323-221-2778  
Web: [www.guavajelly.com/](http://www.guavajelly.com/)  
E-mail: [jelly@guavajelly.com](mailto:jelly@guavajelly.com)  
Promotions: Bruce Duff  
Advertising: Bruce Duff  
Sales: Dean Naleway  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Reissues of  
classic punk, rock  
Top artists: The Saints, ADZ, Roky  
Erickson, Johnny Thunders, Gems  
Of Italian Cinema  
Last updated by label: 2001

### Angel Air Records

PO Box 14  
Stowmarket, Suffolk, IP14 4UD  
England  
Phone: 0044-1449-770138  
Fax: 0044-1449-770133  
Web: [www.angelair.co.uk](http://www.angelair.co.uk)  
E-mail: [peter@angelair.co.uk](mailto:peter@angelair.co.uk)  
Mail order: Yes  
Catalog: Call, write (send 2 IRCs) e-  
mail, fax or visit Web site  
Main styles of music: Retro rock and pop  
Top artists: Mott The Hoople,  
Gillan, Atomic Rooster, British  
Lions, Saxon, Mick Ralphs  
Last updated by label: 2001

### Anomaly Records

PO Box 260  
Milton Mills, NH 03852  
Phone: 603-473-9700

Fax: 603-473-2085  
Web: [www.anomalyrecords.com](http://www.anomalyrecords.com)  
E-mail: [info@anomalyrecords.com](mailto:info@anomalyrecords.com)  
COO: Mike Anderson, x100  
Promotions: Fred Lazo, 408-586-8406  
Internet promotions: 727-726-7915  
Advertising: Chris Hobler, x100  
Sales: Chris Hobler, x100  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rock, AAA  
Top artists: Sonic Joyride, Hank  
Decken  
Last updated by label: 2001

### Antone's Records

805 West Ave #2  
Austin, TX 78701  
Phone: 512-322-0617  
Fax: 512-477-2930  
Web: [www.antoneres.com](http://www.antoneres.com)  
E-mail: [info@antoneres.com](mailto:info@antoneres.com)  
Promotions: Randolph Clendenen  
Advertising: Randolph Clendenen  
Sales: Randolph Clendenen  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Blues  
Top artists: Lou Ann Barton, Sue  
Foley, Doug Sahn, Toni Price,  
Snooky Pryor, Kim Wilson, Candy  
Kane, Guy Forsyth  
Last updated by label: 2001

### Apex Records

PO Box 451067  
Los Angeles, CA 90045  
Phone: 323-655-8777  
Fax: 323-655-7509  
Web: <http://idt.net/~create>  
E-mail: [create@idt.net](mailto:create@idt.net)  
Mail order: No  
Main styles of music: Latin, world,  
nuevo flamenco  
Top artists: George Gamez  
Last updated by label: 2000

### Appleseed Records

PO Box 2593  
West Chester, PA 19380  
Phone: 610-701-5755  
Fax: 610-701-9599  
Web: [appleseedrec.com](http://appleseedrec.com)  
E-mail: [folkradic@aol.com](mailto:folkradic@aol.com)  
Promotions: Jim Musselman  
Advertising: Alan Edwards  
Sales: Alan Edwards  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: Folk, political,  
singer/songwriter  
Top artists: Roger McGuinn, Pete  
Seeger, John Stewart, Eric Andersen,  
Tom Paxton, John Wesley Harding  
Last updated by label: 2001

### Arf! Arf! Records

PO Box 465  
Middleborough, MA 02346  
Phone: 508-947-7387  
Fax: 508-947-7323  
Web: [www.arfarrecords.com](http://www.arfarrecords.com)  
E-mail: [info@arfarrecords.com](mailto:info@arfarrecords.com)  
Promotions: Erik Lindgren

Advertising: Erik Lindgren  
Sales: Erik Lindgren  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or  
visit Web site  
Main styles of music: '60s  
garage/psychodelia and incredibly  
strange music  
Top artists: Legends, Rising Storm,  
Litter, Lucia Pamela, The Lost, The  
Frederic, Space Negros and many  
psychedelic and garage collections.  
Last updated by label: 2001

### Arhoolie Records

10341 San Pablo Avenue  
El Cerrito, CA 94530  
Phone: 510-525-7471  
Web: [www.arhoolie.com](http://www.arhoolie.com)  
E-mail: [erik@arhoolie.com](mailto:erik@arhoolie.com)  
Promotions: Erik Keilholtz  
Advertising: Erik Keilholtz  
Sales: Jonathon Schiele  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or  
visit Web site  
Main styles of music: Real roots —  
Cajun/zydeco, Mexican-American,  
blues, gospel, world, jazz  
Top artists: Big Mama Thornton,  
Beausoleil, Flaco Jimenez, Freddy  
Fender, Clifton Chenier, Lightning  
Hopkins, Mississippi Fred McDow-  
ell, Robert Pete Williams, Rose  
Maddox, Lydia Mendoza, Sonny Boy  
Williamson, Campbell Brothers,  
Sonny Treadway  
Last updated by label: 2001

### Arkadia Records

34 East 23rd St. 3rd Floor  
New York, NY 10010  
Phone: 212-533-0007  
Fax: 212-979-0266  
Web: [www.arkadiarecords.com](http://www.arkadiarecords.com)  
E-mail: [info@arkadiarecords.com](mailto:info@arkadiarecords.com)  
Advertising: Bob Karcy  
Sales: Jay Moskowitz  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Jazz, world  
Top artists: Dr. Billy Taylor, Benny  
Golson, Joanne Brackeen, Dave  
Liebman  
Last updated by label: 2001

### Astor Place Recordings

740 Broadway 11th Floor  
New York, NY 10003  
Phone: 212-529-2600  
Fax: 212-420-8216  
Web: [www.astorplace.com](http://www.astorplace.com)  
E-mail: [astorinfo@aol.com](mailto:astorinfo@aol.com)  
Promotions: Jayson Baron  
Advertising: Vera Sheps  
Sales: Vera Sheps  
Mail order: No  
Main styles of music: Progressive  
adult — World, new age, jazz  
Top artists: Aria, Alabina, Cedar  
Walton, Paul Schwartz  
Last updated by label: 2000

# FROM THE VAULTS

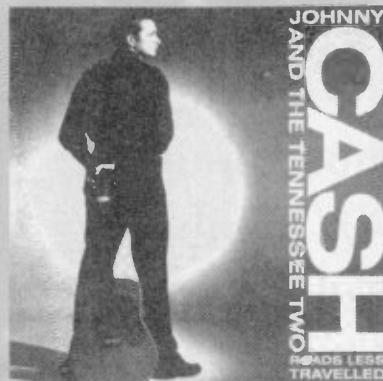


## P.F. Sloan **CHILD OF OUR TIMES—THE DEMO SESSIONS** 302 066 157 2

Long believed lost to time, P.F. Sloan's original songwriting demos recorded between 1965 and 1967 are twenty remarkable sketches of Sloan's hits, misses and other endeavors. They form a chronicle of a truly great and overlooked songwriter who deserved much more than he got. All tracks are making their CD debut. The booklet includes seldom seen photos as well as an exclusive interview with P.F. Sloan.

## Johnny Cash and The Tennessee Two **ROADS LESS TRAVELED—THE RARE AND UNISSUED SUN RECORDINGS** 302 066 214 2

Johnny Cash was Sun's best-selling artist. Surprisingly, the Sun recordings contained in this package remained untouched, squirreled away in out-take boxes and on reels with other artists' names on them, until now. The booklet features photos and detailed liner notes.



## Ray Stevens **ALL-TIME GREATEST HITS** 302 066 211 2

This 23-track collection features all the major chart hits Ray Stevens recorded between 1960 and 1975. Also included are many hits that have never appeared on any Ray Stevens CD, including his first hit "Sergeant Preston Of The Yukon," as well as the singles "Freddie Feel Good (And His Funky Little Five Piece Band)" and "Everybody Needs A Rainbow." All songs newly transferred from the best possible analog sources. "Ahab The Arab" and "Harry The Hairy Ape" are live recordings of the original hits.

## Johnny Tillotson

### **25 ALL-TIME GREATEST HITS** 302 066 210 2

This collection, which culls the best of Tillotson's recordings for Cadence and MCM Records between 1958 and 1967, shows just what a keen ear he had for timeless material. This is the first Johnny Tillotson CD to contain all 25 of his major chart hits, including the smash hits "Poetry In Motion," "It Keeps Right On A-Hurtin'" and "Talk Back Trembling Lips." The package also includes hits that have never appeared on any Johnny Tillotson CD package. All songs newly transferred from the best available analog sources.

### johnny tillotson 25 ALL-TIME GREATEST HITS



## **THE EVERLY BROTHERS** THE COMPLETE CADENCE RECORDINGS 1957-1960



## The Everly Brothers **THE COMPLETE CADENCE RECORDINGS 1957-1960** 302 066 217 2

This 2CD set includes every song released by the Everly Brothers during their years with Cadence Records, including the alternate version of "Poor Jenny" which reached #14 in the UK. The collection also includes the #1 hits "Wake Up Little Susie" and "Bird Dog" as well as "Bye Bye Love" (#2), "Devoted To You" (#10), "All I Have To Do Is Dream" (#1), "When Will I Be Loved" (#8), "(Til) I Kissed You" (#4) and "Let It Be Me" (#7). The CD features four previously unreleased late '50s demos as well as an improved source on the demo "Give Me A Future." The booklet includes seldom-seen photos as well as an exclusive interview with Don and Phil. All recordings were transferred from the original master tapes.

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# Left out of this year's directory?

Don't worry. Just send us the following information prior to March 1, 2002, for inclusion in next year's directory:

Please type or print *clearly*. Web and e-mail addresses will be run lower-case unless specifically noted as case-sensitive.

Label name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone number: \_\_\_\_\_

FAX number: \_\_\_\_\_

Web site: \_\_\_\_\_

E-mail: \_\_\_\_\_

Promotions contact and phone (if different): \_\_\_\_\_

Advertising contact and phone (if different): \_\_\_\_\_

Sales contact and phone (if different): \_\_\_\_\_

Do you sell via mail order to the public? \_\_\_\_\_

Do you release vinyl? \_\_\_\_\_

Do you offer a catalog? \_\_\_\_\_

If so, how can a buyer get one? \_\_\_\_\_

Main style of music: \_\_\_\_\_

Top artists: \_\_\_\_\_

Mail to:

**Goldmine Indie Label Directory**

**700 East State Sreet**

**Iola, WI 54990**

**or FAX to Cathy Bernardy at: 715-445-4087**



## Atila Records

Box 60240  
Rossford, OH 43460  
Phone: 419-666-2019  
Fax: 419-666-3141  
E-mail: atila.records@att.net  
Mail order: Yes

Catalog: Write

Main styles of music: Rock oldies  
Top artists: Johnny And The Hurricanes  
Last updated by label: 2000

## Atlan-Dec/Grooveline Records

2529 Green Forest Court  
PO Box 1676  
Snellville, GA 30078-4183  
Phone: 770-985-1686  
Fax: 770-985-1686  
Web: www.Atlan-Dec.com  
E-mail: Atlandec@prodigy.net,  
AtlandecRecords@Ureach.com  
Mail order: No

Main styles of music: Jazz, new  
country/adult contemporary,  
rap/hip-hop, R&B, soft rock  
Top artists: BlackJack, Mark Cocker  
Last updated by label: 2000

## ATM Records

PO Box 54  
28877 Grasberg, Germany  
Phone: ++49-4208-3228  
Fax: ++49-4208-1082  
Web: www.atm-records.de  
E-mail: atmrecord@aol.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or  
visit Web site  
Main styles of music: German rock,  
surf/hot rod  
Top artists: Guru Guru, Hondells, T-  
Bones, Eliminators/Zip-Codes,  
Marketts  
Last updated by label: 2001

## Audible Deafenings

11403 Hounds Way  
Rockville, MD 20852  
Phone: 301-881-1447  
Fax: 301-881-1447  
Web: www.hnhrockvillemusic.com  
E-mail: info@hnhrockvillemusic.com  
Mail order: Yes  
Catalog: Call, write, fax, e-mail or  
visit Web site  
Main styles of music: Fuzz guitar,  
distorted guitar, acid guitar, ambu-  
lance guitar  
Top artists: Pagan Altar, Gypsy Moth  
Coming Attractions: Challenger,  
Lava, White Wiggs, Gypsy Moth 2,  
Quaalude Moon, Hard Cid-r  
Last updated by label: 2001

## Aural Adventures

PO Box 5531  
Concord, CA 94524  
Phone: 925-676-4865  
Web: www.auraladventures.com  
E-mail: info@auraladventures.com  
Promotions: William Barnes  
Mail order: Yes

Catalog: Visit Web site  
Main styles of music: Rock, pop,  
jazz, blues  
Top artists: Bernie Chiaravalle, Brian  
Cline, Darling, Jenny Moon, Smit-  
ten, Vaportrail  
Last updated by label: 2001

## Aureus Records

PO Box 541  
Mashpee, MA 02649-0541  
Phone: 508-477-0200  
Fax: 508-477-4799  
Web: aureusrecords.com  
E-mail: lenniepetze@masscot.com  
Promotions: Diane Lemchak, 212-  
206-0806  
Mail order: Yes  
Main styles of music: Dance  
Top artists: Larissa, Outhere Brothers  
Last updated by label: 2001

# B

## babysue

PO Box 8989  
Atlanta, GA 31106  
Fax: 404-320-1178  
Web: www.babysue.com  
Promotions: Don W. Seven  
Advertising: Don W. Seven  
Sales: Don W. Seven  
Mail order: Yes  
Catalog: Write or visit Web site  
Main styles of music: Rock, pop,  
experimental  
Top artists: LMNOP, doNW7, The  
Mommy, Lampydoodle  
Last updated by label: 2001

## Baccus Archives

PO Box 1975  
Burbank, CA 91507  
Phone: 818-848-2698  
Fax: 818-848-2699  
Web: www.dionysusrecords.com  
E-mail: dionysus@dionysusrecords.com  
Advertising: Aaron Madden, Lee  
Joseph  
Sales: Lee Joseph, Aaron Madden  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Reissues of  
punk, rockabilly, psychedelic,  
garage, surf, doo-wop  
Last updated by label: 2001

## Backburner Records

PO Box 1212  
Winder, GA 30680  
Phone: 770-867-0094  
Fax: 770-867-0094  
Web: backburnerrecords.com  
E-mail: kkeneipp@aol.com  
Promotions: Nikki or Kelly  
Keneipp  
Advertising: Nikki or Kelly  
Keneipp  
Sales: Nikki or Kelly Keneipp



Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Rock, Americana  
Top artists: Vic Chesnutt, Jack  
Logan, David Barbe (of Sugar),  
Roach Bros., Possibilities, Cafeteria,  
Rob Veal  
Last updated by label: 2001

## Bakery Records

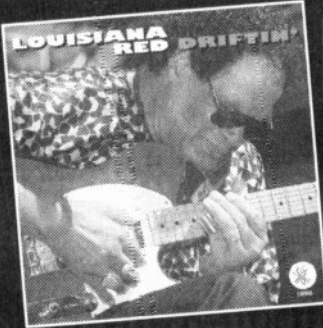
PO Box 1996  
Hoboken, NJ 07030  
Phone: 201-795-2445  
Fax: 201-795-2848  
Web: www.bakery-records.com  
E-mail: info@bakery-records.com  
Promotions: Ann  
Advertising: Ann  
Sales: Ann  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or  
visit Web site  
Main styles of music: Modern

psychedelic rock  
Top artists: Tadpoles, Tony Mentzer,  
Scorpion Tea  
Last updated by label: 2000

# bandera

## Bandera

PO Box 397  
Glen Carbon, IL 62034  
Phone: 618-656-5428  
Fax: 618-656-5430  
Web: www.sundownpublishing.com  
E-mail: info@sundownpublishing.com  
Promotions: Bernie Harville Jr  
Advertising: Bernie Harville Jr  
Sales: Bernie Harville Jr  
Mail order: Yes  
Catalog: None  
Main styles of music: Blues, country,  
gospel, original '50s-'60s masters  
leased to Ace Records (U.K.)  
Top artists: The Sunshine Gospel  
Singers  
Last updated by label: 2001



**LOUISIANA RED *Driffin'***  
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Many musicians play the blues. Louisiana Red lives them. As one reviewer put it, "...Red's blues are as down to earth as the humus itself." When he performs, he falls into a trance-like state and his whole life pours out in an intense demonstration of what being a blues musician is all about.



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WEBSITE: earwigmusic.com E-MAIL: info@earwigmusic.com



## Bar/None Records

PO Box 1704  
Hoboken, NJ 07030  
Phone: 201-795-9424  
Fax: 201-795-5048  
Web: www.bar-none.com  
E-mail: harmonerec@aol.com  
Mail order: Yes  
Catalog: Call, write or visit Web site  
Main styles of music: Adventurous rock and pop  
Top artists: Freedy Johnston, Yo La Tengo, Esquivel, Arlo Lindsay, Tindersticks, Of Montreal, Juliana Hatfield, Edwyn Collins, 10,000 Maniacs, Alex Chilton, DJ Spooky  
Last updated by label: 2001

## Bean Snicker Records

4156 Oleatha Ave  
St. Louis, MO 63116-2604  
Web: www.beansnicker.com  
E-mail: beansnicker@aol.com  
Proprietor: Paul Stamler  
Mail order: Yes  
Main styles of music: Reissues of 78s; beginning with bawdy "party records," we intend to expand to include ethnic recordings including klezmer  
Last updated by label: 2001

## Bear Family Records

PO Box 1154  
27727 Hambergen, Germany  
Phone: 011-49-4748-8216-0  
Fax: 011-49-4748-8216-20  
Web: www.bear-family.de  
E-mail: bear@bear-family.de  
Promotions: Tom Redecker, promo@bear-family.de  
Mail order: Yes  
Catalog: Fax or e-mail  
Main styles of music: Country, rock 'n' roll, German oldies  
Top artists: Willie Nelson, Johnny Cash  
Last updated by label: 2001

## Bear Tracks Records

c/o ATM Records, PO Box 54  
28877 Grasberg, Germany  
Phone: ++49-4208-3228  
Fax: ++49-4208-1082  
Web: www.atm-records.de  
E-mail: atmrecord@aol.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Metal, hard rock, British rock  
Top artists: City Boy, Icon, King Kobra, Billy Satellite, Urgent, Prism  
Last updated by label: 2001

## Behemoth Sound Recordings

PO Box 874  
Lindenhurst, NY 11757-0874  
Phone: 516-226-8430  
Web: www.besound.com  
Mail order: Yes  
Catalog: Write

Main styles of music: Punk rock  
Top artists: Hellbender, Science Diet, Tin River Junction  
Last updated by label: 2001

## Beluga Music

Box 8158  
10420 Stockholm, Sweden  
Phone: 46-8-744-4292  
Web: www.beluga.se  
E-mail: beluga@wineasy.se  
Advertising: label@home.se  
Sales: Trevor  
Mail order: Yes  
Catalog: Write  
Main styles of music: Punk, garage  
Top artists: Rickshaw, TV Killers, Maggots  
Last updated by label: 2001

## B.I.B. Records/DVS Media

9 Pearl Street  
Salem, MA 01970  
Phone: 978-745-5499  
Fax: 978-745-9721  
Web: www.bibrecords.com  
E-mail: shantydan@earthlink.net  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Ska, reggae, rock  
Top artists: Bim Skala Bim, Steady Earnest, Metro Stylee, Johnny Socko, Dion Knibb And The Agitators, The Shack I & II, Mashin Up The Nation I-4  
Last updated by label: 2000

## Big Daddy Sound (BDS) Records

PO Box 328732  
Columbus, OH 43232  
Phone: 800-841-7183  
Fax: 810-277-1839  
Web: www.bigdaddysound.com  
E-mail: bdsrecords@earthlink.net  
Promotions: Jim  
Advertising: Greg  
Mail order: Yes  
Catalog: E-mail or visit Web site  
\* Main styles of music: Hip-hop, R&B  
Top artists: K-luv, Brother Red, Mr. Real, B.U.C.W.I.L.D., DJ Caz  
Last updated by label: 2001

## Biograph Records, Inc.

PO Box 110  
Somerville, MA 02143  
Phone: 617-627-9050  
Fax: 413-793-0000  
Web: www.biograph.com  
E-mail: promo@biograph.com  
Mail order: Yes  
Catalog: Write, e-mail, fax or visit Web site  
Main styles of music: Traditional jazz, blues, ragtime  
Top artists: Scott Joplin, Son House  
Last updated by label: 2001

## Black Rose Records

24 Central Street  
Saugus, MA 01906

Phone: 781-233-8654  
Fax: 781-231-2117  
Web: www.dirtywater.com/blackrose/  
E-mail: alc@erols.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Blues, country, rockabilly, '50s, '60s, '70s rock 'n' roll  
Top artists: Maynard Silva, Brewer Phillips, B.R.M.C., Big Bill, Liz Lannon  
Last updated by label: 2000

## Black Socks Press

PO Box 269  
Cambridge, MA 02140  
Phone: 781-259-4484  
Web: www.larryunger.net  
E-mail: larry@larryunger.net  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Folk, Celtic  
Top artists: Larry Unger, Uncle Gizmo, Kim Wallach, Short Sisters  
Last updated by label: 2001

## Black Top Records

PO Box 56691  
New Orleans, LA 70156  
Phone: 504-895-7239  
Fax: 504-891-1510  
Web: www.blacktoprecords.com  
E-mail: blacktnola@aol.com  
Promotions: Heather West  
Advertising: Heather West  
Sales: Heather West  
Mail order: Yes  
Catalog: Call 800-833-9872, write, e-mail, fax or visit Web site  
Main styles of music: Blues  
Top artists: Anson Funderburgh And The Rockets, W.C. Clark, Guitar Shorty, Mike Morgan And The Crawl, Rusty Zinn  
Last updated by label: 2000

## Blaster-Boxx Hits

519 North Halifax Avenue  
Daytona Beach, FL 32118  
Phone: 904-252-0381  
Fax: 904-252-0381  
Web: www.blasterboxxhits.bizland.com  
E-mail: blasterboxxhits@aol.com  
Promotions: Bobby Lee Cude, cudepickenspub@aol.com  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Punk (teen-punk)  
Top artists: Punk John, Zonky Honky  
Last updated by label: 2001

## Bloodshot LTD

3039 W. Irving Park Road  
Chicago, IL 60618  
Phone: 773-604-5300  
Fax: 773-604-5019  
Web: www.bloodshotrecords.com  
E-mail: bshq@bloodshotrecords.com  
Promotions: Lee Gutowski  
Advertising: Rob Miller  
Sales: Steve Dube  
Mail order: Yes

Catalog: Write, call or e-mail  
Main styles of music: Insurgent country  
Top artists: Ryan Adams, Neko Case, Robbie Fulks, Alejandro Escovedo, Old 97's, Waco Brothers  
Last updated by label: 2001

## Blue Flame Records

Via Jacopino Da Tradate #11  
Milano, 20155 Italy  
Phone: 011-39-02-3272-235  
Fax: 011-39-02-3272-232  
Web: www.blueflamerecords.com  
E-mail: info@blueflamerecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Blues, R&B, folk  
Top artists: Bugs Henderson, Patrick McGinley, Family Style, Amazing Blondel, Honey Davis, Groundhogs  
Last updated by label: 2001

## Blue Jackel Entertainment

PO Box 087  
Huntington, NY 11743-0087  
Phone: 631-423-7879  
Fax: 631-423-7875  
Web: www.bluejackel.com  
E-mail: bluejackel@earthlink.net  
Mail order: Yes  
Catalog: Call, write, e-mail fax or visit Web site  
Main styles of music: World music, jazz  
Top artists: Gilberto Gil, Paquito D'Rivera, Joyce, Count Basie Orchestra, Jerry Bergonzi, Joe Pass, Eddie Harris, Bernard Purdie, Tony Martinez, William Cepeda, *Cuba: 1 Am Time, Brasil: A Century Of Song*  
Last updated by label: 2001

## Bluelight Records

PO Box 153  
00171 Helsinki, Finland  
Phone: 358-9-757-1728  
Fax: 358-9-757-1728  
E-mail: bluelight.records@co.inet.fi  
Sales: Mika Myyrylainen  
Mail order: No  
Catalog: E-mail  
Main styles of music: Rockabilly, blues, country, bluegrass  
Top artists: Mac Curtis, Billy Hancock & The Tennessee Rockets, The Stargazers, Whistle Bait, Knucklebone Oscar, Pepe Ahlqvist, Francine, Red Hot, Rock-Ola & The Freewheelers, Wentus Blues Band, Jussi Syren & The Groundbreakers  
Last updated by label: 2001

## Blue Storm Music

Arnie Goodman  
PO Box 1854, Murray Hill Station  
New York, NY 10156  
Phone: 212-532-1634  
Web: www.bluestormmusic.com  
Mail order: Yes  
Main styles of music: Roots rock  
Top artists: Scott Holt, Dick Heckstall Smith, Savoy Brown, *Rattlesnake Guitar: The Music Of*

Peter Green  
Last updated by label: 2001

### Blue Wave Records

3221 Perryville Road  
Baldwinsville, NY 13027  
Phone: 315-638-4286  
Fax: 315-635-4757  
E-mail: bluewave@localnet.com  
Mail order: Yes

Catalog: Call, write, e-mail or fax  
Main styles of music: Blues, rock  
Top artists: Kim Lembo, Kim Simmonds, Downchild Bluesband, Eric Burdon, The Kingsnakes, Sean Costello  
Last updated by label: 2001

### Bomp! Records/Total Energy/Alive

PO Box 7112  
Burbank, CA 91510  
Phone: 818-729-9096  
Fax: 818-729-9235  
Web: www.bomp.com  
E-mail: orbit23@aol.com  
Promotions: Betsy Palmer  
Advertising: Betsy Palmer  
Sales: Betsy Palmer  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: '60s punk, garage, avant jazz  
Top artists: Beachwood Sparks, Stiv Bators, Iggy Pop, MC5, Brian Jonestown Massacre, Sun Ra  
Last updated by label: 2000

### Bowler Derby

PO Box 1746  
Royal Oak, MI 48068  
Phone: 248-336-9018  
Web: www.iconrecords.net  
E-mail: iconrecords@earthlink.net  
Promotions: Dennis  
Mail order: Yes  
Catalog: Write, e-mail  
Main styles of music: Ska, punk  
Top artists: Superdot, Exceptions  
Last updated by label: 2001

### Brambus Records

Berghalde  
CH - Muhlehorn 8874, Switzerland  
Phone: CH+55-614-10-77  
Fax: CH+55-614-10-77  
Web: brambus@access.ch  
Mail order: Yes  
Catalog: Call, fax or e-mail  
Main styles of music: Singer/song-writer, world, jazz  
Top artists: Richard Dobson, Hugh Moffatt, Cantovivo, Acanto  
Last updated by label: 2001

### Brick Red Records

1544 20th Street  
Santa Monica, CA 90404  
Phone: 310-264-7839  
Fax: 310-315-4331  
Web: www.brickredrecords.com  
Advertising: Alison Taylor

Sales: Pete Spiegelman  
Mail order: No  
Catalog: Visit Web site  
Main styles of music: Rock  
Top artists: Serum, Math And Science, Zola Turn  
Last updated by label: 2001

### BT Puppy Records/Mutt Records

157 East 32 Street Suite 15B  
New York, NY 10016  
Phone: 212-679-1092  
Fax: 212-683-8420  
Web: www.thetokens.com, www.thelionsleepstonight.com  
E-mail: wolintz@erols.com  
Promotions: Rusti Wolintz  
Advertising: Rusti Wolintz  
Sales: Rusti Wolintz  
Mail order: Yes  
Catalog: Write or visit Web site  
Main styles of music: rock 'n' roll, pop, children's, Latin, alternative, world, reissues  
Top artists: The Tokens, The Monte Carlos, E2  
Last updated by label: 2001

### Burnside Records

3158 East Burnside  
Portland, OR 97214  
Phone: 503-231-0876  
Fax: 503-231-0420  
Web: www.burnsiderecords.com  
E-mail: music@burnsiderecords.com  
Promotions: Susan Stewart, Kurt Dahlke  
Advertising: Terry Currier, 503-231-8943  
Sales: Susan Stewart, Chris Caferella  
Mail order: Yes  
Catalog: Call, e-mail, fax, visit Web site or write: 122 Southeast 27th, Portland OR 97214  
Main styles of music: Blues  
Top artists: Mason Ruffner, Terry Robb, Too Slim And The Taildraggers, Duffy Bishop, Bugs Hendersson, Steve James, Rod Price  
Last updated by label: 2001



### Cadence Jazz Recordings

Cadence Building  
Redwood, NY 13679  
Phone: 315-287-2852  
Fax: 315-287-2860  
Web: www.cadencebuilding.com  
E-mail: cjr@cadencebuilding.com  
Promotions: Carl Ericson  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Jazz, creative improvised music

Top artists: Chet Baker, Cecil Taylor, Frode Gjerstad, Joe McPhee, Herb Robertson  
Last updated by label: 2001

### Cannonball Records

1660 Lake Drive West  
Chanhassen, MN 55317  
Phone: 952-361-6302  
Fax: 952-361-6936  
Web: www.cannonballrecords.com  
E-mail: cblrecords@aol.com  
Promotions: Tom Peterson, tom@cannonballrecords.com  
Advertising: Kerrie Goughnour, kerrie@cannonballrecords.com  
Sales: Steve Wilson, steve@cannonballrecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Blues  
Top artists: Johnnie Bassett, James Harman, Mick Taylor  
Last updated by label: 2001

### Caprice International Records/ Canadian American Records

Box 808  
Lititz, PA 17543  
Phone: 717-627-4800  
Fax: 717-627-4800  
Web: www.rapidformsnow.com/capriceinternational

E-mail: capricerecords@webtv.net  
Promotions: Michael Patrick  
Advertising: Phil Schwartz  
Sales: Butch Paulson  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Pop/dance, country, rap, A.C., CHR-Top 40  
Top artists: Ron Wayne Atwood, Amy Beth, Joey Welz, Buddy Quinn, Michael Morales, Dan Random, Primo, Michael Storm, Chapter One, Fugitive Poets, Righteous Poets, Comet M.C., Bitter Love, Chapter One, Michael DeNardo, Dew Watson, 4-Tops, B-4 Real, Gabriel, Dew Watson  
Last updated by label: 2001

### Cavestomp! Inc.

PO Box 214  
Poultney, VT 05764  
Phone: 802-287-2000  
Fax: 802-287-2020  
Web: www.cavestomp.com  
E-mail: info@cavestomp.com, cavestomp@aol.com  
Mail order: Yes  
Catalog: SASE or e-mail  
Main styles of music: Rock ('60s, garage)  
Top artists: ? (Question Mark) And The Mysterians, Richard And The Young Lions, The Standells, The Chocolate Watch Band, The Monks,

THE COMPLETE  
**SAVAGE  
GRACE**

**Vintage  
Detroit Rock & Roll**



**www.amazingmusic.com**

**734.216.7741**

The Raunch Hands, The Vipers.  
Cavestomp! Is also an annual music festival in NYC every November.  
Last updated by label: 2000

### Century Media Records

1453-A 14th Street #324  
Santa Monica, CA 90404  
Phone: 310-574-7400  
Fax: 310-574-7414  
Web: www.centurymedia.com  
E-mail: mail@centurymedia.com  
Promotions: Matt Bower, ext. 114  
Advertising: Marco Barbieri, ext. 113  
Sales: Brian Sharp, ext. 107  
Mail order: Yes  
Catalog: Call, write, fax, visit Web site or e-mail  
Main styles of music: Heavy metal  
Top artists: Stuck Mojo, Iced Earth, Emperor, Skinlab, Nevermore, Samael, Moonspell, The Gathering  
Last updated by label: 2000

### Chacra

3155 Halpern Street  
Saint-Laurent, Quebec, H4S 1P5  
Canada  
Phone: 514-335-0245  
Fax: 514-335-5037  
Web: www.chacramusic.com  
E-mail: info@chacramusic.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Contemporary instrumental, Celtic, world, guitar  
Top artists: Will Millar, Echoes Of Incas, Tino Izzo, Aldo Nova  
Last updated by label: 2001

### Chairmaker's Rush

PO Box 2756  
Bismarck, ND 58502-2756  
Phone: 701-223-7316  
Fax: 701-255-8287  
Web: www.makoche.com  
E-mail: makoche@aol.com  
Promotions: Lisa Dowhaniuk  
Advertising: Cherie Harms  
Sales: Lisa Dowhaniuk  
Mail order: Yes  
Catalog: Call, write, fax, e-mail or visit Web site  
Main styles of music: Traditional folk, western  
Top artists: Fiddlin' Johnny, DW Groethe  
Last updated by label: 2001

### Channel Productions

PO Box 454  
Twin Falls, ID 83303-0454  
Phone: 208-734-8668  
Fax: 208-734-6550  
Web: www.channelproductions.com  
E-mail: chanpro@micron.net  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Instrumental, solo piano  
Top artists: Kelly Yost, Hagood Hardy  
Last updated by label: 2001

### Chapter III Records

1544 20th Street  
Santa Monica, CA 90404  
Phone: 310-264-7838  
Fax: 310-315-4331  
Web: www.chapteriiiirecords.com  
Advertising: Alison Taylor  
Sales: Pete Spiegelman  
Mail order: No  
Catalog: Visit Web site  
Main styles of music: Film and TV soundtracks  
Top artists: Legend Of Bagger Vance, *The Original Motion Picture Soundtrack From Tomorrow Never Dies*, *8MM*, *Josh's Blair Witch Mix: The Companion Music To The Blair Witch Project*  
Last updated by label: 2001

### Chicago Lakeside Jazz

PO Box 1952  
Lombard, IL 60148  
Phone: 630-424-0801  
Fax: 630-424-0806  
Web: www.cljazz.com  
E-mail: grifmus@aol.com  
Promotions: Ginger Lord  
Advertising: Ken Kistner  
Sales: Neale Duncan  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Jazz, blues  
Top artists: Joel Spencer, Joan Hickey, Kelly Sill, Jackie Allen  
Last updated by label: 2000

### Chiwawa Music

4815 West Braker Lane Suite 502-162  
Austin, TX 78759  
Phone: 512-918-3775  
E-mail: wdurfor@austin.rr.com  
Mail order: Yes  
Last updated by label: 2001

### Cicadelic Records & Music

PO Box 30054  
Tucson, AZ 85751  
Phone: 520-991-8201  
Web: www.cicadelic.com  
E-mail: music@cicadelic.com  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Psychedelic, '60s garage bands, folk rock, drive-in music  
Top artists: J. Frank Wilson And The Cavaliers, The Lemon Drops, *Green Crystal Ties* series, The Human Expression, The Zakary Thaks  
Last updated by label: 2001

### Clarity Recordings

PO Box 411407  
San Francisco, CA 94141-1407  
Phone: 415-626-7540  
Fax: 415-626-4190  
Web: www.clarityrec.com  
Mail order: Yes

Main styles of music: Jazz, classical  
Top artists: Chico Freeman, Arthur Blythe, Hot Club Of San Francisco, Eugene Fodor  
Last updated by label: 2000



### Classic Records

PO Box 93896  
Los Angeles, CA 90093  
Phone: 800-457-2577  
Fax: 323-466-1437  
Web: www.classicrecs.com  
E-mail: mhclassic@mediaone.net  
Promotions: Coleman Brice, 323-466-9694 x17  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Reissues of classical, jazz, blues and classic rock, pop  
Last updated by label: 2001

### Clear Horizons Music

111 Pleasant Street  
Norwich, NY 13815  
Phone: 607-336-1486  
E-mail: fgeech@netscape.net  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Children's, educational, folk  
Top artists: Fred Gee  
Last updated by label: 2001

### Cleveland International Records

5000 Euclid Avenue Suite #211  
Cleveland, OH 44103  
Phone: 216-361-2055  
Fax: 216-361-1974  
Web: www.clevelandintl.com  
E-mail: clevelandintrecs@cyberdrive.net  
Promotions: Steve Popovich  
Advertising: Steve Popovich  
Sales: Steve Popovich  
Mail order: Yes  
Catalog: Call, e-mail or visit Web site  
Main styles of music: International, rock 'n' roll  
Top artists: Frankie Yankovic, Eddie Blazonczyk, Brave Combo, Chas & Dave, Iron City Houserockers  
Last updated by label: 2001

### Clown Milk Records

38 Beechwood Court  
Monmouth Jct, NJ 08852  
Phone: 908-208-2391  
Fax: 732-329-2708  
Web: http://thealiceproject.com  
E-mail: alicepro@aol.com  
Advertising: Randy Alexander Randex Communications, 856-596-1410  
Sales: Alice Leon  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Female led, acoustic rock/pop

