

GARAGE SALE ISSUE: RECORDS & CDS FOR UNDER \$6

July 27, 2001 VOL 27 • NO 15 • ISSUE 548

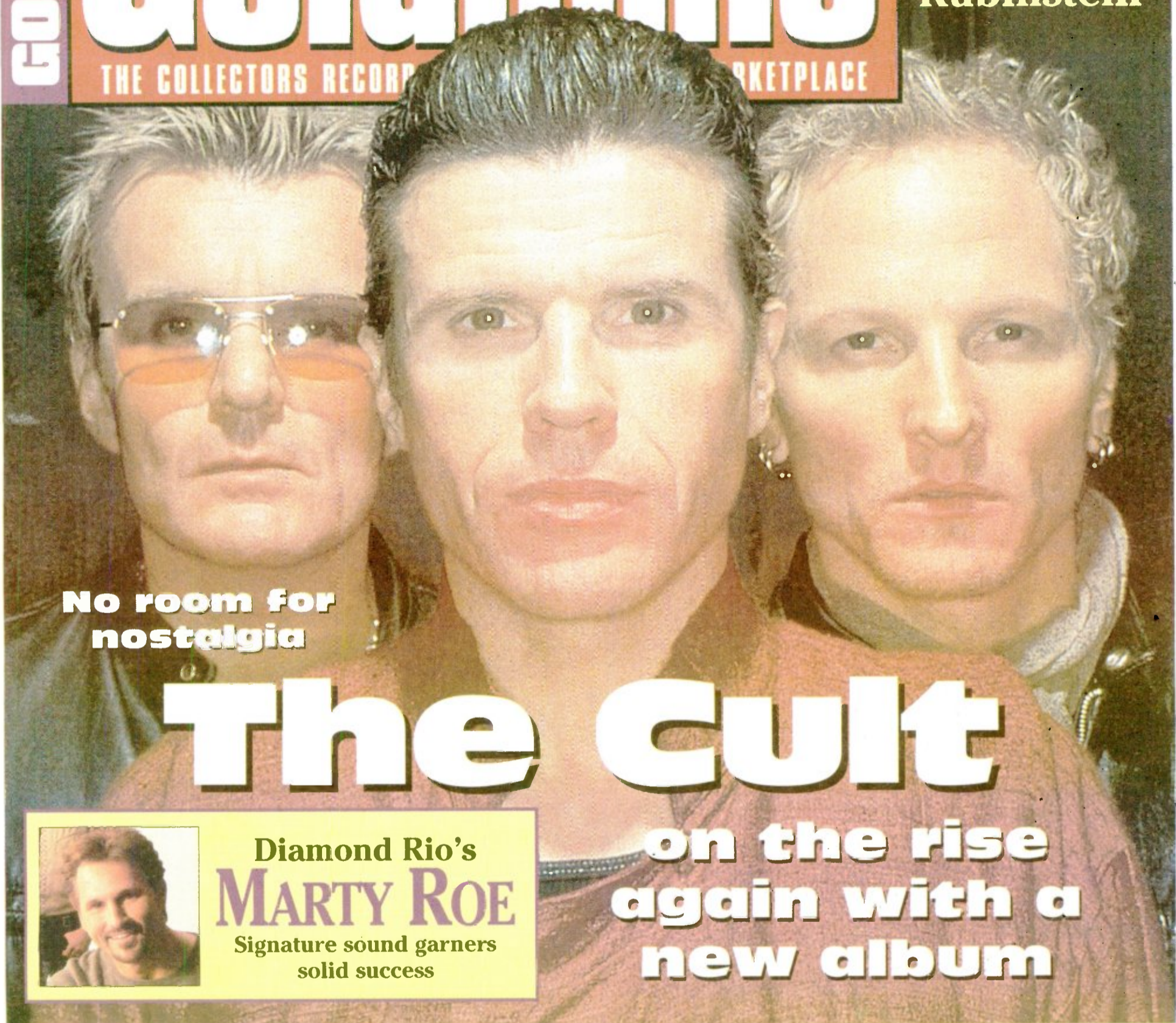
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Reviews

- ▶ Paul McCartney & Wings
- ▶ Trisha Yearwood
- ▶ Kim Simmonds
- ▶ Cowboy Junkies
- ▶ Gene Vincent tribute
- ▶ The Band

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LATEST ARRIVALS IMPORTS, INDEPENDENTS AND HARD TO FIND

APRIL WINE "Back to the Mansion" Myles Goodwyn and the original lineup turns out their 18th album but their first new one in 7 years. Includes a hard rock cover of "I Am a Rock" by Simon and Garfunkel. 11 tracks, Civilian Records Canada (arrived May 30th)..... \$18.98
ARMORED SAINT "Nod to the Old School" (2 CD) German Ltd Edition 10,000 copies, 22 tracks includes rare, demos, live, covers and videos. Metal Blade Germany (arrived June 22nd)..... \$17.98
ASIA "Live at Budokan Tokyo 1983" originally MTV broadcast and 1985 video release, first time on CD. One of only two shows Greg Lake lead vocals. Pilot Records UK (arrived May 9th) \$17.98
BAILEY'S COMET "Judgement Day" Nigel Durham and Fasker Johnson both ex-Saxon and the Bailey Brothers includes a song Dez Bailey wrote with Phil Lynott. Italy (arrived May 9th)..... \$14.98
BEACH, REB "Masquerade" ex-Winger and Dokken guitarist new solo album, Japan only release, early reviews say "the album is awesome many different styles and Reb's voice is fantastic, this may be a breakout album with him leaving Dokken". 11 tracks, Japan (arrived June 14th)..... \$27.98
BEAUVOIR, JEAN "Bare to the Bones" Crown of Thorns frontman new solo album of acoustic tracks, includes some reissues. 13 tracks, Point Music Germany (arrived May 30th)..... \$16.98
BLACKMORE'S NIGHT "Fires at Midnight" new medieval classical guitar, Ltd Edition purple velvet box, poster, photo cards, bonus track SPV German (arrives approx July 5th) \$17.98
BROCK, TERRY "Back to Eder" vocalist of The Sign new solo album with the members of The Sign appearing "reviews say similar to Journey" Frontiers Italy (arrived June 26th)..... \$14.98
BUTCHER, JON "A Long Way Home" 1980's sessions for a never released fourth Axis album plus bonus live acoustic version of "Wishes" sold only on Jon's website (arrived March 6th)..... \$14.98
BYRD "Flying Beyond the 9" ex-Fifth Angel guitarist James Byrd releases his sixth solo album with vocalist Michael Flatters now of Takara. "Reviews say best yet". German (arrive July 3rd) \$17.98
DEEP PURPLE (DVD) "Come Hell or High Water" 11/9/93 Birmingham show just before Ritchie's departure. 17 songs+interviews 120 minutes. BMP Music (arrived June 20th)..... \$15.98
DEEP PURPLE (BOX) "New Live and Rare: The Bootlegs" (12 CD) six double live CD's previously recorded and sold as bootlegs: now sanctioned by the band. "Highway Stars 1984, Third Night 1985, Hungary Daze 1987, In the Trousers 1993, Purple Sunrise 1995, Made in Japan 2000, "customer feedback has been fantastic" Thames UK (arrived January 12th, over 250 sold) \$67.98
DERRINGER BOGERT AND APPICE "DBA Doing Business As" new project from Rick, Tim and Carmine. lead vocals handled by all three, 11 tracks. SPV Germany (arrived April 27th)..... \$17.98
FORRESTER, RHETT "Gone with the Wind" after the 1984 Riot album "Born in America" Rhett moved on and released this solo album, Metal Mayhem (arrives approx July 6th)..... \$12.98
GEORDIE "Singles Collection" definitive collection of their UK singles from 1970's British rockers fronted by AC/DC vocalist Brian Johnson. 18 trks. Glam Records UK (arrived June 21st)..... \$17.98
GIRL "Live at Exposition Hall" unreleased show Osaka Japan May 1982, band featured Phil Lewis vocals and Phil Colten guitar. 17 tracks, Receiver Records UK (arrived June 20th)..... \$17.98
GRAND FUNK "Lives" 1981 Warner Bros album first time on CD includes the song "Queen Bee" remastered plus bonus booklet "The Making of Grand Funk Lives", sold exclusively on Mark's website or Buccaneer Records. 10 tracks, Lissmark USA (arrived July 2nd)..... \$12.98
GUESS WHO "This Time Long Ago" (2 CD's) 28 rare tracks 1967-1968, Minneapolis sessions and London sessions and the Canadian TV show "Let's Go" includes early versions of "These Eyes and When Friends Fall Out" and covers of "Light My Fire, White Room, and Summertime Blues", remastered. Burt Cummings all vocals, Bachman Records Canada (arrived June 5th)..... \$23.98
HENSLEY LAWTON BAND "The Return" Ken and John and band live in concert at the UK Uriah Heep convention May 6, 2001 includes "July Morning, Stealin', Easy Livin', Gypsy, Free n' Easy and The Wizard. 15 tracks 79 min Eagle Records UK (arrived June 6th)..... \$19.98
IRON HORSE "Iron Horse" new band features Ron Keel lead vocals, produced by Mike Vecera. "similar to Van Zant with heavier guitars" 11 tracks, Metal Mayhem (arrived June 1st)..... \$13.98
JOSHUA "The Hand is Quicker Than the Eye" "Surrender" and "M-PIRE Chapter One" guitarist Joshua Perahia 1983 Enigma Records debut, 1985 Virgin Records follow-up featuring vocalist Jeff Fenhoff and his 1995 band's only release, MUX Music USA (arrived June 8th)..... each \$12.98

JK NORTHROP vocalist Johnny Edwards just finished Montrose "Mean" when he teamed up with guitarist Jeff Northrop to record this never released album in 1988, they then joined Carmine Appice releasing King Cobra III, "reviews are excellent" Metal Mayhem (arrived June 25th) \$13.98
KEAGY, KELLY "Time Passes" drummer/vocalist of Night Ranger who sang "Sister Christian" new solo with Brad Gillis, Jeff Watson, Jack Blades. 11 trks, Frontiers Italy (arrived April 17)..... \$14.98
LEGS DIAMOND "Captured Live" (2 CD's) reissue of the live album recorded in San Antonio 1990 remastered+bonus 5 song San Antonio 2000 includes "Immigrant Song", UK (arrives 7/3) \$17.98
LOUDNESS "Best of Loudness 8688" Lightning Strikes 3 tracks, Hurricane Eyes 4 tracks, Jealousy 2 tracks, a single track and 6 tracks from Live 8186, 16 tracks, Japan (arrived May 30th)..... \$27.98
MANFRED MANN'S EARTH BAND "Wired" live show from Roaring Silence tour Boston 1977 remastered includes "Spirits in the Night, Blinded by the Light, Father of Night Father of Day, On the Road to Babylon, 8 tracks, Pilot Records UK (arrived June 20th)..... \$17.98
NAZARETH "Back to the Trenches Live" (2 CD's) 31 professionally recorded unreleased live tracks, 10 tracks from 1972, 4 tracks 1980, 4 tracks 1981, 7 tracks 1982, 3 tracks 1983 and 3 tracks 1984, packaged in a hardcover 52 page mini-book with the history of the band by Pete Agnew and Dan McCafferty, 146 minutes total, Receiver Records UK (arrived April 12th)..... \$23.98
NOSTRADAMUS (2 CD's) features vocalist Glenn Hughes, Joe Lynn Turner, Jom Lande, Goran Edman, Doogie White, Alannah Myles, Sas Jordan, four years in the making the new project from Nikolo Kotzev, the Swedish guitarist that released the three Brazen Abbot projects, "early reviews say this CD is incredible" full double case, SPV Germany (arrived May 16th)..... \$19.98
PAICE, ASHTON AND LORD "Malice in Wonderland"+8, 1977 project with Bernie Marsden on guitar, remastered, bonus unreleased 2nd album, Purple Records UK (arrived May 16th)..... \$17.98
PALMER, CARL "Do ya Wanna Play, Carl?" Anthology" (2 CD's) drummer's compilation 27 tracks from ELP Asia, Mike Odfield, The Charts, 3, Qango, PM, Atomic Rooster, The Craig and Buddy Rich all remastered from original tapes, Castle Records UK (sold out, CALL for stock)..... \$21.98
PALMER, ROBERT "Live at the Apollo New York City" includes "I Didnt Mean to Turn You On, Some Like it Hot, Simply Irresistible, Addicted to Love" 17 trks, Eagle UK (arrived May 9th) \$19.98
PARADISE "Light The Fire" new band with vocalist George Criston and Ray Harvey both ex-Kick Axe and Doug Johnson ex-Loverboy keyboardist, Escape Germany (arrives July 3rd)..... \$17.98
POISON TRIBUTE "Name your Poison" (2 CD's) vocalist of Pretty Boy Floyd, Tuff, Tiger Tailz, Cherry Street, Every Mother's Nightmare, Derek St. Holmes, Penns USA (arrived 6/26)..... \$13.98
QUEEN TRIBUTE "Stone Cold Queen" vocals Joe Lynn Turner, Jack Blades, Tommy Shaw, Jack Russell, Glenn Hughes, Kip Winger, Geoff Tate, Robin Zander, Jason Schief, Gunnar and Matthew Nelson + many major guitarist, bassist and drummers, Japan (arrives July 3rd) \$27.98
RUNDGREN, TODD/UTOPIA "A Cappella Tour" 21 tracks recorded Dallas 1985, "customer feedback gives it Five Stars" includes "The Zoo, Hurricane, Wind of Change" and covers of Kansas "Dust in the Wind" the Cars "Drive" and Queen "Love of my Life" 15 trks, German (arrived May 22nd) \$23.98
SEVENTH KEY "Seventh Key" new project from Kansas bassist Billy Greer performing bass and vocals, musicians Steve Morse, Richard Williams, Phil Ehart, Steve Walsh, Mike Slamer, several reviews say "it's the album of the year" Frontiers Italy (arrived May 15th)..... \$14.98
SILVER "Silver" new project of Michael Voss of Casanova, features Gary Barden ex-MSG vocals, Bernie Torme guitar, Don Airey keyboards, German (first pressing sold out, CALL)..... \$17.98
STEVENS, T.M. "Shoockazulu" funk-rock bassist new album with guitarist Al Pitrelli and Chris Caffery of Savatage, 14 tracks, Japan (arrived June 27th)..... \$27.98