Top artists: The Alice Project  
Last updated by label: 2001



### Collectables Record Corporation

PO Box 35  
Narberth, PA 19072  
Phone: 610-649-7650  
Fax: 610-649-0315  
Web: oldies.com  
Promotions: Vicki Marshall  
Advertising: Vicki Marshall  
Sales: Melissa Greene-Anderson  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Oldies, R&B, rock, pop, folk, doo-wop, blues, comedy, spoken-word and jazz, specializing in reissues  
Top artists: Johnny "Guitar" Watson, Grim Reaper, Nina Simone, Atlantic Jazz reissues, Vee-Jay reissues and more.  
Last updated by label: 2001

### Compass Records

117 30th Avenue South  
Nashville, TN 37212  
Phone: 615-320-7672  
Fax: 615-320-7378  
Web: www.compassrecords.com  
E-mail: info@compassrecords.com  
Sales: Thad Keim  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Folk, jazz, world, roots, contemporary pop  
Top artists: Victor Wooten, Newgrange, Alison Brown, Kate Rusby, Vigilantes Of Love  
Last updated by label: 2001

### Condor Classix

4343 East 58 Street  
Maywood, CA 90270  
Phone: 323-560-4223  
Fax: 323-560-4223  
E-mail: azra2000@earthlink.net  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: New age  
Top artists: Acan Ichyasu, J. Kurt Iverson  
Last updated by label: 2000

### Cool Records

12121 Wilshire Boulevard  
Los Angeles, CA 90025  
Phone: 310-826-2410  
Fax: 310-826-5450  
Web: coolrecords.com  
E-mail: info@coolrecords.com  
Advertising: Neville Johnson

Sales: Neville Johnson  
Mail order: Yes  
Main styles of music: Alternative rock, rock, pop  
Top artists: Dr. Trevor McShane, Invisible Poet Kings, Michael Richards, Shoofly  
Last updated by label: 2001

## Creative Improvised Music Projects (CIMP) Records

Cadence Building  
Redwood, NY 13679  
Phone: 315-287-2852  
Fax: 315-287-2860  
Web: [www.cadencebuilding.com](http://www.cadencebuilding.com)  
E-mail: [cimp@cadencebuilding.com](mailto:cimp@cadencebuilding.com)  
Promotions: Carl Ericson  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Jazz, improvised  
Top artists: Roswell Rudd, Sonny Simmons, Joe McPhee, Anthony Braxton, Kahil El' Zabar  
Last updated by label: 2001

## CrossCut Records

PO Box 106524  
28065 Bremen, Germany  
Phone: 49-421-168020  
Fax: 49-421-168021  
Web: [www.crosscut.de](http://www.crosscut.de)  
E-mail: [blues@crosscut.de](mailto:blues@crosscut.de)  
Promotions: Detlev Hoegen, -168023  
Sales: Detlev Koegel  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Blues, American roots-rock  
Top artists: Mighty Sam McClain, Ronnie Earl, Hank Shizzle  
Last updated by label: 2001

## Cuneiform Records

PO Box 8427  
Silver Spring, MD 20907  
Fax: 301-589-1819  
Web: [www.cuneiformrecords.com](http://www.cuneiformrecords.com)  
E-mail: [cuneway@aol.com](mailto:cuneway@aol.com)  
Promotions: 301-589-8894  
Mail order: Yes  
Catalog: Write, fax or e-mail  
Main styles of music: Avant-garde/progressive rock, jazz, electronic and beyond  
Top artists: Boud Deun, Curlew, Elton Dean, Djam Karet, Doctor Nerve, Happy Family, Happy The Man, Hugh Hopper, Miriodor, Mujician, Richard Pinhas, Present, Soft Machine, Thinking Plague, Univers Zero, U Totem, Volapuk, National Health, Matching Mole  
Last updated by label: 2001

## Curious Electricity

PO Box 161024  
San Diego, CA 92176  
Phone: 619-203-9510  
E-mail: [keith@silvergirl.com](mailto:keith@silvergirl.com)

Promotions: Keith York  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: hip-hop, downtempo  
Top artists: The Wad Squad, The Downslide  
Last updated by label: 2001

## Dapwati Entertainment

1369 East 2nd St. #1  
Plainfield, NJ 07062  
Phone: 908-668-7809  
Web: [www.kamal2000.com](http://www.kamal2000.com)  
E-mail: [rjblock@aol.com](mailto:rjblock@aol.com)  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Rap, R&B  
Last updated by label: 2001

## Daywind Music Group

128 Shivel Drive  
Hendersonville, TN 37075  
Phone: 615-822-4524  
Fax: 615-264-1499  
Web: [www.daywind.com](http://www.daywind.com)  
E-mail: [gospel@daywind.com](mailto:gospel@daywind.com)  
Promotions: Crystal Burchette, ext 5540  
Advertising: Susan Puckett, ext 5508  
Sales: Ed Leonard, ext 5538  
Mail order: Yes  
Catalog: Write, e-mail, fax, visit Web site or call 800-635-9581  
Main styles of music: Southern gospel, inspirational, contemporary Christian/bluegrass gospel/Christian hit  
Top artists: Greater Vision, Gold City, The Steeles, The Nelons, The Perrys  
Last updated by label: 2001

## DCC Compact Classics

9301 Jordan Avenue Suite 105  
Chatsworth, CA 91311  
Phone: 818-993-8822  
Fax: 818-933-0605  
Web: <http://dccccompactclassics.com>  
Promotions: Dave Henson  
Advertising: Dave Henson  
Sales: Sam Passamano  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Rock, jazz, country, blues  
Top artists: The Eagles, The Doors, Elvis Presley, Metallica, Frank Sinatra  
Last updated by label: 2000

## Deep Shag Records

PO Box 889126  
Atlanta, GA 30356  
Phone: 678-547-0272  
Fax: 678-547-0598  
Web: [www.deepshag.com](http://www.deepshag.com)  
E-mail: [info@deepshag.com](mailto:info@deepshag.com)  
Mail order: Yes  
Catalog: Visit Web site

Main styles of music: New talent, reissues, best of and various artist compilations, indie film soundtracks, spoken-word, comedy  
Last updated by label: 2001

## Del-Fi Records

PO Box 69188  
Los Angeles, CA 90069  
Phone: 800-993-3534  
Fax: 323-966-4805  
Web: [www.del-fi.com](http://www.del-fi.com)  
E-mail: [info@del-fi.com](mailto:info@del-fi.com)  
Promotions: Bryan Thomas  
Advertising: Mark Rome  
Sales: Mark Rome  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: rock 'n' roll, surf, jazz  
Top artists: Ritchie Valens, Bobby Fuller Four, Frank Zappa, Barry White, The Lively Ones  
Last updated by label: 2001

## Delmark Records

4121 North Rockwell  
Chicago, IL 60618  
Phone: 773-539-5001  
Fax: 773-539-5004  
Web: [www.delmark.com](http://www.delmark.com)  
E-mail: [bluesjazz@delmark.com](mailto:bluesjazz@delmark.com)  
Promotions: Doug Engel  
Advertising: Steve Wagner  
Mail order: No  
Last updated by label: 2000

## Dialtone Records

PO Box 684822  
Austin, TX 78768-4822  
Phone: 512-442-1384  
Web: <http://dialtone.home.texas.net>  
E-mail: [dialtone@texas.net](mailto:dialtone@texas.net)  
Promotions: Eddie Stout  
Advertising: Eddie Stout  
Sales: Eddie Stout/Dennis Wall  
Mail order: Yes  
Catalog: Write, e-mail or call  
Main styles of music: Blues, jazz, gospel (Texas Black Roots)  
Top artists: Bells Of Joy, Texas Trumpets  
Last updated by label: 2000

## Diesel Only Records

100 North Sixth Street  
Brooklyn, NY 11211  
Phone: 718-388-4370  
Fax: 718-388-5859  
Web: [www.dieselonly.com](http://www.dieselonly.com)  
E-mail: [dieselonly@aol.com](mailto:dieselonly@aol.com)  
Advertising: Jeremy Tepper  
Sales: Jeremy Tepper  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Country, "rig rock"  
Top artists: Laura Cantrell, Dale Watson, Red Simpson  
Last updated by label: 2001

## Dionysus Records

PO Box 1975  
Burbank, CA 91507  
Phone: 818-848-2698  
Fax: 818-848-2699

Web: [www.dionysusrecords.com](http://www.dionysusrecords.com)  
E-mail: [dionysus@dionysusrecords.com](mailto:dionysus@dionysusrecords.com)  
Advertising: Aaron Madden, Lee Joseph  
Sales: Lee Joseph, Aaron Madden  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Garage, surf, exotica  
Top artists: Stereophonic Space Sounds Unlimited, Boss Martians  
Last updated by label: 2001

## Dischord Records

3819 Beecher Street Northwest  
Washington, DC 20007-1802  
Phone: 703-351-7507  
Fax: 703-351-7582  
Web: [www.dischord.com](http://www.dischord.com)  
E-mail: [dischord@dischord.com](mailto:dischord@dischord.com)  
Promotions: Cynthia, 703-351-7506  
Advertising: Cynthia, 703-351-7506  
Sales: 703-351-7491  
Mail order: Yes  
Catalog: Write or visit Web site.  
Send \$1 or three stamps; outside U.S., four IRCs  
Main styles of music: Punk  
Top artists: Fugazi, Make Up, Minor Threat, Lungfish, Bluetip, Jawbox, Rites Of Spring, Embrace, Q And Not U, Faraquet  
Last updated by label: 2001

## Distortions

PO Box 57050  
Philadelphia, PA 19111  
Fax: 215-742-5719  
Web: [www.distortionsrecords.com](http://www.distortionsrecords.com)  
E-mail: [distrec@aol.com](mailto:distrec@aol.com)  
Promotions: David L. Brown  
Mail order: Yes  
Catalog: Write, e-mail, fax or visit Web site  
Main styles of music: '60s pop, mod, beat, psych  
Top artists: Cops 'N Robbers, Nazz, Painted Faces, Poets, Herbal Mixture, Bohemian Vendetta, Baroques, Powder, Dutch Groups  
Last updated by label: 2001

## DJC Records

104 Constitution Hill  
Norwich, Norfolk, NR3 4BB U.K.  
Phone: 01603-403052  
Fax: 01603-403052  
Web: [www.jacana.demon.co.uk/djc](http://www.jacana.demon.co.uk/djc)  
E-mail: [clague@paston.co.uk](mailto:clague@paston.co.uk)  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Retro, contemporary  
Top artists: Siren & Kevin Coyne, Hamish Barker, The Bonzo Dog Band, Marius Kahan, Hamilton Camp, Norvic Concordia, Damien Barber, Miranda Malarky, Roy Hollingworth, Lucas Hille  
Last updated by label: 2001

## Doom Records

PO Box 523  
Rockville, MD 20848  
Phone: 301-881-1447

Fax: 301-881-1447  
Web: www.hnhrockvillemusic.com  
E-mail: info@hnhrockvillemusic.com  
Mail order: Yes  
Catalog: Call, write, fax, e-mail or visit Web site  
Main styles of music: Doom metal, dark eerie rock  
Top artists: Obstinatation, Rat Salad, Lost Breed, Force, Bedemon, The Bleeding. Coming attractions: Obsessed, double LP; Pentagram, double LP  
Last updated by label: 2001

### Double Crown Records

PO Box 4336  
Bellingham, WA 98227-4336  
Web: www.dblcrown.com  
E-mail: records@dblcrown.com  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Surf, garage, rockabilly and exotica  
Top artists: The Untamed Youth, Big Ray And The Futuras, The Penetrators, The Boss Martians And The Apemen, The Foot Stompin' Trio, The Krontjong Devils  
Last updated by label: 2001

### Downtown Music Group, Inc.

PO Box 140934  
Coral Gables, FL 33114  
Phone: 305-666-6603  
Web: 305-666-8949  
E-mail: frank\_hart@msn.com  
Promotions: Frank Hart  
Advertising: Frank Hart  
Mail order: Yes  
Main styles of music: Oldies, rarities, R&B/funk, doo-wop, live  
Top artists: The Belmonts, Gerry Granahan, Dicky Doo And The Don'ts, Angels, James Ray, The Drifters Featuring Charlie Thomas, Freddie Cannon And The Belmonts, Bobby Byrd, Bernard Fowler (former lead singer of the N.Y.C. Peech boys and current backup singer for The Rolling Stones)  
Last updated by label: 2001

### Drag City

PO Box 476867  
Chicago, IL 60647  
Phone: 312-445-1015  
Fax: 312-445-1057  
Web: www.dragcity.com  
E-mail: info@dragcity.com  
Label contact: Rebecca Berman  
Advertising: Lisa Turallo  
Sales: Rian Murphy  
Mail order: Yes  
Catalog: Write or e-mail mailorder@dragcity.com  
Main styles of music: Rock, rock-based  
Top artists: Stereolab, Jim O'Rourke, Smog, David Grubbs, Royal Trux, Will Oldham  
Last updated by label: 2001

### Dragon Street Records, Inc.

PO Box 670714  
Dallas, TX 75367-0714  
Phone: 972-417-0179  
Fax: 972-417-0176  
Web: www.dragonstreet.com  
E-mail: dragonst@flash.net  
Promotions: David Dennard  
Advertising: David Dennard  
Sales: David Dennard  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rockabilly, honky-tonk country, alternative rock  
Top artists: Gene Vincent, Johnny Cash, Charline Arthur, Cowboy Copas, Tripping Daisy, The Nixons, Hagfish, The Spin  
Last updated by label: 2001

### Dreyfus Records

19 West 44th Street, Suite 1115  
New York, NY 10036  
Phone: 212-398-5859  
Fax: 212-944-1631  
Web: www.dreyfusrecords.com  
E-mail: info@dreyfusrecords.com  
Promotions: Paul Lucie  
Advertising: Douglas Yoel  
Sales: Douglas Yoel  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Jazz, Celtic, electronic  
Top artists: Jean Michel Jarre, Michel Petrucciani, Mingus Big Band, Roy Haynes, Alan Stivell  
Last updated by label: 2001

### DRG Records

130 W 57th Street #6D  
New York, NY 10019  
Phone: 212-582-3040  
Fax: 212-459-9437  
Web: drgrecords.com  
E-mail: drgrecords@aol.com  
Promotions: Jim Kelly  
Advertising: Jim Kelly  
Sales: Jim Kelly  
Mail order: Yes  
Catalog: Write, call, e-mail or fax  
Main styles of music: Broadway shows, soundtracks, classic pop, jazz, world  
Top artists: Kiss Me Kate new cast, Barbara Cook, Goblin, Ennio Morricone  
Last updated by label: 2001

### Drip Dry Records

PO Box 3873  
New Hyde Park, NY 11040  
Phone: 718-347-2373  
Fax: 718-347-7460  
E-mail: gtrglenn@worldnet.att.net  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: '50s/'60s rock 'n' roll covers  
Top artists: Squeaky Clean  
Last updated by label: 2000

### Droffile Entertainment

126-43 148th Street  
Jamaica, NY 11436  
Phone: 718-659-6270  
Fax: 718-529-8948  
E-mail: droffileent@aol.com  
Promotions: Cliff Sheppard  
Advertising: Jennifer Jean-Noel  
Sales: Panchita McCray  
Mail order: No  
Main styles of music: Dance  
Top artists: Shep-Dog, Tyranni, Queens Finest  
Last updated by label: 2001

### Dunkeld Records

Old School House, Butterstone, NR Dunkeld  
Perthshire, PH8 OHA Scotland  
Phone: 01350-727686  
Fax: 01350-728606  
Web: www.dunkeld.co.uk  
E-mail: admin@dunkeld.co.uk  
Promotions: Jennifer MacLean  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Folk, world, acoustic  
Top artists: Dougie MacLean, Sheena Wellington, Maggie MacInnes, Freida Morrijon, Black-eyed Biddy  
Last updated by label: 2000

# E

### Earshot Music And Publishing, Inc.

6620 Dixie Highway  
Florence, KY 41042-2106  
Phone: 606-746-9220  
Fax: 606-746-9220  
Promotions: Jim Schleyer, Tim Waugh, Jennifer Naples  
Advertising: Jim Schleyer  
Sales: Jim Schleyer  
Mail order: Yes  
Main styles of music: Rock, MOR, country-jazz, hip-hop  
Top artists: Arctic Wolves, Higher Guns, Rick Jacobs, Leap Skyward, Chris Morrison, Retroactive  
Last updated by label: 2000

### Earth Mother Productions

PO Box 43204  
Tucson, AZ 85733  
Phone: 520-790-7061  
Fax: 801-740-6397  
Web: www.earthmotherproductions.com  
E-mail: art4wall@aol.com  
Promotions: Tim Ballingham  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Children's

lullabies  
Top artists: Pamala Ballingham  
Last updated by label: 2001

### Earwig Records

1818 West Pratt Blvd  
Chicago, IL 60626-3120  
Phone: 773-262-0278  
Fax: 773-262-0285  
Web: www.earwigmusic.com  
E-mail: earwigmusic@aol.com  
Advertising: Rita Warder  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Blues  
Top artists: David Honeyboy Edwards, Big Jack Johnson, Liz Mandville Greeson, Johnny Drummer, Sunnyland Slim  
Last updated by label: 2001

### East Side Digital/North-Side/Omnium

530 N Third St. #230  
Minneapolis, MN 55401  
Phone: 612-375-0233  
Web: www.noside.com  
E-mail: chill@noside.com  
Promotions: Michele Delfino  
Advertising: Michele Delfino  
Sales: Mary McGeheran  
Mail order: Yes  
Catalog: E-mail, call or write  
Main styles of music: East Side Digital; Progressive, experimental; NorthSide, Nordic; Omnium: World music that rocks  
Top artists: East Side Digital: The Residents, Wendy Carlos; North-Side: Väsen, Garmarna; Omnium: Boiled In Lead  
Last updated by label: 2001

### Ebony Records & Recording Company/South Side Records LLC

PO Box 2645  
South Bend, IN 46680  
Phone: 219-299-7178  
Fax: 219-299-1698  
Web: www.ebonyrecords.com  
E-mail: ebonyrecords@ebonyrecords.com  
Promotions: Kelly Elling  
Sales: Kelly Elling  
Mail order: Yes  
Catalog: Call, e-mail or visit Web site  
Main styles of music: Lite heavy metal, R&B and doo-wop  
Top artists: The Delcos, Glen Madison, Forever Gypsy, Arika Kimble, Anthony Anderson, Antoinette  
Last updated by label: 2001

### eighth note records, llc

584 Castro Street PMB 654  
San Francisco, CA 94114  
Phone: 415-621-0767  
Fax: 415-461-1395  
Web: www.eighthnoterecords.com  
E-mail: info@eighthnoterecords.com

Promotions: [diane@eighthnoterecords.com](mailto:diane@eighthnoterecords.com)  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Pop rock  
Top artists: Garrin Benfield, Jallen Rix  
Last updated by label: 2000

## Electro-Fi

Unit 6 -21 Goodrich Road  
Toronto, ON M8Z 6A3 Canada  
Phone: 416-251-3036  
Fax: 416-259-5445  
Web: [www.electrofi.com](http://www.electrofi.com)  
E-mail: [electrofi@hotmail.com](mailto:electrofi@hotmail.com)  
Promotions: Andrew Galloway or Sandra Tooze  
Mail order: Yes  
Catalog: Write, fax or e-mail  
Main styles of music: Blues, acoustic and electric  
Top artists: Snooky Pryor, Paul Oscher, Mel Brown, Fruteland Jackson, Little Mack Simmons, Curley Bridges, Fathead, Johnny Laws, Morgan Davis  
Last updated by label: 2001

## eMoo Records

47 East Town Street  
Norwich, CT 06360  
Phone: 860-887-7289 or 860-889-7898  
Web: [www.geocities.com/moorecords/moohome.html](http://www.geocities.com/moorecords/moohome.html)  
E-mail: [zpac@freewheeling.com](mailto:zpac@freewheeling.com), [flunk20@hotmail.com](mailto:flunk20@hotmail.com)  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: rock, punk, noise  
Top artists: Flunk, The Prestones, John Bealeau, Ambulance  
Last updated by label: 2001

## Endangered Records

217 Union Avenue Suite C-1  
West Haven, CT 06516  
Phone: 203-937-6470  
Fax: 203-937-6470  
E-mail: [endangered@snet.net](mailto:endangered@snet.net)  
Advertising: Tom McKee  
Mail order: Yes  
Main styles of music: Pop, pop rock '80s-style  
Top artists: Michael Brown (Left Banke), Matthew Fisher (Procol Harum)  
Last updated by label: 2001

## Endora's Box Recordings

183 Prospect St Suite 2  
Cambridge, MA 02139  
Phone: 617-576-9457  
E-mail: [nancyneon01@aol.com](mailto:nancyneon01@aol.com)  
Mail order: Yes  
Main styles of music: '60s  
Top artists: The Invaders, The Luck-Iones, Bullwinkel Gandhi  
Last updated by label: 2001

## Epilogue

14 Granite Street Studio Five  
Peterborough, NH 03458  
Phone: 603-924-4412  
Fax: 603-924-4412  
Web: [www.newenglandtalent.org/epilogue](http://www.newenglandtalent.org/epilogue), [www.mp3.com/stations/](http://www.mp3.com/stations/)

[epilogue\\_records\\_artists.html](http://epilogue_records_artists.html)  
E-mail: [epilogue@newenglandtalent.org](mailto:epilogue@newenglandtalent.org)  
Promotions: 603-924-4409  
Advertising: Laymon Parker  
McGauhey III, 702-651-1788  
Sales: James Debruycker  
Mail order: No  
Catalog: Visit [amazon.com](http://amazon.com), [mp3.com](http://mp3.com)  
Main styles of music: Classical, Celtic, inspirational, misc. samplers  
Top artists: Emily Hamilton, Meredith Ryan Packer, Kate Acker, The Good Folk  
Last updated by label: 2001

## Evangeline Recorded Works Ltd./Acadia

PO Box 20  
South Molton, Devon, EX36 4YW  
U.K.  
Phone: 01398-341465  
Fax: 01348-341677  
Web: [www.evangeline.co.uk](http://www.evangeline.co.uk)  
E-mail: [evangelinemusic@aol.com](mailto:evangelinemusic@aol.com)  
Promotions: 0208-364-8248  
Advertising: 0208-364-8248  
Sales: 0208-364-8248  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Rock, country, roots, folk-blues, Americana  
Top artists: Mary Coughlan, Luka Bloom, Doug Sahm, Gov't Mule, Hoodoo Gurus, Big Brother And The Holding Company  
Last updated by label: 2001

## Eversound

41 North Duesenberg Drive  
Westlake Village, CA 91362  
Phone: 805-496-3996  
Fax: 805-496-0336  
Web: [www.eversound.com](http://www.eversound.com)  
E-mail: [javiersanz@compuserve.com](mailto:javiersanz@compuserve.com)  
Promotions: Javier Sanz, ext. 51, 805-496-3996  
Mail order: No  
Last updated by label: 2000

## Evidence Music, Inc.

1100 East Hector Street Suite 392  
Conshohocken, PA 19428  
Phone: 610-832-0844  
E-mail: [evidence\\_music@aol.com](mailto:evidence_music@aol.com)  
Promotions: Jim Shields  
Sales: Howard Rosen  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Blues, jazz  
Top artists: Sun Ra, Melvin Taylor, Paul deLay, Kid Ramos  
Last updated by label: 2001

## Evil Teen Records

180 Varick St.  
New York, NY 10014  
Phone: 212-337-0760  
Fax: 212-337-0708  
Web: [www.evildeen.com](http://www.evildeen.com)  
E-mail: [derek@evildeen.com](mailto:derek@evildeen.com)  
Advertising: Derek Evers

Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Various  
Last updated by label: 2001

# F

## Fantasy, Inc.

Tenth & Parker  
Berkeley, CA 94710  
Phone: 510-549-2500  
Fax: 510-486-2015  
Web: [www.fantasyjazz.com](http://www.fantasyjazz.com)  
E-mail: [info@fantasyjazz.com](mailto:info@fantasyjazz.com)  
Promotions: Radio: John Rogers, 510-486-2067; Press: Terri Hinte, 510-486-2159  
Advertising: Phil Jones  
Sales: Kirk Roberts  
Mail order: Yes  
Catalog: E-mail: [catalog@fantasyjazz.com](mailto:catalog@fantasyjazz.com)  
Main styles of music: Jazz  
Top artists: Sonny Rollins, Eric Alexander, Ian Shaw, Jimmy Scott, Jimmy McGriff, George Mraz  
Last updated by label: 2001

## Fedora Records

106 West 71st Street  
New York, NY 10023  
Phone: 212-873-2020  
Fax: 212-877-0407  
Web: [www.jazzdepot.com](http://www.jazzdepot.com)  
E-mail: [jazzdepo@ix.netcom.com](mailto:jazzdepo@ix.netcom.com)  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Blues  
Last updated by label: 2001

## Fog City Records

99 Carmelita St.  
San Francisco, CA 94117  
Web: [www.fogcityrecords.com](http://www.fogcityrecords.com)  
E-mail: [fogcity@fogworld.com](mailto:fogcity@fogworld.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Funk  
Top artists: Stanton Moore, Robert Walter's 20th Congress, Papa Mail  
Last updated by label: 2001

## Folk Era/Wind River Records

705 South Washington Street  
Naperville, IL 60540-6654  
Phone: 630-637-2303  
Fax: 630-416-7213  
Web: [www.folkera.com](http://www.folkera.com), [www.folkera.com/windriver](http://www.folkera.com/windriver)  
E-mail: [folkera@folkera.com](mailto:folkera@folkera.com)  
Promotions: Karen Rumaner  
Mail order: Yes  
Catalog: Call 800-232-7328, write, e-mail, fax or visit Web site  
Main styles of music: Traditional and contemporary folk  
Top artists: The Kingston Trio, Paul

Robeson, Glenn Yarbrough, The Brothers Four, The Chad Mitchell Trio, Small Potatoes, Jeff Lang, David Roth, Michael Smith  
Last updated by label: 2001

## Franklin Castle Recordings

7510 W Sunset Blvd #217  
Hollywood, CA 90046  
Phone: 323-876-7769  
Fax: 323-876-7911  
Web: [www.franklincastle.net](http://www.franklincastle.net)  
E-mail: [info@franklincastle.net](mailto:info@franklincastle.net)  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Pure pop, soft pop, '60s  
Top artists: Linus Of Hollywood, Margo Guryan, Mello Cads  
Last updated by label: 2001

## Full Contact

### Entertainment

1022 Willow Green Drive  
Newport News, VA 23602-7112  
Phone: 757-599-5438  
Fax: 757-595-1607  
E-mail: [fullcontact@home.com](mailto:fullcontact@home.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax  
Main styles of music: Hardcore  
Top artists: Tree, Rights Of Humanity  
Last updated by label: 2000

## Full Cyrkle Records

5610 South Rt 31  
Crystal Lake, IL 60014  
Phone: 815-459-9550  
Web: [www.fullcyrklerecords.com](http://www.fullcyrklerecords.com)  
E-mail: [fullcyrkle@owc.net](mailto:fullcyrkle@owc.net)  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Blues, rockabilly  
Top artists: Geneva Red & The Roadsters  
Last updated by label: 2001

## Funny Wisdom

72 Dean Road  
Mendham, NJ 07945  
Phone: 973-543-9779  
Web: [www.digitalphono.com/l/LitwinRalph](http://www.digitalphono.com/l/LitwinRalph)  
E-mail: [ralphlit@juno.com](mailto:ralphlit@juno.com)  
Mail order: Yes  
Main styles of music: Good-time music  
Top artists: Ralph Litwin  
Last updated by label: 2001

## Funtone USA Records

PO Box 54472  
Atlanta, GA 30308  
Phone: 404-521-3918  
Web: [www.funtone.com](http://www.funtone.com)  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Dance, rock  
Top artists: RuPaul, Phoebe Legere, DJ Tennessee, Pop Tarts  
Last updated by label: 2001

## Future Farmer Recordings

PO Box 225128  
San Francisco, CA 94122  
Phone: 415-922-3276  
Web: [www.futurefarmer.com](http://www.futurefarmer.com)  
E-mail: [lowdown@futurefarmer.com](mailto:lowdown@futurefarmer.com)  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Pop, rock  
Top artists: For Stars, Jackpot, Joaquina, Compilation with Beulah, split seven-inch with Granddaddy Yuki Ohiki featuring Doug Gillard (GBV)  
Last updated by label: 2000

# G

## Gadfly Records

PO Box 5321  
Burlington, VT 05402  
Phone: 802-865-2406  
Fax: 802-865-2406  
Web: [www.gadflyrecords.com](http://www.gadflyrecords.com)  
E-mail: [gadfly1@aol.com](mailto:gadfly1@aol.com)  
Promotions: Mitch Cantor  
Sales: Mitch Cantor  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Unique and offbeat pop/rock, folk/acoustic, ethnic, instrumental  
Top artists: James Taylor, Black 47, Tonio K, Graham Parker, Billy Bremner, Tom Chapin, Stan Rogers, Chip Taylor  
Last updated by label: 2001

## GBM Records, Inc.

PO Box 576  
Randallstown, MD 21133  
Phone: 410-355-0500  
Fax: 410-354-3640  
Web: [www.gbmrecords.com](http://www.gbmrecords.com)  
E-mail: [gbmhvsoff@aol.com](mailto:gbmhvsoff@aol.com)  
Promotions: Ronald Blount  
Advertising: Eric Matthews  
Sales: T.K. Morgan  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Contemporary jazz, pop, rap  
Top artists: Grainger, Jimmy Wilson, Less Traveled, Tre' Peace  
Last updated by label: 2001

## Genus Records

PO Box 25083  
Philadelphia, PA 19147  
Phone: 215-551-3226  
Web: [genusrecords.com](http://genusrecords.com)  
E-mail: [genusrock@aol.com](mailto:genusrock@aol.com)  
Promotions: Mike Villers  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Compilations, all styles rock

Top artists: Marah, Brother JT, New Ghost, Thorazine, The 440's, Jim Carroll Band tribute comp; coming fall 2001: Mama Kangaroos, an all-Philly chick band Captain Beefheart tribute  
Last updated by label: 2001

## GenXtasy Records

PO Box 18001  
Encino, CA 91416  
Phone: 818-261-4206  
E-mail: [genxtasyrecords@mtv.com](mailto:genxtasyrecords@mtv.com)  
Promotions: Josi Kat, 818-558-3589  
Advertising: Amy Brandt, 818-345-9497  
Sales: Amy Brandt, 818-345-9497  
Mail order: No  
Main styles of music: Punk, rock, alternative  
Top artists: Piss Ant  
Last updated by label: 2001

## GeoSynchronous Records

PO Box 540962  
Merritt Island, FL 32954-0962  
Phone: 321-452-2910  
Fax: 321-452-5359  
Web: [www.pan.com/geosync](http://www.pan.com/geosync)  
E-mail: [geosync@pan.com](mailto:geosync@pan.com)  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Rock  
Top artists: Les Dudek, Mike Pachelli, Bong Water Taffy, Big Red And The Bus  
Last updated by label: 2001

## Global Village Music

245 W 29th Street  
New York, NY 10001  
Phone: 212-695-6024  
Fax: 212-695-6025  
Web: [www.the-forum.com/globalvillage](http://www.the-forum.com/globalvillage)  
E-mail: [oldcountrymusic@yahoo.com](mailto:oldcountrymusic@yahoo.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Ethnic music in America, folk  
Last updated by label: 2001

## GMF Music

PO Box 3852  
New Hyde Park, NY 11040  
Phone: 718-347-7462  
Fax: 718-347-7460  
Web: [home.att.net/~gtrglenn](http://home.att.net/~gtrglenn)  
E-mail: [gtrglenn@worldnet.att.net](mailto:gtrglenn@worldnet.att.net)  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Contemporary acoustic music  
Top artists: Smithline, Manion  
Last updated by label: 2000

## GNP Crescendo Record Co., Inc.

8480-A Sunset Boulevard  
West Hollywood, CA 90069  
Phone: 323-656-2614  
Fax: 323-656-0693  
Web: [www.gnpccrescendo.com](http://www.gnpccrescendo.com)  
E-mail: [gnp@pacifinet.net](mailto:gnp@pacifinet.net)

Promotions: Beth Krakower, Cine-Media 212-533-6864  
Advertising: Gene Norman  
Sales: Gene Norman  
Mail order: Yes  
Catalog: Call 800-654-7029, write, fax, visit Web site or e-mail  
Main styles of music: Soundtracks, sci-fi, jazz, blues, world music, zydeco, surf, Latin  
Top artists: Star Trek, Queen Ida, Malo  
Last updated by label: 2000

## Grapeshot Records

39 Dodge Street #175  
Beverly, MA 01915  
Phone: 978-526-9803  
Fax: 801-659-8403  
Web: [www.grapeshotrecords.com](http://www.grapeshotrecords.com)  
E-mail: [info@grapeshotmedia.com](mailto:info@grapeshotmedia.com)  
Promotions: Jeff Raymond  
Advertising: Kara Sweeney  
Sales: Jeff Raymond  
Mail order: Yes  
Catalog: Sign mailing list on Web site  
Main styles of music: Rock, blues, jazz, funk, world, reggae, roots, country, dub  
Top artists: Paul Auster Project (Paul Auster, Vernon Reid, Bob Moses, John Medeski, Billy Martin, Dana Colley, Billy Conway, Oteil Burbridge, Microvard), Richard Lewis, Tommy Crook, King, Miracle Orchestra  
Last updated by label: 2001

## Griffin Music/A Division of Lakeshore Inc.

PO Box 1952  
Lombard, IL 60148  
Phone: 630-424-0801  
Fax: 630-424-0806  
Web: [www.griffinmusic.com](http://www.griffinmusic.com)  
E-mail: [grifmus@aol.com](mailto:grifmus@aol.com)  
Promotions: Ginger Lord  
Advertising: Susan Cuvala  
Sales: Neale Duncan  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Retro rock, pop  
Top artists: Hawkwind, Rick Wakeman, John Martyn, Chicago, Peter Frampton, Kings, Motörhead, Roth, UFO, Wishbone Ash, Uli Jon, Helix  
Last updated by label: 2001

## Guava Jelly Records

PO Box 862529  
Los Angeles, CA 90086-2529  
Phone: 323-221-2204  
Fax: 323-221-2778  
Web: [www.guavajelly.com](http://www.guavajelly.com)  
E-mail: [jelly@guavajelly.com](mailto:jelly@guavajelly.com)  
Promotions: Dean Naleway  
Advertising: Bruce Duff  
Sales: Dean Naleway  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Reggae, ska, world  
Top artists: Skatalites, The Selecter, Big 5, Bad Manners  
Last updated by label: 2001

## Guitar Nine Records

8201 Hambledon Court  
Raleigh, NC 27615  
Phone: 561-423-0741  
Fax: 561-423-0741  
Web: [www.guitar9.com](http://www.guitar9.com)  
E-mail: [guitar@guitar9.com](mailto:guitar@guitar9.com)  
Advertising: Georgina McAvinchey  
Sales: Georgina McAvinchey  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Instrumental guitar (rock, jazz, blues, acoustic, metal, fusion, surf, hard rock, shred)  
Top artists: More than 328 artists represented  
Last updated by label: 2001

# H

## Half A Cow Records

PO Box 1100  
Strawberry Hills, NSW 2012  
Australia  
Phone: 612-6345-3235  
Fax: 612-6345-3298  
Web: [www.halfacow.com.au](http://www.halfacow.com.au)  
E-mail: [haclabel@mpx.com.au](mailto:haclabel@mpx.com.au)  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Australian pop and rock, classic reissues  
Top artists: The Orange Humble Band, Sneezee, Smudge, Bernie Hayes, Tendrils, The Eastern Dark, The Missing Links, Plunderers  
Last updated by label: 2001

## Hapi Skcratch Records

1151 Eagle Drive Suite 324  
Loveland, CO 80537-8020  
Phone: 970-613-8879  
Web: [www.hapiskratch.com](http://www.hapiskratch.com)  
E-mail: [info@hapiskratch.com](mailto:info@hapiskratch.com)  
Promotions: Morris Beegle  
Advertising: Morris Beegle  
Sales: Morris Beegle  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Rock, pop, alternative, instrumental, blues, jazz  
Top artists: Dave Beegle/Fourth Estate, Beth Quist, Danny Oertli, Blinddog Smokin', Matthew Moon  
Last updated by label: 2001

## Hard Hat Records

519 North Halifax Avenue  
Daytona Beach, FL 32118-4017  
Phone: 904-252-0381  
Fax: 904-252-0381  
Web: [www.hardhatrecords.homestead.com](http://www.hardhatrecords.homestead.com)  
E-mail: [hardhatrecords@aol.com](mailto:hardhatrecords@aol.com)  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Pop, country, punk, Broadway  
Top artists: Hard Hatters  
Last updated by label: 2001



## Have Mercy! Records

PO Box 660245  
Sacramento, CA 95866  
Phone: 916-486-3729  
Fax: 916-486-3729  
Web: www.havemercy.com  
E-mail: info@havemercy.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Blues, gospel  
Top artists: Omar Sharriff, Soul Prophets, Johnny Heartsman, Arbes Williams  
Last updated by label: 2001