STRATOVARIUS "Intermission" four new songs, a live track, a cover of Judas Priest, Rainbow and Russ Ballard and rare tracks, Nuclear Blast USA (not on time due to factory error, call)..... \$13.98
STRATOVARIUS (DVD) "Infinite Visions" 2 hours of footage documenting the band's history, recording sessions, live shows, backstage & more, Nuclear Blast USA (arrived May 18th) \$19.98
THUNDER "Live at Donington Monsters of Rock 1990" at the request of David Coverdale Thunder was picked to open the festival and impressed everyone, 7 trks, Japan (arrived May 30th)..... \$27.98
URIAH HEEP "Electrically Driven" new full band show with guest Ian Anderson recorded in London at the Astoria May 23, 2001, 13 tracks, Classic Rock UK (arrived June 27th)..... \$19.98
URIAH HEEP "Acoustically Driven" live unplugged album recorded London December 2000 with an orchestra, guest Ian Anderson, artwork Roger Dean, 16 tracks, UK (arrived May 16th)..... \$19.98
URIAH HEEP (DVD) "Acoustically Driven" video in US format for the above show, available only on the band's UK website for \$39, Classic Rock UK (arrived May 16th)..... \$21.98
WAR & PEACE "Light at the End of the Tunnel" new studio project features Jeff Pilson of Dokken vocals and bass, James Kottak of the Scorpions drums, Reb Beach, Richie Kotzen, Paul Gilbert, John Norum guitars, "reviews are excellent similar to Dokken" Shrapnel (arrived May 21st) \$13.98
WARRANT "Under the Influence" new album includes two new songs and nine covers including Nazareth's "Hair of the Dog", Thin Lizzy "Hollywood", Cheap Trick "Surrender", Aerosmith "Toys in the Attic", David Bowie "Sufferegent City", Pennis Records USA (arrived June 8th)..... \$13.98
WAYNE "Wayne" original Metal Church vocalist David Wayne forms a new band, "reviews say it continues in the Metal Church Style" Nuclear Blast Germany (arrives approx July 3rd)..... \$17.98
WISHBONE ASH "Live Dates 3" recorded in Paris October 1999 with a digital mobile unit, 10 tracks 72 min, previously sold thru the band's website only, Eagle Rock UK (arrived April 25th)..... \$21.98
WOLFSBANE "Lifestyles of the Broke & Obscure" (2 CD's) remastered both 1996 albums together "Wolfstane & Massive Noise Injection" vocals Blaze Bayley, Castle UK (arrived June 20th)..... \$17.98

SELECTED COMING ATTRACTIONS DO NOT SEND PAYMENT YOU CAN ORDER IT NOW AND WE'LL SHIP IT TO YOU WHEN IT ARRIVES, CREDIT CARD PREORDERS ONLY - RELEASE DATES MAY CHANGE

DEEP PURPLE (BOX) "Soundboard Series-Australasian Tour 2001" (12 CD's) six double live shows recorded in March, Australia 3/9, 3/13, 3/14, Hong Kong 3/20, Tokyo 3/24, 3/25 Tokyo shows with 80 piece orchestra Dio 4 tracks, board tapes (Thames Australia release 7/23)..... \$89.98
DEEP PURPLE (DVD) "New Live and Rare Video Collection 1984-2000" almost all totally never seen before live footage, 27 tracks (Thames UK release date 7/31)..... \$24.98
FRANK MARINO & MAHOGANY RUSH "Eye of the Storm" new album previously sold on Frank's website only, first new album in 9 years (Canadian release out NOW, arriving TBA)..... \$18.98
GRAND FUNK (T-SHIRTS) "Lives Tour" black two sided cotton, XL, XXL (US/mark late July) \$19.98
JOSHUA "Something to Say" guitarist new produced by Keith Olsen (MK Music USA TBA) \$13.98
JUDAS PRIEST "Demolition" +1, Ltd Edition digi-pack bonus track (SPV Germany 7/16)..... \$17.98
LEONARDO-ABSOLUTE MAN "Cast Recording" Steve Walsh, James LaBrie, Davey Pattison, and Robert Berry vocals, music written by Trent Gardner (Magna Carta USA release 7/24) \$13.98
MOORE, VINNIE "Defying Gravity" new with Steve Smith, Dave Rosenthal (Shrapnel 7/10) \$13.98
MR. BIG untitled +1, new album Ltd Edition box and bonus track (Japan release 8/8)..... \$27.98
MSG "One Night at Budokan" +2 (2 CD's) Limited Edition remastered miniature album jacket, bonus tracks "Tales of Mystery" & Cozy Powell 11 minute drum solo (Japan release 8/10)..... \$36.98
NAZARETH TRIBUTE "Another Hair of the Dog" Glenn Hughes, Doogie White, Chris Thompson, Dianna, Paul Chapman, Micky Moody, Bernie Torme, Phil Campbell (DeadlineUSA 7/24) \$13.98
RACER X "Live! Mahha" recorded L.A. May 25 (UK release November, Japan release 8/10) \$27.98
RONSON, MICK "Heaven and Hell" reissue of 1994 album just after his death with Joe Elliott, Chrissie Hynde, David Bowie, John Mellencamp, Ian Hunter and Queen (Saffire 7/17)..... \$11.98
TKO "Below the Belt" reissue 1986 third album from original masters (Metal Mayhem 7/10) \$13.98
WAITE, JOHN "Mask of Smiles and Rovers Return" (2 on 1 CD) (One Way USA re! 7/10)..... \$11.98

Grid of album covers with captions: APRIL WINE NEW ALBUM WITH MYLES GOODWYN, ARMORED SAINT "LIMITED EDITION DOUBLE CD RARITIES", BLACKMORE'S NIGHT GERMAN LTD EDITION, DERRINGER BOGERT APPICE CLASSIC ROCK NEW STUDIO, GEORDIE FEATURING BRIAN JOHNSON OF AC/DC, GRAND FUNK "LIVES" HAS ARRIVED ONLY SOLD HERE, HENSLEY LAWTON BAND CONCERT FOR HEEPSTERS, GUITARIST JOSHUA PERAHIA THREE REISSUES IN STOCK, LEGS DIAMOND LIVE IN TEXAS 1990 AND 2000, NAZARETH RARE LIVE RECORDINGS WITH MINI BOOK, NOSTRADAMUS 2 CD'S WITH GLENN HUGHES, QUEEN TRIBUTE JAPAN ONLY ALL-STAR VOCAL LIST, SCORPIONS UNPLUGGED LIVE IN CONCERT, SEVENTH KEY FEATURES KANSAS MEMBERS, URIAH HEEP UNPLUGGED LIVE ON CD AND DVD, WAR & PEACE WITH NORUM, BEACH, KOTZEN, GILBERT

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BONFIRE Strike Ten (German rockers tenth since their debut in 1986) 12 tracks/2001/BMG Germany..... 19.98
CATLEY, BOB Middle Earth (ex-Maximum vocalist with Gary Hughes & Vinny Burns of Ten) 2001/Frontiers Italy..... 14.98
DEEP PURPLE Days May Come Days May Go (Hughes, Bohn, Coverdale, Lord, Peavee 1975 reissues) UK..... 17.98
DEEP PURPLE Who Do Ya Think We Are +7 (EMM UK special remastered edition with bonus tracks)..... 19.98
FARNER, MARK Heirtooms (both Mark Farmer album and "No Frills" paired on 1 CD, remastered) Lissmark..... 14.98
FASTWAY Fastway and All Fire Up (first two albums paired on one CD, remastered) 1983-84/BGO UK..... 17.98
FOGHAT Rock and Roll + Energized/73-79 UK..... 17.98
FOGHAT R'n'R Outlaws + Fool for the City/74-75..... 17.98
FOGHAT Night Shift + Live (double CD's) 76-77..... 17.98
FOGHAT Tight Shoes + Girls to Chat/80-81/UK..... 17.98
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MOORE, GARY Corridors of Power and Run for Cover +5 (2 CD remastered leather digi-pak) Axe Killer Fra..... 22.98
MOUNTAIN Go for your Life (official CD debut, Leslie West and Corky Laing, remastered) 85/Axe Killer France. 15.98
RACER X Superheroes (Paul Gilbert, Jeff Martin, Scott Travis, John Alderete) 11 tracks/2001/Z Rec UK..... 15.98
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ROSSINGTON COLLINS BAND This is the Way & Anytime, Anyplace, Anywhere (2 CD remaster both LP's) UK 19.98
SHY Brave the Storm +4 & Excess all Areas +3 (remaster with bonus tracks) 1985-1987/Zoom UK..... each 17.98
TURNER, JOE LYNN Holy Man (Al Pitrelli, Andy Timmons, many say his best) 13 tracks/2000/German..... 17.98
URIAH HEEP Future Echoes of the Past (2 CD, live concert 1999 Germany) 22 tracks/Uriah Heep Music UK..... 21.98

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NAZARETH Fool Circle +4 14 tracks/81/UK..... 14.98
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WARRIOR The Code of Life (Rob Rock) 01/German 17.98
WETTON, JOHN Sinister 10 tracks/2001/German..... 19.98
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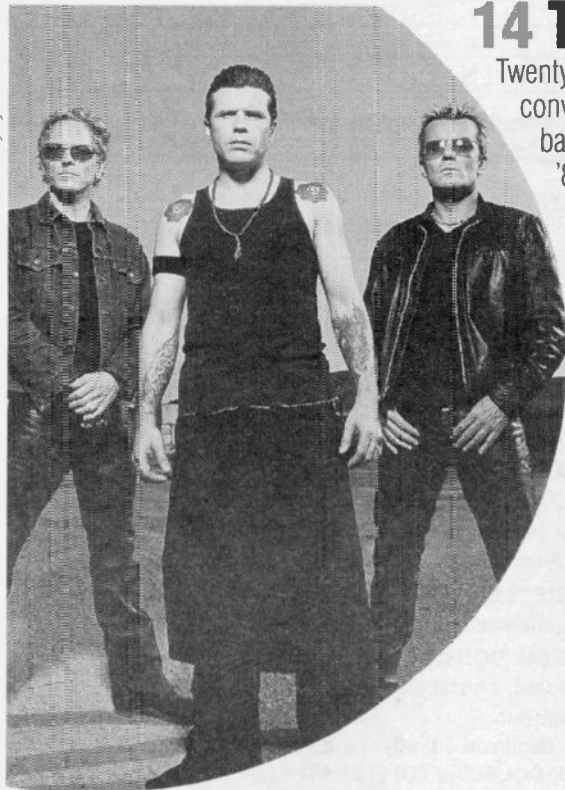
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Goldmine

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Vol. 27 No. 15

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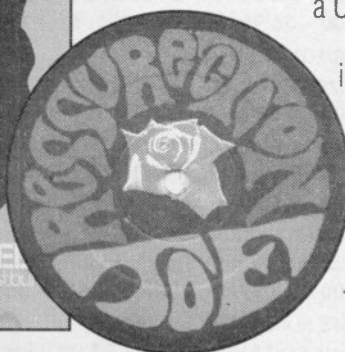
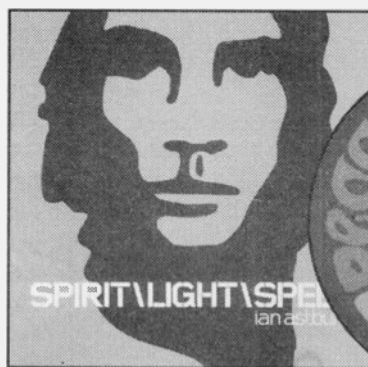


14 THE CULT

Twenty years ago, The Cult's fresh, loud guitar sound brought them into the same conversations among music fans as Led Zeppelin, Deep Purple, and Atomic Roster, bands who are now back in vogue. Bashed and battered in the press during the '80s, they still kicked out the jams into the '90s, critics be damned. Back today with their first new album in five years, The Cult defy descriptions, and the British rockers won't be held back by any name-calling.

...by Dave Thompson

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More Cult than you knew existed, if you're a U.S. collector — this discography even includes a U.K. flexi-disc single and materials released by Southern Death Cult and Death Cult.

...by Dave Thompson



12 THE NATIONAL RECORD SHOW™

Goldmine's National Record Show™ is less than a month away. Final plans are now in place, with a top-notch group of dealers from across the country and Canada as well as expert presenters on hand to make this the record collecting hobby's event of the summer.

...by Greg Loescher

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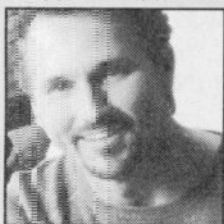
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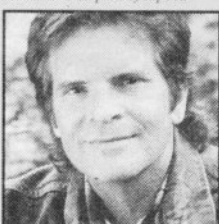
MARTY ROE

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Inset of Diamond Rio courtesy of RCA Label Group/Señor McGuire

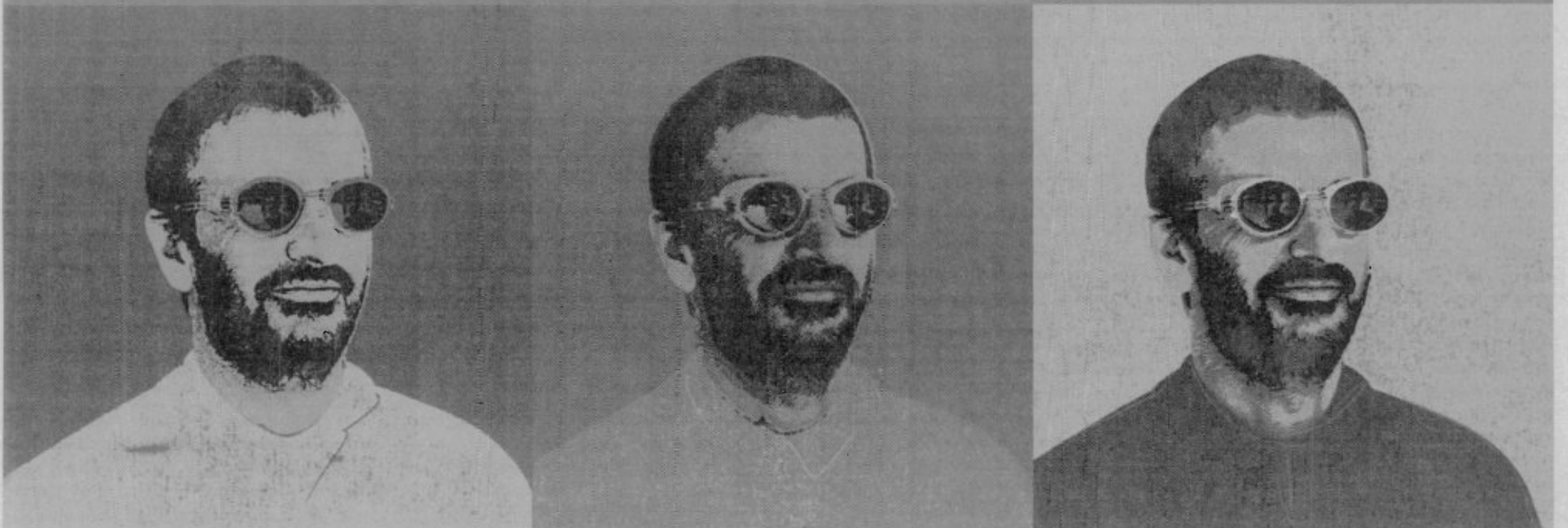
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Please Mr. Postman

Column on discographies amazing

Re: Chuck Miller's *Collectormania!* column on discographies in *Goldmine* #547, July 13, 2001: I was not only amazed at the complexity of compiling a discography, but also the listing of all the alternatives such as bootlegs, etc. to make it complete. It makes for the work of a true fan. Whenever I see a discography I can relate to, it sends me searching through your magazine, the Internet and of course the mom-and-pop record stores in forever search of those treasures that might bring my collection of a particular artist that much closer to completion. I'm always amazed at how close your articles are to my obsessive interests and love it when you introduce me to new concepts and ideas. Thanks.

— Jerry Johnson
via e-mail

Jazz and free gas go together

I find *Goldmine's* Jazz Sides column as refreshing as a free full tank of gas!

— Dennis Hendley
Milwaukee WI

Shaking my head over fake bands

I just wanted to comment and say a few words regarding the stories on "fake bands" that I've been hearing so much about and reading in the pages of *Goldmine* in recent issues. That promoter you mentioned should hang his head in shame over booking acts that have nothing to do with the original hits. The problem is, you see a lot of this going on pretty much anywhere you go.

But I want to add to that. I'm sick and tired of seeing bands touring without original key members, but I don't think you'll find any way around it. I come from a radio background and am now working in music retail. Whenever a veteran band is performing around these parts, I want to know who's in it and who's not. Over the past five or six years there have been a number of bands performing in this part of the country (Upper Michigan) who continue to soldier on without original key members. These bands include Herman's Hermits, The Guess Who, ELO Pt. 2 (at least you know it's "Pt.2") and even The Temptations (Not much you can do when two of your main vocalists are deceased). There are others out there too.

Now granted, the general public doesn't always know who's "in or out" of the band like we music buffs, and when radio spots advertise the band's music for an upcoming concert, what's a person gonna think? What bothers me about these bands who continue to soldier on is that it doesn't seem to bother the general public. OK, if a person wants to shortchange themselves into thinking they are seeing the real deal, that's their prerogative. But I'm finding more and more that a lot of people just don't care, and that's sad.

We've had numerous music festivals in these parts over the years, and even a nearby casino books national talent, so I've seen some good shows and some bad shows. It's the same old thing: Key original vocalists are missing. And often times, you're only getting one or maybe two original members. Creedence Clearwater Revisited? Without John Fogerty, why would anybody want to go? Journey without Steve Perry singing? C'mon! Thin Lizzy

LETTER FROM THE EDITOR

Gearing up for the National Record Show™ #2

Our first National Record Show™, held last September at The Rock And Roll Hall Of Fame, was a great beginning to what we plan on being an annual tradition for many years to come. Our second show, coming up Aug. 4-5, is expanding to include events not normally seen at a record show, although they are quite common at shows in other collecting areas such as comic books, toys, coins, stamps and sports cards.

We're helping spread the word of record collecting through a series of presentations by hobby and music experts (see page 12 for more detailed information). While hard-core collectors might find some of these presentations basic, there is a huge audience out there that needs the education of what's going on in this exciting pastime we've enjoyed for years. That's part of the goal of the National Record Show™ — to bring

new collectors into the fold. Let's face it, shows in general have not shown much growth over the past few years, which is really surprising when one considers how many music fans there are out there. But it's expensive for small show promoters to get the word out to a larger audience.

Between what *Goldmine*, our sister publication *Discoveries*, and The Rock And Roll Hall Of Fame can do to promote the show, we will be exposing the fun of record, CD and music memorabilia collecting to a much broader audience. Rock on!

— Greg Loescher

Editor's recommendation: The Alien Kings, *Roswell Cover-up* (www.alienkings.com) Space pop-rock with quirky lyrics and great musicianship.

touring without any original members? You've gotta be joking! Foghat is on the road touring without the late "Lonesome" Dave Peverett, and I can't imagine that. Ditto for INXS without Michael Hutchence.

I'm wondering if others feel like I do. I'd welcome feedback on that. Thanks for your time and space.

— Steve Orchard
Kingsford MI

(Steve, thanks for your thoughts. Note to self: The only way to assure that I'll always be seeing the real thing is to go to concerts only for solo acts. There's only one Fats Domino, Sting, Madonna, or Bob Dylan, for instance, so anyone else pretending to be them is quickly found out. — Ed.)

Dancing dog on 45 rpm carrying case

I enjoyed Chuck Miller's *Collectormania!* column about carrying cases for 45 rpm records (*Goldmine* #543, May 18, 2001). It brought back a lot of memories.

I have a 45 case that says "Dance Party" on it and has line drawings of dancing teens, even a dancing dog! On the back there is a trademark logo that says "Capitol Record Cases" and then in small letters "Capitol Records Distributing Corp. 1961." Does this have any special value? I picked it up at a yard sale in Kansas many years ago. There are no cardstock dividers. I always read Miller's column and think it is one of the better features of *Goldmine!*

— Bev Kontola
Inver Grove Heights MN

(Chuck Miller replies: I would estimate that in near mint condition, if the Capitol logo is clearly visible and the case includes cardstock dividers and unused, numbered stickers or stamps, which yours doesn't, perhaps \$20 to \$25. Certainly if a picture of The Beatles was on the front cover, that estimate would skyrocket.)

Update on fake Platters sighting in Louisiana

After reading the *Please Mr. Postman* letter from Arch Cunningham in the June 29, 2001, issue of *Goldmine* (#546), I thought it needed a response. Still, Herb Reed is the only original Platter still performing today and he does have his own Platters group. But a friend of mine, Wayne Miller — who is a member of Reed's group — said that their (Reed's) group has never been scheduled to perform in Shreveport, La. So for the record it was one of those bogus groups. It disgusts me that one of them would use Reed's name in their group title. It is my understanding that Reed is trying to get court approval to be the only group to be able to use The Platters' name. I hope this will occur and shut down those other bogus groups.

This has been a problem for some time — not only with The Platters, but also for The Coasters and The Drifters. It makes me wonder how a group that often contains members not even born when these songs were recorded can get up and tell an audience, "Back in '59 when we recorded this song..."

I read somewhere about a couple in New York who was suing a booking agency. At an evening concert they were supposed to see The Drifters. When "The Drifters" came out on stage it was the same group they had seen earlier in the day who had appeared as The Coasters in an afternoon show across town. Supposedly they were suing for \$1,000,000. I'm sure there are many more stories out there about these bogus groups. Keep up the good work!