## Hawaiian Express

POB 11871  
Honolulu, HI 96828  
Phone: 808-944-6079  
Fax: Call first  
E-mail: hwnexp@aol.com  
Promotions: Jason Miller  
Advertising: Jason Miller  
Sales: Marina Whalen  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Punk, ska, rock, reggae from Hawaii  
Top artists: National Product, Unit 101, Mr. Orange Undercover, Go Jimmy Go  
Last updated by label: 2001

## Heads Up International

23309 Commerce Park Road  
Cleveland, OH 44122  
Phone: 216-765-7381  
Fax: 216-464-6037  
Web: http://headsup.com  
E-mail: headsup@headsup.com  
Promotions: Dave Love  
Advertising: John Iammarino  
Sales: Doug Ashland  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Jazz, smooth jazz, world  
Top artists: Spyro Gyra, Pieces Of A Dream, Philip Bailey, Joe McBride, Marion Meadows  
Last updated by label: 2001

## Hearts Of Space

One Harbor Drive Suite 107  
Sausalito, CA 94965  
Phone: 415-331-3200  
Fax: 415-331-3280  
Web: www.hos.com  
E-mail: hos@hos.com  
Promotions: Lara Hansen, ext. 62  
Advertising: Jeff Klein, ext. 21  
Sales: Jeff Klein, ext. 21  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: New age, world, electronica, Celtic  
Top artists: Joanie Madden, Bill Douglas, John Doan, Steve Roach  
Last updated by label: 2001

## Heritage Records And Music Company

2417Welsha Road Suite 227  
Philadelphia, PA 19114  
Phone: 215-676-7377  
Fax: 215-676-7958  
Web: repsmusicgroup.com  
E-mail: imreps@aol.com  
Promotions: Tom Kennedy  
Mail order: Yes  
Catalog: Call toll free: 877-YO-PHILA, write, e-mail, fax or visit Web site  
Main styles of music: '50s and '60s rock 'n' roll and doo-wop  
Top artists: Bill Deal And The Rhondels, The Dreamlovers, The Sapphires  
Last updated by label: 2000

## Hidden Vision Records

PO Box 23508  
Tucson, AZ 85734-3508  
Phone: 520-883-5615  
Web: www.hiddenvision.com  
E-mail: staff@hiddenvision.com  
Promotions: Richard Acevedo, 520-883-5615  
Mail order: Yes  
Catalog: Call, write or visit Web site  
Main styles of music: Late '60s/early '70s psychedelic and fuzz, Jesus music  
Top artists: Agape, The Exkursions, Glenn Schwartz And The All Saved Freak Band, The Bridge, Holyfuzz  
Last updated by label: 2001

## Higher Octave Music

23852 Pacific Coast Highway Suite 2C  
Malibu, CA 90265  
Phone: 310-589-1515  
Fax: 310-589-1525  
Web: www.higheroctave.com  
Promotions: Brett Merritt  
Advertising: Matt Abels  
Sales: Dorothea Hackenberg  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: World, smooth jazz  
Top artists: Les Nubians, Eliades Ochoa, Ottman Loebert, Craig Chaquico  
Last updated by label: 2000

## Higher Rock Music

PO Box 681  
Mount Sinai, NY 11766  
Phone: 631-474-3898  
Fax: 631-941-4800  
E-mail: hrockmusic@aol.com  
Promotions: 631-453-1784  
Advertising: 631-453-1784  
Sales: 631-453-1784  
Mail order: Yes  
Catalog: Write  
Main styles of music: Christian, instrumental  
Top artists: Rob Carlton  
Last updated by label: 2001

## Highnote Records

106 West 71st Street

New York, NY 10023  
Phone: 212-873-2020  
Fax: 212-877-0407  
Web: www.jazzdepot.com  
E-mail: jazzdepo@ix.netcom.com  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Jazz, blues  
Last updated by label: 2000

## HighTone Records

220 Fourth Street #101  
Oakland, CA 94607  
Phone: 510-763-8500  
Fax: 510-763-8558  
Web: www.hightone.com  
E-mail: dba@hightone.com  
Promotions: Lindsay Westbrook  
Advertising: Darrell Anderson  
Sales: Darrell Anderson  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: American roots music  
Top artists: Dave Alvin, Buddy And Julie Miller, Chris Smither, Geoff Muldaur, The Hot Club Of Cowtown, Ramblin' Jack Elliott, Tom Russell, Big Sandy  
Last updated by label: 2000

## Hollows Hill Sound Recordings

PO Box 862529  
Los Angeles, CA 90086-2529  
Phone: 323-221-2204  
Fax: 323-221-2204  
Web: www.guavajelly.com/  
E-mail: jelly@guavajelly.com  
Promotions: Dean Naleway  
Advertising: Bruce Duff  
Sales: Dean Naleway  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Gothic, industrial, death rock  
Top artists: Rozz Williams, Gitane Demone, Human Drama, Nocturne, Sex Gang Children  
Last updated by label: 2001

## Horizon Music, Inc.

PO Box 505  
Glasco, NY 12432-0505  
Phone: 845-246-1014  
Fax: 845-247-8783  
Web: www.hmnetwork.com  
E-mail: contact@hmnetwork.com  
Promotions: Dave Kaufman, 847-459-8452  
Advertising: Dave Kaufman, 847-459-8452  
Sales: Dave Kaufman, 847-459-8452  
Mail order: Yes  
Catalog: Write, call or visit Web site  
Main styles of music: Electronic  
Top artists: Lightwave, Steve Jolliffe  
Last updated by label: 2001

## Hot Fudge Music

PO Box 14  
Cedar Falls, IA 50613-0014  
Phone: 319-277-4007

Fax: 319-266-8342  
Web: www.theblueband.com  
E-mail: hotfudge@cfu.net  
Promotions: Bob Dorr  
Advertising: Bob Dorr  
Sales: Bob Dorr  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Rockin' blues label, only releases music by Iowans  
Top artists: The Blue Band, Billy Lee Janey, 2 Bobs And A Babe  
Last updated by label: 2001

## Hottrax Records

1957 Kilburn Drive  
Atlanta, GA 30324-4852  
Phone: 770-662-6661  
Web: www.hottrax.com  
Promotions: Teri Blackman  
Advertising: Al Janoulis  
Sales: Cherie Shaffer  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Blues, blues-rock, rock, roots, alternative rock  
Top artists: Night Shadows, Roger "Hurricane" Wilson, Bob Page, Sammy Blue, Big Al Jano And The Blues Mafia  
Last updated by label: 2001

## Hultman Records

1285 Pleasant Street  
Weymouth, MA 02189  
Phone: 781-340-1802  
Web: www.hultmancd.com  
E-mail: publicityplus@law.com  
Mail order: Yes  
Catalog: Call, e-mail or visit Web site  
Main styles of music: Great rock 'n' roll  
Top artists: n/a  
Last updated by label: 2000

## Human Symphony Music

PO Box 49124  
Austin, TX 78765-9124  
Phone: 512-267-0887  
E-mail: charlesditto@earthlink.net  
Promotions: Guy Masson, vice president  
Advertising: Guy Masson  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: New/modern, indigenous, nootropic, cyberdelic  
Top artists: Charles Ditto, Guy Masson  
Last updated by label: 2001

## Icon Records

PO Box 1746  
Royal Oak, MI 48068  
Phone: 248-336-9018  
Web: www.iconrecords.net  
E-mail: iconrecords@earthlink.net

Promotions: Dennis  
Advertising: Dennis  
Sales: Dennis  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Local to Detroit area  
Top artists: Windy And Carl, Asha Vida, Superdot, Exceptions, EPS Family  
Last updated by label: 2001

### Illbilly Records

PO Box 924  
Blue Ridge, GA 30513  
Phone: 706-374-2922  
E-mail: illbilly@ellijay.com  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Psychotic hill-billy rock 'n' roll  
Top artists: James Richard Oliver, Boonies, Sourmash  
Last updated by label: 2001

### Imaginary Records

PO Box 66  
Whites Creek, TN 37189  
Phone: 615-299-9237  
Fax: 615-299-9237  
Web: www.imaginaryrecords.com/~townsend  
E-mail: townsend@imaginaryrecords.com  
Promotions: Lloyd Townsend  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Mainstream jazz, classical  
Top artists: Stevens, Siegel And Ferguson; Somtow Sucharitkul  
Last updated by label: 2001

### India Archive Music, Ltd.

2124 Broadway Suite 343  
New York, NY 10023  
Phone: 212-740-1508  
Fax: 212-740-1508  
E-mail: IndiaArcMu@aol.com  
Promotions: Lyle Wachovsky  
Advertising: Lyle Wachovsky  
Sales: Lyle Wachovsky  
Mail order: Yes  
Catalog: Call, fax, write or e-mail  
Main styles of music: North Indian classical music  
Top artists: Vilayat Khan, Imrat Khan, Debashish Bhattacharya, Shujaat Khan, Nancy Lesh  
Last updated by label: 2001

### Intelligent Recordings

PO Box 161024  
San Diego, CA 92176  
Phone: 619-203-9510  
E-mail: keith@silvergirl.com  
Promotions: Keith York  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Drum 'n' bass  
Top artists: Solid Liquid Gas, Keltech, Kojak, Tom B., Serpico, T.H.C.  
Last updated by label: 2001

### Iron Works

4343 East 58 Street  
Maywood, CA 90270  
Phone: 323-560-4223  
Fax: 323-560-4223  
E-mail: azra2000@earthlink.net  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: Heavy metal, hard rock  
Top artists: Subjugator, Torso T.E., Conflict Theory  
Last updated by label: 2000

### ITR Records

8676 Travis Road  
Sanger, TX 76266  
Phone: 940-482-3422  
Web: www.ITRstudio.com/records.html  
E-mail: harvey@ITRstudio.com  
Promotions: Harvey Gerst  
Advertising: Harvey Gerst  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Folk, blues  
Top artists: Frank Hamilton, John Nitzinger, Rick Ruskin  
Last updated by label: 2001



### Jamie/Guyden Distributing Co.

2055 Richmond Street  
Philadelphia, PA 19125  
Phone: 215-426-7106  
Fax: 215-426-4385  
Web: www.jamguy.com  
E-mail: info@jamguy.com  
Mail order: Yes  
Catalog: Sent with each order  
Main styles of music: Doo-wop, rock, R&B, soul, rockabilly, blues  
Top artists: Duane Eddy, Brenda And The Tabulations, Barbara Mason, Barbara Lynn  
Last updated by label: 2001

### Jam Records

3424 Wedgwood Drive  
Portage, MI 49024  
Phone: 616-349-2721  
Fax: 616-349-2060  
Web: http://go.to/jamrecords  
E-mail: jeremy.morris@juno.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Power pop, melodic rock-pop  
Top artists: Ed James, The Lolas, Jeremy, Cool King Chris, The Tonies, Billy King, Cranberry Sauce, The Records, Shoes, Cherry Twister, Merrymakers, Myracle Brah, Rooks, Gripweeds, Someloves, DM3, Orange Humble Band, Glowfriends  
Last updated by label: 2001

### Jargon Records

1237 East Main Street  
Rochester, NY 14609-6941  
Phone: 716-288-3150  
Fax: 716-288-6910  
Web: www.jargonrecords.com  
E-mail: danderson@jargonrecords.com  
Promotions: David Anderson  
Advertising: David Anderson  
Sales: David Anderson  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: '60s garage, rock 'n' roll  
Top artists: The Riviera Playboys, The Projectiles  
Last updated by label: 2001

### Jeffland Records

304 Willowbrook Drive  
North Brunswick, NJ 08902  
Phone: 732-297-2020  
Web: www.expage.com/jefflandrecords  
E-mail: jjmast@wsia.fm  
Sales: Jeff Mastroberti  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Rock  
Top artists: Stephanie Monticello  
Last updated by label: 2001

### Jettison Records

PO Box 16534  
Chapel Hill, NC 27516  
Phone: 919-960-7704  
Web: www.swepssax.com/~jettison/  
E-mail: jettison@intrex.net  
Advertising: Todd Goss  
Sales: Todd Goss  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Underground pop, free jazz, punk  
Top artists: Blue-Green Gods, Mind Sirens, Picasso Trigger, Antiseen, Sockeye, Rancid Vat, Minerva Strain, Anubis Leisure Society Orchestra  
Last updated by label: 2001



### Keep On Kicking Music/ Uglyman Int'l

105 West 28th Street  
New York, NY 10001  
Phone: 212-239-9592  
Fax: 212-239-9602  
E-mail: keepon@ibm.net  
Promotions: Marc Chetata  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Reggae  
Top artists: Toots And The Maytals, Pablo Moses  
Last updated by label: 2000

### Kevin Kat Records

430 Orchard  
San Antonio, TX 78220  
Phone: 210-648-7543  
Promotions: Kevin Kosub  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Tex-Mex, rock, blues  
Top artists: Doug Sahn (book and videos), Kevin Kosub  
Last updated by label: 2001

### Kill Rock Stars

120 Northeast State Avenue #418  
Olympia, WA 98501  
Phone: 360-357-9732  
Fax: 360-357-6408  
Web: www.killrockstars.com  
E-mail: maggie@killrockstars.com  
Promotions: Maggie Vail  
Sales: Natalie Phillips, 360-357-0849  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Top artists: Sleater-Kinney, Elliott Smith, Bikini Kill, Ronnie Spector  
Last updated by label: 2000

### Kind Crone Productions

43 Oakwood Drive  
Chapel Hill, NC 27514  
Phone: 919-942-7937  
Fax: 919-942-7936  
Web: www.laig.com/kindcrone/  
E-mail: kindcrone@aol.com  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Spoken-word  
Top artists: Milbre Burch  
Last updated by label: 2000

### King Biscuit Flower Hour Records, Oxygen Records and Pet Rock Records

18 East 53rd Street 11th Floor  
New York, NY 10022  
Phone: 212-758-4636  
Fax: 212-758-4704  
Web: www.king-biscuit.com  
Sales: Ron Colinear, ext. 226  
Mail order: Yes  
Catalog: Call, e-mail, fax, visit Web site or write: PO Box 6700 FDR Station, New York, NY 10150  
Top artists: America (Oxygen Records), Live shows from every major classic rock artist (King Biscuit)  
Last updated by label: 2000

### KLOW Records

1288 B Blue Lake Way  
Bowling Green, KY 42104  
Phone: 270-842-4086  
Fax: 270-842-4086  
E-mail: deadnecks@hotmail.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site; no catalog; available through Miles Of Music/Hepcat  
Main styles of music: Americana,

reggae, songwriter  
Top artists: Deadlocks, Freedom Of Expression  
Last updated by label: 2000

### KOCH Entertainment

740 Broadway 7th Floor  
New York, NY 10003  
Phone: 212-353-8800  
Fax: 212-228-0660  
Web: kochrecords.com  
E-mail: lulu.cohen@kochint.com  
Promotions: Chuch Oliner  
Advertising: John Franck  
Sales: Bob Tyldsley  
Mail order: No  
Catalog: Call 516-484-1000  
Main styles of music: Rap, rock  
Top artists: KRS-ONE, Slash, Fredro of Onyx, Stabbing Westward  
Last updated by label: 2001

### K-Tel

5555 Pioneer Creek Drive  
Maple Plain, MN 55359  
Phone: 763-479-8170  
Fax: 763-479-8172  
Web: ktel.com  
E-mail: bhallquist@k-tel.com  
Promotions: Bill Hallquist  
Advertising: Bill Hallquist  
Sales: Mike Gleason  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Compilations, all styles  
Top artists: Marshall Tucker Band, Club Mix and Digital Empire series  
Last updated by label: 2001



### Label M

53 West 23rd St, 11th Floor  
New York, NY 10010  
Phone: 212-590-2164  
Fax: 212-590-2222  
Web: www.labelm.com  
E-mail: talktous@labelm.com  
Promotions: 888-272-9066  
Advertising: Steve Schoen  
Sales: Steve Schoen  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: Jazz, world, blues  
Top artists: Les McCann, Freddie Hubbard, Stan Getz, John Kruth, Leon Parker, Rufus Harley  
Last updated by label: 2001

### Lacorih Records

PO Box 953  
Rialto, CA 92377  
Phone: 909-873-3623  
Fax: 909-877-1490  
Web: www.lacorih.com  
E-mail: frekensin@aol.com  
Mail order: Yes  
Main styles of music: Oldies, R&B

Top artists: The Olympics  
Last updated by label: 2000

### Lake Street Records

298 Fourth Avenue Suite 392  
San Francisco, CA 94118  
Phone: 415-273-7261  
Fax: 415-387-5419  
Web: www.lakestreetrecords.com  
E-mail: lakestreetrecords@excite.com  
Promotions: Chee Katz  
Advertising: Joss Sawyer  
Sales: Allyn Rosenberg  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Jazz, R&B, blues  
Top artists: Betty Joplin, Clayton-Hamilton Jazz Orchestra, Jeff Hamilton Trio, Peter Horvath, Richard Hindman Trio  
Last updated by label: 2001

### Lamplight Recordings

PO Box 345  
Buffalo, NY 14207  
Phone: 716-837-9597  
Web: www.lamplightrecordings.com  
E-mail: info@lamplightrecordings.com  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Rock  
Top artists: The Dollar Canon  
Last updated by label: 2001

### Last Beat Records

2819 Commerce St  
Dallas, TX 75226  
Phone: 214-748-9201  
Fax: 214-748-9160  
Web: www.lastbeatrecords.com  
E-mail: tami@lastbeat.com  
Mail order: Yes  
Catalog: Call 1-800-201-2328  
Main styles of music: Alternative  
Top artists: Vibrolux, Baboon, Pinkston  
Last updated by label: 2001

### Laura's Label

400 Beaverdam Road  
Asheville, NC 28804  
Phone: 828-285-0899  
Web: www.lauraboosinger.com  
Mail order: Yes  
Main styles of music: Traditional old-time  
Top artists: Laura Boosinger  
Last updated by label: 2001

### Lektronic Soundscapes

PO Box 62043  
Durham, NC 27715-2043  
Phone: 919-416-9454  
Fax: 919-286-1788  
Web: www.spaceformusic.com/leksound.html  
E-mail: leksound@aol.com  
Promotions: Elizabeth Thompson  
Advertising: Angel Romero  
Sales: Sarah Wolfe  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Ambient electronic

Top artists: Spacecraft, Kevin Keller  
Last updated by label: 2001

### Leonard Ellis Productions

PO Box 66002  
Los Angeles, CA 90066  
Phone: 310-391-1664  
Web: http://artkitchen.com  
E-mail: info@artkitchen.com  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Folk, new age  
Top artists: Leonard Ellis  
Last updated by label: 2001

### Lion's Bard Music

PO Box 72066  
Newport, KY 41072-0066  
Phone: 606-581-2811  
E-mail: lionsbrd@one.net  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Celtic — primarily Celtic harp, some holiday trad folk songs  
Top artists: Nancy Bick Clark  
Last updated by label: 2000

### Little Pond Records, Inc.

PO Box 2546  
Glenview, IL 60025-6546  
Phone: 847-758-9868  
Fax: 847-758-9868  
Web: www.littlepondrecords.com  
E-mail: allencat@worldnet.att.net  
Promotions: Amy E. Allen  
Advertising: Connie Koskela  
Sales: Scott Allen  
Mail order: Yes  
Catalog: Through Curtis Wood Independent Record Distribution; write: RR1, Box 172-C, Telephone, TX 75488; call 903-664-3741 or e-mail: cwood2265@aol.com  
Main styles of music: Progressive rock, Americana, dance/mix  
Top artists: Voodoo Monkey Child, Wende Allyn, The Serch  
Last updated by label: 2001

### Live Archive

39 Dodge Street, #175  
Beverly, MA 01915  
Phone: 978-526-9803  
Fax: 801-659-8403  
Web: www.LiveArchive.com  
E-mail: info@grapeshotmedia.com  
Promotions: Jeff Raymond  
Advertising: Kara Sweeney  
Sales: Jeff Raymond  
Mail order: Yes  
Catalog: www.grapeshotmedia.com  
Main styles of music: Live recordings of all styles  
Top artists: Mississippi Fred McDowell, Club d'Elf, Live At Berkfest (featuring DJ Logic, Leftover Salmon, Tony Trischka, Acoustic Junction and others), Richard Lewis, Osibisa  
Last updated by label: 2001

### LMNOP

PO Box 33369  
Decatur, GA 30033  
Phone: 404-320-1178  
Web: www.LMNOP.com  
Promotions: Ted Rivers  
Advertising: Ted Rivers  
Sales: Ted Rivers  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Folk, country, electronic  
Top artists: Don W. Seven, The Mommy  
Last updated by label: 2001

### Loud Dust Recordings

PO Box 8521  
Burlington, VT 05402  
Phone: 802-244-6721  
Fax: 802-244-6721  
E-mail: louddust@sover.net  
Advertising: Pamela Getsie  
Sales: Patrick Shea  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Alternative, Americana, ambient, electronic, techno, experimental jazz, tribe-hop  
Top artists: Secrest Home, Glowbug, Ka, Ambibat  
Last updated by label: 2001

### Luminous Flux Records

8 Forest Avenue  
Glen Cove, NY 11542  
Phone: 516-674-3229  
Fax: 516-674-9275  
Web: www.fluxnet.com  
E-mail: info@fluxnet.com  
Advertising: Dennis  
Sales: Benjamin  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rock, alternative, punk, pop  
Top artists: Barn Pussy, Kanamits, Deaf Mexicans, Benefactors  
Last updated by label: 2001

### Lunch Records, CDs and MP3

PO Box 381110/Harvard Square  
Cambridge, MA 02238  
Phone: 617-589-9113  
Fax: 617-589-9113  
Web: www.lunchrecords.com  
E-mail: paul@lunch.com  
Mail order: Yes  
Catalog: Write, call, e-mail, fax or visit Web site  
Main styles of music: Rock  
Top artists: Orbit, Vic Firecracker, The Shods  
Last updated by label: 2000



Catalog: Visit Web site  
Main styles of music: Cosmopolitan pop  
Top artists: Tahiti 80, Papas Fritas,  
Kameda, The Cardigans  
Last updated by label: 2001

### Mirror Records, Inc.

645 Titus Avenue  
Rochester, NY 14617  
Phone: 716-544-9928  
Fax: 716-544-8860  
Promotions: Bruce Schaubroeck  
Advertising: Armand Schaubroeck  
Sales: Armand or Kim Simmons  
Mail order: Yes  
Top artists: Dirty Looks, Rumbledog, Chesterfield Kings, Armand Schaubroeck Steals, Bat McGrath  
Last updated by label: 2000

### MLP (Major League Productions, Ltd.)

PO Box 363  
Banbury, Oxfordshire OX16 9CS, U.K.  
Phone: 44-1295-258277  
Fax: 44-1295-258277  
E-mail: mlpltd@hotmail.com  
Promotions: Mike Dixon  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: Live session, in concert material featuring 1970s U.K. rock, progressive, pop artists  
Top artists: Kokomo: *Live In Concert 1975*, Home: *Live BBC sessions 72-73*  
Last updated by label: 2001

### Mocombo Records

PO Box 4115  
North Hollywood, CA 91617  
Phone: 818-759-8332, toll-free: 877-5-MOCOMBO  
Fax: 818-994-3734  
Web: www.mocomborecords.com  
E-mail: pathwithheart@msn.com  
Promotions: Stephanie Riggio, 626-664-7467  
Sales: Paras Group  
Internationa/Ryko Dist. Partners,  
818-848-6300  
Mail order: Yes  
Catalog: Call, write, fax or visit Web site  
Main styles of music: Custom blues  
Top artists: John "Juke" Logan, The Delgado Brothers, Juke Logan And Doug MacLeod  
Last updated by label: 2000

### Monolyth

PO Box 990980  
Boston, MA 02199-0980  
Phone: 617-437-0117  
Fax: 617-437-6226  
Web: www.monolyth.com  
E-mail: info@monolyth.com  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Alternative rock, pop, rock, pop-punk  
Top artists: Little Red Rocket, The Amazing Crowns, The Pills, Big Bad Bollocks  
Last updated by label: 2001

### Moose School Records

Box 960  
Topanga, CA 90290  
Phone: 800-676-5480  
Fax: 310-455-4192  
Web: www.petersalop.com  
E-mail: petersalop@earthlink.net  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Kids' music  
Top artists: Peter Alsup  
Last updated by label: 2000

### Morphius Records

PO Box 13474  
Baltimore, MD 21202  
Phone: 410-625-6195  
Fax: 410-625-6196  
Web: www.morphius.com  
E-mail: info@morphius.com  
Promotions: Kevin  
Advertising: David and Kevin  
Sales: Pete  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Post-punk, punk, new wave, pop  
Top artists: Slow Jets, The Fuses, The Uniform, The Oranges, National Razor Idic, The Animatronics  
Last updated by label: 2001

### The Mountain Apple Company

PO Box 22373  
Honolulu, HI 96823  
Phone: 808-597-1888  
Fax: 808-597-1151  
Web: www.mountainapplecompany.com  
E-mail: info@mountainapplecompany.com  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: Hawaiian  
Top artists: Israel (IZ) Kamakawiwo'ole, The Brothers Cazimero, Hawaiian Style Band, Amy Gilliom And Willie K., Keola And Kapono Beamer, Brother Noland, Na Leo Pili-mehana, Hapa  
Last updated by label: 2001

### Music For Little People/EarthBeat! Records

PO Box 1460  
Redway, CA 95560  
Phone: 707-923-3991  
Fax: 707-923-3241  
Web: www.mflp.com  
E-mail: musicforlittlepeople@mflp.com  
Promotions: Su Lukasha, ext. 108  
Advertising: Sheron Sherman, ext. 105  
Sales: 800-409-2457  
Mail order: Yes  
Catalog: Call, write or e-mail  
Main styles of music: MFLP: children's; EB!: blues, world, Native American  
Top artists: Maria Muldaur, Linda Tillery, Eric Bibb, Sweet Honey In The Rock  
Last updated by label: 2001

### MuSick Recordings

PO Box 1296  
Redondo Beach, CA 90278  
Phone: 310-784-0895  
Fax: 310-784-0195  
Web: www.musickrecords.com  
E-mail: artj@earthlink.net  
Advertising: Art Bourasseau  
Sales: Art Bourasseau  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Instrumental, surf, garage, rock 'n' roll, rockabilly, exotica, pop  
Top artists: The Fathoms, Bleed, The Boss Martians, The Space Cossacks, Eddie Angel (Los Straitjackets), Hypnomen, Satan's Pilgrims, The Cave 4, Mystery Action, The Omega Men, The Chimps, Pollo Del Mar, 50 Ft. Combo, Bambi Molesters  
Last updated by label: 2001

### Mute

140 West 22nd Street Suite 10A  
New York, NY 10011  
Phone: 212-255-7670  
Fax: 212-255-6056  
Web: www.mute.com  
E-mail: mute@mute.com  
Promotions: Roberta Moore  
Advertising: Jeanne Klafin  
Sales: Tom Sladek  
Mail order: No  
Catalog: www.mute.com  
Main styles of music: Electronic and avant-garde  
Top artists: Paul van Dyk, Richie Hawtin/Plastikman, Pan sonic, Mr. Oizo, Laurent Garnier, To Rococo Rot, Goldfrapp, Add N To (X), Einstuzende Neubauten, Kreidler  
Last updated by label: 2001

### Mutha Records

PO Box 416  
West Long Branch, NJ 07764-0416  
Phone: 732-571-3197  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Metal (doom, death, grindcore), punk, hardcore, psychedelic (stoner, sludge)  
Top artists: Eerie Ln., The Worst  
Last updated by label: 2001

### My Daily Creation

1146 North Central Avenue #356  
Glendale, CA 91201  
Mail order: Yes  
Catalog: Write  
Main styles of music: Pop  
Top artists: Shplang, Porkestra, Nick Gedo, Fester Inghoil  
Last updated by label: 2000

### My Pal God Records

47 Hardy Drive  
Princeton, NJ 08540  
Phone: 609-924-0244  
Fax: 609-924-6459  
Web: www.mypalgodrecords.com  
E-mail: info@mypalgodrecords.com  
Promotions: Jon Solomon

Mail order: Yes  
Catalog: SASE  
Main styles of music: Good  
Top artists: Paul Newman, A Minor Forest, Drums And Tuba, Emperor Penguin  
Last updated by label: 2001

# N

### Native Ground Music

109 Bell Road  
Asheville, NC 28805  
Phone: 828-299-7031  
Fax: 828-298-5607  
Web: www.circle.net/nativeground  
E-mail: banjo@circle.net  
Promotions: Wayne Erbsen or Elaine Craddock  
Advertising: Wayne Erbsen or Elaine Craddock  
Sales: Wayne Erbsen or Elaine Craddock  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Old-time, southern mountain, Civil War, railroad, cowboy  
Top artists: Wayne Erbsen  
Last updated by label: 2001



### Nebula

20902 Lancaster  
Detroit, MI 48225-1663  
Phone: 313-886-1943  
Web: www.nebula-cd.com  
E-mail: sc@scottcampbell.net  
Mail order: Yes  
Catalog: SASE (USA) or IRC (foreign)  
Main styles of music: Modern rock, acoustic, punk, compilations, reissues  
Top artists: Scott Campbell, The Sillies, Melinda Montgomery, Mike Avramov  
Last updated by label: 2001

# NEH RECORDS

### NEH Records

7915 Oxford Road  
Niwot, CO 80503

Phone: 303-652-0199  
Fax: 303-652-2279  
Web: <http://nehrecords.com>  
Mail order: No  
Last updated by label: 2001

### Nervous Records

5 Sussex Crescent  
Northolt, Middx, UB5 4DL U.K.  
Phone: 020-8423-7373  
Fax: 020-8423-7373  
Web: [www.nervous.co.uk](http://www.nervous.co.uk)  
E-mail: [nervous@compuserve.com](mailto:nervous@compuserve.com)  
Promotions: Roy Williams  
Mail order: Yes  
Main styles of music: Neo-rockabilly, psychobilly  
Top artists: Restless, Jest, Nekromantix  
Last updated by label: 2001

### New Red Archives

PO Box 210501  
San Francisco, CA 94121  
Fax: 415-221-7599  
Web: [www.newredarchives.com](http://www.newredarchives.com)  
E-mail: [new\\_red@pacbell.net](mailto:new_red@pacbell.net)  
Promotions: Nicky  
Mail order: Yes  
Catalog: Send two stamps  
Main styles of music: Punk  
Top artists: Reagan Youth, Samiam, UK Subs, Anti-Flag  
Last updated by label: 2001

### NH Records

PO Box 393  
Lomita, CA 90717  
Phone: 310-325-2881  
Fax: 310-325-2881  
Web: [www.cjp-nhrecords.com](http://www.cjp-nhrecords.com)  
E-mail: [cjpn@hotmail.com](mailto:cjpn@hotmail.com)  
Mail order: Yes  
Catalog: Being revised  
Main styles of music: Country (not western) Christian country, pop country, traditional country  
Top artists: Nikki Hornsby  
Last updated by label: 2001

### Nighthawk Records

PO Box 1432  
Maryland Heights, MO 63043  
Phone: 314-576-1569  
Fax: 314-576-6960  
Web: [www.nighthwk.com](http://www.nighthwk.com)  
E-mail: [robert@nighthawk.com](mailto:robert@nighthawk.com)  
Promotions: Robert Schoenfeld  
Advertising: Robert Schoenfeld  
Sales: Robert Schoenfeld  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Reggae, blues  
Top artists: Itals, Gladiators, Justin Hinds  
Last updated by label: 2000

### Noise Factory Records

79 Playfair Ave Suite 002  
Toronto, ON M6B 2R1 Canada  
Phone: 416-787-3330  
Fax: 416-787-3326  
Web: [www.noisefactoryrecords.com](http://www.noisefactoryrecords.com)  
E-mail: [info@noisefactoryrecords.com](mailto:info@noisefactoryrecords.com)

Advertising: Joe English  
Sales: Joe English  
Mail order: Yes  
Catalog: E-mail or send \$2  
Main styles of music: Post rock, ambient, electronic, experimental beautiful music  
Top artists: k.c. accidental  
Last updated by label: 2001

### Noonan Music

RR 1 Box 635  
Brownfield, ME 04010  
Phone: 866-CAROLCD  
Web: [www.carolnoonanmusic.com](http://www.carolnoonanmusic.com)  
E-mail: [info@carolnoonanmusic.com](mailto:info@carolnoonanmusic.com)  
Advertising: Carol Noonan  
Mail order: Yes  
Main styles of music: Folk  
Top artists: Carol Noonan  
Last updated by label: 2001

### Norton Records

PO Box 646 Cooper Station  
New York, NY 10276  
Phone: 718-789-4438  
Fax: 718-398-9215  
Web: [www.nortonrecords.com](http://www.nortonrecords.com)  
E-mail: [nortonrec@aol.com](mailto:nortonrec@aol.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: rock 'n' roll, original R&B, surf, '60s garage  
Top artists: Link Wray, Hasil Adkins, Sonics, Big Star, Bobby Fuller, Rivas, Doug Sahm, Gino Washington, Rudy Ray Moore  
Last updated by label: 2000

### Not Lame Records

PO Box 2266  
Ft. Collins, CO 80522  
Phone: 970-407-0250  
Fax: 970-407-0256  
Web: [www.notlame.com](http://www.notlame.com)  
E-mail: [popmusic@notlame.com](mailto:popmusic@notlame.com)  
Promotions: Nicholas Cole  
Advertising: Bruce Brodeen  
Sales: Bruce Brodeen  
Mail order: Yes  
Catalog: Write, e-mail, fax or visit Web site  
Main styles of music: Power pop, eclectic but melodically driven rock  
Top artists: The Shazam, Myracle Brah, The Posies, Dwight Twilley, The Rooks

### Not So Famous David's

4343 East 58 Street  
Maywood, CA 90270  
Phone: 323-560-4223  
Fax: 323-560-4223  
E-mail: [azra2000@earthlink.net](mailto:azra2000@earthlink.net)  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: Novelty, comedy  
Top artists: Civil Idiots, Tasty Delights, Big Foot  
Last updated by label: 2000

### NSR Sound Recordings

2402-A Berkett  
Austin, TX 78745  
Phone: 512-447-9676  
Fax: 512-447-9676  
Web: <http://nsr.home.texas.net>  
E-mail: [nsr@texas.net](mailto:nsr@texas.net)  
Promotions: Marian Bennis  
Advertising: Marian Bennis  
Sales: Marian Bennis  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Eclectic — Alternative, folk, rock, jazz, blues  
Top artists: Tom Ovans, Lou Ann Bardash  
Last updated by label: 2000

### Nude Records

6 Waren Mews  
London, W1P 5DJ England  
Phone: 011-44-171-388-5300  
Fax: 011-44-171-388-5399  
Web: [www.nuderecords.com](http://www.nuderecords.com)  
Mail order: No  
Last updated by label: 2000



### Obelisk

PO Box 214  
Poultney, VT 05764-0214  
Phone: 802-287-2000  
Fax: 802-287-2020  
Mail order: Yes  
Catalog: SASE or e-mail  
Main styles of music: Electronic, dance  
Top artists: Presently signing new artists.  
Last updated by label: 2000

### Off Your Rocker

PO Box 4533  
Culver City, CA 90230-4533  
Phone: 310-842-9613  
Fax: 310-842-9095  
E-mail: [oyrocker@aol.com](mailto:oyrocker@aol.com)  
Promotions: Regina Klein  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Children's musical adventures  
Top artists: The Zoo Rockers  
Last updated by label: 2001

### One Man Clapping Records

2032 N Racine  
Chicago, IL 60614  
Phone: 773-935-3527  
Fax: 773-327-8881  
Web: [www.lb.com/onemanclapping](http://www.lb.com/onemanclapping)  
E-mail: [omc@lb.com](mailto:omc@lb.com)  
Promotions: Gary Cornelius  
Advertising: Gary Cornelius  
Sales: Gary Cornelius  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site

Main styles of music: Folk, Americana, blues, country  
Top artists: Scott Appel, Lisa Hunter, Kevin Meisel, Jo Serrapere, Jim Roll, Gary Cornelius, Chris Buhalis, Doug Hoekstra  
Last updated by label: 2000

### One Way

4250 Coral Ridge Drive  
Coral Springs, FL 33065  
Phone: 954-255-4465  
Fax: 954-255-4976  
Web: [www.aent.com](http://www.aent.com)  
E-mail: [eddwil@aent.com](mailto:eddwil@aent.com)  
Mail order: Yes  
Catalog: Call or e-mail  
Main styles of music: Rock, pop, jazz, folk, R&B, new age, comedy, oldies  
Top artists: Dream Theater, Missing Persons, Sheena Easton, Babys, Chase, Musical Youth, Styx  
Last updated by label: 2001