— Terry Tausz
Rock Rapids IA

(Terry, thanks for the clarification on the Shreveport concert. I also wonder how these guys in the fake groups can face their audience. The "best/worst" fake group story I heard about was the fake Vogues group who not only announced each song as you state (i.e., "back in '59") but had the audacity to sign the albums of the real group! Surprise, surprise — that fan felt hurt after she found out the members were not original Vogues, rendering the autographs and album

valueless, monetarily and personally. — Ed.)

Doo-Wop Hall Of Fame concert not fake

I am writing in regards to the *Letter From The Editor* and the *Grapevine* article that appeared in the June 15, 2001 edition (#545). I attended the induction and concert, but I didn't see anyone carrying signs or protesting. Also, it was not a concert of bogus groups. Earl "Speedoo" Carroll and Bobby Phillips, original members of The Cadillacs, attended and sang. All five original members of The Belmonts attended and performed. Terry Johnson and Johnny Carter, both original members of The Flamingos, attended and spoke kind words about Jake and Zeke Carey founding members of The Flamingos. Bill Pinkney's original Drifters with Bobby Hendricks performed. Shirley Reeves of The Shirelles sang. Last but not least The Harptones with Raul Cita, William Dempsey, Dicey Gallaway, and Willie Windfield sang "Sunday Kind Of Love." All of the above are original members who sang on the original recordings.

— Jim Kirby
Everett MA

(Pat Benti, executive director of F.A.M.E., who did lead a protest at a previous Robbins concert, said that a number of key people, including himself, Mary Wilson, Herb Reed, where already scheduled for other events that evening. "We're opposed to his track record of the past," Benti told *Goldmine* at press time, including the fact that Robbins was told not to use Dion's name nor The Platters in any advertising but did so anyway. — Ed.)

Robbins puts on a good show

The first show I attended that was presented by Harvey Robbins was held this past Nov. 13, at the North Shore Music Theater, in Beverly, Mass. It was presented as "The Show That Never Died — The Clear Lake Review." The artists consisted of The Belmonts (featuring Freddy Milano, an original member), Ernie Valens (Ritchie's cousin), Jay "The Big Bopper Jr." Richardson (J.P. Richardson's son) and The Crickets, with original members J.I. Allison on drums and vocals, Joe B. Mauldin on bass, along with guitarist/songwriter/vocalist Sonny Curtis (who joined the band in 1958) and Glen D. Hardin on keyboards (who joined in 1962).

I certainly thank Robbins for making that particular show possible, particularly for the performance of his band, The Royalty Of All-Stars, which includes Billy Davis, who played guitar on Jackie Wilson's "Higher And Higher."

As for the April 13, 2001, performance at Symphony Hall in Boston, it was more than a

(Please see *Please Mr. Postman* page 84)

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Grapevine



Buffalo Springfield, from left: Dewey Martin, Richie Furay, Stephen Stills, Bruce Palmer, and Neil Young.

Buffalo Springfield gets boxed

LOS ANGELES — Buffalo Springfield emerged in 1966 as one potent American music band. Canadians Neil Young, drummer Dewey Martin, and bassist Bruce Palmer, (later replaced by Jim Messina) joined Stephen Stills and Richie Furay, all connected through talent scout Barry Friedman, and forged a monumental L.A. folk-rock, pop, country and rock sound that has permeated radio airwaves for decades.

Rhino Records has released a four-CD Buffalo Springfield package called *Box Set*, containing 88 tracks incorporating familiar recordings as well as 36 demos, remixes and other previously unreleased material, documenting Buffalo Springfield's wonderful and intense bonded existence between 1966 and 1968. The songs, liner notes and print information provide a new detailed appreciation of the band, glimpsed and filtered by its members and now realized through the microscope of Neil Young.

Joel Bernstein, project coordinator and researcher for the box, told *Goldmine* about some of the process and concerns in assembling the stellar pop tunes, powerful lyrical rockers and subtle folk laments. "Work on this project actually began 10 years ago. The band members reviewed all the material, selected what they wanted and decided to sequence it in chronological order. It was Neil Young who suggested the package include the first two Buffalo Springfield albums in their entirety."

Discs one through three are sequenced chronologically, integrating the band's earlier demos up to their breakup. The great news: More than half of these tracks have never been available commercially. Disc four features newly remastered versions of Buffalo Springfield's first two albums — *Buffalo Springfield* (mono) and *Buffalo Springfield Again* (stereo). A third LP,

Last Time Around, was released after the band broke up and was not recorded with the full involvement of its members. Just about all of the tunes from *Last Time Around* are included on *Box Set* anyway.

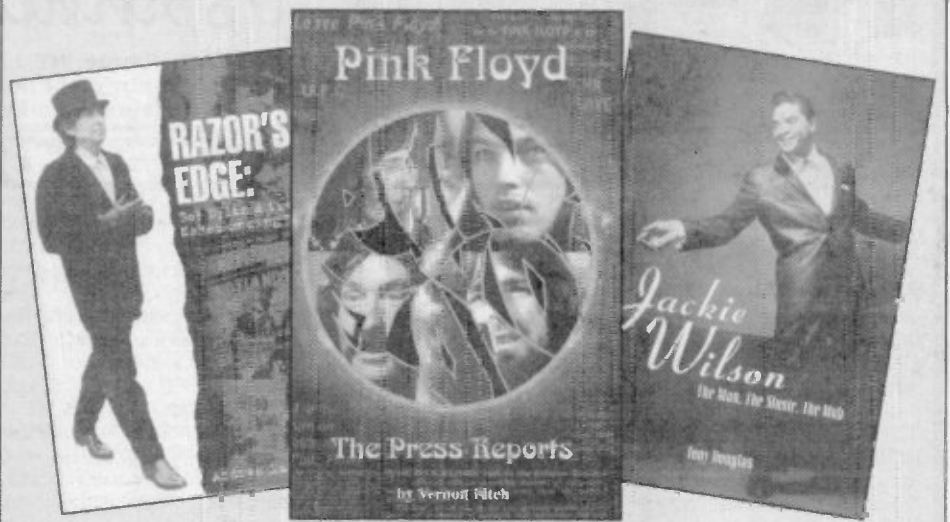
As satisfying as hearing seminal world beat rocker "Uno Mundo," the cinematic foundations of "Broken Arrow," identifying "Mr. Soul" again and catching "Bluebird" one more time, listeners and collectors of Buffalo Springfield's legacy and catalog must give credit to the Rhino Records package — rare photos, vintage newspaper clippings, memorabilia, a complete discography and even a listing of the band's gigs. The text and collages continue the spirit of visual artist/author Eve Babitz who did the covers for earlier Buffalo Springfield LPs. The historical essays, penned by Pete Long and Ken Viola, are passionate, long-form narratives, weaved with music journalism, reporting and fact-finding missions and combining a collector and fanzine mentality with avid music scholar chops.

Goldmine also talked to Furay about this four-CD set. "The box is for the fanatics, the people that still remember the band 30 years later," he said in a phone call from Boulder, Colo. "There are songs and demos from guys who are part of your life, 'cause people make bands a part of their life. Then, there are those fans and collectors who can say, 'Wow! I can get another charge now, not just hearing "For What It's Worth" for the 20th time.' Or not just hearing a new mix of one of the songs — 'There's something new for me to grab on to.'"

Perhaps this is best-illustrated by the inclusion of the demo to "Hung Upside Down." The band version in the box is a

(Please see Buffalo Springfield page 34)

GRAPELEAVES



On the bookshelf: Bob Dylan just turned 60, and he is still as active as ever, touring the U.K. in July. Unlike other books on the folk scribe that tend to delve into his '60s work, the newest tome on Dylan, *Razor's Edge: Bob Dylan And The Never Ending Tour* by Andrew Muir (Helter Skelter), focuses on his last two decades. Muir is a longtime "Bobcat" — what avid Dylan fans call themselves — and well-known Dylan expert... *Pink Floyd: The Press Reports* (Collector's Guide Publishing) by Vernon Fitch, curator of the private collection known as The Pink Floyd Archives, is a compendium of Pink Floyd's history from newspaper and music magazine articles from 1966 through 1983... *Jackie Wilson: The Man, The Music, The Mob* by Tony Douglas (Mainstream Publishing) covers the life of the hit-producing singer — in 11 years he had 55 Top 100 hits and 24 Top 40 hits, the latter being more than Jerry Lee Lewis' and Little Richard's combined Top 40 output of 15 songs. Wilson's tortured personal life, including being shot with a revolver outside his New York apartment in 1961 by a jilted lover, eventually led to his demise in 1984 after battling the effects of a 1975 heart attack. Douglas interviewed 120 of the crooner's family and friends to get a personal picture of Wilson's charismatic persona... *Hot Wacks Supplement 6* (The Hot Wacks Press) bootleg discography reference by Robert Walker is now out. The 400-page book covers a wide range of bootlegs with track listings, date of release, recording quality and recording sources from artists as diverse as The Beatles, Led Zeppelin, and Bruce Springsteen to Van Halen, Metallica, and Leonard Cohen.

On stage again, the gloved one: Michael Jackson is planning two Madison Square Garden mega-star concerts Sept. 7 and 10, his first New York appearance in eight years. The first show, boasting "more than 200 stars," includes a Jackson Five duet with 'N Sync as well as Jackson performing with Britney Spears and Whitney Houston. The second show was just added, with no further details on the lineup. Ticket details will be announced shortly. Expect them to cost an arm and the other glove.

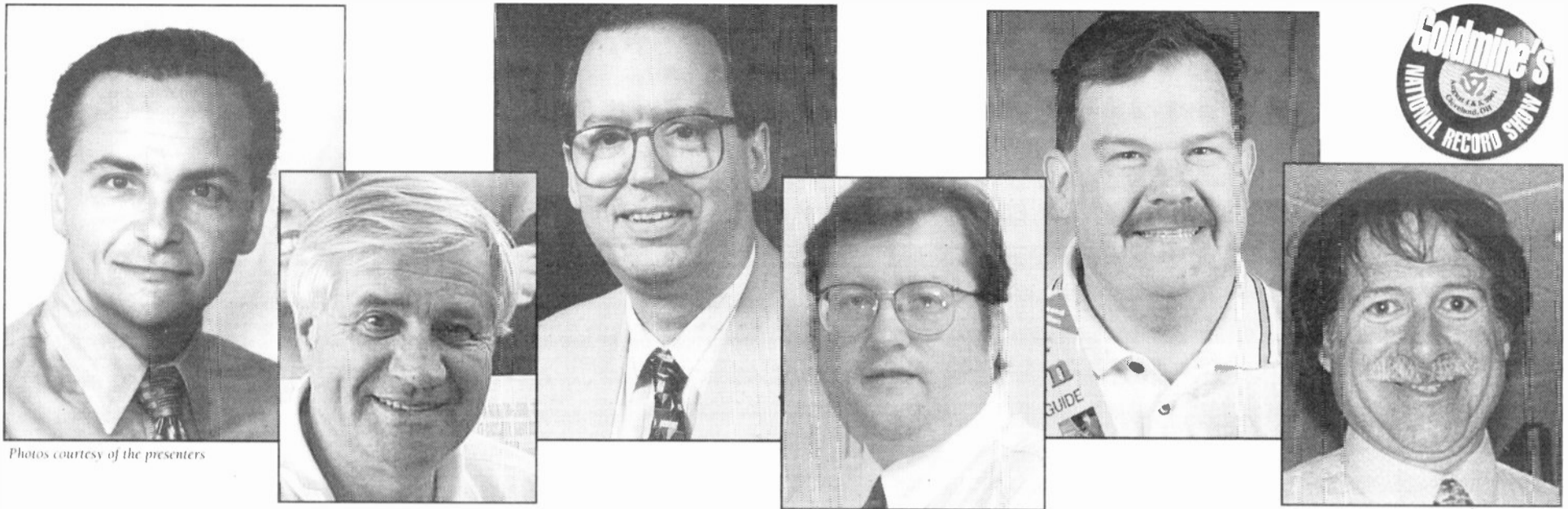
For the benefit of Mr. Kite: The recent record and CD sale at the ARCHIVE OF Contemporary Music in New York City netted the nonprofit organization more than \$12,000 in two days, moving about equal parts CDs and LPs. Reporting to *Goldmine* on the sale, curator Bob George said of the sale that the "nice things we did very well on this sale were the A-Square labels seven-inch singles, including the second MC5 single, "Borderline," plus singles by The Frost, The Rationals, and Scott Case. We also sold a stash of ESG LPs and singles, the usual desirable Smiths 12-inch

singles, Chocolate Watchband LPs and pile of new Grand Royal CDs. No big celebs [showed up at the sale], just a pile of regulars like Fred Schneider from The B-52's and DJs like Dimitree from Dee-lite."