### Orange Sky Records

PO Box 1975  
Burbank, CA 91507  
Phone: 818-848-2698  
Fax: 818-848-2699  
Web: [www.dionysusrecords.com](http://www.dionysusrecords.com)  
E-mail: [dionysus@dionysusrecords.com](mailto:dionysus@dionysusrecords.com)  
Advertising: Aaron Madden, Lee Joseph  
Sales: Lee Joseph, Aaron Madden  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Modern singer/songwriter, late '60s/early '70s inspired psych/pop  
Top artists: Stereophonic Asa Cruz, The Tyde  
Last updated by label: 2001

### Out Attoun Productions

c/o Gloria "Attoun" Bauermeister  
6560 Augusta Bottom Road  
Augusta, MO 63332  
Phone: 636-228-4663  
Web: [augustabottomsconsort.com](http://augustabottomsconsort.com)  
E-mail: [gloria@bauermeister.com](mailto:gloria@bauermeister.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Folk  
Top artists: Michael and Gloria Bauermeister, Augusta Bottoms Consort  
Last updated by label: 2001

### Overtime Station

PO Box 402  
Massapequa Park, NY 11762  
Phone: 516-795-2721  
Fax: 516-795-2721  
Mail order: Yes  
Catalog: Write  
Main styles of music: Avant-garde rock/jazz for the musically adventurous  
Top artists: Aerogator And Agent 3.  
Free CD available, Newt Soup, for those who write in 500 words or less what they feel or do not feel about GI Gurdjieff.  
Last updated by label: 2000



## P22 Records/Atom Smash Records

PO Box 770  
Buffalo, NY 14213  
Phone: 716-885-4490  
Fax: 716-885-4482  
Web: [www.p22.com/records](http://www.p22.com/records)  
E-mail: [records@p22.com](mailto:records@p22.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Power pop (Atom Smash), esoteric experimental (P22)  
Top artists: Rod McKuen, Tony Conrad, girlpoppe, Bo Bo  
Last updated by label: 2001

## Pacific Time Entertainment

4 East 12th Street  
New York, NY 10003  
Phone: 212-741-2888  
Fax: 212-807-9501  
Web: [www.pactimeco.com](http://www.pactimeco.com)  
E-mail: [pactimeco@aol.com](mailto:pactimeco@aol.com)  
Advertising: Curtis Urbina  
Sales: Michelle Harris  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Film scores  
Top artists: Cynical Blend, Kimon, Psonica  
Last updated by label: 2001

## Palmetto Records, Inc.

71 Washington Place #1A  
New York, NY 10011  
Phone: 212-673-9394  
Fax: 212-533-5303  
Web: [www.palmetto-records.com](http://www.palmetto-records.com)  
E-mail: [palmetto@thorn.net](mailto:palmetto@thorn.net)  
Promotions: Terry Coen  
Advertising: Pat Rustici  
Sales: Carmey Ground  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Jazz  
Top artists: Larry Goldings, Dewey Redman, Andrew Hill  
Last updated by label: 2000

## Pandisc/Streetbeat

6157 Northwest 167 Street F-11  
Miami, FL 33015  
Phone: 305-557-1914  
Fax: 305-557-9262  
Web: [pandisc.com](http://pandisc.com),  
[www.streetbeatrecords.com](http://www.streetbeatrecords.com)  
E-mail: [bocrane@pandisc.com](mailto:bocrane@pandisc.com)  
Promotions: Bo Crane  
Advertising: Joy Edwards, ext. 23  
Sales: Dave Flaherty, ext. 30  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site

Main styles of music: Bass, dance  
Top artists: Bass Mekanik, DJ Laz, Blowfly, Robin Fox  
Last updated by label: 2001

## Peace Records

PO Box 523  
Rockville, MD 20848  
Phone: 301-881-1447  
Fax: 301-881-1447  
Web: [www.hnhrockvillemusic.com](http://www.hnhrockvillemusic.com)  
E-mail: [info@hnhrockvillemusic.com](mailto:info@hnhrockvillemusic.com)  
Mail order: Yes  
Catalog: Call, write, fax, e-mail or visit Web site  
Main styles of music: Hard rock, psych rock, prog rock, bloopy guitar tone, gloopy guitar tone  
Top artists: Pentagram, Earth Garden, Obstinatation, Heavy Soul, There, Uni-Verse. Coming attractions: Stone Bunny, double LP; Macabre/Virgin Death, double LP; Wicked Angel  
Last updated by label: 2001

## Permanent Press Recordings

14431 Ventura Boulevard #311  
Sherman Oaks, CA 91423  
Phone: 818-981-7760  
Fax: 818-981-7760  
Web: [www.permanentpress.net](http://www.permanentpress.net)  
E-mail: [pop@permanentpress.net](mailto:pop@permanentpress.net),  
[raypaul@permanentpress.net](mailto:raypaul@permanentpress.net)  
Promotions: Nick Namett  
Advertising: Ray Paul Klimek  
Sales: Ray Paul Klimek  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Pop/rock, power pop, reissues, modern instrumental, smooth jazz  
Top artists: Klaatu, Richard X Heyman, Walter Clevenger And The Dairy Kings, The Spongetones, The Van Delecki's, William Pears, Brown Eyed Susans, Bob Segarini, The City Beat, Chewy Marble, Terry Draper, The Carpet Frogs, Badfinger, Ray Paul, The Breetles, Bobby Wells, Yogi, The Supers, Vivabeat  
Last updated by label: 2001

## Persuasion Records

1624 E. Broadway St  
Anaheim, CA 92805  
Phone: 714-772-1712  
Fax: 714-563-2303  
Web: [www.persuasionrecords.com](http://www.persuasionrecords.com)  
E-mail: [cruz@persuasionrecords.com](mailto:cruz@persuasionrecords.com)  
Last updated by label: 2001

## Philly Archives

PO Box 57050  
Philadelphia, PA 19111  
Fax: 215-742-5719  
Web: [www.phillyarchives.com](http://www.phillyarchives.com)  
Promotions: David Brown  
Mail order: Yes  
Catalog: E-mail, fax or visit Web site  
Main styles of music: Philly soul,

R&B, Philly funk, sweet soul ('70s)  
Top artists: Agents, Royal Five, Ronnie Walker, Emperers, Herb Ward, Emanons, Dynamic Three, Sonny Hopson, Patty + Emblems  
Last updated by label: 2001

## Phoenix Gems

24 East 21st Street 7th Floor  
New York, NY 10010  
Phone: 212-260-8400  
Fax: 212-260-8622  
Web: [www.radiophoenix.com](http://www.radiophoenix.com)  
E-mail: [info@radiophoenix.com](mailto:info@radiophoenix.com)  
Sales: [lbraverman@phoenix-media.com](mailto:lbraverman@phoenix-media.com)  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Live rock  
Last updated by label: 2000

## Pool Party Records

1262 Beryl Street Suite #60  
Redondo Beach, CA 90277  
Phone: 310-374-2439  
Fax: 310-374-0979  
Web: [www.poolpartyrecords.com](http://www.poolpartyrecords.com)  
E-mail: [ptmppr@aol.com](mailto:ptmppr@aol.com)  
Promotions: Peter Miller  
Advertising: Peter Miller  
Sales: Peter Miller  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: R&B, AC rock 'n' roll  
Top artists: Joe Bean Esposito, Hank Ballard And The Midnighters, Cary Carloff, Christiaan Mostert, Billy Vera  
Last updated by label: 2001

## Poplлама Products

PO Box 95460  
Seattle, WA 98145  
Phone: 206-523-5473  
Fax: 206-523-5473  
Web: [www.popllama.com](http://www.popllama.com)  
E-mail: [eggllama@aol.com](mailto:eggllama@aol.com)  
Promotions: C. Uno  
Sales: City Hall Records, 415-457-9080  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Fun, garage, pop rock 'n' roll  
Top artists: Young Fresh Fellows, The Posies, Fastbacks, Presidents Of The USA  
Last updated by label: 2001

## Post-Ambient Motion

608 South 35th Avenue Second Floor  
Omaha, NE 68105-1303  
Phone: 402-341-2821  
Web: [http://cyclone.swa.com/digital\\_sex/](http://cyclone.swa.com/digital_sex/)  
E-mail: [sundaramaji@hotmail.com](mailto:sundaramaji@hotmail.com)  
Promotions: Randy LeMasters  
[nez@usaor.net](mailto:nez@usaor.net), 412-928-8714  
Mail order: Yes  
Catalog: Visit Web site under "merchandise"  
Main styles of music: Ambient pop  
Top artists: Digital Sex, Stephen Sheehan  
Last updated by label: 2000

## Pravda Records, Inc.

6311 North Neenah Avenue  
Chicago, IL 60631  
Phone: 773-763-7509  
Fax: 773-763-3252  
Web: [pravdamusic.com](http://pravdamusic.com)  
Mail order: Yes  
Catalog: Write or e-mail: [pravdausa@aol.com](mailto:pravdausa@aol.com)  
Main styles of music: Alternative, interesting  
Top artists: The New Duncan Imperials, Javelin Boot, Cordell Jackson, Gringo, Civil Tones, The Slugs, Big Daddy Sun, Legendary Stardust Cowboy  
Last updated by label: 2001

## Presence Records

67 Candace Lane  
Chatham, NJ 07928-1115  
Phone: 973-701-0707  
Fax: 973-701-0928  
Web: [www.presenceproductions.com](http://www.presenceproductions.com) (coming soon)  
Promotions: Paul Payton  
Advertising: Paul Payton  
Sales: Paul Payton  
Mail order: Yes  
Catalog: Send SASE. Do not call.  
Main styles of music: '50s group harmony  
Top artists: Fabulous Dudes  
Last updated by label: 2001

## Projekt

Box 9140  
Long Island City, NY 11103  
Web: [www.projekt.com](http://www.projekt.com)  
E-mail: [order@projekt.com](mailto:order@projekt.com)  
Mail order: Yes  
Catalog: E-mail  
[catalog@projekt.com](mailto:catalog@projekt.com)  
Main styles of music: Gothic, ethereal, ambient  
Top artists: Black Tape For A Blue Girl, Love Spirals Downwards, Steve Roach, Jeffrey Fayman/Robert Fripp, Voltaire  
Note: We do not accept unsolicited demos.  
Last updated by label: 2001

## The Publishing Mills

201 North Robertson Blvd. Suite D  
Beverly Hills, CA 90211  
Phone: 310-858-5385  
Fax: 310-858-5391  
Web: [www.publishingmills.com](http://www.publishingmills.com)  
E-mail: [editor@pubmills.com](mailto:editor@pubmills.com)  
Promotions: Geoff Schackert  
Advertising: Geoff Schackert  
Sales: Geoff Schackert  
Mail order: Yes  
Catalog: Call 800-72-AUDIO, write, e-mail, fax or visit Web site  
Main styles of music: Spoken-word  
Last updated by label: 2000



## Quark Records

PO Box 7320 FDR Station  
New York, NY 10150  
Phone: 212-741-2888  
Fax: 212-807-9501  
Web: quarkent@aol.com  
Promotions: Curtis Urbina  
Advertising: Curtis Urbina  
Sales: Curtis Urbina  
Mail order: No  
Catalog: E-mail  
Main styles of music: Dance/pop  
Top artists: Cynical Blend, Kimon  
Last updated by label: 2001

## Quicksilver Records

31312 Via Colinas Suite 107  
Westlake Village, CA 91362  
Phone: 818-707-0300  
Fax: 818-707-1606  
E-mail: quksil@aol.com  
Promotions: David Greenman  
Advertising: Deena Schwartz  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Last updated by label: 2001

## Quixotic Records

Cadence Bldg  
Redwood, NY 13679  
Phone: 315-287-2852  
Fax: 315-287-2860  
Web: www.cadencebuilding.com  
E-mail: info@cadencebuilding.com  
Promotions: Larry Raye  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Jazz, improvised music  
Top artists: Grover Mitchell, Kenny Hing  
Last updated by label: 2001



## RABO Records

135 Naomi Road  
Moorestville, NC 28115  
Phone: 704-663-1465  
Fax: 704-664-2304  
Web: www.2rabo.com  
E-mail: 2raborec@msn.com  
Promotions: Robert Bowers  
Advertising: Ted Holland, 704-892-6349  
Sales: Robert Bowers  
Mail order: Yes  
Catalog: None  
Main styles of music: Traditional gospel  
Top artists: Ronica And The Mighty Blazing Stars  
Last updated by label: 2000

## Racer Records

2443 Fillmore Street #202  
San Francisco, CA 94115  
Phone: 800-5-RACER-5, 415-931-1614  
Web: www.racerrecords.com  
E-mail: racer@racerrecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Intelligent rock, including power pop, acoustic rock and experimental AAA  
Top artists: Wonderboy, Garden, Big Umbrella, Amy X. Neuburg & Men, Redfish Bluefish, Zircus, Potato Eaters  
Last updated by label: 2001

## Radical Records

77 Bleecker St. #C2-21  
New York, NY 10012  
Phone: 212-475-1111  
Fax: 212-475-3676  
Web: www.radicalrecords.com  
E-mail: info@radicalrecords.com  
Promotions: Johnny Chiba  
Advertising: Bryan Mechutan  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Punk, ska, Oi!, hardcore  
Top artists: Blanks 77, Inspector 7, The Cuffs, I.C.U., Submachine  
Last updated by label: 2001

## Rainbow Waterfall™ Records

PO Box 118  
Clintonville, WI 54929-0118  
Phone: 715-754-5454  
Fax: 715-754-5499  
Web: www.RainbowWaterfall.com  
E-mail: lois@rainbowwaterfall.com  
Promotions: Lois Zucek  
Advertising: Lois Zucek  
Sales: Lois Zucek  
Mail order: Yes  
Catalog: Visit Web site, call or fax  
Main styles of music: Children's, environmental, nature, holiday  
Top artists: Lois Skiera-Zucek, Lois Zucek, Gary Earl, Bianca Morales  
Last updated by label: 2001

## Raven Records

PO Box 155  
Kenthurst, 2156 Australia  
Fax: 61-2-9654-1899  
Web: www.ravenrecords.com.au  
Promotions: Ian McFarlane, fax: 61-3-5428-1099  
Advertising: Ian McFarlane, fax: 61-3-5428-1099  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rock, pop reissues and occasionally country, folk, roots, comedy  
Last updated by label: 2000

## Razor And Tie Music

214 Sullivan Street Suite #4A  
New York, NY 10012-1354  
Phone: 212-473-9173  
Fax: 212-473-9174

Web: www.razorandtie.com  
Mail order: Yes  
Last updated by label: 2000

## RBW Record Company

PO Box 14187  
Parkville, MO 64152  
Phone: 816-587-5358  
Web: www.rbw.net  
Promotions: Russ Wojtkiewicz  
Advertising: Russ Wojtkiewicz  
Sales: Russ Wojtkiewicz  
Mail order: Yes  
Catalog: Write or visit Web site  
Main styles of music: Classical — pipe organ emphasis, organ, ensemble  
Top artists: Dr. John Obetz, Dr. Joan DeVeve Dixon, Douglas Cleveland, Thomas Brown  
Last updated by label: 2000

## Real Music

85 Libertyship Way #207  
Sausalito, CA 94965  
Phone: 415-331-8273  
Fax: 415-331-8278  
Web: realmusic.com  
E-mail: jrussell@realmusic.com  
Promotions: Jamie Russell  
Advertising: Jamie Russell  
Sales: Jackie Shaffer  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: New age  
Top artists: Danny Wright, Kevin Kern, Hilary Stagg, 2002, Johannes Linstead  
Last updated by label: 2001

## Real Music For Kidz (RMFK)

7855 Boulevard East, Suite 28C  
North Bergen, NJ 07047  
Phone: 201-861-6698  
Fax: 201-861-1169  
Web: realmusicforkidz.com  
Mail order: Yes  
Catalog: Call 800-557-3262  
Main styles of music: Children's  
Top artists: Dana  
Last updated by label: 2000

## Records To Russia

MPO 2432  
Huntsville, AL 35804  
Phone: 256-536-0458  
Web: http://fly.hiwaay.net/~cueda/sc5/sc5.htm  
E-mail: missile8@aol.com  
Mail order: Yes  
Main styles of music: Strum and drum, Celtic  
Top artists: Sex Clark Five, The Martinlutherkinks, The Delmore Brothers  
Last updated by label: 2001

## Red Feather Music

1370 Miners Drive  
Layfayette, CO 80303  
Phone: 720-890-8000  
Fax: 720-890-8008  
Web: www.nativevillage.com

E-mail: sales@fourwinds-trading.com  
Promotions: Paul Brotzman  
Advertising: Paul Brotzman  
Sales: Darrell Koerner  
Mail order: Yes  
Catalog: Call 800-456-5444, e-mail, fax or visit Web site  
Main styles of music: Native American, native heart  
Top artists: John Huling, Jeff Ball  
Last updated by label: 2000

## Red Hour Records

PO Box 44302  
Cleveland, OH 44144  
Phone: 216-398-0336  
Web: members.xoom.com/stepsister  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Loud, hard, rock/punk  
Top artists: Step Sister  
Last updated by label: 2001

## Renaissance Records, Inc.

PO Box 681786  
Franklin, TN 37068-1786  
Phone: 615-661-6598  
Fax: 615-661-4639  
Web: www.renaissancecds.com  
E-mail: john81258@aol.com  
Promotions: John Labow  
Advertising: John W. Edwards  
Sales: Hugh Waddell  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Classic rock, classic country, classic jazz  
Top artists: Crack The Sky, Juice Newton, Starcastle, Charlie, Box Of Frogs, Pure Prairie League, Amazing Rhythm Aces, Charly McClain, Sylvia, Russ Ballard, John Wetton, T'Pau, Lake, Prism, Lynn Anderson, Sweethearts Of The Rodeo, Deborah Allen, Esquire, Flash And The Pan  
Last updated by label: 2001

## Retroactive Records

1650 Broadway Suite 1210  
New York, NY 10038  
Phone: 212-977-7800  
Fax: 212-977-7963  
E-mail: cstrait@gis.net  
Promotions: Ed Strait  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Pop, psychedelic reissues  
Top artists: Creation, Easybeats, Smoke, Los Bravos, "To Sir With Love"  
Last updated by label: 2000

## Reversing Recordings

PO Box 307  
Ellsworth, ME 04605-0307  
Phone: 207-667-4297  
Web: www.puzzlemonkey.com  
Mail order: Yes  
Catalog: Call or visit Web site  
Main styles of music: Maine artists  
Top artists: Puzzle Monkey, Big Bud



& Laurie Jones  
Last updated by label: 2001

### Righteous Babe Records

PO Box 95 Ellicott Station  
Buffalo, NY 14205  
Phone: 716-852-8020  
Fax: 716-852-2741  
Web: [www.righteousbabe.com](http://www.righteousbabe.com)  
(under construction)  
E-mail: [info@righteousbabe.com](mailto:info@righteousbabe.com)  
Promotions: Jamie Canfield  
Advertising: Susan Tanner  
Mail order: Yes  
Catalog: Call 800-ON-HER-OWN  
Main styles of music: Folk  
Top artists: Ani Di Franco, Utah Phillips  
Last updated by label: 2001

### Ripsaw Records

4545 Connecticut Avenue NW #805  
Washington, DC 20008  
Phone: 202-362-2286  
E-mail: [ripsawrecords@aol.com](mailto:ripsawrecords@aol.com)  
Promotions: Jonathan Strong  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Roots rock 'n' roll, rockabilly, jump blues  
Top artists: Uptown Rhythm Kings, Tex Rubinowitz, Billy Hancock, Bobby Smith, Martha Hull, Kid Tater  
Last updated by label: 2001

### Rising Son International

55 North Street  
Pittsfield, MA 01201  
Phone: 413-445-6403  
Fax: 413-445-6405  
Web: [www.arlo.net](http://www.arlo.net)  
E-mail: [rsrhq@risingson.com](mailto:rsrhq@risingson.com)  
Promotions: Cindy Bradley,  
[cindy01@risingson.com](mailto:cindy01@risingson.com)  
Advertising: Cindy Bradley,  
[cindy01@risingson.com](mailto:cindy01@risingson.com)  
Sales: Cindy Bradley,  
[cindy01@risingson.com](mailto:cindy01@risingson.com)  
Mail order: Yes  
Catalog: Write, call or visit Web site  
Main styles of music: Folk  
Top artists: Arlo Guthrie, Xavier, Sarah Lee Guthrie  
Last updated by label: 2001

### Road Cone

PO box 8732  
Portland, OR 97207  
Web: [www.roadcone.com](http://www.roadcone.com)  
E-mail: [info@roadcone.com](mailto:info@roadcone.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Folk noise, organica, improvised rock  
Top artists: Hochenkeit, Rollerball, Loren MazzaCane Connors, Califone  
Last updated by label: 2001

### Roadrunner Records

902 Broadway 8th Floor  
New York, NY 10010  
Phone: 212-274-7500  
Fax: 212-505-7469  
Web: [www.roadrunnerrecords.com](http://www.roadrunnerrecords.com)  
E-mail:

[roadrunner@roadrunnerrecords.com](mailto:roadrunner@roadrunnerrecords.com)  
Mail order: No  
Main styles of music: Hard rock  
Top artists: Slipknot, Nickelback, Type O Negative, Coal Chamber, Machine Head, Fear Factory, Glassjaw, Ill Nino, Sepultura, Soulfly, Spineshank, Downer  
Last updated by label: 2001

### Rockabilly Hall Of Fame

PO Box 639  
Burns, TN 37029  
Phone: 615-740-7625  
Fax: 615-740-8181  
Web: [www.rockabillyhall.com](http://www.rockabillyhall.com)  
E-mail: [bob@rockabillyhall.com](mailto:bob@rockabillyhall.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rockabilly  
Top artists: DiMaggio Bros., Hack And The 57s, Bobby Lowell, Lighterust Doughboys  
Last updated by label: 2001

### Rock Dog Records/Saturn Studios

PO Box 3687  
Hollywood, CA 90078  
Phone: 323-661-0259  
E-mail: [patt@ix.netcom.com](mailto:patt@ix.netcom.com)  
Promotions: Patt Connolly  
Mail order: Yes  
Catalog: Write  
Main styles of music: Instrumental music, ambient, techno, experimental, electronic  
Top artists: Brainstorm, Empath, Parousia  
Last updated by label: 2001

### Roesch Records, Inc.

PO Box 1002  
Darien, CT 06820  
Phone: 203-838-5023  
Fax: 203-939-0337  
Web: [www.roeschrecords.com](http://www.roeschrecords.com)  
E-mail: [info@roeschrecords.com](mailto:info@roeschrecords.com)  
Mail order: Yes  
Main styles of music: Blues  
Top artists: Matt "Guitar" Murphy, Eddie King, Jesse Austin, Ahmad Jamal  
Last updated by label: 2001

### ROIR

611 Broadway Suite 411  
New York, NY 10012  
Phone: 212-477-0563  
Fax: 212-505-9908  
Web: [www.roir-usa.com](http://www.roir-usa.com)  
E-mail: [info@roir-usa.com](mailto:info@roir-usa.com)  
Promotions: Lucas Cooper  
Sales: Lucas Cooper  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Punk, dub, ska, rock, reggae  
Top artists: Bad Brains, Television, Lee "Scratch" Perry, Bill Laswell, Johnny Thunders, MC5  
Last updated by label: 2001

### Rollin' Rock Records

2460 Casey Drive  
Las Vegas, NV 89120  
Phone: 702-739-6213  
Fax: 702-739-6218  
Web: [www.rockabillyhall.com/COLRockRon.html](http://www.rockabillyhall.com/COLRockRon.html)  
E-mail: [rockronny@aol.com](mailto:rockronny@aol.com),  
[rockabillyron@yahoo.com](mailto:rockabillyron@yahoo.com)  
Mail order: Yes  
Last updated by label: 2000

### 'Roo Records

1022 Willow Green Drive  
Newport News, VA 23602-7112  
Phone: 757-599-5438  
Fax: 757-595-1607  
E-mail: [roorecords@aol.com](mailto:roorecords@aol.com)  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: College rock, pop  
Top artists: The 1ift, Tusko Fatale, Silverscene, Exploding Sun, John Topping, Hallelujah Hatrack  
Last updated by label: 2000

### Roots And Branches Music

PO Box 2164  
Winchester, VA 22604  
Phone: 540-678-1305  
Fax: 540-678-1151  
Web: [www.madelinemacneil.com](http://www.madelinemacneil.com)  
E-mail: [dpn@dpnews.com](mailto:dpn@dpnews.com)  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Vocals: contemporary and folk  
Top artists: Madeline MacNeil  
Last updated by label: 2001

### Rose Records

2690 Valentine Avenue  
Bronx, NY 10458  
Phone: 718-295-9535  
Promotions: Nat Flores  
Advertising: Sharon Flores  
Sales: Nat Jr.  
Mail order: Yes  
Main styles of music: R&B, rap, Latin, Latin rap  
Top artists: A.T.M., Diana  
Last updated by label: 2001

### Rotten Records

PO Box 2157  
Montclair, CA 91763  
Phone: 909-624-2332  
Fax: 909-624-2392  
Web: [www.rottenrecords.com](http://www.rottenrecords.com)  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Hard rock, punk, metal  
Top artists: D.R.I., Acid Bath, Damaged, Kiss The Clown, Toy Dolls  
Last updated by label: 2000

### Rounder Records Group

One Camp Street  
Cambridge, MA 02140  
Phone: 617-354-0700

Fax: 617-491-1970  
Web: [www.rounder.com](http://www.rounder.com)  
Mail order: Yes  
Catalog: Call 800-ROUNDER (800-768-6337)  
Main styles of music: Blues, bluegrass, country, world, reggae, folk, Cajun/zydeco, children's  
Top artists: Alison Krauss, Marcia Ball, Roomful Of Blues, Susan Tedeschi, Burning Spear, Cheryl Wheeler, Raffi, Beau Jocque, Irma Thomas  
Last updated by label: 2000

### Roustabout Records

PO Box 33  
Boonville, MO 65233  
Phone: 660-882-7821  
Web: [bartonpara.com](http://bartonpara.com)  
E-mail: [dpara@mid-mo.net](mailto:dpara@mid-mo.net)  
Mail order: Yes  
Main styles of music: Folk  
Top artists: Cathy Barton, Dave Para  
Last updated by label: 2001

### Rubytunes

PO Box 887  
Boston, MA 02130  
Phone: 617-522-2588  
Fax: 617-983-2258  
Web: [www.rubytunes.com](http://www.rubytunes.com)  
E-mail: [pr@rubytunes.com](mailto:pr@rubytunes.com)  
Mail order: Yes  
Catalog: Write, fax, e-mail or order through [www.cdbaby.com/rubytunes](http://www.cdbaby.com/rubytunes)  
Main styles of music: "World country pop," AAA, Americana  
Top artists: Pamela Ruby Russell  
Last updated by label: 2001

### Russian River Records

6401 East Side Road  
Ukiah, CA 95482  
Phone: 707-468-0282  
Web: [www.riverrox.com](http://www.riverrox.com)  
E-mail: [ingels@pacific.net](mailto:ingels@pacific.net)  
Advertising: Ken Ingels  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Rock, blues  
Top artists: Il Big, David and Bonnie Raitt  
Last updated by label: 2001



### Sabteca Record Company — Andre Romare Records

PO Box 10286  
Oakland, CA 94610-2235  
Phone: 510-465-2805  
Fax: 510-832-0464  
Promotions: Duane Herring  
Mail order: Yes  
Catalog: Call, write or fax  
Main styles of music: Pop, R&B, country  
Top artists: Reggie Walker (R&B)

pop), John Butterworth, Steve Warren (country), Johnny B., Lois Shayne, Walt Coleman (R&B pop)  
Last updated by label: 2000

### Safe House Records

PO Box 214  
Poultney, VT 05764-0214  
Phone: 802-287-2000  
Fax: 802-287-2020  
Web: www.safehouzerecords.com  
E-mail: safehouse3@aol.com,  
info@safehouzerecords.com  
Mail order: Yes  
Catalog: SASE or e-mail  
Main styles of music: Rock (all flavors)  
Top artists: Volebeats, Bob McCree, Southern Culture On The Skids, Bodeco, Half Japanese, Vulgar Boatmen, Candy Snatchers, Lunachicks  
Last updated by label: 2000

### Samson Records

1544 20th Street  
Santa Monica, CA 90404  
Phone: 310-264-7839  
Fax: 310-315-4331  
Web: www.samsonmusic.com  
Advertising: Alison Taylor  
Sales: Pete Spiegelman  
Mail order: No  
Catalog: Visit Web site  
Main styles of music: NAC, smooth jazz, urban AC, pop  
Top artists: CPR, Michael Lington, Doc Powell, Jeff Lorber  
Last updated by label: 2001

### San Francisco Sound

29903 Harvester Road  
Malibu, CA 90265  
Phone: 310-457-4844  
Fax: 310-457-1855  
Web: www.sfsound.com  
E-mail: sfsound@sfsound.com  
Mail order: No  
Catalog: None  
Main styles of music: '60s rock  
Top artists: It's A Beautiful Day, Moby Grape, Jefferson Airplane  
Last updated by label: 2000

### Satin Records

PO Box 632  
Snohomish, WA 98291-0632  
Phone: 206-546-3038  
Mail order: Yes  
Catalog: Contact label  
Main styles of music: Blues-rock, accapella R&B  
Top artists: The Main Attraction, The Slamhound Hunters  
Last updated by label: 2000

### Savant Records

106 West 71st Street  
New York, NY 10023  
Phone: 212-873-2020  
Fax: 212-877-0407  
Web: www.jazzdepot.com  
E-mail: jazzdepo@ix.netcom.com  
Mail order: Yes  
Catalog: Call, write, e-mail or fax

Main styles of music: Jazz, blues  
Last updated by label: 2000

### Scooch Pooch Records

5850 West Third St #209  
Los Angeles, CA 90036  
Phone: 323-254-1260  
Fax: 323-254-1264  
Web: www.scoochpooch.com  
E-mail: questions@scoochpooch.com  
Promotions: Jim Ransweiler  
Advertising: Jim Ransweiler  
Sales: Jim Ransweiler  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Punk, metal, rock 'n' roll  
Top artists: Zeke, Hookers, The La Donnas, Nifters, Nits, The Retardos  
Last updated by label: 2001

### SDG Records

3402 Woolworth Avenue  
Omaha, NE 68105  
Phone: 888-303-4112, 402-341-4111  
Fax: 402-341-9381  
Web: www.berkey.com  
E-mail: records@berkey.com  
Promotions: Diane Hurley, 402-341-4111  
Advertising: Diane Hurley, 402-341-4111  
Sales: Diane Hurley, 402-341-4111  
Mail order: No  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Classical/folk choral and chamber music  
Top artists: Soli Deo Gloria Cantorum, Jackson Berkey, Seattle Girls' Choir  
Last updated by label: 2000

### Seafair — Bolo Records

PO Box 632  
Snohomish, WA 98291-0632  
Phone: 206-546-3038  
Web: www.bolo2000.com  
Mail order: Yes  
Catalog: Contact label  
Main styles of music: Classic '60s, Northwest rock and R&B, current rock and jazz  
Top artists: University Of North Texas Two O'Clock Band, The Viceroy's  
Last updated by label: 2000

### Seventh Heaven Records

PO Box 28190  
Bellingham, WA 98228-0190  
Phone: 360-398-2846  
Fax: 360-398-2846  
Web: www.seventhheaven.com  
E-mail: 7heaven@seventhheaven.com  
Mail order: Yes  
Catalog: None available at this time  
Main styles of music: Pop, rock, alt and contemporary country  
Top artists: Black, Mark Wright  
Last updated by label: 2001

### Severn Records, Inc.

PO Box 1450  
Millersville, MD 21108  
Phone: 410-923-0593

Fax: 410-923-3353  
Web: www.severnrecords.com  
E-mail: severnre@clark.net  
Promotions: Joan Matthews, 410-532-2792  
Advertising: Joan Matthews, 410-532-2792  
Sales: Joan Matthews, 410-532-2792  
Mail order: Yes  
Catalog: Call or sign our guest book on our Web site  
Main styles of music: Blues, jazz  
Top artists: Roy Gaines, Darrell Nulisch, Sugar Ray And The Blue-tones, Louisiana Red, Big Joe And The Dynafloes, Steve Guyger, Benjie Porecki, Ola Dixon, WPG Trio  
Last updated by label: 2001

### Shangri-la Projects

PO Box 40106  
Memphis, TN 38174  
Phone: 901-274-1916  
Fax: 901-274-1916  
Web: www.shangri.com  
E-mail: sherman@shangri.com  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Memphis rock 'n' roll, blues  
Top artists: Grifters, Will Roy Sanders  
Last updated by label: 2001

### SheLan Records

PO Box 80005  
Rochester, MI 48308-0005  
Phone: 248-651-9477  
Fax: 248-651-0363  
Web: www.artservmichigan.org/members/landis  
E-mail: rmatle@juno.com  
Promotions: Sheila Landis  
Advertising: Sheila Landis  
Sales: Sheila Landis/Rick Matle  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Jazz, experimental  
Top artists: Sheila Landis, Rick Matle  
Last updated by label: 2001

### Shel-Tone Records

PO Box 45  
Irvington, NJ 07111-0045  
Fax: 973-374-4230  
Web: www.shel-tone.com  
E-mail: sheltone@ix.netcom.com  
Promotions: Herbie Duncan  
Advertising: Richard Penniman  
Sales: Larry Shell  
Mail order: Yes  
Catalog: Write, e-mail or visit Web site  
Main styles of music: Blues, R&B, novelty tunes and coming soon: rockabilly  
Top artists: Bruton And Price: Swingmasters Revue, Michael H. Price And His Musical Miscrants, Big Boy Baxter  
Last updated by label: 2000

### Shiretown Records

PO Box 238  
East Randolph, VT 05041  
Phone: 802-728-3610

Fax: 802-728-3610  
Web: www.shiretown.com  
E-mail: kbalon@connriver.net  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Pop/rock, blues  
Top artists: Motorplant, Walk That Walk  
Last updated by label: 2001

### Sideburn Records

3158 East Burnside  
Portland, OR 97214  
Phone: 503-231-0876  
Fax: 503-231-0420  
Web: www.burnsiderecords.com  
E-mail: music@burnsiderecords.com  
Promotions: Susan Stewart, Kurt Dahlke  
Advertising: Terry Currier, 503-231-8943  
Sales: Susan Stewart, Chris Caferella  
Mail order: Yes  
Catalog: Call, write 122 Southeast 27th, Portland OR 97214, Attn: Mailorder Dept.; e-mail, fax or visit Web site  
Main styles of music: Roots-rock, rockabilly  
Top artists: Tommy Womack, 44 Long, Rudy "Tutti" Grayzell, Ronnie Lane  
Last updated by label: 2001

### Sierra Records

PO Box 5853  
Pasadena, CA 91117-0853  
Phone: 626-355-0181  
Fax: 626-355-4065  
Web: www.sierra-records.com  
E-mail: mail@sierra-records.com  
Mail order: Yes  
Catalog: Request one  
Main styles of music: Acoustic, folk, bluegrass, roots, country rock  
Top artists: Gram Parsons, Clarence White  
Last updated by label: 2001

### Silver Girl Records

PO Box 161024  
San Diego, CA 92176  
Phone: 619-203-9510  
Web: www.silvergirl.com  
E-mail: keith@silvergirl.com  
Promotions: Keith York  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Rock, pop  
Top artists: Dewey Defeats Truman, Slowcoach, Hula Hoop, Holiday Flyer, Track Star  
Last updated by label: 2001

### Sleeping Giant Records

77 Newton Street  
Fredonia, NY 14063  
Phone: 716-672-4858  
Web: www.wnywebshop.com/berggren/  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Folk  
Top artists: Dan Berggren, Newton

Street Irregulars  
Last updated by label: 2001

## Sliced Bread Records

PO Box 606  
Blue Bell, PA 19422-0606  
Phone: 215-646-2306  
Fax: 215-540-1879  
Web: www.slicedbread.com  
E-mail: music@www.slicedbread.com  
Promotions: Rob Findlay, 516-433-1488  
Advertising: Carl Apter  
Sales: Nina Dryer, City Hall Records, 914-223-3028  
Mail order: No  
Catalog: E-mail or visit Web site  
Main styles of music: Folk, singer/songwriter, Celtic, bluegrass  
Top artists: The Cassidys, Mad Pudding  
Last updated by label: 2000

## Smells Like Records

PO Box 6179  
Hoboken, NJ 07030  
Phone: 201-659-8956  
Fax: 201-659-1556  
Web: www.smellslikerecords.com  
E-mail: carlos@smellslikerecords.com  
Advertising: steve@smellslikerecords.com  
Mail order: Yes  
Catalog: Write, e-mail, fax or visit Web site  
Main styles of music: Rock, pop  
Top artists: Lee Hazlewood, Sonic Youth, Blonde Redhead, Cat Power, Two Dollar Guitar  
Last updated by label: 2001