New record labels: Tower Records is spinning off a new label called 33rd Street Records. The first release on it, due out now, is *Roots*, the third solo album from keyboardist/vocalist/producer Greg Rolie, cofounder of both Santana (with Carlos Santana) and Journey. The album's title refers to the '60s beginnings of Rolie's (and Santana's) signature Latin rock sound. Rolie's vocals were on the Santana hits "Black Magic Woman," "Evil Ways" and "Cye Como Va"... Legendary producer/songwriter/guitarist Chips Moman is launching a Web site, www.chipsmoman.com, that will release *Now And Then Then And Now*, a new Billy Joe Royal CD ("Down In The Boondocks," "Cherry Hill Park") with future releases planned, including previously unreleased albums of rockabilly guitar great Carl Perkins (two albums of '80s material) and ex-Sun Records rockabilly ace Billy Lee Riley (*I Got A Thing About You Baby*). Moman was a prolific songwriter, producer and session guitarist at the famous American Studios in Memphis. He and his crew logged an incredible 72 charting records in one 28-month period at the end of the '60s including Elvis Presley's "In The Ghetto" and "Suspicious Minds," The Box Tops' "The Letter" and "Cry Like A Baby," Neil Diamond's "Sweet Caroline," B.J. Thomas' "Hooked On A Feeling" and Dusty Springfield's "Son Of A Preacher Man," to name just a few. His guitar work included memorable riffs on "Funky Broadway," "Mustang Sally" and "Land Of A Thousand Dances," among others.

Odds and ends: Motown Records' Web site, www.motown.com, is the first label Web site to be nominated for The International Academy of Digital Arts & Sciences' Online Webby award. Motown artist Erykah Badu's Web site, www.erykahbadu.net, also leads the music category nominations for the 5th Annual Webby Awards to be held July 18 in San Francisco. Motown's site was recently relaunched with added musical items from its vaults... A \$40 million performing arts center is being planned on the site of the original Woodstock Music Festival in Bethel, N.Y. Due to open in 2004, the project includes an open-air pavilion with seating for 3,500 and lawn seating for 14,000 more, a performance hall, performing arts school, music experience museum, themed retail market, welcome center and lodging. Funding partially came from the Gerry Foundation and reportedly includes \$15 million in aid from New York state.

—Greg Loesch



Photos courtesy of the presenters

From left: Mitch Axelrod, Morris Everett Jr., Dennis Hickey, Chuck Miller, Tim Neely, and Bruce Spizer.

Beatles, record and poster collecting experts to give presentations at National Record Show™

Final plans have been drawn up for this summer's National Record Show™ to be held at The Rock And Roll Hall Of Fame And Museum in Cleveland Aug. 4-5, 2001. Besides quality dealers selling top-notch music collectibles, the National Record Show™ is also providing attendees access to collecting experts on a variety of subjects, designed to address both advanced and beginning collectors' needs.

Bruce Spizer, one of the world's leading Beatles authors, will be appearing on the local Fox affiliate WJW (Channel 8) the morning of Aug. 3. Spizer, who will have just returned from a trip to Africa prior to the show, will have several topics he will be discussing, two based on his best-selling books, *The Beatles On Vee-Jay Records* and *The Beatles History On Capitol Records*, as well the history and collectibility of The Beatles' Butcher cover album.

A *Beatletoons* video presentation by Mitch Axelrod, author of the historical book *Beatletoons*, covers the history of the Fab Four's often-overlooked cartoon series. (It's a great visual treat for Beatles fans and their children!)

Goldmine price guide author Tim Neely and Chuck Miller, *Goldmine's Collectormania!* columnist and author of the new *Warman's American Records* will also be on hand. Both Neely and Miller will be sharing time talking about record collecting basics, current market trends and their

new books as well as answering audience questions about collecting.

Earlier this year, Neely's third edition of *Goldmine Price Guide To 45 RPM Records* was published and his new *Goldmine Record Album Price Guide, 2nd Edition*, is scheduled to come out in time to be unveiled at the National Record Show™. Neely is also working on a fall release for *Standard Catalog Of American Records, 1976-2000*, a follow-up to the well-received *Standard Catalog Of American Records, 1950-1975*. Neely will oversee *Whatzit Day™* (see box on this page) at the show, allowing attendees to bring records and other music-related items to the *Goldmine* booth for appraisal and information.

Miller's new book, *Warman's American Records*, is also due back from the printer in time for the show. It is a basic reference designed for beginning collectors that provides overviews and expected price ranges of specific areas of record collecting as well as hobby lingo and the nuances of record collecting.

As well as doing their presentations, the four writers will be spending time at the *Goldmine* booth answering questions. Their books will be available for purchase at the booth and at their presentations.

Poster collecting has been a huge area of growth in the hobby. Poster collector Dennis Hickey and poster dealer Morris Everett Jr. of The Last Moving Picture Company will be talking about collecting posters. Hickey specializes in collecting '50s and '60s boxing-style and Texas psych posters. Everett sells a wide variety of movie posters and will be bringing some stellar rock 'n' roll movie posters, including rare ones from Japan and Europe. Both Hickey and Everett will be exhibiting at the show, so collectors have an opportunity to purchase posters the pair will discuss in their presentations.

The presentations will be held on Saturday and Sunday in the Hall's 4th Floor Theater (Note: Admission to the Hall must be paid to attend these presentations).

Dealers setting up at the National Record Show™ are doing some special shopping just for the show. For example, Ken Barker of All The Best was in Japan in June on a buying trip to pick up Japanese pressings just for the show. Scott Primeau, who is bringing rare rock 'n' roll, R&B and blues 78s, said he just acquired a major 78 collection and is bringing a small

unpicked segment of it to the show.

Motown's James Hall Jr. focuses his inventory on Midwest rock 'n' roll memorabilia and recordings, especially from the Detroit area.

Bob Levy of Blue Note Records has a wide variety of eclectic material, including some rare Latin 45s, R&B 78s, oddball sci-fi soundtracks, chesscake stag records and live radio show promos.

Rod Branham of Rerun Records promises collectors coming his table at the show some rare '50s R&B EPs and some very rare '50s LPs by artists such as Dale Hawkins, Marvin Gaye, and The Castells (in stereo) among others.

Amjad Doumani of B-Bop Records has rare sheet music of the 1930s to the 1960s for sale at his table. Doumani also is bringing a rare signed (and authenticated) 8x10 photo of Irving Berlin accompanied by a letter on Berlin's office stationery and the original 1940 postmarked envelope that the photo and letter came in.

Bonus Trax's Steve Reed's table will be stocked with import CDs from Japan, U.K., Europe and Australia as well as out-of-print CDs, radio shows and tour programs.

With the North American Queen Convention taking place the same weekend as the National Record Show™ (see box on this page for info), dealer Mark Arevalo of Southland CD is bringing an excellent selection of Queen items along with collectible import and promo CDs, LPs and memorabilia from around the world. Southland's selection will range in price from \$5 to \$1,500.

Dick Ivancic of Allendale, N.J., is bringing rare surf 45s and near-mint promo albums along with general rock 'n' roll, surf, punk, R&B and soul 45s and albums from the 1950s through the 1970s, ranging in price from bargain bin items to high-end collectibles.

While all the dealers are coming to the show to sell their wares, many also do a lot of buying, among themselves as well as from collectors. Dealer Jack Scott stated that he is interested in purchasing '50s rock 'n' roll memorabilia, so collectors who have any of these items are encouraged to bring them to the show. Sheldon Fryerman of Ontario, Canada, who will be bringing collectible posters and promo cardboard displays, said he is "always looking to buy all kinds of music and toy collectibles."

Arevalo of Southland CD told *Goldmine* that "We are interested in buying all types of music collectibles including CDs, 45s, LPs, autographs, concert posters, handbills, tickets and T-shirts as well as promotional music posters."

Some of the exhibitors are hobby service companies, such as longtime *Goldmine* advertiser Bags Unlimited, which manufactures and sells record, CD and memorabilia storage and cleaning items. Bags Unlimited's Julie Offen said the firm is bringing its new Groovy Cleaner product to the National Record Show™. The new record cleaning product comes in two styles — one for deep cleaning of regular vinyl LPs and another non-alcoholic version designed specifically for cleaning 78s.

With the wide range of material and prices available from the quality dealers exhibiting, there will definitely be something of interest for everyone attending the National Record Show.

— Greg Loescher

Whatzit Day™ at the National Record Show™

If you have items in your collection about which you need more information, or have acquired recordings from family or friends, you can bring them (a reasonable number, anyway) to the *Goldmine* booth and *Goldmine* price guide editor Tim Neely will provide you with help on identifying and valuing them.

Whatzit Day™ Hours:

**Saturday, Aug. 4, 10 a.m. – 1 p.m.
Sunday, Aug. 5, 1 p.m. – 3 p.m.**

North American Queen Convention in Cleveland

The official North American Queen Convention, a.k.a. Queen Breakthru 2001, is being held in Cleveland the same weekend as the National Record Show™. Celebrating Queen's induction earlier this year into The Rock And Roll Hall Of Fame, the event, held Aug. 3-5, includes a charity auction with personal items donated by Queen, screenings of rare Queen videos, a costume contest, a swap meet and marketplace and a lot more. For more info, go to www.queenworld.com

National Record Show™ info

When: Aug. 4-5, 2001

Hours: Saturday, 10 a.m. to 9 p.m.; Sunday, 10 a.m. to 5:30 p.m.

Where: The Rock And Roll Hall Of Fame, One Key Plaza, Cleveland.

Admission: Free admission to the record show; regular price to enter The Rock And Roll Hall Of Fame And Museum.

Dealer info: Sorry, sold out.

Host hotel: Holiday Inn Select (limited special-rate rooms; call 216-241-5100 or 1-800-HOLIDAY and mention National Record Show).

For more information: www.krause.com (visit "Shows" on the site) or go to www.rockhall.com.

Cosponsored by *Goldmine* magazine and The Rock And Roll Hall Of Fame.

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THE CULT

Truly beyond good and evil

by Dave Thompson



Ian Astbury and Billy Duffy: The Cult's core, in 1989.

World Radio History

As cultural icons go, The Cult have taken one helluva lickin' — but they've kept on tickin'. As they celebrate the release of their first album in five years, the utterly vibrant modernistic monolith that is *Beyond Good And Evil*, observers wonder how on earth they did it. Again. How many times, after all, have The Cult been written off as a musical dinosaur? (At press time, *Beyond Good And Evil* had debuted at #37 and "Rise" was at #3 for the second week on the *Mainstream Rock Tracks* chart in Billboard, June 23, 2001. — Ed.)

Ten, 15, 20 years ago, when The Cult were new and the guitars were loud, malcontent mealmouths were filling the U.K. music papers with references to Led Zeppelin, Deep Purple, Atomic Rooster — all the grizzled old ghouls, in fact, who are currently so hip 'n' swinging now. All of which means either The Cult were right all along or the rest of us took a serious wrong turn somewhere around Nirvana.

They've broken up, or at least broken down, a few times as well. By a conservative estimate, their latest rebirth, for an album scheduled for release this summer, is their sixth resurrection, while vocalist Ian Astbury's own solo career enjoyed its own plethora of false starts before finally getting underway last year with his *Spirit\Light\Speed* set.

The fact that the album has little in common with almost anything the mothership ever accomplished only amplifies its necessity — around 1992, The Cult themselves took a swift turn down Electro Street (for the single "The Witch") and wound up with nothing more than apathy for their pains. Today, "The Witch" is still ahead of its time, but at least *Spirit\Light\Speed* can keep it company. Indeed, Astbury even recorded a new version as one of the undisputed highlights of the main feast.

"The thing about 'The Witch' was, it was a song I'd written, back in December 1989, way ahead of the pack, and I don't think it ever received the attention it deserved," said Astbury. "It was an impressive song, an influential song, and it was completely overlooked. We recorded it with Rick Rubin in '93, '94, but it only ever came out on a soundtrack [*Cool World*] and it was buried because that was a cool soundtrack. There was so much great stuff on there. It wasn't overshadowed, but it did have competition."

He still regrets that The Cult never followed through on the song. "That was a song which really could have changed The Cult's direction, through the *Ceremony* period, that's where I thought we should have gone — shaved our heads and done songs like 'The Witch.' But the commercial pressures surrounding the band, emotional things — my father had just died — I didn't want the hassle of having to go out there and fight and be a martyr for this music. So I kinda let Billy [Duffy] take over. Throughout that period we were going sideways, but 'The Witch' did become an important part of The Cult's set and, when I was doing my album, I thought that, as it was such an important song, it would be appropriate to do it again."

Technology has advanced considerably since the original was recorded — the new performance is a lot grittier than The Cult version — a big, fat, dirty electric soup.

"That's how it was meant to sound. I wanted the electronics, but I wanted it to sound organic as well, that heavy, grinding urban blues, like The Rolling Stones

doing *Beggars Banquet* and *Let It Bleed*, where the song and the performance and the sound actually put you in a head space which no other records can."

There again, that has always been the magic of The Cult. The first British band ever to take on the combined might of America's rock 'n' roll '80s and win, the first to look the likes of Guns N' Roses and Metallica in the eye without flinching (or losing their lunch), The Cult exploded onto the scene in the mid-1980s on a wave of blistered bombast, then kept on growing from there. By the time the band finally called it quits a decade later, they were arguably the most dynamic rock (with a capital "R") band the U.K. had ever produced. Their demise was as spectacular as anything else they'd ever done, a knock-down fistfight in full view of the world, which, Astbury now admits, was why they wound up re-forming last year.

"I walked out in March 1995. We had a big impassioned brawl on the Copacabana Beach. I was at the end of my tether, exhausted and basically lost my mind. We'd been together since 1983, pretty much nonstop, tour-album-tour-album, and the one time I tried taking a vacation for 10 days, I couldn't handle it. So come 1995 it was just a case of getting away from it."

He didn't go far — a month later, he had a new band, The Holy Barbarians, up and running.

"That's true. I had a month away and couldn't wait to get back in again. I'd left The Cult, but I still had a pile of songs and I wanted to record them. But I wanted to do things differently. The Cult had become all about accountants and record labels and doing everything on a grand scale.

"The Holy Barbarians rehearsed in my garage. It was making music for authentic reasons, for the sake of making music. It wasn't intended to be a big commercial thing — we just did it. It was great. We toured in a van, we didn't do anything we didn't want to. If we wanted to be a degenerate mess, we could. It was like being in my first band again and it reaffirmed my love of music."

That reaffirmation is at the heart of the revived Cult.

"Billy and I got together again and said, 'If we're going to do this, we have to do it properly — get the best band lineup we've ever had and just hit it.' No hiding behind the big rock sound, no worrying about whether the record will sell 10 million or 20, just make the music we both want to make, in the way we want to make it. So we got Martyn Lenoble [ex-Porno For Pyros] in, and Matt Sorum came back, and it was exciting again, which is what The Cult should be."

Lenoble is gone now, replaced by Billy Morrison shortly before work began on what has now emerged as *Beyond Good And Evil*. But Astbury's meaning is unchanged.

The music they are making matches the mood. Astbury sums it up, simply, as "dark, sexy... brave. We're sort of rejecting the old adolescent impulse approach and not leaving ourselves any place to hide in the tracks. This isn't a nostalgia thing. We want to make music that's going to be influential on the future. We don't care about the past."

But the reunion has not been entirely incident-free. Indeed, no sooner was the grapevine buzzing about the new-look lineup than their former record company, Beggars Banquet, was immortalizing the old, first via a hits collection sensibly titled *The Singles*, then, for completists and import buffs, through a seven-CD *Rare Cult* collection, cobbling together B-sides, outtakes, remixes, BBC sessions and demos. If it lurked in the vault, it was dragged into daylight. While it's physically impossible to sit through quite so much unbridled testosterone in one sitting, still a few days spent in the company of *Rare Cult* doesn't simply offer up an alternate history of the band, it also reminds us why they were so important in the first place.

Astbury was born in the Merseyside town of Heswall, Cheshire, on May 14, 1962. The family moved around a great deal, and by the time he was 11, Astbury had already lived in three countries — England, Scotland and Canada. He finally returned to the U.K. in 1978, following a 28-day stint in the Canadian army.

"I saw the Sex Pistols on Canadian television. This was after they'd broken up, mind you, or around the same time, but the punk thing looked so exciting, I wanted to see what it was all about for myself."

Renaming himself Ian Lindsay (his mother's maiden name), Astbury drifted first through his mother's hometown of

Glasgow before winding up in Liverpool, where he was involved in several bands, none of which ever got off the ground. Send No Flowers is the only band name he recalls.

Astbury's next move was to Belfast, Northern Ireland, where he fronted the similarly unknown Children Of Lust. But by late 1981, he was back in England, sharing a house with some like-minded punks in Bradford. There, from what he remembers as a chaotic aggregation of personalities and musical preferences, a new band began to take shape — Southern Death Cult.

Formed in late 1981, that band would survive into early 1983, a period that saw them release one single through Beggars Banquet, record a radio session for the BBC and find themselves described as the future of rock 'n' roll by the U.K. music paper *Sounds*. On the eve of signing a major label deal with EMI, however, Astbury broke up the band.

"I wanted to be a lot more serious about the music, because everything up to that point was so much more about the 'success' — it had been so overwhelming, so fast, and I wanted to stay grounded. I wanted to get into my writing more. I was

"We're sort of rejecting the old adolescent impulse approach and not leaving ourselves any place to hide in the tracks. This isn't a nostalgia thing. We want to make music that's going to be influential on the future."

— Ian Astbury, about *Beyond Good And Evil*

so fucking serious about the whole thing, and everyone else was going, 'Oh well, if we stay together for a few more months we can do the Pistols thing and rip everyone off,' and I just said, 'In six months time we're gonna be nowhere.'"

Some months earlier, the band had played a string of shows with Theatre Of Hate. That group, too, had since splintered; Astbury then linked with their guitarist, Duffy, plus drummer Ray Taylor Smith and guitarist-turned-bassist Jamie Stewart and formed Death Cult in spring 1983. Again, however, it was a short-lived affair — an eponymous EP and a handful of live shows before Taylor Smith quit to be replaced by Nigel Preston.

In this form, Death Cult recorded their second single, "God's Zoo"; a second British tour followed, and in December, the band were booked to make their national TV debut, on Channel 4's *The Tube*. Before that happened, however, Astbury made a crucial decision. Visiting the U.S. over Christmas, he became convinced that the group's future lay in that country, not Britain — "but it was never going to happen with a name like Death Cult. It was too Gothic, too gloomy. It wouldn't mean anything over there." For the second time in 12 months, Astbury found himself truncating his band's name, just in time for *The Tube* performance.

Recording occupied the band's time throughout the early spring of 1984; they broke their silence in May, with a 12-night tour of British ballrooms and universities and the release of a new single, "Spiritwalker." It effortlessly topped the indie charts, while the band's spring tour, too, was a triumph, closing May 20 with a show at the London Lyceum that was both filmed and recorded for future release.

In August, The Cult departed for their first professional look at their spiritual homeland, America. The Cult's U.S. debut was scheduled for August 1984 with shows in New York and Los Angeles. A second U.K. single, "Go West," followed that same month, preceding The Cult's debut album, *Dreamtime*.

"Resurrection Joe," the third single from *Dreamtime*, was

released shortly before Christmas, as the band embarked on a string of gigs with Big Country. Then, in March, the band returned to the studio to begin the task of following up *Dreamtime* with Wham! producer Steve Brown.

May brought the first fruits of the union, the stunning "(She Sells) Sanctuary" single. Introducing the wide-screen rock sound that would come to characterize the band, "Sanctuary" stormed to #15 in May 1985; it also became The Cult's first American release.

It was a fraught time for the group, however. Preston had been becoming increasingly unreliable of late, with drugs lying at the heart of many of his problems. Now, with the album sessions beckoning, Astbury, Duffy, and Stewart had a difficult decision to make. "We ended up sacking Nigel just before we went in," Astbury recalled.

Preston was replaced by Mark Brzezicki of Big Country for what would become the *Love* album, but the dramatic change of style in this department was just one of many served up by the album.



Astbury was becoming increasingly psychedelic, both in terms of his costuming and his musical tastes. He was listening to The Doors and Jimi Hendrix, and their influence was simply boiling over into his music. From there, he acknowledged, it was but a small step toward Led Zeppelin and Free, and, as The Cult toured Japan (in September 1985) and the U.S. in the wake of *Love*, with ex-Julian Lennon drummer Les Warner now filling in at the back, these influences, too, began coming to the fore.

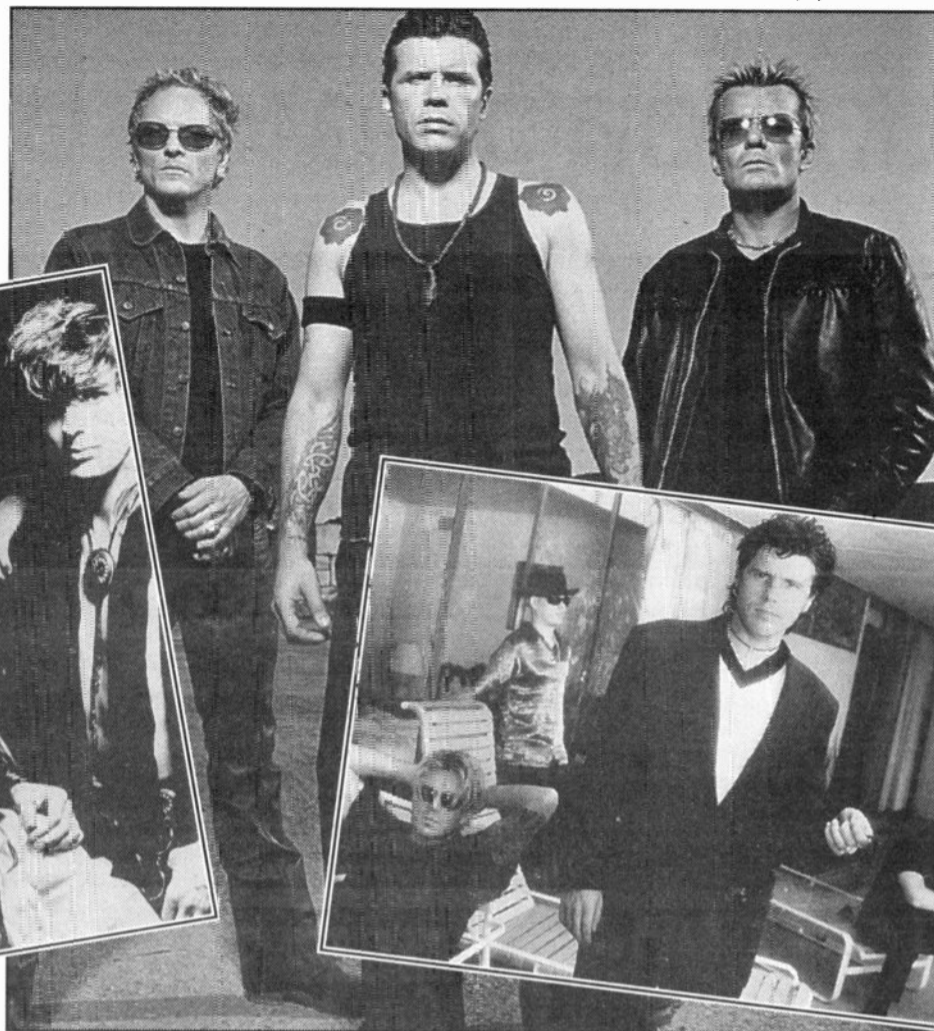
Love itself sold more than 200,000 copies in Britain, effortlessly spawning two more hit singles ("Rain," #17 in October and a remixed "Revolution," #30 in December). But Astbury also remembered, "We had our fair share of shit. By the time we did the *Love* album, I think I'd taken so much shit that it really began to weigh me down, and it really began to hurt a lot. I so desperately wanted to be accepted in Britain and was constantly ridiculed, criticized [and] put down."