## Smithsonian Folkways Recordings

Center For Folklife And Cultural Heritage, 750 9th St NW, Suite 4100  
Washington, DC 20560-0953  
Phone: 202-275-1144  
Fax: 202-275-1164  
Web: www.si.edu/folkways  
E-mail: johns@folkways.si.edu  
Promotions: John Smith, 202-275-1156  
Advertising: John Smith, 202-275-1156  
Sales: John Smith, 202-275-1156  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: American folk, blues/jazz/gospel, world, bluegrass, cajun, children's music, traditional  
Top artists: Woody Guthrie, Lead Belly, Ella Jenkins, Pete Seeger, various artists  
Last updated by label: 2001

## Sonic Unyon Records And Distribution

PO Box 57347 Jackson Station  
Hamilton, ON L8P 1X2 Canada  
Phone: 905-777-1223  
Fax: 905-777-1161  
E-mail: jerks@sonicunyon.com  
Promotions: Sean Palmerston, promo@sonicunyon.com  
Advertising: Sandy McIntosh, sandy@sonicunyon.com

Sales: Tim tim@sonicunyon.com;  
Oliver, oliver@sonicunyon.com  
Mail order: Yes  
Catalog: Send \$2, refundable with order  
Main styles of music: Rock, punk  
Top artists: Hayden (catalog), Treble Charger (catalog), Tristan Psionic, SIANSpheric, Frank Black And The Catholics (Canada only)  
Last updated by label: 2001

## Son Montero Beluga Blue Records

836 Columbus Boulevard  
Coral Gables, FL 33134  
Phone: 305-567-1367  
Fax: 305-567-1367  
Web: http://members.aol.com/eriokan  
E-mail: nlara1@bellsouth.net  
Promotions: 305-531-2830  
Advertising: 305-531-2830  
Mail order: Yes  
Catalog: Write  
Main styles of music: Popular (Afro- Cuban)  
Top artists: Nil Lara  
Last updated by label: 2001

## Sound Asleep Records

Storgatan 1  
53431 Vara, Sweden  
Phone: 011-46-512-80243  
Fax: 011-46-512-10477  
Web: www.soundasleeprecords.com  
E-mail: jerker@soundasleeprecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: American pop and country-rock  
Top artists: Bill Lloyd, Tim Carroll, Robert Crenshaw, Mark Brine  
Last updated by label: 2001

## Soundings Of The Planet

PO Box 4472  
Bellingham, WA 98227  
Phone: 800-937-3223, 360-738-9368  
Fax: 360-647-5003  
Web: www.soundings.com  
E-mail: peace@soundings.com  
Promotions: Richard Nevels  
Advertising: Richard Nevels  
Sales: Gyla Tromble  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Healing, new age, acoustic, guitar, ambient  
Top artists: Dean Evenson, Tom Barabas, Scott Huckabay  
Last updated by label: 2000

## Southern Records Inc.

PO Box 577375  
Chicago, IL 60657  
Phone: 773-235-5030  
Fax: 773-235-5025  
Web: www.southern.com  
E-mail: info@southern.com  
Promotions: Shannin Cartwright, shannin@southern.com  
Advertising: Shannin Cartwright, shannin@southern.com

Sales: Chris Jern, chris@southern.com  
Mail order: Yes  
Catalog: Contact Chris Jern  
Main styles of music: Rock, punk  
Top artists: Sweep The Leg Johnny, Karate, U1, 90 Day Men, Dianogah  
Last updated by label: 2001

## Spin ART Records

PO Box 1798  
New York, NY 10156  
Phone: 212-741-4943  
Fax: 212-741-4967  
Web: www.spinartrecords.com  
E-mail: info@spinartrecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Rock/pop  
Top artists: The Apples In Stereo, John Doe, The Minders, The Orange Peels, Frank Black  
Last updated by label: 2001

## Spotted Peccary Music

PO Box 232029  
Encinitas, CA 92023  
Phone: 760-942-1694  
Fax: 760-942-6887  
Web: www.spottedpeccary.com  
E-mail: info@spottedpeccary.com  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Ambient-electronic, new age  
Top artists: Deborah Martin, David Helping, Michael Stearns  
Last updated by label: 2001

## Starborn Records

3884 Franklin Avenue  
Los Angeles, CA 90027-4661  
Web: www.starbornrecords.com  
Promotions: Brian Ross, chairman, CEO  
Mail order: No  
Main styles of music: R&B, pop, jazz, fusion, hip-hop/rap, country  
AOR, MOR, wave format, alternative  
Last updated by label: 2001

## Starlight Discs

115 Mundy Avenue  
Staten Island, NY 10310  
Phone: 718-727-2683  
Web: http://hometown.aol.com/jazzkrk/myhomepage/business.html  
E-mail: vocalgroup@aol.com  
Mail order: Yes  
Catalog: Write  
Main styles of music: A cappella, doo-wop/soul  
Top artists: Five Boroughs, Regency, Starlight Serenade Vol. VIII  
Last updated by label: 2001

## Star Records Label

148 Simcoe Street South  
Oshawa, Ontario, L1H 4G7  
Canada  
Phone: 905-723-0040  
Fax: 905-723-0040  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: Garage, punk,

rockabilly, rock 'n' roll  
Top artists: Forgotten Rebels (Canada), Creeps (Sweden), Dr. Feelgood (U.K.), Purple Toads (Canada), Durango 95  
Last updated by label: 2000

## Static Records

17215 Mack Avenue  
Detroit, MI 48224  
Phone: 313-886-7860  
Fax: 313-886-7861  
Web: www.staticrecords.com  
E-mail: suestatic@staticrecords.com  
Promotions: Sue Summers  
Advertising: Sue Summers  
Sales: Sue Summers  
Mail order: Yes  
Catalog: Call, send SASE, e-mail, fax or visit Web site  
Main styles of music: Detroit's most eclectic music label  
Top artists: Pop O.D. The songs Of Iggy Pop; Detroit Tribute Compilation, Culture Bandits, Immortal Winds Of Soul, Forge, REO September  
Last updated by label: 2001

## Stony Plain Records

PO Box 861  
Edmonton, Alberta, T5J 2L8  
Canada  
Phone: 780-468-6423  
Fax: 780-465-8941  
Web: www.stonyplainrecords.com  
E-mail: sprecord@telusplanet.net  
Advertising: Kathy@stonyplainrecords.com  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Roots, blues, country  
Top artists: Duke Robillard, Ian Tyson, Long John Baldry, Rockin Highliners, Shirley Myers, Jay McShann, Paperboys, Rosco Gordon, Maria Muldaur, Billy Boy Arnold, Kristi Johnston  
Last updated by label: 2001

## Storehouse Records

285 Chestnut Street  
West Hempstead, NY 11552-2421  
Phone: 516-489-0738  
E-mail: PlatEar1@aol.com  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Rock  
Top artists: Michael Ellis  
Last updated by label: 2001

## Stork Music Productions

109 Regency Court  
Hogland Heights, KY 41076  
Phone: 859-441-9314  
Fax: 859-781-9459  
Web: www.storkmusic.com  
E-mail: storkmusic@msn.com  
Advertising: Tom Antony  
Sales: Tom Antony  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Jazz

Top artists: The Jeff Sherman Trio, The Jerry Conrad Orchestra with vocalist Liz Antony, saxophonist Greg Robinson  
Last updated by label: 2001

### Storyville Records

Dortheavej 39  
DK-2400 Copenhagen NV, Denmark  
Phone: 45-38198590  
Fax: 45-38190110  
Web: [www.storyville-records.com](http://www.storyville-records.com)  
E-mail: [storyvil@post8.tele.dk](mailto:storyvil@post8.tele.dk)  
Promotions: Ulrik Hansen  
Advertising: Ulrik Hansen  
Sales: Karl Emil Knudsen  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: Jazz, blues  
Top artists: Louis Armstrong, Duke Ellington, Ben Webster, Johnny Griffin and locals  
Last updated by label: 2001

### Sugar Beats Entertainment

48 West 21st St. Suite 900  
New York, NY 10011  
Phone: 212-604-0005  
Fax: 212-604-0006  
Web: [www.sugar-beats.com](http://www.sugar-beats.com)  
Promotions: Bonnie  
Mail order: Yes  
Catalog: Call 800-BEATS-21  
Main styles of music: Children's music, fresh versions of classic, retro pop for kids  
Top artists: The Sugar Beats  
Last updated by label: 2000

### Sugar Hill Records

PO Box 55300  
Durham, NC 27717-5300  
Phone: 919-489-4349  
Fax: 919-489-6080  
Web: [www.sugarhillrecords.com](http://www.sugarhillrecords.com)  
Promotions: Bev Paul  
Advertising: Fred Jasper  
Sales: Fred Jasper  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: Acoustic roots music, Americana  
Top artists: Doc Watson, Guy Clark, James McMurty, Sam Bush, Jerry Douglas, Donna The Buffalo, Townes Van Zandt, Nashville Bluegrass Band, Terry Allen, Bad Livers, Chris Hillman  
Last updated by label: 2000

### Summit Records, Inc.

PO Box 26850  
Tempe, AZ 85285-6850  
Phone: 602-491-6429  
Fax: 602-491-6433  
Web: [www.summitrecords.com](http://www.summitrecords.com)  
Promotions: Darby Christensen, 602-491-6432  
Mail order: Yes  
Catalog: Call or visit Web site  
Main styles of music: Classical, jazz  
Top artists: Summit Brass, Rafael Mendez  
Last updated by label: 2000

### Sundazed Music

PO Box 85  
Coxsackie, NY 12051  
Phone: 518-731-6262  
Fax: 518-731-9492  
Web: [www.sundazed.com](http://www.sundazed.com)  
Promotions: Tim Livingston  
Mail order: Yes  
Catalog: Write or e-mail: [catalog@sundazed.com](mailto:catalog@sundazed.com)  
Main styles of music: Reissues of '60s garage, pop, surf, psychedelic, country, rockabilly, soul  
Last updated by label: 2001

### Super Electro Sound Recordings

PO Box 20401  
Seattle, WA 98102  
Phone: 206-325-0403  
Fax: 206-323-0496  
Web: [superelectro.com](http://superelectro.com)  
E-mail: [supere@nwlink.com](mailto:supere@nwlink.com)  
Mail order: Yes  
Catalog: SASE  
Main styles of music: Various combinations of punk, wave, garage and psych  
Top artists: Mudhoney, Kent 3, Wiretaps, Wellwater Conspiracy, Fall-outs  
Last updated by label: 2001

### Symmetry Point Music

15585 Pleasant View Drive  
Mt. Vernon, OH 43050  
Phone: 740-392-3018  
Fax: 740-399-3338  
Web: [symmetrypoint.com](http://symmetrypoint.com)  
E-mail: [spm@symmetrypoint.com](mailto:spm@symmetrypoint.com)  
Promotions: Chris Petee  
Advertising: Chris Petee  
Sales: Chris Petee  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Folk, rock, jazz, spoken-word, kids' music, Christian, eclectic  
Top artists: Elixir, Mike Petee, Folk-tails, Silverhorse, Henry Warden, Bill Carpenter, Erin Salva  
Last updated by label: 2001



### T21

5 Townes Creek Court  
Greenville, SC 29609  
Phone: 864-370-1549  
Fax: 864-235-7346  
Web: [www.t21music.com](http://www.t21music.com)  
E-mail: [t21music@home.com](mailto:t21music@home.com)  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Rock, power pop, electronic  
Top artists: Language, Manneek  
Last updated by label: 2000

### Taang! Records

706 Pismo Court  
San Diego, CA 92109  
Phone: 858-488-5950  
Fax: 858-488-5156  
Web: [taang.com](http://taang.com)  
E-mail: [info@taang.com](mailto:info@taang.com)  
Promotions: 323-653-3573  
Sales: 323-653-3573  
Mail order: Yes  
Catalog: Call, write, e-mail or visit Web site  
Main styles of music: Hardcore, punk, Oi  
Top artists: Spacemen 3, The Business, SSD, The Mighty Mighty Bosstones, Cock Sparrer  
Last updated by label: 2000

### Tangible Music

PO Box 340  
Merrick, NY 11566 0340  
Phone: 516-409-5433  
Fax: 516-679-1377 U.K.: 0870 133-2054  
Web: [www.tangible-music.com](http://www.tangible-music.com)  
E-mail: [info@tangible-music.com](mailto:info@tangible-music.com)  
Mail order: Yes  
Catalog: Visit Web site or call  
Main styles of music: Singer/song-writer, roots-rock, Americana, blues  
Top artists: Iain Matthews, Plain-song, Guitar Pete, Darryl Purpose, Gary Myrick  
Last updated by label: 2001

### Taragon Records Company

PO Box 765  
Deer Park, NY 11729  
Phone: 631-242-8760  
Fax: 631-242-5761  
Web: [www.taragon.com](http://www.taragon.com)  
E-mail: [cdsales@taragon.com](mailto:cdsales@taragon.com)  
Promotions: Pamela Obispo  
Mail order: Yes  
Catalog: Write; mail order through [www.cdmo.com](http://www.cdmo.com)  
Main styles of music: Pop, oldies reissues  
Top artists: Joni James, Bert Kaempfert  
Last updated by label: 2001

### Tara Music Company, Ltd.

8 Herbert Lane  
Dublin 2, Ireland  
Phone: +353-1-678-7871  
Fax: +353-1-678-7873  
Web: [www.taramusic.com](http://www.taramusic.com)  
E-mail: [info@taramusic.com](mailto:info@taramusic.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Celtic, world  
Top artists: Clannad, Davey Spillane, Chrisy Moore, Shaun Davey, Rita Connolly, Liam O'Flynn, Bill Whelan (*Riverdance* composer)  
Last updated by label: 2001

### The Telegraph Company

PO Box 2553

New York, NY 10009  
Phone: 718-599-6762  
Fax: 718-349-0402  
Web: [www.thetelegraphcompany.com](http://www.thetelegraphcompany.com)  
E-mail: [info@thetelegraphcompany.com](mailto:info@thetelegraphcompany.com)  
Mail order: Yes  
Catalog: SASE or e-mail  
Main styles of music: Alternative  
Top artists: Kelley Stolz, Church Of Betty, The Original Brothers And Sisters Of Love  
Last updated by label: 2000

### Tellurian

PO Box 2756  
Bismarck, ND 58502-2756  
Phone: 701-223-7316  
Fax: 701-255-8287  
E-mail: [makoche@aol.com](mailto:makoche@aol.com)  
Promotions: Jennifer Swap  
Advertising: Cherie Harms  
Sales: Lisa Dowhanivk  
Mail order: Yes  
Catalog: Write  
Main styles of music: Rock, R&B  
Top artists: The Newz, Wallace Hartley And The Titanics  
Last updated by label: 2000

### Tenacious Records

PO Box 7595  
Northridge, CA 91327-7595  
Phone: 818-368-6479  
Fax: 818-368-3748  
Web: [www.tenaciousrecords.com](http://www.tenaciousrecords.com)  
E-mail: [alphonse@tenaciousrecords.com](mailto:alphonse@tenaciousrecords.com)  
Promotions: Alphonse Mouzon  
Advertising: Alphonse Mouzon  
Sales: Alphonse Mouzon  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Jazz, smooth jazz  
Top artists: Alphonse Mouzon  
Last updated by label: 2000

### Theologian Records

PO Box 1070  
Hermosa Beach, CA 90254  
Phone: 310-376-9438  
Fax: 310-376-9726  
Web: [www.theologianrecords.com](http://www.theologianrecords.com)  
E-mail: [feedback@theologianrecords.com](mailto:feedback@theologianrecords.com)  
Promotions: Marc Theodore  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Punk, hardcore, rock  
Top artists: Pennywise, 98 Mute, Deviates, No Fun At All  
Last updated by label: 2001

### Timbreline Music

PO Box 40493  
Tucson, AZ 85717  
Phone: 615-889-1222  
Web: [www.timbrelinemusic.com](http://www.timbrelinemusic.com)  
Mail order: Yes  
Main styles of music: Instrumental solo acoustic guitar music  
Top artists: Michael Gulezian  
Last updated by label: 2001

## Timeless Records

PO Box 1374  
Manhasset, NY 11030  
Web: [www.erandyland.com](http://www.erandyland.com)  
Mail order: Yes  
Main styles of music: New material by '60s and '70s hard rock icons, including Sir Lord Baltimore and Randy Holden  
Top artists: Vince Martell  
Last updated by label: 2000

## Times-Square Fantasy Theatre

519 North Halifax Avenue  
Daytona Beach, FL 32118  
Phone: 904-252-0381  
Fax: 904-252-0381  
Web: [www.timesquarefantasytheatre.bizland.com](http://www.timesquarefantasytheatre.bizland.com)  
E-mail: [timesquarefantasytheatre@aol.com](mailto:timesquarefantasytheatre@aol.com)  
Mail order: Yes  
Catalog: Write or fax  
Main styles of music: Broadway  
Top artists: Frederick-The-Great, Times-Square Fantasy Theatre Orchestra  
Last updated by label: 2001

## Tomorrow River Music

PO Box 165  
Madison, WI 53701  
Phone: 608-423-3095  
Mail order: Yes  
Catalog: Call or write  
Main styles of music: Acoustic, singer/songwriter, children's  
Top artists: Robbie Clement, Ken Lonnquist, Bruce O'Brien, Tom Pease, Corinne Rockow  
Last updated by label: 2001

## Touch And Go/ Quarterstick Records

PO Box 25520  
Chicago, IL 60625  
Phone: 773-388-8888  
Fax: 773-388-3888  
Web: [www.southern.com](http://www.southern.com)  
E-mail: [info@tgrec.com](mailto:info@tgrec.com)  
Promotions: Scott Giampino, national. Miranda Lange, tour  
Sales: Steve Hess  
Mail order: Yes  
Catalog: E-mail  
Top artists: Dirty Three, Blonde Redhead, Henry Rollins, Shellac, The Rachefs  
Last updated by label: 2001

## Triloka Records

1522A Cloverfield Blvd  
Santa Monica, CA 90404  
Phone: 310-264-7839  
Fax: 310-315-4331  
Web: [www.trilokarecords.com](http://www.trilokarecords.com)  
Advertising: Marlene Meraz  
Sales: Pete Spiegelman  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: World  
Top artists: Walela, Krishna Das, Emer Kenny, ZiroQ, Viex Diop  
Last updated by label: 2001

## Triple X Records

PO Box 862529  
Los Angeles, CA 90086-2529  
Phone: 323-221-2204  
Fax: 323-221-2778  
Web: [www.triple-x.com](http://www.triple-x.com)  
E-mail: [xxx@triple-x.com](mailto:xxx@triple-x.com)  
Promotions: Bruce Duff  
Advertising: Bruce Duff  
Sales: Dean Naleway  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Alternative rock, rap, punk  
Top artists: Jane's Addiction, The Brownside, Urban Dance Squad, The Dickies, Streetwalkin' Cheetahs, The G' Fellas  
Last updated by label: 2001

## Trout Records

20437 Cove Creek Road South  
Prairie Grove, AR 72753  
Phone: 501-761-3630, 888-439-8342  
Fax: 501-761-3631  
Web: [troutmusic.com](http://troutmusic.com)  
E-mail: [ktfia@aol.com](mailto:ktfia@aol.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Folk rock, children's, family  
Top artists: Trout Fishing In America  
Last updated by label: 2000

## TUG Records & Subdivisions 9:PM Rec., Humppa Rec., TP9 Records

Schoppershofstr. 89 RG  
D-90489 Nürnberg, Germany  
Phone: 49-911-9518770  
Fax: 49-911-9518771  
Web: [www.tug-rec.de](http://www.tug-rec.de)  
E-mail: [tug-rec@web.de](mailto:tug-rec@web.de)  
Promotions: [promotion@tug-rec.de](mailto:promotion@tug-rec.de)  
Sales: [mailorder@tug-rec.de](mailto:mailorder@tug-rec.de)  
Mail order: Yes  
Catalog: E-mail or fax  
Main styles of music: TUG: underground/punk; 9:PM: easy listening, pop; Humppa: music from Finland; TP9: world  
Top artists: TUG: Die Kassierer; 9:PM: Moulinettes; Humppa: Eläkeläiset; TP9: Huljet  
Last updated by label: 2001

# U

## Ultimatum Music

8723 West Washington Blvd  
Culver City, CA 90232  
Phone: 310-558-0555  
Fax: 310-558-0606  
Web: [www.ultimatummusic.com](http://www.ultimatummusic.com)  
E-mail: [webmaster@ultimatummusic.com](mailto:webmaster@ultimatummusic.com)  
Advertising: Dave Bagley  
Sales: Dave Bagley  
Mail order: Yes

Catalog: Visit Web site  
Main styles of music: Rock, pop, alternative  
Top artists: J. Mascis, Dogstar, The Incredible Moses Leroy, Bastard Sons Of Johnny Cash, 6gig  
Last updated by label: 2001

## Unicorn Records

PO Box 95016  
Lorraine, Quebec, J6Z 4P1 Canada  
Phone: 450-971-0302  
Fax: 514-333-0712  
Web: [www.unicornrecords.com](http://www.unicornrecords.com)  
E-mail: [unicorn@unicornrecords.com](mailto:unicorn@unicornrecords.com)  
Promotions: [promotion@unicornrecords.com](mailto:promotion@unicornrecords.com)  
Advertising: Michel St-Pere  
Sales: Michel St-Pere  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Progressive rock, AOR  
Top artists: Mystery, Spaced Out  
Last updated by label: 2001

## Unitone Recordings

2912 Colorado Ave Suite 201  
Santa Monica, CA 90404  
Phone: 310-582-8898  
Fax: 310-582-9184  
Web: [www.unitonerecordings.com](http://www.unitonerecordings.com)  
E-mail: [contact@unitonerecordings.com](mailto:contact@unitonerecordings.com)  
Advertising: [meadows@unitonerecordings.com](mailto:meadows@unitonerecordings.com)  
Sales: [meadows@unitonerecordings.com](mailto:meadows@unitonerecordings.com)  
Mail order: Yes

Main styles of music: Jazz, instrumental, world  
Top artists: Patrick Leonard, Luis Conte, Jimmy Haslip, Jeff Beal, Steve Tavaglione, Martin Tillman  
Last updated by label: 2001

## UpperCut Records

4470 Sunset Blvd. #195  
Los Angeles, CA 90027  
Phone: 323-224-3012  
Fax: 323-224-0412  
Web: [www.uppercutrecords.com](http://www.uppercutrecords.com)  
E-mail: [info@uppercutrecords.com](mailto:info@uppercutrecords.com)  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit [disgruntledmusic.com](http://disgruntledmusic.com)  
Main styles of music: Rock, punk  
Top artists: Bell Rays  
Last updated by label: 2001

## Urban Myth Recording Collective

68502-360A Bloor St West  
Toronto, ON M5S 1X0 Canada  
Phone: 416-898-2795  
Web: [www.bryk.com/um](http://www.bryk.com/um)  
E-mail: [um@bryk.com](mailto:um@bryk.com)  
Promotions: Dan Bryk or Chris Warren  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Genre-defying pop singer/songwriters  
Top artists: Dan Bryk, Chris Warren,



## Language

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"Language is fluent in many musical dialects, a skill in which it seems to revel, much to the delight of any listener seeking manic diversity in his or her pop..."  
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**T21 Music**  
5 Townes Creek Court, Greenville, SC 29609  
[t21music@home.com](mailto:t21music@home.com)

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(make out checks to T21 Music)  
First 20 orders receive a free CD of unreleased tracks...**

Luke Jackson, Chris Staig, The Bicycles  
Last updated by label: 2001



### Vagrant Records

5512 University Way Northeast  
Seattle, WA 98105  
Phone: 206-525-0628  
Web: [www.vagrantrecords.com](http://www.vagrantrecords.com)  
E-mail: [vagrant@accessone.com](mailto:vagrant@accessone.com)  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: rock 'n' roll,  
punk, retro-pop, experimental/  
avant-garde  
Top artists: Boss Martians, Sick &  
Wrong, Queen Annes, Blue Faces,  
Crunchbird  
Last updated by label: 2001

### Vanguard Records/Welk Music Group

2700 Pennsylvania Avenue  
Santa Monica, CA 90404  
Phone: 310-829-9355  
Fax: 310-315-9996  
Web: [www.vanguardrecords.com](http://www.vanguardrecords.com)  
E-mail: [info@vanguardrecords.com](mailto:info@vanguardrecords.com)  
Promotions: Art Phillips  
Advertising: Stephanie Hopson  
Sales: Dan Sell  
Mail order: Yes  
Catalog: Online catalog only  
Main styles of music: Folk, blues,  
singer/songwriter, western, country,  
jazz, alternative, rock  
Top artists: Joan Baez, John Hiatt,  
Dolly Parton, Sonny Landreth, Mark  
Selby, Nickel Creek, Rodney Crowell  
Last updated by label: 2001

### Vapor Records

1460 Fourth St. #208  
Santa Monica, CA 90401  
Phone: 310-393-8442  
Fax: 310-393-6512  
Web: [www.vaporrecords.com](http://www.vaporrecords.com)  
E-mail: [webstar@vaporrecords.com](mailto:webstar@vaporrecords.com)  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Alternative rock  
Top artists: Jonathan Richman;  
Acetone; Tegan & Sara  
Last updated by label: 2001



*Varèse Vintage*

### Varèse Vintage

11846 Ventura Boulevard Suite 130  
Studio City, CA 91604  
Phone: 818-753-4143  
Fax: 818-753-5902

Web: [www.varesesarabande.com](http://www.varesesarabande.com)  
Promotions: Brian Giorgi  
Advertising: Brian Giorgi  
Sales: Brian Giorgi  
Mail order: Yes  
Catalog: Write or e-mail  
Main styles of music: Oldies  
Top artists: Neil Sedaka, Donna  
 Fargo, Burt Bacharach, B.J. Thomas,  
various artists compilations  
Last updated by label: 2001

### Varulven Records

PO Box 2392  
Woburn, MA 01888  
Phone: 781-935-5386  
Web: [www.vrvtrvcjb.net](http://www.vrvtrvcjb.net)  
E-mail: [varulvenrecords@my-deja.com](mailto:varulvenrecords@my-deja.com)  
Sales: Joe Viglione  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Rock, pop,  
interview/talk  
Top artists: The Count, Paul Hult-  
man, Willie Alexander  
Last updated by label: 2001

### Verda

PO Box 2756  
Bismarck, ND 58502-2756  
Phone: 701-223-7316  
Fax: 701-255-8287  
E-mail: [makoche@aol.com](mailto:makoche@aol.com),  
[prtarget@aol.com](mailto:prtarget@aol.com)  
Promotions: Jennifer Swap  
Advertising: Cherie Harms  
Sales: Lisa Downhanik  
Mail order: Yes  
Catalog: Write  
Main styles of music: Classical  
Top artists: Katherine Henjum  
Last updated by label: 2000

### Vinyl Communications

PO Box 8623  
Chula Vista, CA 91912  
Phone: 619-476-0909  
Fax: 619-476-0909  
Web: [www.vinylcomm.com](http://www.vinylcomm.com)  
E-mail: [vc@abac.com](mailto:vc@abac.com)  
Sales: 415-642-6800  
Mail order: Yes  
Catalog: Send \$1 for catalog and  
sticker  
Main styles of music: Electronic,  
noise, experimental  
Top artists: Longmont Potion Castle,  
Kid 606, Lesser, The Wow Ration  
Last updated by label: 2001

### Vital Music

PO Box 210  
New York, NY 10276-0210  
Phone: 212-777-5021  
Web: [www.vitalmusic.net](http://www.vitalmusic.net)  
E-mail: [tom@vitalmusic.net](mailto:tom@vitalmusic.net)  
Promotions: Adam  
Advertising: Adam  
Sales: Adam  
Mail order: Yes  
Catalog: Send \$5  
Main styles of music: Punk, hard-  
core, ska, emo, garage

Top artists: Lunachicks, Sea  
Monkeys, Atom And His Package,  
Mr. T Experience  
Last updated by label: 2001

### Voyager Records

910 Woodmont Boulevard  
Nashville, TN 37204  
Phone: 615-292-4725  
Fax: 615-292-4725  
Web: [www.jazical.com](http://www.jazical.com)  
E-mail: [harpist@webtv.net](mailto:harpist@webtv.net)  
Promotions: Nick Sparks  
Advertising: 615-383-5440  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Easy listening,  
light jazz, jazz harp, keyboards,  
acoustic guitar  
Top artists: Phyllis Taylor Sparks,  
Russell Davis, Jeff Kirk  
Last updated by label: 2000



### Wabbit Recordings

PO Box 0823  
Amherst, MA 01004-0823  
Phone: 413-256-0248  
Fax: 801-459-2263  
Web: [www.tagyerit.com/music.htm](http://www.tagyerit.com/music.htm)  
E-mail: [rich@tagyerit.com](mailto:rich@tagyerit.com)  
Advertising: Rich Newman  
Sales: Rich Newman  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Quirky pop/rock  
Top artists: TagYerit  
Last updated by label: 2001

### Wa Nui Records

4257 Sierra Drive  
Honolulu, HI 96816  
Phone: 808-732-5875  
Fax: 808-732-9576  
Web: [wanui.com](http://www.wanui.com)  
E-mail: [info@wanui.com](mailto:info@wanui.com)  
Sales: 800-782-2607  
Mail order: Yes  
Catalog: Call 800-782-2607  
Main styles of music: Hawaiian  
Top artists: Galliard String Quartet  
Last updated by label: 2001

### Waterdog Music

329 West 18th Street Suite 313  
Chicago, IL 60616-1120  
Phone: 312-421-7499  
Fax: 312-421-1848  
Web: [www.waterdogmusic.com](http://www.waterdogmusic.com)  
E-mail: [waterdog@waterdogmusic.com](mailto:waterdog@waterdogmusic.com)  
Mail order: Yes  
Catalog: Visit Web site  
Main styles of music: Pop, folk  
Top artists: Ralph Covert, The Bad  
Examples, Tommy Shaw, Al Rose,  
Matt Tiegler, Made To Be Broken,  
Matt Tiegler, Cat Parsons  
Last updated by label: 2001

### Webrock Records

PO Box 45  
Wilmington, MA 01887  
Phone: 978-658-6623  
Fax: 978-658-6623  
Web: [www.vykkivox.com](http://www.vykkivox.com)  
E-mail: [vvox@mediaone.net](mailto:vvox@mediaone.net)  
Promotions: Vykki Vox  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Groove-  
oriented rock, R&B, funk  
Top artists: Vykki Vox  
Last updated by label: 2000

### Wellspring Music

11990 Barnes Chapel Road  
Columbia, MO 65201-8857  
Phone: 573-443-2819  
Fax: 573-817-2781  
Web: [www.folkfire.org/graces](http://www.folkfire.org/graces)  
E-mail: [pgrace@coin.org](mailto:pgrace@coin.org)  
Mail order: Yes  
Catalog: Call, write or fax  
Main styles of music: Folk (contem-  
porary and traditional) and old-time  
Top artists: Paul & Win Grace, Leela  
and Ellie Grace  
Last updated by label: 2001

### Why Knot Records

277 Woodlawn Avenue  
St. Paul, MN 55105  
Phone: 651-698-8680  
Fax: 651-698-7934  
Mail order: Yes  
Catalog: Call or fax  
Main styles of music: Children's  
Last updated by label: 2001

### The Wild Places/Gates Of Dawn

PO Box 150293  
Brooklyn, NY 11215  
Phone: 718-768-4227  
Fax: 718-768-4229  
Web: [www.thewildplaces.com](http://www.thewildplaces.com)  
E-mail: [aceofdiscs@aol.com](mailto:aceofdiscs@aol.com)  
Mail order: Yes  
Catalog: Write, e-mail or fax  
Main styles of music: Psychedelic,  
folk-psych, progressive, heavy rock  
Top artists: Devil Doll, Linda  
Perhacs, Holy River Family Band,  
Spacious Mind, Porcupine Tree,  
Anglagard, Anekdoten, Stray Dog,  
Infra, Use Of Ashes  
Last updated by label: 2001

### Windmill Music

37 Brewster Street  
Staten Island, NY 10304  
Phone: 718-273-1095  
Fax: 212-447-9618  
Web: [www.billboardtalentnet.com/michaelpacker](http://www.billboardtalentnet.com/michaelpacker)  
E-mail: [davidfalcone@home.com](mailto:davidfalcone@home.com)  
Mail order: Yes  
Catalog: Write  
Main styles of music: Blues, country rock  
Top artists: Free Beer, Papa Nebo,  
The Michael Packer Blues Band  
Last updated by label: 2001

## Windsor House Studios

PO Box 154118  
Irving, TX 75015-4118  
Phone: 972-252-1430  
Fax: 972-252-1430  
Web: <http://members.tripod.com/~EmeraldDance/cd1.html>  
E-mail: [windsorhousestudios@airmail.net](mailto:windsorhousestudios@airmail.net)  
Promotions: [Composer2@go.com](mailto:Composer2@go.com)  
Advertising: Margaret Lafferty  
Mail order: No  
Main styles of music: Nu-age contemporary, classical, Gaelic  
Top artists: Margaret Lafferty, Emerald Dance Theme With Variations And Ocean  
Last updated by label: 2000

## Windstorm Records

Arnie Goodman, PO Box 1854  
Murray Hill Station  
New York, NY 10056  
Phone: 212-532-1634  
Web: [www.windstormrecords.com](http://www.windstormrecords.com)  
Mail order: Yes  
Main styles of music: Rock  
Top artists: Asia  
Last updated by label: 2001

## WITB Publishing Company

652 Brighton Street  
Grass Valley, CA 95945  
E-mail: [witb@acmecity.com](mailto:witb@acmecity.com)  
Promotions: Jeffrey Cool  
Mail order: Yes  
Catalog: Write  
Main styles of music: Rock  
Top artists: Brent Mydland, Kris Skidmore  
Last updated by label: 2001

## Wood 'N Strings

1801 Peyco Drive South  
Arlington, TX 76001  
Phone: 817-472-6991  
Fax: 817-472-7704  
Web: [www.woodnstrings.com](http://www.woodnstrings.com)  
E-mail: [dulcimer@onramp.net](mailto:dulcimer@onramp.net)  
Promotions: Craig Sims  
Advertising: Craig Sims  
Sales: Beth Hindman  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Instrumental dulcimer  
Top artists: Russell Cook  
Last updated by label: 2000

## WorldWind

PO Box 801  
Amherst, NH 03031-0801  
Phone: 603-672-4990  
Fax: 603-672-4990  
Web: [www.jamesdurst.com](http://www.jamesdurst.com)  
E-mail: [jamesdurst@aol.com](mailto:jamesdurst@aol.com)  
Sales: 888-568-5266  
Mail order: Yes  
Catalog: SASE or e-mail  
Main styles of music: Acoustic, folk, global singer/songwriter  
Top artists: James Durst  
Last updated by label: 2001

## Wounded Bird Records

PO Box 48  
Guilford, NY 12084  
Phone: 518-869-6449  
Fax: 518-869-6449  
Web: [www.woundedbird.com](http://www.woundedbird.com)  
E-mail: [manager@woundedbird.com](mailto:manager@woundedbird.com)  
Mail order: Yes  
Catalog: Write or call  
Main styles of music: Rock, jazz, folk  
Top artists: Passport, Billy Cobham, Renaissance, Black Oak Arkansas, Herbie Mann  
Last updated by label: 2001



## X-Bat Records

PO Box 5437  
Lancaster, PA 17606-5347  
Phone: 717-560-9228  
Fax: 717-560-3503  
Web: [www.xbatrecords.com](http://www.xbatrecords.com)  
E-mail: [pschwa7845@aol.com](mailto:pschwa7845@aol.com)  
Sales: Phil Schwartz  
Mail order: Yes  
Main styles of music: Reissues of '50s, '60s  
Top artists: Shaynes, Bee Label Artists  
Last updated by label: 2001

## X Dot 25 Music

PO Box 99107  
Emeryville, CA 94662-9107  
Phone: 510-601-8600  
Fax: 510-601-9800  
Web: [www.xdot25.com](http://www.xdot25.com)  
E-mail: [xdotinfo@pachell.net](mailto:xdotinfo@pachell.net)  
Mail order: Yes  
Catalog: Call, write, e-mail or visit

Web site  
Main styles of music: World fusion, world ambient  
Top artists: Axiom Of Choice, Haunted By Waters, Aldoush Yussi And Django, Ustad Habib Khan  
Last updated by label: 2000



## Yep Roc

PO Box 4821  
Chapel Hill, NC 27510  
Phone: 336-578-7300  
Fax: 336-578-7388  
Web: [www.yeproc.com](http://www.yeproc.com)  
E-mail: [info@yeproc.com](mailto:info@yeproc.com)  
Promotions: Melissa Adams, ext. 204  
Advertising: James McGurk, ext. 211  
Sales: Tor Hansen, ext. 203  
Mail order: Yes  
Catalog: E-mail or visit Web site  
Main styles of music: Rock, country, pop, instrumental  
Top artists: Los Straitjackets, Mayflies USA, Jennyanykind, Ronnie Dawson, Countdown Quartet, Two Dollar Pistols  
Last updated by label: 2001

## Yesha, Inc.

PO Box 31725  
Charlotte, NC 28213  
Phone: 704-527-7570  
Fax: 704-527-7590  
Web: [www.yesha.com](http://www.yesha.com)  
E-mail: [samir@yesha.com](mailto:samir@yesha.com)  
Promotions: Samir Shukla  
Advertising: Samir Shukla  
Sales: Samir Shukla  
Mail order: Yes

Catalog: Write or e-mail  
Main styles of music: Rock, but we are genre-free  
Top artists: My So-Called Band  
Last updated by label: 2001

## You Guys, Inc.

490 North Steel Street  
Ishpeming, MI 49849  
Phone: 906-485-5595  
Fax: 906-485-5039  
Web: [www.dayoopers.com](http://www.dayoopers.com)  
E-mail: [youguy1@up.net](mailto:youguy1@up.net)  
Promotions: Lynn Coffey  
Advertising: Anna Gulley  
Sales: Jim Decaire, Lynn Coffey  
Mail order: Yes  
Catalog: Call, write, e-mail, fax or visit Web site  
Main styles of music: Comedy  
Top artists: Da Yoopers  
Last updated by label: 2001



## Zip Records

116 New Montgomery Street Ste 200  
San Francisco, CA 94105  
Phone: 415-348-8426  
Fax: 415-348-8627  
Web: [www.ziprecords.com](http://www.ziprecords.com)  
E-mail: [ziprecords@earthlink.net](mailto:ziprecords@earthlink.net)  
Mail order: Yes  
Catalog: E-mail  
Main styles of music: Pop, rock  
Top artists: U.K.'s Thirst, Sweden's Dorian Gray, Australia's The Chevelles  
Last updated by label: 2001

# Attention Indie Labels!

Next year's *Goldmine* Independent Label Directory will include information from 2001 and updates from 2002. Labels: Be sure to keep us up-to-date! Look for your forms in the mail in January 2002. You may also make any corrections any time before March 1, 2002.