Indeed, in a career hallmarked by its unpredictability, both Astbury and Duffy acknowledge that one thing never changed — the depths of loathing that the U.K. music press reserved for The Cult. Duffy once admitted that if it wasn't for The Alarm, he would have committed suicide. "They were the only band getting worse press than us."

Astbury continued, "We got the most incredible slandering. I think it was because [of] a lot of things I said in interviews, the way I carried myself on stage and stuff. It was slightly loaded, so people took it as being a bit aloof and arrogant.

"I got so caught up in what I was doing, I was so intent on communicating with the audience, making them move, shake them up, get them involved with the music, get them dancing, get them to express themselves — and a lot of that came from being a fan myself, going down the front at The Clash or The Damned or The Cramps, whatever, and dancing, being down at the front, giving it everything you've got, blowing away all the bullshit of the day, the week, your life

Courtesy of Sire



Courtesy of Virgin/Kate Garner

The changing look of The Cult. At left, 1987; center, present; at right, 1994. At present, drummer Matt Sorum has returned to The Cult. He held the drum seat in Guns N' Roses after Steven Adler. Center photo, from left: Sorum, Ian Astbury, and Billy Duffy.

especially if you'd had a few drinks or some pills — sweet release."

It was the sheer weight of this negativity that would finally convince The Cult that America was indeed the place where their fortunes, and futures, lay. *Love* had reached #87 in the U.S., and no one doubted that, with a more concentrated profile, The Cult could easily do a lot better next time. The band simply decided that "next time" would be "now."

Although they toured heavily elsewhere, The Cult played just three British concerts during 1986, a one-off London show at the Brixton Academy and festival dates in Glasgow and Milton Keynes (opening for Simple Minds). The critics had another arrow to their bows, the fact that The Cult had turned their back on Britain.

"I'm still too sensitive to criticism," Astbury explained in his defense. "No, I don't think there is such a thing as being too sensitive. It's just that I wouldn't lie, and all that really hurt me. It just crushed me over a period of time, and I began to drink a lot more heavily than I ever had."

According to The Cult's own mythology, the sessions for what became the *Electric* album passed by with Astbury in an almost a perpetual stupor; he admitted, "When we did *Electric*, I was drunk every day of the sessions. That record is like my evil twin, the Mr. Hyde to *Love's* Dr. Jekyll — a really dark album. I mean, all we did was drink. I was completely fucking wasted all the time. I don't remember being sober during that period at all."

The initial *Electric* sessions, at Manor Studios in Oxfordshire, were undertaken with Brown again at the helm. Within weeks of completing the record, however, Astbury

and Duffy acknowledged that the album left much to be desired, Brown using what Duffy described as "much the same approach as before, whereas we'd changed."

In November 1986, he and Astbury flew to New York, where Def Jam supremo Rick Rubin was waiting to remix the key tracks. Remixing became re-recording, which in turn led to The Cult scrapping the entire album and starting again under Rubin's supervision. In February 1987, four months after *Electric* was originally set to be released, the first fruit of the sessions, "Love Removal Machine," finally appeared.

Junked as an album in their own right, the Manor sessions proved a fruitful period for U.K. B-side material throughout this period, with further tracks leaking out on 1988's *The Manor Sessions* EP and, of course, *Rare Cult. Electric* itself, meanwhile, arrived in April 1987 as The Cult returned to the road, debuting yet another lineup shift. While Jamie Stewart shifted to rhythm guitar, Kid Chaos, formerly of Zodiac Mindwarp, came in on bass. Fewer than three years after they supported Big Country at Wembley Arena, The Cult were back there, as headliners in their own, much-deserved right.

Electric also repaid at least some of the band's hard work by breaking into the U.S. Top 40, climbing to #37. More important, however, it set the stage for whatever musical turbulence would be shaping the second half of the hitherto stagnant 1980s.

"The whole scene was changing, and we became part of it," Astbury recalled. "Groups like Metallica burst through, Guns N' Roses burst through, we burst through, the rap scene burst through. Suddenly there was something happening again, and whatever it

turned out to be, it was a changing of the guard. Goodbye Mr. Spandex '70s Rocker, hello Mr. New Hair '80s Rocker. Only the new guard became the old guard very quickly, to the point where Guns are now the establishment themselves, and we rubbed shoulders with that a little. We got dangerously, incredibly, close to that.

"But it was kind of fun in a way, driving on the edge. It was really quite exciting to go there when we absolutely had no business being there, being in their world, competing with them and doing quite well. Actually, it was incredible."

This latest Cult lineup toured the U.S. through 1987-88, headlining over an infant Guns N' Roses on an outing that was swiftly to ascend to the annals of rock legend as the drunken episodes mounted up as quickly as the wrecked-hotel bills. By the time the band came off the road in March 1988, The Cult were in total disarray.

The most immediate casualties were the band's management team, Chaos, and Warner, all of whom were let go. Chaos, or Haggis, as he was now calling himself, immediately formed his own new band, The Four Horsemen. Warner retaliated by fighting his dismissal in the courts, claiming that he'd been taken on as a full-time band member (Astbury and Duffy argued he was simply employed for the duration) and was thus entitled to more substantial compensation than the £2,000 and a new drum kit that The Cult allegedly offered him.

The Cult, meanwhile, relocated to Los Angeles and began casting around not only for new management and a rhythm section, but also a new producer as well. They eventually settled on Bob Rock, best known for his engi-

neering work with Aerosmith. With Stewart reverting to bass, a session drummer, Mick Curry, was recruited, and the team headed to Canada to begin work on *Sonic Temple*.

Reaching #3 in the U.K. and #10 in America, *Sonic Temple* remains the most contentious of The Cult's entire album catalog. The record finally won them the respect and acceptance of the heavy-metal crowd with whom they'd been flirting for so long but also stripped away every last shred of "alternative" credibility the band had ever mustered. Indeed, Beggars Banquet's U.K. marketing campaign made no bones about courting the metal marketplace, even including a free sew-on patch — the emblem of Britain's metallic hordes — with early copies of the album.

Similarly, the singles "Fire Woman" and "Edie (Ciao Baby)" both catapulted The Cult onto the chart on both sides of the Atlantic. But again, at what cost?

Astbury was falling apart, drunken, drugged and utterly unpredictable. With Sorum moving into the drum seat, The Cult set out on their latest world tour on April 29, beginning with a slot opening for Metallica's "Damaged Justice" jaunt across the U.S. Their own "Prayer Tour" would follow immediately afterward.

"'Damaged Justice' was madness," Astbury related, "the height of Bacchanalian fucking living off the vine, white-line fever, trashing hotel rooms, groupies — you name it, it was going on. I was right in the heart of this thing, and it's going on every fucking night. It was like a bordello every night, traveling in a mobile whore house. Everywhere we were, it was happening."

On Sept. 6, 1989, The Cult appeared at the MTV Video Music Awards, before returning to Europe for a tour with Aerosmith. Again, it was a destructive mess, personally if not musically. Astbury said he remembers running into Jason Bonham in an hotel somewhere and being told that the young drummer had been advised not to go near him, "because I was a dangerous influence! On [Led Zeppelin's] John Bonham's son!"

The sick thing was, he now admitted, he probably would have been. "There were times when I got out of order. I've been put in jail several times. I've got a dislocated shoulder to show for some of my obnoxious behavior. I've got a few scars. And that's the point — if I was out of order, I certainly got put back in my place pretty quickly."

The Cult were back in Britain for a Wembley show in November 1989, only to run into fresh controversy. Plugging their latest single, "Sun King," on TV's *Jonathan Ross Show*, Astbury appeared completely out of control and horribly out of shape. The last the cameras saw of him, he was on his knees on the floor, smashing his microphone into the stage, while the band howled out the dying chords of "Born To Be Wild," the ultimate biker anthem suddenly and sickeningly transformed into the macho anthem of a man who'd spent too long believing his own hard-drinking, hard-rocking reputation.

Yet it was not Astbury who earned the following morning's headlines, but Duffy, who appeared on screen wearing a T-shirt emblazoned with a reversed swastika. The ensuing outcry barely even registered the fact that Duffy himself is half-Jewish.

On Jan. 9, 1990, The Cult opened another U.S. tour in Tempe, Ariz., but finally, following

one last show in Huntsville, Ala., March 25, they were off the road at last and Astbury began piecing together a dream he'd been nursing for six months already — a massive musical festival he called Gathering Of The Tribes.

Ultimately, the event emerged a mere shadow of its original form, much of its star potential crudely amputated by jealous, warring booking agencies. But still it was a triumph. Spread over two days (Oct. 6-7) at the Shoreline Amphitheater in Mountain View, Calif., and the Pacific Amphitheater in Costa Mesa, the lineup included The Cramps, The Charlatans, Soundgarden, Queen Latifah, Steve Jones, The American Indian Dance Theater, Indigo Girls, and Michelle Shocked.

"It was an incredible success. We felt that we'd done something. And it was very mildly observed by the media as well, so at the time I thought it was OK. We were even planning another one. And then Lollapalooza came along, and they all said it was based on The Reading Festival. Well fuck, that's been going on for 20 years. Why do it six months after this event? Why not do it six months previous? End of argument."

The Gathering Of The Tribes debacle left Astbury feeling as cheated as he was depleted, particularly when he turned back to his own life, both in and out of the music industry, and realized that it, too, was fast coming unraveled.

"Basically, the band had split up. We were done — we were burned out. Gone. Relationships were in tatters. I was basically hanging on by a thread. I was a complete burned-out wreck."

His father died and, two weeks later, so did Andrew Wood, vocalist with the Seattle band Mother Love Bone and one of Astbury's closest friends. Astbury was devastated.

"I just couldn't do anything any more. My relationship with Billy was incredibly tarnished. Matt Sorum was offered 'x' amount to join Guns N' Roses, so he just kind of went, 'This is a much more secure seat' and left. Jamie Stewart's wife basically pulled him out of our black world and he went off to be a domestic house-husband, and he's much more happy being a producer.

"So that left Billy and I having to deal with each other, which is when we discovered all the debts and the legal messes which were left over from before. We were falling out with our manager, and the whole thing had become incredibly cynical. It was horrible. It was like something out of one of those old B-movies where they have about 50 medical machines hooked up to one tiny little black heart."

The band was on its last legs — Beggars Banquet admitted as much with the release of *The Singles Collection*, a 10-CD boxed set that really seemed to be the last word in Cult releases. Yet the beast was not ready to roll over, even if the state of mind surrounding 1991's *Ceremony* album was hardly conducive to making a great record.

Augmented by session musicians Charley Drayton (bass) and *Sonic Temple* drummer Curry, "We went in and we spent a ridiculous amount of money making it." The songs, Astbury maintained, were "not too bad. But the way we recorded it was really bad."

Ceremony united the band with producer Richie Zito, "and the only reason we used him was because he was the first person to



Ian Astbury, live, 1987, in Cleveland.

walk into the room and stay there. Rick Rubin took one look at us and said, 'Not right now.' Bob Rock was with Metallica, so we just went, 'OK, Richie, you're a maker of fine confectionery. You've got the job.' He'd sold like five million records with Heart and all that kind of bullshit. We thought maybe he could do the same with us, and it was a fucking shambles."

Astbury sought solace outside of the studio, but this time, it was neither drink nor drugs to which he turned. "I met my future wife, Heather, at the time, so I just went off with her all the time. I just started hanging out with Heather, having the greatest time, and I started rediscovering myself, not drinking as much, and eventually I started to get a bit wider as a person."

It was a slow process, encompassing not only the completion of *Ceremony*, but also the accompanying ("fucking inevitable!") world tour. Surrounded again by strangers, the rhythm section of Kinley Wolfe and Michael Lee, "I was hanging out with Heather. I started hanging out more with Billy and we became friends again, and we decided that once the tour was over, it was time to get our shit back together.