**The Babys**  
HEAD FIRST  
ONE28995



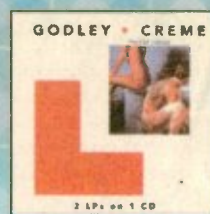
**Chaco**  
CHACO  
ONE26680



**Dream Theater**  
WHEN DREAM & DAY UNITE  
ONE22190



**Sheena Easton**  
A PRIVATE HEAVEN  
ONE23035



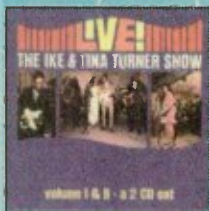
**Godley & Crème**  
L / FREEZE FRAME  
ONE492752



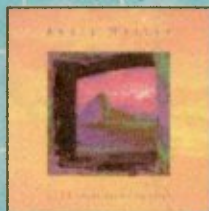
**Cass Elliot**  
DON'T CALL ME MAMA ANYMORE  
ONE31000



**Jan Hammer**  
SNAPSHOTS 1 & 2  
ONE35171



**Ike & Tina Turner**  
IKE & TINA TURNER SHOW - 1965  
ONE35168 / 2 CD SET



**Annie Haslam**  
LIVE UNDER BRAZILIAN SKIES  
ONE35135



**Katrina & The Waves**  
ANTHOLOGY  
ONE18200



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**Mason Proffit**  
COME & GONE  
ONE33638



**Missing Persons**  
RHYME & REASON  
ONE27881



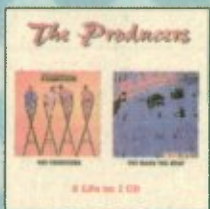
**Motels**  
LITTLE ROBBERS  
ONE19342



**Poco**  
LIVE  
ONE32337



**Musical Youth**  
ANTHOLOGY  
ONE21228



**Producers**  
PRODUCERS / YOU MAKE THE HEAT  
ONE32339



**Royal Guardsmen**  
ANTHOLOGY  
ONE18147



**Renaissance**  
PROLOGUE  
ONE35777



**David Sancious**  
JUST AS I THOUGHT  
ONE34526



**Styx**  
STYX 1  
ONE35130



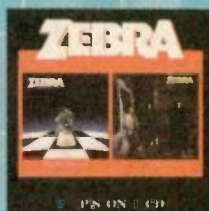
**A Taste Of Honey**  
ANTHOLOGY  
ONE18501



**Richard Wright**  
WET DREAM  
ONE24090



**Zephyr**  
SUNSET RIDE  
ONE35170



**Zebra**  
NO TELLIN' LIES / 3 V  
ONE35172

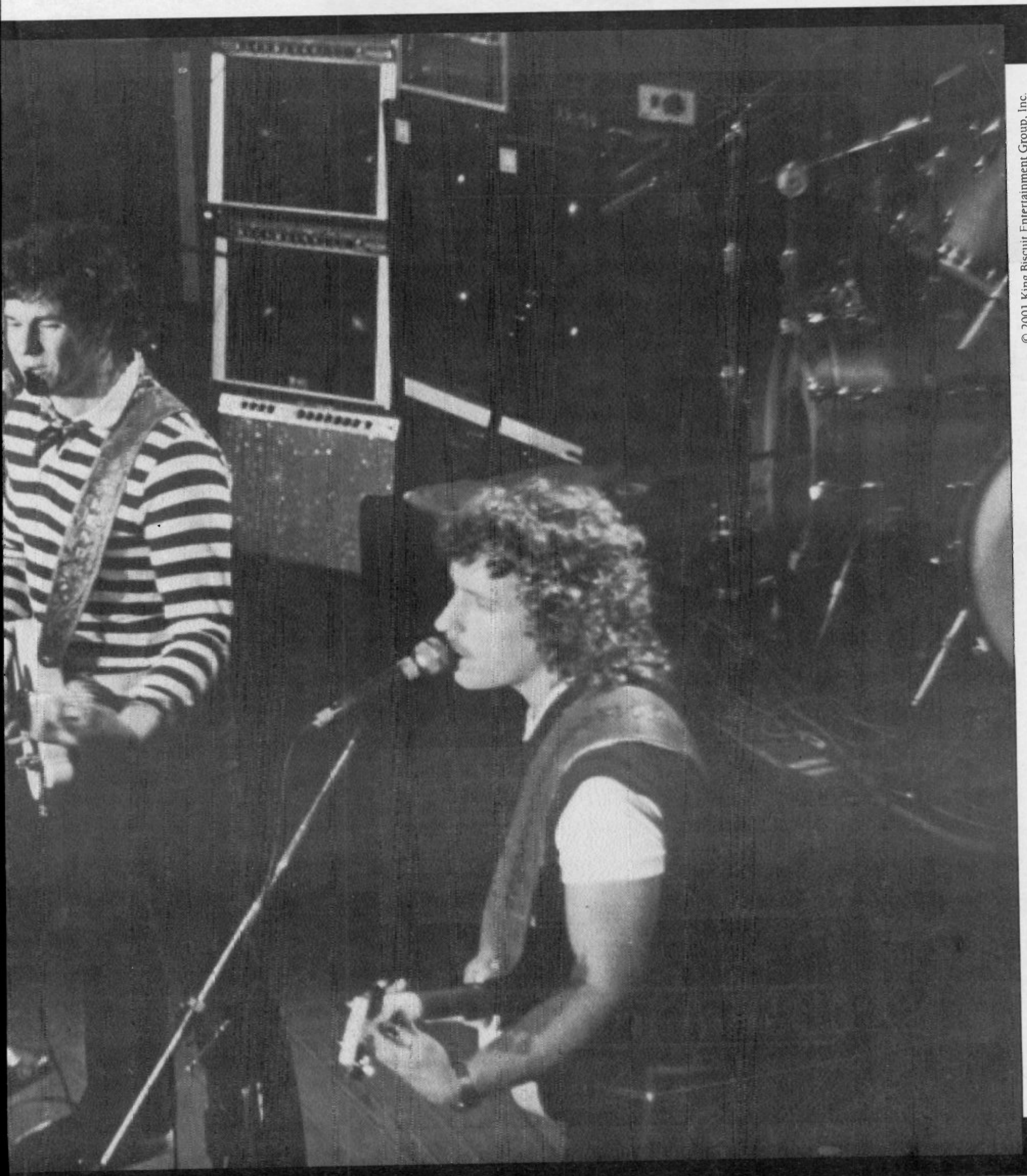


**Sweet**  
LEVEL HEADED  
ONE31954

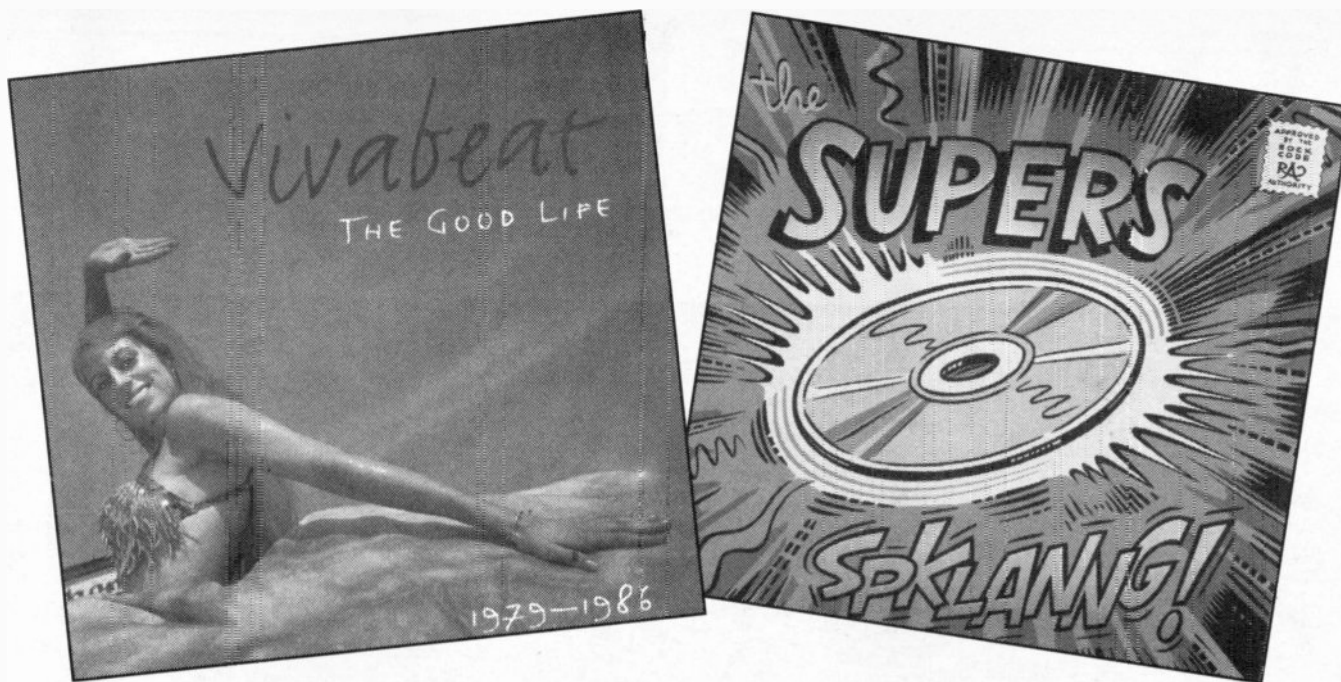
**Coming soon 5/22 GTR "GTR"; Ike & Tina Turner "Workin' Together";  
Gino Vanelli "Black Cars." Many more releasing this summer!**



# OWER HOUR RADIO



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(Permanent Press from page 36)

them [his projects] is through getting it a little further than the last one and hopefully getting that big breakthrough at radio or TV or the press." He points with pride to Walter Clevenger, citing him as an example of a Permanent Press artist who is drawing attention due to the company's ongoing efforts.

"We laid a nice foundation with the first album," Paul related. "By the time the second one came out, people knew him and we were able to get some pretty substantial airplay."

As had been the case in its earlier incarnation, Permanent Press has again become a platform for Paul's artistic ambitions. In 1997, after a 16-year hiatus, he effectively reignited phase two of his performing and recording career with a performance at the Poptopia Festival in Los Angeles. Backed by an all-star assemblage made up entirely of stalwarts from the Permanent Press stable — Clevenger, The Spongetones' Jamie Hoover, Brian Shumate from The Van DeLecki's, and Brian Pissan of Chewy Marble, among them — Paul played to a packed house. However, it was the special guest that stood at his side

who had the crowd buzzing.

Several years before, Paul first met pop legend Emmitt Rhodes; after reconnecting 15 years later, he convinced Rhodes to join him at Poptopia. That in itself was no small feat — it was the first time in 23 years that Rhodes had performed live. That collaboration led the two men to Rhodes' recording studio a few weeks later where they recorded a remake of a song called "Some Sing, Some Dance." Written by a Canadian recording artist named Pagliaro, the tune had garnered a fair amount of airplay in Rochester, where Paul had recalled hearing it when he was growing up. After taking 15 years to find a copy of the 45, Paul proposed to add the song to their Poptopia performance.

The Paul/Rhodes take on "Some Sing, Some Dance" brought the duo back in the national spotlight and garnered an impressive amount of airplay on several Adult Contemporary and Adult Album Alternative stations as well as chart action in the *FMQB*, a leading industry tip sheet. It also provided the cornerstone for last year's Ray Paul retrospective, *The Charles Beat (Best Of The Boston Years 1977-1981 & Now)*. The remainder of the 18-track collection is comprised of Paul's two singles, the entire *RPM Go Now* album and six previously unreleased offerings that Rhodes had remastered. The album received a number of critical kudos — including rave reviews in prestigious publications such as *Goldmine*, *Entertainment Today*, and *Bucketful Of Brains* — and inspired Paul to return to both the stage and the studio.

Late last year he recorded a riveting cover of McCartney's obscure B-side, "Oh Woman Oh Why," for an as-yet unissued McCartney tribute disc. He also hints at the possibility there may be some new Paul recordings in the not-too-distant future.

On the business front, Paul's plans call for two Permanent Press offshoots that will assist artists not a part of the label's regular roster.

"It's been a full-time business from the get-go, but we're in expansion mode now," Paul asserted. For starters, there's the Permanent Press Distribution Group, a wholesale operation that will distribute product from other independent labels via retail and eventually through the Internet.

"We'll handle labels that don't have the resources to get into record stores on their own," he said. "But we're also going to be very selective about the labels we take on. We'll look at the billing potential. I don't want tons of returns."

He pointed to Heyman's recent expanded EP, *Heyman, Hoosier & Herman* (which carries a dual imprint from both the Permanent Press and Turn-Up Records), as the first example of the way the relationship will work.

The other idea Paul is pondering is a as-yet-unnamed publicity and promotion company that will assist indie artists in gaining greater exposure — in print, over the airwaves or both.

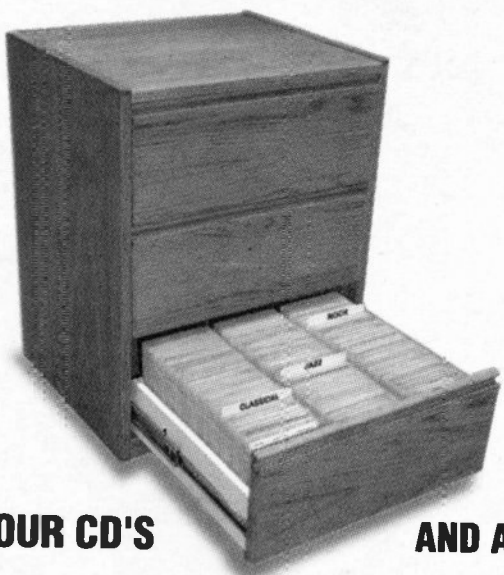
"We're going to be taking our six years of experience at radio and the contacts we've made at 300-plus press publications and use it to help other artists. I had to pass up projects in the past. Now, if I do a project on an exclusive basis, I can help get them get coverage."

The label itself has several new efforts on the horizon. The *Heyman, Hoosier & Herman* set, which consists of an inspired duet between Heyman and Herman — more precisely, Peter Noone of Herman's Hermits — along with some exceptional outtakes from Heyman's *Cornerstone*, ushered in 2001 and quickly earned accolades as a one of the year's early best bets. Following on that momentum, the label recently released the reissue of Vivabeat's *The Good Life* and *Spklanng!* by The Supers, a young and promising power-pop combo whose debut disc overflows with hooks and perhaps even hits. (See review of *Spklanng!* on page 59 — Ed.) Later this year, Paul promises a third album by Clevenger, a sophomore set from French pop rockers William Pears, and a new Heyman album, which he describes as having a harder sound and a different direction than *Cornerstone*.

Still, with all these plans and prospects before him, Paul suggested that personal satisfaction will always be as important as the bottom line.

"As long as the artists keep coming back to me and I can keep doing some of my own stuff occasionally, I'm happy."

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The Supers

(New Releases from page 22)

THE SUPERS

Spklang!
Permanent Press (PPCD 52716)

Man, if one or more of these tunes don't get played on the radio, then there's simply no damned hope for pop music anymore. It's an unfortunate fact of life nowadays that the vision of pop music championed by fans of melodic rock 'n' roll is rarely actually popular.

Here's hoping The Supers break out of that whole thing. On the band's debut album Spklang!, the Toronto-based group shows an easy command of classic pop style, without seeming the least bit retro.

The leadoff track, "Secret," is tailor-made for contemporary hit radio; while that could certainly be interpreted as a slam, given CHR's current penchant for bland boy "bands," "Secret" is a perfectly inviting, mid-tempo gem that merits some serious mainstream airplay.

Spklang! does threaten to drag a bit in the middle, as the back-to-back play of "Only You" and "1 + 1 = 3" slows the proceedings down to a sleepwalk, but even "Only You" has a subtle undercurrent of buoyancy that lifts it above Backstreet Boys status.

- Carl Cafarelli

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(Please see New Releases page 61)



(New Releases from page 59)

ERIC CLAPTON
Reptile
Reprise (9 47966-2)

If there's one outstanding feature on Reptile, Eric Clapton's follow-up to his successful collaboration with B.B. King — Riding With The King, it's the crisp, uncluttered production...

Reptile may lack the exhilarating rush of Clapton's best rock 'n' roll work, but the soulful, easygoing songs here never degenerate into blandness...

It's a record that yields a number of simple pleasures, be it the easy, loping melody of the engaging "Find Myself" or the way the stripped-down production allows the melodious guitar fills to truly shine...

Overall, though, these songs hit the bullseye musically speaking. That includes the record's single "Superman Inside," the only overt rock number here, which provides a

welcome jolt to what is otherwise an exceptionally smooth but ultimately rewarding ride.

— Tierney Smith

STAR HUSTLER
Songs For Betty
Dirt Records (dirt037)

With their twist on twang, Star Hustler points the way to the crossroads where pop passions intersect Americana attitudes.

For their fourth album, Songs For Betty, the band offers a cycle of sentimental songs that describe romantic daydreams and wished-for relationships...

If all this sounds somewhat depressing, don't despair. Hatfield's wistful, winsome vocals give these songs an air of innocence; they're charming, disarming and touchingly tender — effortlessly so, in fact.

Assisted by an assortment of alt-country all-stars, including members of The Blood Oranges, Buttercup, Dumptruck, and Morphine, the band matches their sweet sentiments to a set of engaging, effervescent melodies.

(Please see New Releases page 69)

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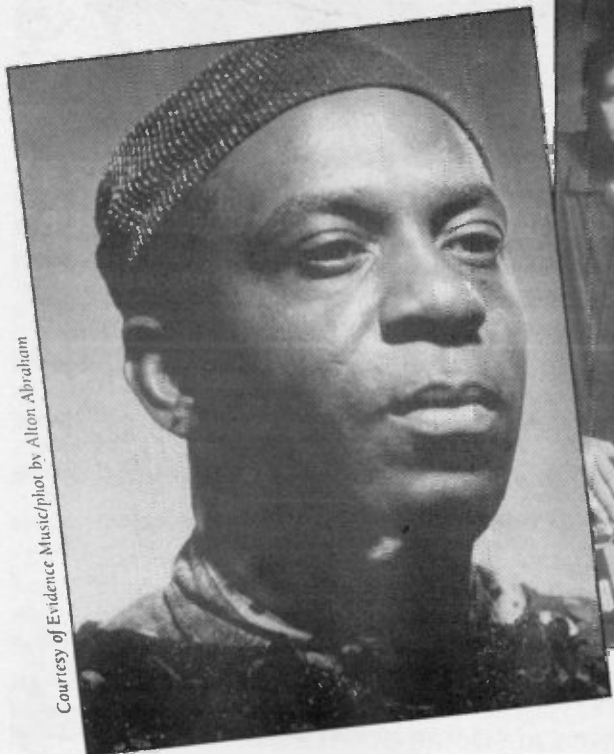
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From left: Sun Ra, Howard And The White Boys, Melvin Taylor.

# Evidence Music

## Record hounds push music that matters

by Richard Skelly

**T**alk about niche marketing. Try selling Sun Ra records as a way to launch an independent record company! Many who have survived the ups and downs in the independent record business say starting a record label is almost a guaranteed way to lose money. Evidence co-owners Jerry Gordon and Howard Rosen obviously had confidence in what semblance of a business plan they had in place when they launched Evidence Music in Conshohocken, Pa., in 1991.

The first releases by the pair — former high school buddies — were five compact discs by avant-garde jazz composer Sun Ra, (the late Herman Blount, who died in May 1993). Even among jazz fans, Sun Ra didn't exactly enjoy what one would call a wide-spread or "mainstream" following.

# INDIE

But that was 1991. Now, in 2001, Gordon reports, Sun Ra lives on in cyberspace and is the subject of several equally intense, other-worldly World Wide Web sites and Internet message boards. (Evidence Music still has no Web site, but Gordon promises one is being developed.) A recently published book, *Space Is The Place, The Life And Times Of Sun Ra* (Pantheon Books) by author John Szwed, is an in-depth chronicle of the life and times of the enigmatic jazz and classic R&B musician, born in 1914. Szwed and the great Sun Ra himself were former patrons of Gordon's when he owned the legendary Third Street Jazz And Rock record store in Philadelphia.

"We didn't think about it so hard that we worried about whether they would sell," Gordon explained to *Goldmine* in January at his home in suburban Philadelphia. "We didn't have the good sense to think that way. It was just more motivated by 'Sun Ra is so cool, so great, so important,'" Gordon explained. "I wish I could tell you otherwise, but it just wasn't that well thought out.

"We really didn't know what we were doing," he admitted, noting that both he and his partner had extensive backgrounds in record retailing. Given that they both had in-depth knowledge of out-of-print recordings, they had some sense of what might sell in the realm of jazz and blues by reissuing the out-of-print recordings. Also, formats had changed, and there was a great deal of vinyl jazz and blues LPs that had never been issued on compact disc.

For the first year, both Rosen and Gordon relaxed a bit after many years of labor- and hours-intensive retail burnout. They took their time and learned about the reissues business.

"We didn't know how you reissue a record or how you did a deal," Gordon explained. "All we had was our good names in the record business and we always paid our bills on time." The pair spent a year asking questions and getting answers.

"I can't tell you that our plan was all that extensive," Gordon confessed, "because we winged our deals like we knew what we were doing, which of course, we did not.

"We had made arrangements to go to MIDEM [a music conference in France] in 1991, and we were hoping to have the Sun Ra records out before we had to go to MIDEM. I remember we had to drive up to the pressing plant and pick up copies of these five CDs the day before we were set to go to MIDEM. Had they not been ready, we would have had no records to go there with," he recalled.

Gordon credited Rosen's background in retail at We Three Records, a chain of stores he owned and managed with his father, as well as their combined knowledge of out-of-print items for the current success that Evidence Music enjoys. As of last year, the label had more than 350 jazz and blues reissues in its catalog. More recently, Evidence Music has moved into sales for other labels, and a glance at their catalog indicates titles for sale from respected labels such as Rounder, Muse, Rhino, Antone's, JSP of London, Blind Pig, Excello, and Milestone.

Since 1995, the company has embarked on an ambitious recording program that tastefully documents the work of many emerging or otherwise unheralded artists in blues and jazz. In recent years, Evidence has released original recordings by a new generation of blues artists, all of them solid lyric writers, including guitarists Melvin Taylor, Kid Ramos, and Carl Weathersby, and harmonica player Paul deLay.

Asked about his formative years, Gordon said his dad, who passed away in December 2000, was a small business owner. The young Jerry Gordon grew up watching and helping his father sell wallpaper and paint.

He adopted what he calls his record collecting "framework for living" in about 1964, when, on Saturdays, he would take the bus into Philadelphia with friends and buy cut-outs, old 45s from jukeboxes and promo LPs.

"There was a record store in center-city Philadelphia that sold cut-outs, Blue Note and Riverside Records for \$1.99 each. To me, this was nirvana!"

"They say you never really grow up, and I think that's been proven in my case," he said, smiling. Look around the basement and living rooms in Gordon's home, and "evidence" of his passion for collecting blues and jazz, in all formats, is literally everywhere. He enrolled at the University Of Wisconsin in 1969, a crazy

year to be in college, he recalled.

"At a certain point, I had to decide did I want to continue going to school or did I want to go out and make money."

With \$500 borrowed from his father, Gordon started his own record store, Third Street Jazz And Rock, in Philadelphia in 1972. He sold the store in 1987 but continued to manage it until 1989, at which point he took a well-deserved year off before forming Evidence Music with partner Rosen.

Gordon recalled that in his earliest months he used cardboard boxes to hold vinyl LPs, "and I put pegboard all around this very small storefront, put hooks in the pegboard and records on the hooks."

In any case, within a few days of their attendance at the 1991 edition of the MIDEM conference in Cannes, France, Gordon and Rosen created a stir with these unique Sun Ra recordings "and we found distribution throughout Europe almost immediately.

"Aside from our break with Sun Ra distribution in Europe," Gordon continued, "we also knew jazz was very strong in Japan in the 1980s. We knew collectors there were buying Japanese jazz recordings of American artists, while America was losing interest in new jazz records."

One label, King Records of Tokyo, was very prolific in issuing recordings by American jazz artists, including drummer Art Blakey and Dominican Republic-raised pianist Michel Camilo.

"These records King was doing were not available over here," Gordon explained, "so we were also able to negotiate a deal with them at MIDEM and arranged to sell their records over here."

But Gordon and Rosen, both having grown up with the extremely eclectic sounds of Philadelphia radio in the 1960s and 70s,

(Please see Evidence page 66)

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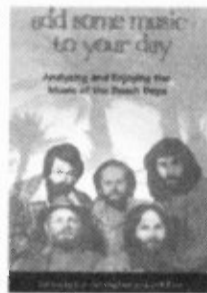
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Vic Chesnutt from page 15)

started looking through my songs, trying to find the ones that would fit certain criteria or that would add on different aspects of this personality. Roughly half the songs were old songs, and the other half were new ones that I wrote specifically for that story."

Following a flurry of activity that ensued after the release of *The Salesman And Bernadette*, including a stellar appearance as the featured artist on the then-David Byrne-hosted *Sessions At West 54th Street*, Chesnutt found himself back at home, contemplating his next project.

As chance would have it, his longtime musician friend Kelly Keneipp had recently launched an Athens-based independent label called Backburner Records. After releasing several albums on the label, Keneipp approached Chesnutt about contributing lyrics and vocal melodies to a collection of music that Keneipp and his wife, Nikki, were composing during time away from their day jobs. Chesnutt leaped at the opportunity, thereby setting the wheels in motion for what eventually became their collaborative CD, *Merriment*.

"Kelly and Nikki were doing some songs together, and they asked me if I wanted to sing on them. And I said, 'Of course!' I would get a tape from them, with maybe two songs on it, then I might go on the road for two months and let the [music] sink in," Chesnutt said in describing the project. "I probably did three or four lyrical versions of each song. My idea at first was to write things that would make Kelly laugh. That's all I wanted to do, so some of the songs were

kind of bawdy and rude. Then I would think, 'Well, this particular song is so beautiful, I don't want to just sing naughty, bawdy lyrics.' So after that I would start trying to write these weird love songs, because the songs were so pretty. Finally, though, I decided I didn't really want to do that either, so I went in another direction."

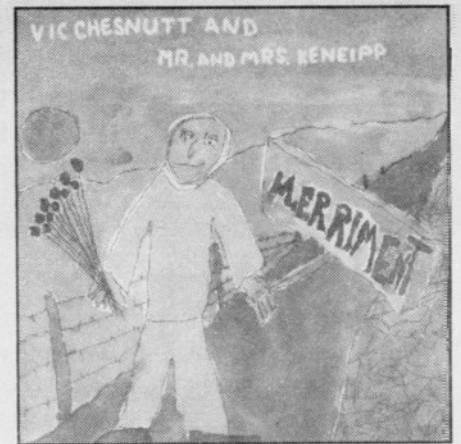
"I think what I ended up doing was to pursue a certain world-view," he continued. "That was really important to me, to try to sing things nobody really sings about. The record was kind of like my *Jesus Christ Superstar*. That's what I kept telling Kelly. It was a kind of song cycle, where a lot of the songs have the same philosophical themes. A couple of the songs are kind of goofy-funny, and some others are maybe just funny to me, but there are some heavy philosophical things going on, too. I'm really proud of it."

These days, Chesnutt continues to live his life in much the same way he's lived it for the past several years. Besides going out on the occasional tour (he was in Austin, Texas, in March for SXSW), he often performs at the 40 Watt Club, where the locals revere him as a favorite son. In addition to writing songs for his next solo album, he has just finished preliminary work on his second collaborative album with fellow Athenians Widespread Panic, under the pseudonym Brute. If that's not enough, he's also writing the words and music for a puppet show to be staged later this year by Janie Geiser, one of the country's foremost puppeteers. As is the case with all his work, it's a certainty these projects will be informed by Chesnutt's distinctive sense of South and its traditions.

**VIC CHESNUTT AND MR. AND MRS. KENEIPP**  
Merriment  
Backburner Records (BB008)

During the past decade, the tiny college town of Athens, Ga., has spawned several loose collectives of songwriters who, musically speaking, collaborate and cross-pollinate in ways that bring to mind the prose writers who lived in Paris in the 1930s. R.E.M. notwithstanding, the artist who has probably earned (and deserves) the greatest respect among this musically incestuous bunch is Vic Chesnutt. Beginning with his Michael Stipe-produced debut, *Little*, released back in 1990, Chesnutt has put together a body of work that combines vulnerability, vitality and Southern gothicism in ways that have much in common with Southern storytellers such as Flannery O'Connor.

*Merriment* finds Chesnutt teamed up with fellow Athenians Kelly and Nikki Keneipp, and the result is one of the year's finest CDs. Buoyed gently by the Keneipp's minimalist arrangements, Chesnutt's warm, intimate drawl and irony-laden humor shine forth like an Eudora Welty short story come to life. Typical is "Mighty Monkey," a song in which Chesnutt empathizes with a hapless circus crew ("the lion tamer wrestles with ghosts from his past"; "the tightrope walker has one foot in the grave") while being accompanied by his own



strummy guitar and the Keneipp's candlelit keyboards and woodwind vibes.

Other high points on *Merriment* include the eloquent, stately title track (which sounds a hymn written by Charlie Chaplin), and the jagged, twisted pop tune, "Preponderance," which evokes aural images of what T. Rex might have sounded like if Marc Bolan had come of age in the American South instead of in London.

Perhaps most important, longtime fans will detect in Chesnutt a sly cheerfulness as he parades his quirky characters and sharp vignettes. Hailed by some as "the poet laureate of Athens," Chesnutt sounds on *Merriment* like he's living in the moment and enjoying himself immensely.

— Russell Hall

"The thing I got from growing up in the South and from feeling different, I think, is some sort of self-determination and self-reliance," he said. "And I'm sure it's in my nature to crave and to search for truths and for philosophical knowledge. I hate a lot

about the South and its history, but I also love certain aspects of Southern culture. And I love Southern people a lot — especially old Southern people. I think it's this tension in me that lends energy to the work that I do."

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(New Releases from page 61)

of mandolin. A cover of Dwight Yoakam's "It Won't Hurt" offers a hint of honky-tonk, with Hatfield's humor taking center stage.

Delightfully unassuming, simple and straightforward, *Songs For Betty* rises well above expectations. Contrary to what the name implies, Star Hustler don't aim for the heavens. Then again, they don't have to — they succeed simply by staying so grounded.

— Lee Zimmerman

O-TOWN  
O-Town  
J (80813-20000)

It has finally come to this. The manufacturing of teen pop has reached its nadir with O-Town, a quintet of squeaky-clean boys pulled from a thousand hopefuls whose struggles were detailed, step by step, on *Making The Band*. Stuffing both reality TV and boy-band marketing down the throats of viewers, the limited-run series weeded out a bunch of contenders — through sweat and tears (lots of the latter) — to give us Ashley, Dan, Erik, Jacob, and Trevor: O-Town!

On their flaccid self-titled debut, the fivesome go through the motions directed to them by a squad of industry money-

makers. 'N Sync celebrated their relative freedom last year by declaring *No Strings Attached*; O-Town not only reveals much behind-the-pretty-faces exploitation, but there is also a giant corporate-driven hand shoved up the collective ass of this group. To say there isn't an ounce of sincerity to be found within the 12 songs here can pretty much be taken for granted. That the entire project whiffs of cynicism is inexcusable.

No expense was spared securing B-list talent for O-Town. A long list of producers provide plenty of sheet to formula songs written by such robotic songwriters as Desmond Child and Diane Warren. The boys themselves are competent enough to get through the cuts without embarrassment, but the plotting that went into this project — the cattle call, the sifting, the grooming, the maneuvering — ultimately just wears it down. O-Town knew going in that they were being prepped for stardom. They also realized that their souls would be sold. Considering that images of 'N Sync and Backstreet Boys were dancing around in their heads from the start and there was probably little soul to be pilfered anyway, who's really getting screwed?

— Michael Gallucci

(Please see New Releases page 72)

## Five Star Record

hey@marty@wwnet.net

MARTY WATERS  
www  
2001

WHETHER IT BE POP, BLUES, R&B OR JAZZ, AL HIBBLER SANG IT MASTERFULLY! HIS RICH, DEEP BARITONE AND DISTINCTIVE USE OF VIBRATO MAKE HIBBLER'S VOICE INSTANTLY RECOGNIZABLE! OFTEN OVERLOOKED IN SERIOUS DISCUSSIONS ABOUT JAZZ VOCALISTS, (POSSIBLY BECAUSE HE MOVED SO EFFORTLESSLY BETWEEN JAZZ AND OTHER STYLES), HIBBLER MADE HIS MARK AS DUKE ELLINGTON'S LEAD MALE SINGER FROM 1943 TO 1951 BEFORE EMBARKING ON A SOLO CAREER THAT SCARED HIM SOME TOP FORTY HITS, INCLUDING THE MILLION-SELLING SINGLE "UNCHAINED MELODY" WHICH REACHED NO. 5 ON THE POP CHARTS IN 1955! BORN IN LITTLE ROCK, ARKANSAS, HIBBLER DIDN'T START SINGING UNTIL HE WAS A TEENAGER! AFTER SINGING WITH LOCAL BANDS, HE TOURED WITH THE GREAT R&B BAND OF JAY McSHANN BEFORE CATCHING THE EAR OF DUKE ELLINGTON! EASILY ONE OF THE ELLINGTON BAND'S MOST POPULAR VOCALISTS, HIBBLER RECORDED SOME CLASSIC MATERIAL WHILE WORKING FOR DUKE... "I'M JUST A LUCKY SO AND SO", "DON'T GET AROUND MUCH MORE" AND "DO NOTHING TILL YOU HEAR FROM ME"!



DURING HIS YEARS PERFORMING WITH ELLINGTON,

HIBBLER (WHO WAS BLIND SINCE BIRTH) OFTEN APPROACHED THE MICROPHONE ON STAGE SHOULDER-TO-SHOULDER WITH DUKE IN ORDER TO HIDE THE FACT THAT HE COULDN'T SEE! UNFORTUNATELY, HIBBLER'S POPULARITY WANED IN THE SIXTIES UNTIL THE RIGHTEOUS BROTHERS RECORDED "UNCHAINED MELODY"! HE THEN PLAYED SMALL CLUBS TO TAKE ADVANTAGE OF THEIR HUGE SUCCESSFUL REVIVAL HIT BEFORE DROPPING OUT OF SIGHT! MY COPY IS AN ORIGINAL ISSUE, BLACK LABEL ATLANTIC RECORDING... AND EVEN THOUGH THE COVER'S A BIT ROUGH, THE RECORD HAS SHINY, CLEAN GROOVES AND PLAYS LIKE A DREAM! CHOCK-FULL OF BALLADS AND BLUES "AFTER THE LIGHTS..." IS A FINE SHOWCASE FOR HIBBLER'S CROONING! MY FAVORITE TUNE HERE IS "TRAVELIN' LIGHT" WITH HIBBLER DROPPING WAAAY DOWN AN OCTAVE OR TWO FOR SUPERB DRAMATIC EFFECT! NOTE THE COVER PHOTO OF THE COME-HITHER RED HEAD DESIGNED TO PRESENT HIBBLER IN A PALATABLE WAY TO WHITE AUDIENCES!





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Jul 21 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

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

Aug 12 CT, Waterbury. Record Collectors Convention, Sheraton Hotel. 3580 E. Main St., SH: 9:30am-4pm, T: 8', F: \$65., A: \$4. Gorman. PH: 203-287-8923.

Jul 1 ENGLAND, Bournemouth. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Jul 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Aug 11 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Aug 17-19 IL, Rosemont. Beatlefest 2001, Hyatt Regency O'Hara. 9300 W. Bryn Mawr Ave., SH: Fri. 5pm-12midnight, Sat. & Sun. 12noon-12midnight. T: 100-6', F: \$17.50-\$29. Mark Lapidos, PO Box 436, Westwood, NJ 07875. PH: 201-666-5450.

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(New Releases from page 69)



**MICHAEL BUFFALO SMITH & THE ROCKABILLY HALL OF FAME BLUES BAND**  
Midwest Carolina Blues  
Dreaming Buffalo Music (RABHOF110)

When it comes to the blues, there's no point in trying to reinvent the form. So it's no wonder that Michael Buffalo Smith doesn't even try. *Midwest Carolina Blues* may not say much about Smith's knowledge of geography, but it is a good lesson in basic blues. It offers eight tracks that effectively sample some of the style's better-known variations, from gospel ("Fly Away") to rockabilly ("Rockabilly Blue") to rhythm 'n' blues ("It's Been So Long"). Smith pulls it all off with great aplomb, enlisting a rotating cast of sympathetic sidemen and singers to add polish to the proceedings.

Smith, who is also a *Goldmine* contributor as well as an accomplished guitarist, is

clearly dedicated to the blues standard. His bio mentions the fact that he's shared session time with various members of Nebraska's Rock 'N' Roll Hall Of Fame, and the influence of these local notables is evident here. Unfortunately, Smith's material doesn't do the band justice; the songs revisit well-trod territory as unimaginative rewrites of some stale standards. Steve Young's "Lonesome, On'ry & Mean" is covered as a basic Chuck Berry riff rocker. The only difference between Smith's own "She's Got A Hold On Me" and Screaming Jay Hawkins' "I Put A Spell On You" is the perspective. And if the similarity between "Jelly Jelly Blues" and the perennial "Stormy Monday Blues" isn't obvious at the outset, the remake of the original at the end of the set dispels any doubt.

If Smith loses points for originality, he deserves credit for his purist ethic. In this age of prefab pop and mass-market manipulation, his commitment ought to be commended.

— Lee Zimmerman

**COLIN BLUNSTONE & ROD ARGENT**  
*Out Of The Shadows*  
Red House (REDHCD-2)

Hook-laden, cool-handed, haunting and eloquent are the words that come to mind upon listening to "Sanctuary," the lyrically ambitious first single off *Out Of The Shadows*, the surprise release from legendary music makers The Zombies' Colin Blunstone and Rod Argent. Should this caliber of material have come from a new signing, the industry would thrust itself into a multimedia merchandising frenzy; but since these dudes are old enough to be 'N Sync's grandfathers, I suppose it'll be up to some music critic to

help get the word out, so other ardent music fans can find this release. That task, very fortunately, is my job.

It would take endless paragraphs to properly set the stage for this CD historically, but in a nutshell, this is the first comprehensive collaborative effort from the two Zombie heads of state since the days of *Odessey And Oracle*. That 1968 Zombies LP has taken on a life of its own in recent years, as a whole new world of fans have discovered The Zombies' magnificent catalog through numerous reissues, tributes and a four-CD box set.

These two artists are so closely related musically, it's difficult to think of one without the other for most fans. Yet save for a track here or there and an ad-hoc Zombies reunion, they've never had a clear shot at a record all their own together. With this said, *Out Of The Shadows* is the intelligent, quality pop/rock you'd expect.

To describe these songs in terms of the inherent influences is difficult, for the elements have echoed from the artists themselves as the influence and the influenced and back again. Pop sounds of Sting, Smash Mouth, Robert Plant, The Cars, Coldplay, Alan Parsons Project (Blunstone himself a member) and endless others reverberate back to Motown, the Philly sound and classic R&B in general, for a contemporary, soulful blend all their own.

Standouts are the aforementioned "Sanctuary," the melodic "A Girl Like That" with its unusual chord changes and key shifts, ditto the twists and turns of "Living In The Real World" and "Home," and the Elton John-sy "Mystified." The misty ambiance of "Only The Rain" is the sound of a cold rainy day through the eyes of a face pressed to a

window pane — just one of several literary soundscapes that shape this album.

Blunstone is still a singer's singer; his voice of silk and smoke and Argent's background vocals match with wisdom and taste. Argent's keyboard work is jazzy and flowing and the pair keep good company with cousin Jim Rodford (The Zombies, The Kinks, Argent) on bass, and his son Steve Rodford on drums, as well as guitarist Mark Johns. Argent's production ideas are solid and fresh, and at one with these songs as well (all of which were written or cowritten by him).

Overall this is a strong first outing for the dynamic duo — we can only hope it's the start of even better things to come.

— C. Brian Jasper

**BRAIN SURGEONS**  
*Piece Of Work*  
Cellsum Records (Ripe 2236)

Rock 'n' roll isn't brain surgery, but that doesn't stop the Brain Surgeons from turning their latest opus into an incredibly complex operation. Led by former Blue Öyster Cult member Albert Bouchard, the band has studiously grafted a melodic hard rock sound onto an eccentric attitude. It's the resulting series of twists and turns that provides this *Piece Of Work* with a somewhat puzzling prognosis.

The Surgeons' fifth album — a double disc no less — finds co-leader Deborah Frost taking center stage to sing the majority of *Piece Of Work's* 22 tracks. Her presence provides a bold, brassy sound that falls midway between Heart and Jefferson Airplane, with The B-52's, Velvet Underground, and Blondie occasionally coming to mind. However, the edge and intensity that's

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orne in songs such as "Rain, Rain," "Swamp thing" and a highly demonstrative "Last Angry Woman" is tempered by several off-beat entries that diffuse the ambitious intents. It's an odd album even at the outset, as exemplified by a bizarre a capella version of Jesse Winchester's beautiful "Biloxi," which is knocked off as a novelty. From then on, the set is peppered with curious touches, from the all-too-obvious double entendres of "Hot Dog Man" to the quirky confessional, "Rock and Roll Is Dead."

For future reference, Brain Surgeons might want to consider taking their scalpels and trying to cut back some of their wackier material. After all, it takes a lot of patients — make that, patience — to wade through this complicated procedure. However, once they find focus, it's possible Brain Surgeons may be better able to doctor their direction.

— Lee Zimmerman

CHARLIE ROBISON

Step Right Up
Lucky Dog/Sony CK 61404

Shot full of Texas bravura, Charlie Robison's honky-tonk/rock/folk sophomore outing is a tale-teller's rogues gallery of crooks, holy hypocrites and average guys out for a good time they might later regret. "A man with a plan" (a line from opener "Right Man For The Job") is one key to film noir. Not content with mere double crosses, his writing's noir-ish moments feature double trouble crossovers with the duplicitous prize fight story "John O'Reilly" taking on Pogues-like Irish tones as fellow Texan Steve Earle's songs sometimes do.

As Robison brings in songs by those rene-

gades from adult responsibility NRBQ and The Hollisters, we wonder if settling down might not be his cup of tea. Since he's married to Dixie Chick Emily Robison, we can expect him to be funny. Check his excuses for being late, broke and whatever else in the Norteño accordion romp "One In A Million."

In a pensive moment, Dixie Chick Natalie Maines plays his wife, dueting on the sadly perceptive "The Wedding Song," where a lackluster marriage survives on dulled acceptance. "Whether I ever loved you I'm not perfectly clear... When I said 'I do,' I slammed all the doors to a future where I could see Paris in the spring, I wasn't prepared for the weight of this ring," Maines resignedly sings before sad, blue steel-guitar notes.

Be they honky-tonkers, stories, raunchy comedy or windows into Everyman's soul, Robison's songs deliver the goods.

— Bruce Sylvester

BLUE MOUNTAIN
Roots
Blue Mountain Music (BMM 1001)

Pre-electric 19th-century music probably had its equivalent of rock/traditional ballads played with a rough edge in the barn instead of with refinement in the parlor. Northern Mississippi's Blue Mountain's fourth CD, Roots, has a raw element too. Even love song "Black Is The Color Of My True Love's Hair" has dark undertones.

Led by Cary Hudson and Laurie Stirratt (twice sister of Wilco's John Stirratt), the taut guitars/bass/fiddle/ drums/harmonica quartet invites comparisons with Cordelia's Dad (whose members' lives outside the band now make touring difficult), especially since

Indie label spotlight

FRAN GRAY
Singular Intent
Heart Spring (HSM 1005)

Sometimes anticipation leads nowhere. It's the unexpected surprises that create the greatest impressions. When it's spurred by an artist such as Portland, Ore., singer/songwriter Fran Gray, it leads one to ask the inevitable question — just exactly where has this passionate performer been hiding, and why isn't she already a major star?

OK, so that's two questions, but both deserve answers. As evidenced by her latest album, Singular Intent, Gray has already sharpened her skills. She's a terrific singer; her rich, robust vocals bring to mind a cross between Maria McKee and a young Joni Mitchell. Her songs are well-crafted and compelling, whether she's delivering a driving rocker

("In Your Room") or a beautiful, beguiling ballad ("Smokin Tongue," "Shroud," "Run Away"). While quick comparisons don't necessarily do her justice, as a matter of reference, there is a certain Crosby, Stills & Nash-like lyricism to her work. Her keynote compositions have an airy, expansive imagery and ambiguity and a rich, radiant sheen that makes songs such as "Erica," "Torn," "Amazing Light" and "Ancient Of Days" especially enchanting.

Gray's sole stab at a standard comes via her perky cover of "Blues Stay Away From Me," in which her overdubbed voices make her sound like a one-woman version of the Andrews Sisters. Not surprisingly, it's also the only entry that doesn't seem to fit with the rest of the set. However, as a whole, there's an alluring essence to these various shades of Gray.

— Lee Zimmerman

Hudson and Cordelia's lead singer Tim Erikson have similar timbres.

Rock has been no stranger to Blue Mountain's songs — the youngest being Cliff Carlisle's 1930 "That Nasty Swing" with some of the nastiest slide guitar folk music has heard in a while. From ballad collector Cecil Sharp's travels, the morbid "Rain And Snow" swirls on The Grateful Dead's first LP.

From an old Vermont logging camp, the all-night party tale "Spring Of '65" (that those libidinous zanies The Holy Modal Rounders put on

1971's Good Taste Is Timeless) may raise a few eyebrows among people who listen closely to lyrics. The bleary hobo's dream "Little Stream Of Whiskey" is a laughing title track for a 1988 album by acoustic guitar maestro Norman Blake.

Blue Mountain's breakthrough is to present these chestnuts as garage music. But who's to say that they weren't ever done like that way back when. (Distributed by Select-O-Hits, 1-901-388-1190, or visit www.selectohits.com)

— Bruce Sylvester

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St. Paul, MN 55104  
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Rock-RAB-Garage-R&B/Soul - Blues/Jazz-C&W/Pop-45/LP/CD - Domestic-Import-Car Books-Mags.  
CC: VISA/MC/Disc.Card

## MISSISSIPPI

Ace Video & Music  
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Biloxi, MS 39530  
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FAX: (228) 374-4645  
Huge inventory collectible vinyl in all categories. Great catalogs \$5, foreign \$8. Mail or FAX wants. MC/VISA welcome.

Little Big Store  
P.O. Box 921, 201 E. Main St.  
Raymond, MS 39154  
(601) 857-8579  
www.littlebigstore.com  
E-Mail: bj999@aol.com  
CDs, LPs, 45s, 78s, reel-to-reels, videos, memorabilia, etc. Train depot full of records & music-related stuff.  
Open: Wed-Sat 10 AM-5 PM

## NEVADA

Big B's CDs & Records  
4761 S. Maryland Pkwy.  
Las Vegas, NV 89119  
Phone: (702) 732-4433  
FAX: (702) 795-7989  
11am-8pm Mon.-Sat., 11am-7pm Sun.  
E-Mail: bigsb@fnet.net  
Web: Bigsbmusic.com  
We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

Wax Trax Records, Inc.  
2909 S. Decatur  
Las Vegas, NV 89102  
PH: (702) 362-4300  
FAX: (702) 362-4340  
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Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT:  
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Absolute Vinyl  
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Montclair, NJ 07042  
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M-F 1 p.m.-8 p.m., Sat. 12 noon-5 p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock.

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(908) 486-3303  
E-Mail: lzzmeister@aol.com  
100,000 + LPs, Cds, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

Records Ltd.  
P.O. Box 504  
Rutherford, NJ 07070  
Phone (201) 933-3772  
E-Mail: recordsltd@att.net  
www.recordsltd.net  
Buy-Sell-Trade- 12 inch singles - LPs - 45s - Soul - Funk - Jazz - Hip-Hop - Nu-Wave - Hi-Nrg - House. Want lists accepted. We buy collections.

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

## NEW MEXICO

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

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

## NEW YORK

House of Oldies  
World Headquarters for Out of Print 45s and LPs  
35 Carmine St.  
New York, NY 10014  
(212) 243-0500  
FAX: (212) 989-1697  
http://www.housefoldies.com  
10:30 A.M.-7 P.M. Mon. thru Sat.  
Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

## NEW YORK

Infinity Records Ltd  
3852 Sunrise Highway  
Seaford, NY 11783  
(516) 221-0634  
FAX: (516) 221-8901  
E-mail: vinylriver@aol.com  
www.infinityrecords.net  
Long Island's best record collector store. Jazz, Soul, Rock, Classical, etc. Foreign dealers welcome. We buy collections.

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

Mr. Cheapo CD & Record Exchange  
46 Jericho Tpke.  
Commack Long Island, NY 11725  
(631) 543-8686  
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Mineola Long Island, NY 11501  
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We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection on Long Island. When you're visiting the New York area, we have 2 locations!

Off-Center Records and Collectibles  
116 Bleeker St.  
Utica, NY 13501  
Phone/FAX: (315) 738-7651  
http://www.blackdogweb.com/offcenter  
E-Mail: offcenter1@webtv.net  
1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome.  
MC/VISA/NOVUS.

## NORTH CAROLINA

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

## OHIO

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

## OKLAHOMA

Gardner's Used Books Music & Comics, Inc  
4417 South Mingo Road  
Tulsa, OK 74146  
(918) 627-7323 • FAX (918) 250-8828  
Web site: www.gardnersbooks.com  
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## OREGON

Crossroads Music  
3130 SE Hawthorne Blvd  
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www.djangos.com for great deals!

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

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

## PENNSYLVANIA

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

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PH: (724) 342-0824  
FAX: (724) 342-0825  
E-Mail your Wants lists:  
flipsiderecords@aol.com  
Web site: www.flipmail.com  
Over 2,000,000 selections/All types of music/Wants lists welcome!

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212 Iron St.  
Bloomsburg, PA 17815-1871  
(570) 784-7134  
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Positively Records  
4153 Woerner Ave.  
Levittown, PA 19057  
(215) 945-8063  
FAX: (215) 945-0221  
E-Mail: posrec@aol.com  
Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/open 7 days/Best Store Phila/NJ area.

# STORE DIRECTORY

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

## PENNSYLVANIA

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

Record King  
The Record King - (Our Only Location!)  
2113 Parkdale Ave.  
Glenside, PA 19038  
(215) 576-0102 (Mail & Phone orders  
only)  
E-Mail: [therecordking@yahoo.com](mailto:therecordking@yahoo.com)  
Search Service - 11 a.m.-8 p.m. EST 7  
days a week. SASE/IRC & collect phone  
# for reply. Buy & sell. Catalogs/lists  
available: 8-track \$25. Video \$15,  
soundtrack/orig. cast \$25. All refund-  
able w/order. McNally's picture price  
guide (soundtrack) \$29.95 + shipping,  
Rockin Records. Audio/Video equip-  
ment sold. CDs, tapes, vinyl & videos.  
Huge assortment Country & Western,  
Playboy & Rolling Stone magazines.  
Checks/MOs pay to: J.J. Hollin only.

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

## TENNESSEE

Grumpy's Music & Books, Inc.  
3905A Hixson Pike  
Chattanooga, TN 37415  
(423) 874-0242  
FAX: (423) 874-0286  
E-Mail us at: [grumpybk@aol.com](mailto:grumpybk@aol.com)  
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• Videos • Audio Books • Posters  
Open Mon-Sat. 10:00 a.m.-9:00  
p.m.; Sun. 12:00 p.m.-6:00 p.m.  
We Specialize in hard-to-find items.

## TENNESSEE

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

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

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

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Toll Free U.S. & Canada:  
877-257-0891  
Southern Vermont's largest used  
music source! Buy, Sell, Trade: Used  
Rare Records, CDs, Tapes, Vintage  
Sheet Music, Memorabilia &  
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## VERMONT

Exile On Main Street  
94 North Main Street  
Barre, VT 05641  
(802) 479-9270  
FAX: (802) 479-9270  
E-Mail: [exile@plainfield.bypass.com](mailto:exile@plainfield.bypass.com)  
Web site: [www.exileonmainstreet.com](http://www.exileonmainstreet.com)  
LPs, 45s, CDs, CD singles, all musi-  
cal categories, want lists welcome!

## VIRGINIA

DMS Associates  
P.O. Box 724  
Portsmouth, VA 23705  
(757) 465-3333  
FAX: (757) 465-9890 or  
(757) 465-0779  
E-Mail: [ddel065716@aol.com](mailto:ddel065716@aol.com)  
Jazz, Blues, R&B, Soul Music  
Specialist. Jazz, Blues, R&B, Soul,  
Gospel, Music Magazines.

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

## WASHINGTON

Django's Cellophane Square  
Used/New  
Buy - Sell - Trade  
CDs - Videos - DVDs - LPs - Tapes  
Four locations in the Puget Sound area!  
Seattle University District:  
4538 University Way NE  
Seattle, WA 98105  
(206) 634-2280  
Seattle Capitol Hill  
130 Broadway E  
Seattle, WA 98102  
(206) 329-2202  
Bellevue  
322 Bellevue Way NE  
Bellevue, WA 98004  
(425) 454-5059  
Bellingham  
115 E. Magnolia  
Bellingham, WA 98225  
(360) 676-1404  
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new titles arriving weekly! Largest  
selection of used music in the Puget  
Sound area! Check out [www.djan-  
gos.com](http://www.djan-<br/>gos.com) for great deals!

## WASHINGTON

Disc Connection  
405 Garfield St (1 block east of PLU)  
Tacoma, WA 98446  
(253) 539-5632  
E-mail:  
[disc\\_connection\\_mail@yahoo.com](mailto:disc_connection_mail@yahoo.com)  
FAX: (253) 531-6930  
Must phone voice line before faxing.  
Buy & sell used CDs, records, DVDs,  
laser discs, & memorabilia. We buy  
Beatles and Springsteen collections  
and rarities.

## WISCONSIN

Atomic Records  
1813 E. Locust St.  
Milwaukee, WI 53211  
(414) 332-3663  
Mostly Alternative/Punk. Some 60s-  
70s. CD/Tape/Vinyl New & Used.  
Rare stuff. All major credit cards.  
Mail order on in-stock items.

Deep Grooves  
702 E. Johnson St.  
Madison, WI 53703  
(608) 294-5708  
E-Mail: [foxmusic@globaldialog.com](mailto:foxmusic@globaldialog.com)  
Rare and unusual recorded music.  
Specializing in: New, Used, Vintage  
Vinyl and Import CDs. Buy and  
Trade. We ship anywhere.  
Want Lists Welcome!

Fox Music  
301 L Cotton Wood Ave.  
Hartland, WI 53029  
PH: (262) 367-8022  
FAX: (262) 367-8043  
E-Mail: [foxmusic@execpc.com](mailto:foxmusic@execpc.com)  
Store Hours: 11:00-7:00  
Thousands of rare & collectible LPs  
& 45s. New & used CDs/domestic &  
imports. We ship anywhere. We buy  
quality collections.

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

## CANADA

Star Records  
148 Simcoe St. South  
Oshawa, Ontario, L1H 4G7 Canada  
PH/FAX: (905) 723-0040  
E-Mail:  
[STARRECORDS@ALTAVISTA.COM](mailto:STARRECORDS@ALTAVISTA.COM)  
30 minutes east of Toronto. Best  
vinyl selection in Canada! Over  
2,000 Vinyl LPs in stock. Imports  
from U.K., Italy, USA, etc. (1950s-  
2000) - Garage, Rockability, New &  
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Blues, Soundtracks, British New  
Wave. Record-related collectibles for  
your favorite bands available.  
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## FRANCE

Monster Melodies  
9 Rue Des Dechargeurs  
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FAX: (33) 142332572  
E-Mail: [monster@club-internet.fr](mailto:monster@club-internet.fr)  
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60s-90s. Since 15 years in business.  
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## U.K.

John Manship Records  
PH: (44) 1664 565742  
FAX: (44) 1664 411634  
E-Mail: [info@raresoulman.co.uk](mailto:info@raresoulman.co.uk)  
Web site: [www.raresoulman.co.uk](http://www.raresoulman.co.uk)  
Buyers & Sellers of Soul since 1969.  
Specialists in Rare soul, Funk,  
Nothorn, Group Harmony, over  
100,000 rare soul 45s/LPs, CDs.  
Quarterly 250 page catalogue. Plus  
Fortnightly lists. Priced want lists  
serviced.

## SWEDEN

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

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

1 year \$234.00       6 months \$117.00

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

Name: \_\_\_\_\_

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

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

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

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


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<p>Each Boys - 7" Single - Steve John B &amp; the Vespa Squad to Me - Capitol Records - vinyl and cover slightly worn - \$25.00</p> <p>Face, Lenny - American - Fantasy Records - in mono - red vinyl - vinyl and cover slightly worn - \$35.00</p> <p>Flash, Kate - Sounds of Love - One married vinyl - EM Records - vinyl in excellent condition. Cover slightly worn - \$25.00</p> <p>London - Dawn - Bell Records - vinyl in excellent condition. Cover slightly worn - \$35.00</p> <p>British Rodeo - An Evening With - Live From Warner Music Hall - 1370 - vinyl and cover slightly worn - \$25.00</p> <p>Capton, Eric - On White - white vinyl - Phonogram - vinyl in excellent condition. Cover slightly worn - \$40.00</p> <p>Domino, Fats - Million Record hits - Imperial Records - vinyl in excellent condition. Cover slightly worn - \$35.00</p> <p>Allen Angels - for - Warner - vinyl in excellent condition. Cover slightly worn - \$25.00</p> <p>LeeWood Mac - Runaround - Warner Bros. Records - vinyl in very good condition. Cover slightly worn - \$40.00</p> <p>Arland, Judy - Best of Judy Garland - 2 LP set - Joca Records - vinyl and cover in very good condition - \$30.00</p> <p>Lin - Fun - sealed - CBS Records - \$30.00</p> <p>Andrick, Neil - Near to the Shelter - Warner Records - vinyl and cover in very good condition - \$25.00</p> <p>Mendrix, Jimi - Rainbow Bridge - Reprise Records - vinyl and cover slightly worn - \$25.00</p> <p>Andrick, Jimi - In the West - Reprise Records - vinyl in very good condition. Cover slightly worn - \$25.00</p> <p>Andrick, Jimi - Radio One - 2 LP set - clear vinyl - out of cover - vinyl in good shape. Cover slightly worn - \$40.00</p>	<p>Wolly, Buddy - Giant Buddy Holly - Coral Records - vinyl and cover slightly worn - \$25.00</p> <p>Jackson, Stonewall - Best of Stonewall Jackson - Taiwan Import - vinyl in very good condition. Cover slightly worn - \$20.00</p> <p>Jefferson Airplane - Surrealistic Pillow - UK - sealed - limited edition - vinyl - \$15.00</p> <p>McCartney, Paul - Back in the USSR - RSC Import - Melode Records - vinyl and cover slightly worn - \$20.00</p> <p>Johns, Elton - Goodbye Yellow Brick Road - MCA Records Super Disc 1/2 speed - 2 LP set - vinyl and cover in very good condition - \$50.00</p> <p>Johns, Elton - Goodbye Yellow Brick Road - MCA Records Super Disc 1/2 speed - 2 LP set - vinyl and cover in very good condition - \$50.00</p> <p>Johns, Elton - Goodbye Yellow Brick Road - MCA Records Super Disc 1/2 speed - 2 LP set - vinyl and cover in very good condition - \$50.00</p> <p>Led Zeppelin - Presence - sealed - Atlantic Records - \$25.00</p> <p>Led Zeppelin - Houses of the Holy - Sealed - Atlantic Records - \$25.00</p> <p>Mahavahnu Orchestra - Birds of Fire - Columbia quadrasonic Records - vinyl slightly worn. Cover in good condition - \$20.00</p> <p>Morton, Jelly Roll - King of New Orleans Jazz - sealed - RCA Victor Records - \$150.00</p> <p>Morton, Jelly Roll - Hot Jazz, Pop Jazz, Holman &amp; Hooley - RCA Victor Records - vinyl and cover in very good condition - \$150.00</p> <p>Morton, Jelly Roll - Stomps and Jigs - RCA Victor Records - vinyl and cover slightly worn - \$100.00</p> <p>Palmer, Bruce - Picture Disc - Promo only - \$40.00</p> <p>Palmer, Bruce - Circle is Complete - Out-let - vinyl and cover in very good condition. Cover slightly worn - \$25.00</p> <p>Pink Floyd - A Saucerful of Secrets - UK - vinyl in excellent condition. Cover in very good condition - \$20.00</p>	<p>Pringle, Elvis - Single - Heartbreak Hotel &amp; Jailhouse Rock - yellow vinyl - RCA Victor Records - vinyl and cover in very good condition - \$25.00</p> <p>R.E.M. - 7" Single - It's the End of the World &amp; Last Days of May - Records - vinyl and cover in very good condition - \$10.00</p> <p>Rolling Stones - 7" Single - Jumpin' Jack Flash &amp; Child of the Moon - London Records - vinyl and cover slightly worn - \$20.00</p> <p>Segar, Bob - Back in 21 - Out-out - Vinyl and cover in very good condition - \$25.00</p> <p>Springfield, Buffalo - Buffalo Springfield - Also Records - 2nd Columbia Records - cover in good condition. Vinyl in very good condition - \$40.00</p> <p>Turner, Joe - Joe Turner - Atlantic Records in mono - vinyl and cover in very good condition - \$50.00</p> <p>Williams, Hank - Very Best of Hank Williams - Taiwan Import - vinyl - vinyl in good condition - cover slightly worn - \$30.00</p> <p>Williams, Hank - Sings New Legs - Taiwan Import - yellow vinyl - vinyl in good condition - cover slightly worn - \$20.00</p> <p>Wings - Goodnight Beulah - 12" Single - Baystate Nighttime - Sealing &amp; Copyright Rights - vinyl and cover in very good condition - \$25.00</p> <p>Yardbirds - Over Under Sideways Down - UK - in mono - sealed - reissue with bonus tracks - \$20.00</p> <p>Yang, Neil - Neil Young - Reprise Records - 1st pressing - in mono - vinyl and cover in very good condition - \$25.00</p> <p>Zappa, Frank - 7" Single - I Don't Wanna Get Drafted &amp; Ancient Ambrosia - US Zappa Records - vinyl and cover in very good condition - \$25.00</p>
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(Reissues from page 28)

**BONNIWELL MUSIC MACHINE****Ignition  
Sundazed (SC 11038)**

To some, they were a one-hit wonder. To devoted fans, they were a band that held the potential for greatness but then quickly faded. Mention The Music Machine nowadays, and you get only a glimmer of recognition, most likely a reference to "Talk Talk" (one of only two songs they ever charted nationally, peaking at #15; "The People In Me" hit #66 in 1967), and vague recollections of a few regional hits. Led by the elusive Sean Bonniwell, an enigmatic figure whose ambitions for the band were never fully realized, The Music Machine were unable — or perhaps more accurately, unwilling — to capitalize on their fleeting flirtation with stardom.

Not quite the Great Lost Music Machine Masterpiece that some might expect, *Ignition* is instead an archival collection that spans the band's career, mostly through demos and unreleased material recorded before and after they reached their peak. The earliest songs — "Two Much," "Push Don't Pull," "Talk Me Down," "Chances" — date from a demo session recorded by The Ragamuffins, an earlier incarnation that featured singer/guitarist Bonniwell, drummer Ron Edgar, and bassist Keith Olsen.

Though fairly unexceptional, they show a band laying the groundwork for the assertive sound and ominous ambience that would shade their future forays. The remainder of the tracks are moody, with a dark, edgy sound well in sync with a '60s stance — bombastic vocals, relentless rhythms and lots of swirling, spiraling keyboards.

Unfortunately, this generic approach doesn't distinguish them from their classic contemporaries. "Everything Is Everything" and "Point Of No Return" sound like classic Iron Butterfly, "Advise And Consent" could be vintage Arthur Brown, "Black Snow" could double for The Doors and "Mother Nature-Father Earth" seemingly draws from Deep Purple. The band's only commercial concession comes via "This Should Make You Happy," which finds Bonniwell teasing, "This should make you happy, like 'Talk Talk' did."

Unfortunately, that's a promise that's left unfulfilled. Only true fans will get off on *Ignition*.

— Lee Zimmerman

**THE SUPERFINE DANDELION****The Superfine Dandelion  
Sundazed (SC 11057)**

Unless you lived in Arizona in the mid- to late '60s, chances are pretty slim that you've actually heard of The Superfine Dandelion. At the time, however, they were the wannabes that could have been. Originally known as The Mile Ends, they eventually morphed into the flower-power posers that would release one album in '67, disband and remain all but forgotten by all but a handful of fans and collectors.

The Superfine Dandelion's career paralleled the pop progression of the decade itself. Early tracks — specifically The Mile Ends' singles sides "Candy Man" and "Bottle Up And Go," along with the unreleased "I Can Never Say" and "Bring 'Em All In," reflect that early incarnation's infatuation with The Rolling Stones, The Pretty Things, The Yardbirds and other early champions of British R&B.

As the band progressed and evolved, they

continued to ape the influences that came into vogue later on — be it psychedelia ("Ferris Wheel" "People In The Street"), country rock ("My Place," "Shameful Lady") and West Coast protest songs ("Mr. And Mrs. Potato Head"). The mimicry is more than marginal; the similarity in style to better-known bands of the time — Buffalo Springfield, Moby Grape, and Jefferson Airplane in particular — is so blatantly obvious at times that it borders on outright plagiarism.

Admittedly this stylistic stroll does have a certain nostalgic ring, especially for those who ache for loopy lyrics and the sound of sitars. Archivists will also note that a few of the members went on to marginally greater glories — The Superfine Dandelion spawned future members of The Tubes, Goose Creek Symphony and one of Linda Rondstadt's back-up bands. But even the staunchest fan would have to concede The Superfine Dandelion never fully flowered.

— Lee Zimmerman

**BOBBY BLAND****Two Steps From The Blues  
MCA/Duke-Peacock (088 112 516)****LUTHER ALLISON****Luther's Blues  
Motown (440 013 409)**

There's a smooth quality to Bobby "Blue" Bland's voice that transcends him beyond being a categorical singer. He easily moves through pop, soul, jazz and blues, bending each to his style. Bland's 1961 debut, *Two Steps From The Blues*, serves as the center of UME's new, awkwardly titled *Blues Classics*

(Please see Reissues page 85)

(Book review from page 28)

The most welcome development in this discography is the presence of matrix (master) numbers — the unique numerical or alpha-numeric code applied to each recording. Because all too often collector books omit the matrix numbers — notably on Ken Klee's label listings of many years ago — compiler McGrath has worked to make sure the matrix listings are as complete as possible. With some labels, however, the data has fallen short, such as on Arlen, Cameo, Dade, De-Lite Hi, Scepter and SSS International.

A reference work is only as good as the level of access it provides, and the compiler does the user a marvelous favor by providing a 200-page artist index, where one can find on what labels a certain artist recorded. This is invaluable for the researcher.

The R&B Indies has to rank as one of the landmark discographies of the last 30 years, but it carries a formidable price tag — \$145 plus \$10 surface postal. It would be easy to make the same mistake I did years ago when I passed on purchasing a certain reference (the Ken Klee tome) because of price. I now regret it. Because this reference is not a mass-market publication, it is privately printed and available only through direct sales at the following address: Eyeball Productions, 640 Holm-bury Place, West Vancouver, BC, Canada V7S 1P7, or [www.therandbindies.com](http://www.therandbindies.com) for more details and other postal rates.

— Robert Pruter

## 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, if 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've 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, audible 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 CD's)  
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"

# COMPACT DISC SHOWCASE

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Tiles

Marquee, Inc. in Japan. The label also has distribution in South America, Mexico, and Taiwan. Even though the first couple of years were slow in terms of releases, the company has built up a repertoire that has now surpassed 50 releases.

Amid an impending flurry of new releases, does Magna Carta worry about putting too much product out there, perhaps saturating the market?

"No, it seems to be a nice blend, about a release a month, so I think it will stand that," Hanley asserted. "If we were to come out with 10 records a month, forget it. One thing you notice with these, it's like jazz people. If you've got some guy who's releasing projects, and it's one a month, people buy them because people like stuff. They like to hear how these players are progressing, what they are doing, how they are working with other players. We still get a lot of that with our releases. We have people pick up stuff because it's on the label. They might not always like things, and generally I'll tell them to go back and give it a second listen later on. If you love it right off the bat, great, but you might hate something and really go back and enjoy it later. When I first heard Pink Floyd's *The Wall*, I didn't care for it, so I had to go back and delve into it a little bit more."

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(Magna Carta from page 42)

studio endeavors. One studio project that will prove interesting is the forthcoming remix album by Mark Gage, who works under the name Vapor Space. Gage is remixing many Magna Carta artists and making a brand-new album out of the results.

Are these tracks going to be dance remixes? "No, more of a trance type of thing," replied Hanley, "[using tracks by] Steve Walsh, Niacin, Liquid Tension, Tempest, Bozzio Levin Stevens... It's wild, because when you first mention remixing, progressive people will probably flip and freak out, but when they hear this, it will seem like it's going back to that symphonic vein, a Tangerine Dream kind of thing."

2001 looks set to be a busy year for Morticello, Varney, and Hanley. They are building upon their momentum as a label. The company is currently distributed by RED in the U.S., The Song Corporation in Canada, Roadrunner Records and Mascot Records in Europe, and Roadrunner Records and

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(Reissues from page 78)

Remastered And Revisited series. It's a prime collection of never-condescending R&B and contains the best of Bland's early singles.

Originally made up of various singles Bland released, starting in 1959, *Two Steps From The Blues* holds up quite well as an album. There are slightly noticeable shifts in style among the years and recording sessions, but Bland is on top of most of it, delivering his sweetened blues with gusto. He rarely catered to typical pop tastes, and his phrasing and low-key approach to the music can be off-putting. But dig deep and you'll hear a master vocalist at the top of his game here. "Cry, Cry, Cry," "I Pity The Fool" and "I'll Take Care Of You" are merely the tip of this subtle album's treasures (which, in its "remastered and revisited" form, sounds extraordinarily clean and tags on a couple bonus tracks from the era).

Subtlety, however, rarely works its way onto Luther Allison's *Luther's Blues*, the bluesman's 1974 breakthrough. Allison is a fiery, if not original, guitar player. He cops licks and tricks from the best traditional and modern bluesmen, and on this competent but grandstanding album, he throws them all into the mix.

It's little wonder *Luther's Blues* catapulted Allison into guitar-hero fame. He plays tough and hard on its nine songs (upped to 12 on this reissue in the blues series, including a 19-minute closing live medley that pretty much makes up for all of Allison's patent theatrics). But he puts skill over emotion, and ultimately the album sounds more calculated than committed. But with stellar new sound, it's at least a dazzling calculation.

— Michael Gallucci

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You want funk? You got it. James Brown, Charles White, Chaka Khan, Jimmy Castor, Curtis Mayfield, Parliament, Graham Central Station, Tower Of Power, Brass Construction, Slave, Chuck Brown, Zapp, Cameo.

There's no Sly Stone or Chairman Of The Board, which are unforgivable by any standards, and a globule more go-go would have been welcome. One can also make snippy noises at some of the song selections (why include Bohannon's "Let's Start The Dance" when "Disco Stomp" says the same thing much sweeter?). But get over that, and, at the end of the day, *The Funk Box* is just that — 55 slices of more or less primal pounding that opens, of course, with "Sex Machine," closes with "Atomic Dog" and, in between times, ranges in more or less chronological fashion through the highest points of funky creativity.

Of course the early discs are the best, primarily in that the featured artists were at their most innovative. War's "Slippin' Into Darkness," Billy Preston's "Outa-Space" and New Birth's "I Can Understand It" are disc one highlights in the lead-up to one of the more surprising (but, once you hear it, least shock-

(Please see Reissues page 92)

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# Classical Notes

## WEALTH ON A BUDGET — THE FABULOUS NEW NAXOS HISTORICAL SERIES

by Peter Gutmann

**S**o — you depleted your CD funds to pay all those energy bills and income taxes. Must a long, hard winter spawn a silent spring? Fortunately, no. Naxos has just released superb restorations of some of the greatest recordings of all time at a super-budget price.

Naxos has a proud history of shaking up classical retailing. Founded in 1987 by Hong Kong-based concert promoter and record importer Klaus Heymann, Naxos set out to sell CDs by young, unknown artists for one-third the going rate of standard label releases. In truth, Naxos renditions of the standard repertoire tend to be bland and their A&R matches can be quirky (ie: American music by the National Symphony Orchestra Of The Ukraine). The glory of the Naxos catalog is the availability of stuff you can't find elsewhere — such as the complete hand output of John Philip Sousa (16 CDs) or all of Grieg's piano music (14 CDs) — at prices that encourage exploration and even impulse buys. In barely a decade, aggressive international distribution and the inherent appeal to both novice and experienced collectors of its deep catalog and tiny prices has made Naxos the largest-selling classical label in the world. More significantly, Naxos has restored much of the joy of record collecting.

The latest Naxos foray is into historical reissues. Here, too, it has done things differently — and right. While all the material has appeared before, it has never sounded so good. All too often, transferring historical music to CD involves playing battered 78s through crude circuitry to remove all scratches, radical filtering to eliminate all hiss and equalizers to "improve" the tonal balance. Such extreme processing also purges most of the overtones and musical quality, fostering false perceptions that the original sources sounded awful and that venerable artists were technically crude. Naxos has hired the superstars of the transfer field who apply subtle, sophisticated restoration techniques with a sensitive artistic ear to produce glorious results. The sonic excellence and musical integrity of the Naxos transfers supercedes all prior issues, even those on pricey specialty or even original labels. Every volume is a thrilling rediscovery that renews appreciation for the genius of the performers' artistry. And such a bargain!

Here are the ones that I cherish the most so far:

**ENRICO CARUSO** — *Complete Recordings (1902-20)*. Ninety-nine years ago in a Milan hotel room, a promising young tenor named Enrico Caruso cut his first 10 sides. It turned out to be one of the most crucial events in the annals of Western culture. Today, 80 years after his untimely death, Caruso remains not only the first but in many ways the most important star the record industry has ever known, as he defined the dynamics that still govern music. His hugely successful records of songs and arias transformed the phonograph from a technological curiosity to a potent social force, bringing culture to the masses, who repaid the favor by bestowing upon Caruso unprecedented worldwide fame. While the limited tonal response and dynamic range of the early acoustical system disfigured most instruments, it captured and reproduced magnificently Caruso's awesome, ringing voice and bold personality. His records still sound marvelous — and never as well as in the present transfers. Three volumes of a projected 12 are already available.

**BACH: Six Suites For Solo Cello** (Pablo Casals, 1936-9). It's hard to believe, but a century ago the cello was largely disdained as too inexpressive and clumsy for solo work, and the music of Bach was virtually unknown, its polyphonic style dismissed as primitive and of only passing academic interest. Casals would soon change all that. In 1890 the 13-year-old was playing in Barcelona cafes when he discovered the scores of Bach's cello suites. Astounded by their richness, he studied them intensively

for 12 years before introducing them to the public. His ardor for these deceptively simple pieces never dimmed — he began every day of his incredibly long life by playing two of them. He also made the *Suites* the centerpiece of an innovative bold and expressive playing style that transformed perception of his instrument. Finally, in his early 60s, he recorded them. There have been dozens of complete recordings since then; most recently Yo Yo Ma's became a cultural event, accompanied by concert tours, videos and TV specials. But it all began with Casals, whose version remains unique for his power, impulse and soulful conviction.

**MOZART: The Magic Flute** (Sir Thomas Beecham conducting, soloists, Berlin Philharmonic Orchestra, 1937-8). If, as the great conductor Bruno Walter wrote, Mozart's last and perhaps greatest opera is a spiritual testament, a musical expression of his complex personality, it's also a baffling jumble of fairy-tale plot, exotic locale, rustic humor, political overtones and Masonic symbolism, all reflected in a score of wide-ranging style. The challenge of a great rendition is to unify these disparate elements. Toscanini pressed them into a sharp, human drama while Furtwangler crafted a metaphysical epic. But in this first complete studio recording, Beecham eschews a distinctive psychic or cosmic vision and instead coalesces the sprawling work into a tapestry of moderation, balance and deeply humanistic warmth. The result is effortless and universal, letting each listener draw from it whatever he or she may choose. The dialogue is all cut, leaving a distillation of Mozart's sublime music.

**SERGEI RACHMANINOFF: The Four Piano Concertos; Rhapsody On A Theme Of Paganini**; Rachmaninoff, piano, with

**If these were shoddy rip-offs of responsible reissue projects by the creators' heirs I wouldn't support them, but most of this material either has been ignored or the "official" versions were short-lived technical botches.**

the Philadelphia Orchestra conducted by Leopold Stokowski and Eugene Ormandy, 1929-41). Rachmaninoff presents a striking duality. His composing style was sprawling and deeply Romantic, but his huge success as a pianist stemmed from clear, controlled playing that outlined the architecture of each piece. The two facets fuse in his own recordings of his concerti and the *Rhapsody*, which are direct and full of conviction, towering over dozens of other superheated or cloying renditions. They're also mesmerizing; after all, there's nothing as erotic as diffident beauty. The Naxos edition is fascinating for the light it sheds on the art of transfers, as it contrasts the work of the two giants in the field. Ward Marston engineered the award-winning 1992 BMG *Rachmaninoff Edition* with a dry, crisp sound that reflects published descriptions of Rachmaninoff's ascetic style. Mark Obert-Thorn provides Naxos with a much warmer acoustic that evokes the composer's passion, as well as the rich sonic blend of the Philadelphia Orchestra. Neither is "correct"; both enrich our understanding of a complex artist.

**DELIUS: Various works, Royal And London Philharmonic Orchestras, Sir Thomas Beecham conducting (1927-38)**. While the rest of the world considers him an acquired taste, the English tend to regard Delius as a composer of genius, largely due to Sir Thomas Beecham's untiring advocacy. This first series of recordings, begun while the composer was still alive (albeit ailing), have an ardent sparkle and energy that deepen the color and enliven the character of these evocative and impressionistic portraits.

**JASCHA HEIFETZ: violin concertos by Beethoven,**



**Cellist Pablo Casals practiced his craft every day by playing two of Bach's cello suites**

Brahms, Tchaikovsky, Sibelius and others (1934-19). Jascha Heifetz boasts the most spectacular technique of violinist on record. Yet, our memories are molded by crisp, precise and efficient stereo remakes of favorite concerti. These earlier versions are still propulsive and hugely exciting but with just enough repose and expression to impart deep human feelings. They also convey the rich sound of the strings that Heifetz used to offset his dazzling brilliance. Previous CD transfers are shrill and harsh, but these restorations restore the warmth of the originals and compel re-evaluation of Heifetz's extraordinary artistry.

Other fine releases in this series so far include Gershwin's indelible playing of his own music; Yehudi Menuhin's magnificent account of the Elgar *Violin Concerto* under the aegis of the composer's baton; Bronislav Huberman's ecstatic Tchaikovsky and Beethoven *Violin Concertos*; Emmanuelle Feuermann's effortless Haydn and Dvorak *Cello Concertos*; Fritz Kreisler's first intimate concerto series; Hans Pfitzner's landmark Beethoven symphony cycle; Edwin Fischer's heartfelt Bach; Claudio Arrau's patrician Mozart; and a *Parsifal* that preserves the sound of the theater at Bayreuth, for which Wagner conceived the work. For more on these, please visit my Web site at [www.classicalnotes.net/columns/naxos.htm](http://www.classicalnotes.net/columns/naxos.htm).

All of these are classical "firsts." Early records are always the best — I sure wouldn't trade Sgt. Pepper, *Let It Be* or *Pet Sounds* for the first Beatles. Rolling Stones Beach Boys albums. Yet these pioneering triumphs were tentative nascent efforts but the fully matured distillation of decades of artistic development.

Two questions, though — first, with the classical recording industry reeling from dwindling sales, canceling art contracts and shying from worthy new projects, shouldn't we feel just a bit guilty touting recycling ancient material? The industry's economic malaise isn't due to historical reissues, but rather greedy artist fees, bloated union session costs, daunting retail prices and consumer disillusionment over shoddy and predatory marketing practices.

Second, even though these records are all beyond the year limit of European copyright and thus technically legal, hasn't Naxos cheated rights holders and artists of their royalties? Again, no! If these were shoddy rip-offs of responsible reissue projects by the creators' heirs I wouldn't support them, but most of this material either has been ignored or the "official" versions were short-lived technical botches. Take Jascha Heifetz concerti — BMG's supposedly authoritative versions of their Heifetz Collection sound atrocious and have already been deleted after only a few years' availability. BMG has clearly shown us their contempt for these essential milestones.

Any informed appreciation of classical music requires understanding its traditions, as preserved on records over the past century. The Naxos commitment to restoring and perpetuating this treasure is one of the most momentous developments of the CD era.

Casals intended his art as a message of peace to humanity. Surely he would rejoice to know that his precious legacy will remain readily available.

# Goldmine

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# GOLDMINE WANT LISTS

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Phone: (610) 868-7618  
E-mail: jnovak@aol.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Bill Staines - Early Readings - LP  
Paul Sykes - Great American Folk Songs - LP - Crown  
Gordon Lightfoot - Get Together - LP - Koala

**REV. CHUCKEE**  
P.O. Box 3064  
West Palm Beach, FL 33402  
Phone: (561) 254-5429  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Marie Nofsinger - Any-All - CD/Cassette - Corral Cafe  
Blu Stu Herman - Come All Ye Ragtime - Cassette  
Dillengers - Rick or Eric Aint God - Cassette  
Washboard Bill - Harry Belefonte Sessions - SP - Folkways

**EVAN BORIS**  
6 Saint Andrews Court  
Old Westbury, NY 11568-1710  
Phone: (516) 997-4840  
Fax: (631) 234-8248  
E-mail: discdoc@bornfreefoods.com  
Web: www.bornfreefoods.com/discdoc.html  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Cactus World News, No Shelter, CD  
Modern Romance, Adventure in Clubland, CD

**JOHN DOBSON**  
P.O. Box 101  
Darling Heights 4350 Australia  
Fax/Phone: +61746393843  
E-mail: 0746393843@multelink.com.au  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Johnny Cash - American Outtakes - CD  
Slim Chance & Convicts - Letters to Mama - CS  
Country Teasers - Satan Is Real Again - CD  
Drive By Truckers - Gangstabilly - CD  
Donny Ray Ford & Honky Tonkers - Lookin for Grace - CS  
L.A. County Line - A Country Comp. From the City of Angels - CD  
Neil Mooney - Ranch Style - CD  
Buck Naked & Bare Bottom Boys - Self Titled - CD  
Gram Parsons/Byrds - Byrdholics - CD  
Gram Parsons - Gram Parsons Live Vol.2 - CD  
Redneck Greece Deluxe - Cold Hard Facts - CD  
The Swinging Doors - Unhinged - CD  
Say ZuZu - Highway Signs & Driving Songs - CD

**J.T. DOBSON**  
P.O. Box 101, Darling Heights  
Australia 4350  
Fax: +617 46393843  
Albums wanted SS or Near Mint please. Small Co. OK  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Fred J. Eaglesmith - Fred J. Eaglesmith - LP  
Fred J. Eaglesmith - Indiana Road - LP  
Fred J. Eaglesmith - The Boy Who Just Went Wrong - LP  
Fred J. Eaglesmith - There Ain't No Easy Road - CS Box Set  
Fred J. Eaglesmith - Wooden Wheels in Hagersville - CD  
Willie P. Bennett - Tryin to Start Out Clean and Sober - LP  
Willie P. Bennett - Blackie & The Rodeo King - LP  
Willie P. Bennett - The Lucky Ones - LP or CD  
Willie P. Bennett - Heartstrings - CD  
Willie P. Bennett - Take My Own Advice - CD

**MR. DANA JENSEN**  
1115 N. 183rd St., Apt. 210  
Shoreline, WA 98133-4514  
James Bond fan since 1981 seeking the following CDs.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
License to Kill - CD - MCA 1989  
George Harrison - Cloud Nine - CD - 1987

**JOHN DOBSON**  
P.O. Box 101  
Darling Heights Australia 4350  
Fax/Phone: +617 46393843  
E-mail: 0746393843@multelink.com.au  
LP's wanted Near Mint. No writing stickers. Small Co. OK.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Chip Taylor - Gasoline - LP  
Chip Taylor - Somebody Shoot Out The Jukebox - LP  
K.D.LANG - Friday Dance Promenade - LP  
Elvis Costello - Nashville and More - LP or CD  
Elvis Costello - New Year For the Roses - LP or CD  
Donna Kay Honey - Queen of the Bubblin Vista - CD  
Chris Mills - Evernight Fight for Your Life - CD  
Diesel Doug & Long Haul Truckers - Winter 98 Promo - CD  
Steve Owen - Quality Used Parts - CD  
Tom Russell - As the Crow Flies - CS  
Tom Russell - Joshua Tree - CS

# GOLDMINE WANT LISTS

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

## CURTIS RIGHTOR

• 2919 Brinkey Wy. #18  
• Louisville, KY 40218  
Will not accept phone calls

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
REDBONE - Message From A Drum - Cassette - Epic ET-30815  
LULA - "Sings To Sir, With Love" - Cassette or 8-Track - Epic - N16-10074  
GENE PITNEY - "Country Side of" - 8-Track - Musicor/I.T.C.C. - M8-3104  
PAT BOONE - "Originals" (Dbl. Play) 8-Track - ABC/GRT - 8022-301H  
WAYLON JENNINGS - "Hangin' On" (With Cardboard Sleeve) - 8-track - RCA - P8S-13918  
WAYLON JENNINGS - "Ladies Love Outlaws" - Cassette - RCA - PK-2016  
1802  
SHIRELLES - "Very Best Of" - 8-Track - Scepter Citation Series  
CANNONBALL ADDERLY - "Mercy, Mercy, Mercy" - Cassette or 8-Track - Capitol - 4XT-2663  
BOB CREWE GENERATION - "Music To Watch Girls By" - 8-Track - Dynavoice - DV8-9003  
ROGER MILLER - "Tender Look At Love" - Cassette or 8-Track - Smash - SR8-67103  
ROGER MILLER - "Whistle Stop" - 45 - Buena Vista - 493  
LOUIS ARMSTRONG - "When You Wish Upon A Star" - 45 - Buena Vista - 489  
BOBBY GOLDSBORO - "These Are The Best Times" - 45 - Buena Vista - 561

## MICHAEL DRUCAS

• 17 Phillips Beach Ave.  
• Swampscott, MA 01907  
• Phone: (781) 598-3936  
• E-mail: michaeldrucas@hotmail.com  
If you can help please call or write. High prices paid.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
AVERAGE WHITE BAND wanted 1989-2001  
HAMISH, STUART - 1998-2001  
AVERAGE WHITE BAND - 1989-2001 - Concerts recorded from the audience  
AVERAGE WHITE BAND - 1989-2001 - Video, T.V. Appearances or concerts video-taped from the audience.  
HAMISH, STUART - 1998-2001. Concerts recorded from the audience.  
HAMISH, STUART - 1998-2001. Video, TV appearances or concerts video-taped from the audience.

## BRAD WITTMAN

• 1714 Monica St.  
• Deltona, FL 32725  
• E-mail: cobraman@atlantic.net  
I am seeking music memorabilia collectors to buy, sell and trade with. I have many items to trade. Please see my Web site at: www.bradstuff.50megs.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Concert Programs for sale or trade  
Used concert tickets for sale or trade  
Miami Hurricanes, game programs, used tickets, etc.

## ROGER SITEK

• 7 King Terrace  
• Beverly, MA 01915  
Wanted - Jefferson Airplane and Jefferson Starship - TOP Dollar paid if you can help - Please write.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
JEFFERSON STARSHIP - 1974-1980 Live Recordings  
JEFFERSON STARSHIP - 1974-1980 Concert Tickets  
JEFFERSON AIRPLANE - 1967-1972 Live Recordings  
JEFFERSON AIRPLANE - 1967-1972 Concert Tickets

## HOWARD SAPPERSTEIN

• 409 Valley Meadow Circle, #A3  
• Reisterstown, MD 21136  
• Phone: (410) 526-6839

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
SAKKARIN - Sugar, Sugar - 45 - London

## GARY C. HUESTED

• 1131 Piedmont Ave. NE  
• Palm Bay, FL 32907  
• Phone: (321) 984-2144  
• E-mail: ghusted@cfl.rr.com  
Serious R.E.M. collector seeking VG++ or better music and memorabilia:

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Dead Letter Office advance promo cassette  
Documenting R.E.M.: 1983-1987 IRS 14U Canada cassette  
Fables Of The Reconstruction, UK CD (w/"Green Grow the Rushed")  
Murmur US cassette/w/"There She Goes Again" on insert  
R.E.M. Singles Collection PTS 2039 Japan cassette  
Stand German 7577CD CD single  
Orange Crush German W7652 (3" CD in 5" slimline jewel case w/adaptor  
The One I Love/The One I Love UK 12" promo  
Green Spain 12" LP  
Fables of the Reconstruction, Spain 12" LP

## DANIEL SULLIVAN

• 5623 Laguna Quail Wy.  
• Elk Grove, CA 95758  
• E-mail: dandsully@aol.com  
Looking for J.B. Production People. Any Band Members LP/45.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
JAMES BROWN - UNIQUE Recordings or band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc., etc., etc.

## N.P. BLACKWELL

• P.O. Box 5511  
• Columbia, SC 29250  
• Fax: (803) 254-1615

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
THE SPIRITUALAIRES - Sings Go Marching In, 45, VJ  
THE SPIRITUALAIRES - Imprinting On, 45, VJ  
THE SPIRITUALAIRES - Out On The, 45, VJ  
THE SPIRITUALAIRES - The Last Mile of the Way, 45 VJ

## ERIC MOORE

• 116 Winterstein Drive  
• Folsom, CA 95630  
• Phone: (916) 356-1618  
• E-mail: eric.n.hr.moore@intel.com  
I'm searching for the following CDs, most are out of print, I believe:

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
VARIOUS ARTISTS - Ocean of Sound (2 CDs - Virgin)  
VARIOUS ARTISTS - Jazz Satellites, Vol.1: Electrification (2 CDs-Virgin)  
GRAHAM PARKER - Stick to Me  
PYLON - Hits  
FRANCO/SAM MANGWANA & Le TOPOK Jazz - 1980-81 (Sonodisc)  
CEUX QUI MARCHENT DEBOUT - self-titled

## DAN MARQUARDT

• 1436 Lakeview Dr., Apt. #349  
• Darien, IL 60561  
• Phone: (630) 985-6551

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
AEROSMITH - Rocks Fiber Optics Light Box Promo or picture of promo  
AEROSMITH - Any mint 70's posters  
WAR - Any quality videos, 70's concert with all of the original musicians preferred.

## MARK FRANKLIN

• 5345 Valley Lane East  
• Columbus, Ohio 43231-3114  
• Phone: (614) 898-5345  
• E-mail: acdc@insight.rr.com  
AC/DC WANTED, I am mainly looking for Bon Scott era (1970's) items.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
AC/DC - Testpressings, acetates, unused artwork and proof sleeves  
AC/DC - New Zealand 7" Singles (ANY) New Zealand Contacts Needed  
AC/DC - Canadian 7" single (ANY)  
AC/DC - "If You Want Blood You've Got It" splatter vinyl from Holland  
AC/DC - Press Kits/Press Photos - Archive photos  
AC/DC - Magazines (1970's, especially Australian, Regional and Record industry mags)  
AC/DC - Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)  
AC/DC - Ticket Stubs (1970's)  
AC/DC - Magazines (Especially Australian, Industry and Local mags)  
AC/DC - Tour Posters/Handbills (USA, do any 1970's exist?)  
AC/DC - Tour Posters/Handbills(World Wide)  
AC/DC - "Let There Be Rock" displays, posters, tour posters, press kits  
AC/DC - "Let There Be Rock The Movie" promo kit and ticket stubs  
AC/DC - "If you Want Blood" displays, Promo Posters, Tour posters, press kits, etc....  
AC/DC - "High Voltage" displays, posters, tour posters, press kits, etc....  
AC/DC - "Dirty Deeds Done Dirt Cheap" displays, posters, tour programs  
AC/DC - "Powerage" Display stand ups, Posters, Tour posters, press kit  
AC/DC - "Highway To Hell" displays, poster, tour posters, press kits  
AC/DC - "Let There Be Rock" South African LP  
AC/DC - "Let There Be Rock" Yugoslavian 7" single with p/s  
AC/DC - Let There Be Rock The Movie promo kit and ticket stubs  
AC/DC - "Highway to Hell" 1979 UK Sheet Music with picture cover  
AC/DC - "12 Of The Best" Unissued/Unreleased Album sleeve  
ROSE TATTOO: Worldwide 7" singles, Memorabilia, etc....

## FRANK CONTI

• 712 8th St.  
• Secaucus, NJ 07094  
• Phone: (201) 330-9409  
• E-mail: marylee711@aol.com  
I'm looking for LPs in M-M condition only cover record.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
JACK WEBB - You're My Girl - LP - W.B. - W1207/BS1207  
MEL BLANC - Party Panic - LP 10" - Capitol - H436  
ANGELA CARTWRIGHT - A Cartright Sings - LP - Star Bright - HLP102  
MARIE McDONALD - Body Sings - LP - RCA - LPM 1585

## RICHARD ROSSI

• 5 Lyons Mall, PMB#158  
• Basking Ridge, NJ 07920  
• Fax: (908) 604-8719  
• E-mail: MartiniTimeRossi@aol.com  
Looking for any live or studio recordings by The Records, including but not limited to:

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
THE RECORDS - Welcome To The Rodeo - CD - 5 Dollar  
THE RECORDS - Live in Dallas - CD  
THE RECORDS - Any titles, CD  
THE RECORDS - No/New Wave Tour '79 - VHS

## MARTYN HAMMOND

• 1 Wilbye House Lexden Park Loxden Road  
• Colchester Essex CO3 3UF England  
• E-mail: 106174.451@compuserve.com  
Concert Tickets from Pennsylvania and New Jersey.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Bowie concert ticket Pittsburgh Syria Mosque 11/28/72  
Mott the Hoople concert ticket Philadelphia Tower Theatre 11/29/72  
Bowie concert ticket Philadelphia Tower Theatre 12/1-2/72  
Bowie concert ticket Philadelphia Tower Theatre 2/16-20/73  
Bowie concert ticket Pittsburgh Syria Mosque 6/26-27/74  
Bowie concert ticket Philadelphia Tower Theatre 7/8-13/74  
Bowie concert ticket Philadelphia Spectrum Arena 11/18/74  
Bowie concert ticket Pittsburgh Civic Arena 11/19/74  
Bowie concert ticket Philadelphia Spectrum Arena 11/24-25/74  
Bowie concert ticket Pittsburgh Auditorium 3/11/76  
Bowie concert ticket Philadelphia Spectrum Arena 3/15-16/76  
Iggy Pop concert ticket Philadelphia Tower Theatre 3/19/77  
Iggy Pop concert ticket Pittsburgh Leona Theatre 3/29/77  
Bowie concert ticket Philadelphia Spectrum Arena 4/28-29/78  
Bowie concert ticket Philadelphia Spectrum Arena 7/19-21/83  
Bowie concert ticket East Rutherford Meadowlands Arena 9/28-29/95  
Bowie concert ticket Philadelphia Electric Factory 10/3-4/97  
David Bowie tickets from other states/countries also wanted.

## MIKE JAMES

• 4240 Cloudberry Ct.  
• Burtonsville, MD 20866-1314  
• Phone: (301) 549-1824  
• E-mail: vriendlin@webtv.net

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
KRISTY MacCall - Essential, CD STIFF 17

## MICHAEL DRUCAS

• 17 Phillips Beach Ave.  
• Swampscott, MA 01907  
• Phone: (781) 598-3936  
• E-mail: michaeldrucas@hotmail.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
AVERAGE WHITE BAND - 1972-1982 Wanted Separately, if you can help, please call or write. High prices paid.  
AVERAGE WHITE BAND - 1972-1982 Concerts record from the audience. Will pay \$100.00 a show  
AVERAGE WHITE BAND - 1972-1982 Concert Posters  
AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills  
AVERAGE WHITE BAND - 1972-1982 Concert Tickets  
AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage  
AVERAGE WHITE BAND - 1972-1982 Autographs  
AVERAGE WHITE BAND - 1972-1982 Video, Rare TV Appearances USA and overseas

## B.T. WATANABE

• Fax: (425) 688-8120

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
CHARLES MINGUS - Complete candid recordings - Mosaic box set (CD)  
CECIL TAYLOR/BUCELL NEIDLINGER - Complete candid recordings - Mosaic Box set (CD)  
SHORTY ROGERS - Complete Atlantic and EMI recordings - Mosaic Box Set (CD)  
ANDREW HILL - Complete Blue Note recordings (1963-1966) - Mosaic Box Set (CD)  
THE BELOW-LISTED ITEMS ARE VINYL LPs:  
LEON THOMAS - "Facets, The Legend of Leon Thomas" - Flying Dutchman  
SAM RIVERS - "Contrasts" - ECM  
ALIVE! - "Call It Jazz" - Uрана/Wise Woman #WWE-84  
DIZZY REECE - "Manhattan Project"  
ORNETTE COLEMAN - "Crisis" - Impulse #AS-9187  
VARIOUS ARTISTS - "Jazz Women: A Feminist Retrospective" - STASH ST-100 Series  
VARIOUS ARTISTS - "Women in Jazz: All Women Groups Swingtime to Modern" - Stash ST-100 Series

## CHRIS WINDRUM

• 162 N. Wheeler  
• St. Paul, MN 55104  
• Phone: (651) 659-9445  
Looking for...Early Alice Cooper Audio. Will pay up to \$100 for Orkwal Band Concerts

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
ALICE COOPER - Audio, buy or trade  
ALICE COOPER - Ticket stubs, or unused tickets from '70s  
ALICE COOPER - 8-track tapes  
UFO - 8-track tapes (Chrystalis)

## MICHAEL P. MAHON

• 41 Gleason St.  
• Framingham, MA 01701-3504  
• Phone: (508) 877-0191  
I'm looking for The Ventures on Japanese CD's only, NO replica CDs or NO cassettes. THE REAL THING. Any Japanese Record Dealers, or any fan of The Ventures in Japan. New or used. Please let me know.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
THE VENTURES - Melody Hits in Japan (East World) TOCT-6376  
THE VENTURES - Tokyo Callin (East World) TOCT-6378  
THE VENTURES - On Stage '76 (Liberty) TOCP-6931  
THE VENTURES - Flying High (Insideout) TOCP-7239  
THE VENTURES - Live in Box Vol. 3 TOCP-7826-29 (Liberty Box Set)  
THE VENTURES - Bel Age With The Ventures Vol.1 (PANAM) CRCP-43  
THE VENTURES - Bel Age With The Ventures Vol.2 (PANAM) CRCP-44  
THE VENTURES - Bel Age With The Ventures Vol.3 (PANAM) CRCP-45  
THE VENTURES - Star on Gulden '96/Super Hits Medley (Toshiba-EMI) TODT-3746  
THE VENTURES - Caravan, Misirlou,Stand By Me (Toshiba-EMI) TODT-3674  
THE VENTURES - Habuba (Toshiba-EMI) TODT-3674  
THE VENTURES - With the Rice Girls:Kaneru Kiteru/Flower of the Sun (Avenue) CEDC-10697

## JOEY HARPER

• 238 Edwarad Grady Road  
• Albertain, NC 28508  
• Phone: (252) 568-3213  
Need subscription information for "Calling America" (The New ELO Fanzine).

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
ELO PART II - Living in Atlantic City - 11/18/1999 - CD - UK (2000)  
ELO PART II - Living in Melbourne - 4/23/98 - CD  
ELO BEST OF ELO - CD - Holland (1996) - DC-870042  
ABBA - The Singles-The First Ten Years - CD

## RICHARD J. CRAMER

• 1922 Pike Drive #2  
• Madison, WI 53713  
• Phone: (608) 274-0981  
I'm looking for the following Please write.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
SAM FOX - Sheet Music  
SAM FOX - Candid photos taken by amateurs  
SAM FOX - Postcards  
SAM FOX - Lingere catalog from 80's modeling done by Sam

## JOHN C. MUNCH

• 3458 J.F. Kennedy Dr.  
• Upland, PA 19015  
• Phone: (610) 874-9880  
I'm looking for the following in VG+ or better.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
MOONGLOWS - Sincerely - 45s Silver Top - Chess #1581  
CHUCK BERRY - Maybelle - 45 Silver Top - Chess #1604  
DUBS - Be Sure (My Love) - 45 Black Label - GONE #5034  
CHUCK BERRY - Carol + 3 - 45 Ex. Play-cover only - Chess #5124

## RUSTY GAFFNEY

• 5451 LaPalma #44  
• LaPalma, CA 90623  
• Phone: (714) 522-4862  
• E-mail: principnot@aol.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
DION - Book-The Wanderer - Book-HB Dion & Davin Seay 1988

## CHRIS SULLIVAN

• 7 Washington Dr.  
• Troy, NY 12180  
• E-mail: titosul@yahoo.com  
Supernova is three girls from Chile - Latin pop.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
SUPERNOVA - Supernova - CD - BMG (2000)

## PAUL BUER

• 9935 NW 6th Lane  
• Miami, FL 33172-4022  
• Phone: (305) 226-4127  
• E-mail: buerpaul@hotmail.com  
Want the following in unused or very good condition.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
VENTURES - Play Guitar/Play Guitar Vol. 2 - CD - See for Miles C5HCD-65  
BEATLES - Movie Medley - 45 - Capitol - 5107

## CHRISTINE YOUNG

• 232 Harper Dr.  
• Orange, VA 22960  
• E-mail: sladeluvr@aol.com  
I'm interested in anything regarding Terry Kath (Chicago), 1960s/'70s.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
CHICAGO - "Meanwhile, Back At the Ranch" (1974), Video, VG quality  
CHICAGO - "New Year's Rockin' Eve 1975", video, VG quality  
CHICAGO/TERRY KATH - Anything with Terry's of interest: other video, magazines, photos, etc.  
BABYS/JOHN WAITE - Video, group/solo, VG quality

## RANDY OTIS

• 210 N. Webster St.  
• Jackson, MI 49202-4111  
• E-mail: Randy19662001@yahoo.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
JOURNEY - Departure - LP-White Label Promo - Columbia  
JOURNEY - Captured - LP's-White Label Promo - Columbia  
JOURNEY - Anytime - 45 RPM-Promo - Columbia  
JOURNEY - Just the Same Way - 45 RPM-Promo - Columbia  
JOURNEY - Lovin, Touchin, Squeezin - 45 RPM-Promo - Columbia  
JOURNEY - Anyway You Want It - 45 RPM-Promo - Columbia  
JOURNEY - Walks Like A Lady - 45 RPM-Promo - Columbia  
JOURNEY - Good Morning Girl/Stay Awhile - 45 RPM-Promo - Columbia

## BOB PRITCHARD

• 90 Cottage Ave.  
• Ansonia, CT 06401  
• Phone: (203) 732-8230  
Looking for Very Good to Excellent Quality live recordings on cassette or CD of the following artists. Many thanks to all who have responded so far.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
SVT - Jack Casady's late 70's Punk Band  
WIRE - 2000 U.S. Tour  
K.D.LANG - 2000 "Invincible Summer" Tour  
TRASH CAN SINATRAS - Anything...  
MASON RUFFNER - Gypsy Blood Tour  
CRACKER - Anything from '93 on  
BRUCE WOOLLEY & THE CANERA CLUB - Late 70's Brit Pop  
MOON MARTIN - Anything from '71 on  
CANOYE KANE - "Swango" or "Toughest Girl Alive" tours, especially WDWV  
FM radio in New Jersey.

## ADRIAN NUNES

• P.O. Box 4382  
• Middletown, RI 02842  
• Phone: (401) 845-9659

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
WANTED: Rod Stewart VHS Video Unplugged and Seated with Ronnie Wood, 1993, MTV unplugged series (no bootlegs).

## JAMES J. BARTON

• 3495 Lincoln Ave.  
• Shadyside, OH 43947  
• Phone: (740) 676-1583  
• Fax: (740) 676-0123  
Mint or NM only, original label, imports OK.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Roger Waters - Amused to Death LP - Sony  
Frank Marino/Mahogany Rush - Double Live - LP - Maze Music MML 1046  
Fillmore The Last Days - S/T (includes ticket) - LP  
Rory Gallagher/Taste - Live at the Isle of Wight - LP - Polyour 2383  
Atomic Rooster - 1st LP - LP - Electra ?  
Atomic Rooster - Nice N' Greasy - LP - Electra ?  
Black Sabbath - Sabbath Bloody Sabbath - LP/Gate - Nems/ABW  
Black Mass - Lucifer - LP - UNI #73111  
MC5 - High Time - LP - Electra  
Amboy Dukes - Journey to the Center of the Mind - LP - Mainstream  
Nuggets - Orig. Artyfacts First Psychedelic Era 65-68 - LP - Electra '72  
Zephyr - Sunset Ride (1972)  
Rory Gallagher/Taste - Live Taste - Polyour Super 2310  
FREE - S/T (2nd) - A&M/Island ?  
Cannibal/Headhunters - Land of 1000 Dances  
Janis Joplin - Janis - CBS/UK/Mono/Gate Booklet '75  
Dylan, Harrison, Starr - Greatest Show on Earth (MSG)  
Jack Bruce - At His Best (Dbl) - Polyour  
Var Hulen - Unlawful Carnal Knowledge (Promo Box or LP) - WB  
Bob Seger - Smokin OP's - Capitol



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## Richard Thompson

**L**egendary English guitarist/songwriter Richard Thompson's latest album looks back over the last 10 years, but Thompson himself is still resolutely marching forward, currently touring the U.S. Thompson's long history in music began in 1967 when critically acclaimed British folk rock group Fairport Convention was formed, and he has since played with everyone from Led Zeppelin's Robert Plant to Susan Vega. In this exclusive *Goldmine* interview, the former Fairport Convention mainstay tells us why he'll never write his autobiography, why box sets aren't always the honor we think they are and why record companies might soon be going the way of the eight-track tape. In cyberspace, everyone can hear you scream.

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(Martha Davis from page 12)

eight years, but the promise of a high-paying gig changed that. She recruited a new band, and although the gig never happened, the invigoration of playing with others again was too puissant to ignore.

Then along came *Anthologyland*, a collection of Motels outtakes, demos, live recordings and movie singles five years in the making — from the time producer Cheryl Pawelski first conceived the idea, to Davis coming on board, to Oglio Records picking up the album for distribution.

"We could literally make about 10 of these," Davis divulged. "Generally speaking, I would usually write about 40 to 60 songs per [Motels] album, and we'd pick 10. I have so much material," she laughed.

Given all that material, certain songs fans might expect didn't make the cut. "People have to understand, some of this stuff is not there because it's the greatest thing we played or it's some little gem," Davis said. "Some of it's there because it's hilarious. I think I get more insight as an artist if I see a good night and a bad night. Plus, *The Motels* have had some cool packages, but I think this is the handsomest of all," she enthused of the tattoo-motif artwork.

Davis currently lives on a ranch where she has her own studio and where she works on several projects started during her sabbatical, including two musicals, *Rebecca* and *Cornelia*, two screenplays and a kid's album about animals.

"The animals' project is one of the more exciting things I've ever done," she said. "There are 17 songs on it — I wrote five in one day. Each song is about a different animal, plus I did all the illustrations for a book. And I



would really love to see it go interactive."

The prolific Davis stated that she has "hundreds and hundreds of songs," one of which, "Coco And John," appears as a hidden track on the anthology. "These are concise albums that I could put together: jazz, country & western, pop, and rock, and they're all distinctly different. Music comes to you from all directions, so I let the floodgates open."

So far, Davis notes realistically, a lack of capital has left her projects unfinished. "I could literally put all those albums out this next year, so if anyone wants to help me out with that, I'm here!" she said, laughing.

While a few tour dates have been announced, Davis is still working out the logistics for others. "It's not a huge tour, but I still love to perform. Also, I'm hoping maybe this anthology will get some interest stirred [and] I can get EMI to put out all *The Motels* [albums] on CD this year. If not, I'll just have to put out my other five albums, dammit!" she joked. "That's the way everything in life is basically. You can't make rules in life — there are no rules. Everything is chaos and we're here trying to sort it out."

— Désirée I. Guzzetta

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