"We had a lot of soul-searching to do, because we'd been together 10 years, and a lot of stuff came out, a lot of stuff about how we wanted to work with each other, and shit started coming out. But we kept going. We got a new manager who worked very closely with us and was a real Cult fanatic. We built a lot of things around the band and sorted out a lot of financial bullshit which was going around" — bullshit that included a lawsuit filed by the mother of the young American Indian boy pictured on the cover of *Ceremony*. "We used that picture in complete sincerity. We obtained the rights in the proper way. It all pretty much lies with the photographer, but we're implicated in that, even though we did it for all the right reasons, politically, spiritually, everything. Rubin was originally scheduled to

"But we got busted for it, which was very much typical of the times we were going through. We get nailed for that. There were lawsuits from ex-drummers [Warner], Nigel Preston died of a heroin overdose just before The Cult In The Park show, there was loads of stuff. But we came back from the dead anyway."

The Cult's re-emergence was signaled by the release of "The Witch," a British club favorite throughout the summer of '92, and the creation of a new band lineup, featuring ex-Mission bassist Craig Adams and drummer Scott Garrett.

This new lineup played a handful of U.K. dates that summer, including an appearance at Guns N' Roses' Milton Keynes Bowl festival and a 40-date European tour with Metallica. "Seven times they asked us, and I said no. But finally, they told us Alice In Chains would also be on the bill, and that sounded a bit more liberal than just us and Metallica, so we said OK."

In any event, Alice In Chains pulled out, to be replaced by Suicidal Tendencies, "with us sandwiched between them, and we were thinking there was no way we could do it, because at the time we were wearing baggy Levis and old punk T-shirts and boots and we'd all cut our hair off. We looked like a shower of punk art students from the '70s.

"But we went out and did the shows and at first, we were really pissed off, thinking, 'We should not be here. This is not the place for us.' But after a while it was 'Fuck this, let's just have a good time,' and it was brilliant, a complete riot. Then we did our own shows, and suddenly we found we had this audience that had never gone away.

"We were even selling out places we'd already played with Metallica. It was just overwhelming. People were so fanatical about us, and it was like starting over again. To me it was a brand-new band, and when we went into record the next album, *The Cult*, it was a product of that energy."

produce the album, "but it was not to be. We expected him to come down to rehearsals, but he was working with Tom Petty. We expected him to come down to rehearsals, but he was working with Mick Jagger. He was hanging out with Donovan, he'd just signed Joe Cocker, he was working with Johnny Cash... in the end we went, 'Fuck this shit,' and forgot it.

"And then Bob Rock called me up and said, 'I really want to work with you guys again.' Now, I really wasn't too keen on *Sonic Temple* in some respects, although it was a commercial success, but I went up to meet with him and he just blew me away. He said he really understood my criticisms of that album, but as far as he was concerned he never got a fair crack of the whip.

"So we went to Vancouver and recorded in this little warehouse. We knew we wanted to make a dry record. We didn't want any more grandiose, over-the-top records. We wanted to make a very sincere, honest, truthful record, and that was the challenge, to be honest. It's very strange, but this is an album I should have made when I was 17 or 18 years old but I wouldn't have been able to. I don't think I'd have been able to face the issues."

The Cult's return to the stage opened with a low-key show at Vancouver's Commodore Ballroom in October 1994. British, European and Australian dates followed, before the band made it back to the U.S. in February. With a set divided squarely between new material and old favorites, with Astbury positively demonic both on stage and, given his newfound penchant for fearless stage-diving, off it, The Cult played to packed houses everywhere, and every night sent audiences away in amazement.

"When people thought of The Cult, they thought of a tired old rock band," Astbury smirked. "Then they come to see us, and we're anything but."

The lineup had shifted slightly again, with the addition of rhythm guitarist James Stevenson, most recently ex-Gene Loves Jezebel, and for the first time in years, The Cult was firing again on all cylinders, a band in every sense of the word.


How quickly it went off the rails, breaking apart on a beach in Brazil as the band wound through the South American leg of its best tour in years. 1994 saw The Cult climb back off their sickbed. 1995 proved that the sickness had really only gone into remission. 2001, and a new album whose very title seems somehow pertinent to The Cult's own survival — for they are indeed "beyond good and evil" — may be the year in which the cure is finally effected.

"I think in the past, the problem was... we'd pretty much done everything under the sun that a group could do, at least in terms of our background. When The Cult started, I was on the dole. I was homeless before that. I wouldn't say I had a "typical" northern English upbringing because I moved around a lot, but coming out of school, getting into a band, all the way through Southern Death Cult, minor success; Death Cult, greater success; and finally The Cult, chart success, conquering America, blah blah blah, doing everything under the sun, and all before the age of 26....

"Hopefully, but I really do believe it this time, I know better now. This time, I think we'll make it work."

Selected Cult discography

by Dave Thompson

Label/#	A-side/B-side	Year	Label/#	A-side/B-side	Year
U.S. 45s					
Sire 7-28820	She Sells Sanctuary/Little Face	1986	Beggars B BEG 230T	Edie/Medicine Train/Love Removal Machine (live)	1989
Sire 7-28290	Lil' Devil/Memphis Hip Shake	1987	Beggars B BEG 235T	Sun King/Edie/She Sells Sanctuary	1989
Sire 7-21945	She Sells Sanctuary/Love Removal Machine (back to back hits)	1988	Beggars B BEG 241TG	A-side/B-side	Year
Sire 7-27543	Fire Woman/Automatic Blues	1989	Beggars B BEG 241TR	Sweet Soul Sister/The River/American Horse (live)	1990
Sire 7-22873	Edie (Ciao Baby)/Love Removal Machine (live)	1989	Beggars B BEG 241TP	Sweet Soul Sister (Rock's Mix)/Soul Asylum (live)	1990
U.S. 12-inch singles					
Sire 20407	She Sells Sanctuary (Howling Mix)/(12-inch Mix)/Little Face	1985	Beggars B BEG 255T	Wild Hearted Son (long)/Indian/Red Jesus	1991
Sire 20641	Love Removal Machine (extended)/Wolf Child's Blues	1987	Beggars B CULT 16	The Witch (edit)/(long)	1992
Sire 20743	Wild Flower (remix)/(dub)	1987	Beggars B BEG 263T	She Sells Sanctuary/(Dog Star Rising)/(Slutnastic)/(Sundance)	1993
Sire 21195	Fire Woman (L.A. Rock Mix)/Automatic Blues/Messin' Up The Blues	1989	Beggars B BBQ 40T	Coming Down/(remix)/Gone	1994
Sire PRO-A-2394	She Sells Sanctuary (same on both sides)	1985	Beggars B BBQ 45T	Star/Breathing Out/The Witch	1995
Sire PRO-A-2427	Rain (same on both sides)	1985	U.K. picture disc singles		
Sire PRO-A-2691	Love Removal Machine (seven-inch edit) (same on both sides)	1987	Beggars B BEG 115P	Go West/Sea And Sky	1984
Sire PRO-A-2726	Lil' Devil (same on both sides)	1987	Beggars B BEG 195P	Wild Flower/Love Trooper	1987
Sire PRO-A-2775	Wildflower (LP version)/(Remix)	1987	U.K. cassette singles		
Sire PRO-A-3435	Fire Woman (same on both sides)	1989	Beggars B BEG 135C	She Sells Sanctuary (long)/(Howling Mix)/The Snake/ Assault On Sanctuary	1985
Reprise PRO-A-5599	The Witch (Edit) (LP Version)	1992	Beggars B BEG 152C	Revolution (long)/All Souls Avenue/Judith/Sunrise	1985
U.S. CD singles					
Sire PRO CD 3435	Fire Woman	1989	Beggars B BEG 182C	Love Removal Machine/(extended)/Wolf's Child Blues/Conquistador/Groove Co.	1986
Sire PRO CD 3631	Edie	1989	Beggars B BEG 188C	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Wild Thing-Louie Louie (live)	1987
Sire PRO CD 3604	Sun King	1989	Beggars B BEG 195C	Wild Flower/(Extended Rock Mix)/Love Trooper/Horse Nation (live)	1987
Sire PRO CD 3881	Sweet Soul Sister	1990	Beggars B BEG 228C	Fire Woman/Automatic Blues	1989
Sire PRO CD 5009	Wild Hearted Son	1991	Beggars B BEG 230C	Edie/Bleeding Heart Graffiti	1989
Sire PRO CD 5187	Heart Of Soul	1992	Beggars B BEG 235C	Sun King/Edie	1989
Sire PRO CD 7091	Coming Down	1994	Beggars B BEG 241C	Sweet Soul Sister/The River	1990
Sire 41803	Coming Down (edit)/(Butcher Brothers Club Remix)/Gone/(Butcher Brothers Remix)	1995	Beggars B BEG 255C	Wild Hearted Son/Indian	1991
U.S. albums					
Sire 25359	Love	1985	Beggars B BEG 260C	Heart Of Soul/Earth Mofa	1992
Sire 25551	Electric	1987	Beggars B BBQ 40C	Coming Down/(remix)	1994
Sire 25871	Sonic Temple	1989	Beggars B BBQ 45C	Star/Breathing Out	1995
Sire 26673	Ceremony	1991	U.K. double pack singles		
Sire 45673-2	The Cult	1994	Beggars B BEG 152D	Revolution/All Souls Avenue/Judith/Sunrise	1985
Reprise 46047-2	High Octane Cult	1996	Beggars B BEG 182D	Love Removal Machine/Wolf's Child Blues/Conquistador/Groove Co.	1986
Beggars Banquet 80208	Spirit\Light\Speed (Ian Astbury solo)	2000	Beggars B BEG 188D	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Wild Thing-Louie, Louie (live) (12-inch)	1987
Beggars Banquet 82026	Pure Cult: The Singles 1984-95	2000	Beggars B BEG 195D	Wild Flower/Love Trooper/Outlaw (live)/Horse Nation (live)	1987
Beggars Banquet 82029	Best Of Rare Cult	2000	U.K. CD singles		
Beggars Banquet 82030	Rare Cult (six-CD box)	2000	Beggars B BEG 188CD	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Love Removal Machine	1987
Lava 83440	Beyond Good And Evil	2001	Beggars B BEG 195CD	Wild Flower/(Extended Rock Mix)/She Sells Sanctuary (live)/Horse Nation (live)/Outlaw (live)/Love Trooper	1987
					
Southern Death Cult U.K. singles					
Situation 2 SIT 19	Fatman/Moya	1982	Beggars B BEG 228CD	Fire Woman/Automatic Blues/Messin' Up The Blues (three-inch CD)	1989
Situation 2 SIT 19T	Fatman/Moya/The Girl (12-inch)	1983	Beggars B BEG 230CD	Edie/Love Removal Machine (live)/Revolution (live)	1989
Death Cult U.K. singles					
Situation 2 SIT 23T	Death Cult EP (12-inch)	1983	Beggars B BEG 230CP	Edie/Bleeding Heart Graffiti/Lil' Devil (live)/Love Removal Machine (live)	1989
Situation 2 SIT 29	God's Zoo/God's Zoo	1983	Beggars B BEG 235CD	Sun King/full version/Edie/She Sells Sanctuary	1989
Situation 2 SIT 29T	God's Zoo/God's Zoo (12-inch)	1983	Beggars B BEG 241CG	Sweet Soul Sister/The River/Soul Asylum (live)	1990
U.K. singles					
Situation 2 SIT 33	Spiritwalker/Flower In The Desert	1984	Beggars B BEG 241CR	Sweet Soul Sister (Rock's Mix)/(live)/American Horse (live)	1990
Beggars B BEG 115	Go West/Sea And Sky	1984	Beggars B BEG 255CD	Wild Hearted Son/(long)/Indian/Red Jesus	1991
Beggars B BEG 122	Resurrection Joe/(Hep Cat Mix)	1984	Beggars B BEG 260CD	Heart Of Soul (edit)/(acoustic)/Edie (acoustic)/Earth Mofa	1992
Beggars B BEG 135	She Sells Sanctuary/No.13	1985	Beggars B BEG 263CD	She Sells Sanctuary/(Dog Star Rising)/(Phlegmatic)/(Flusteresqueish)	1993
Beggars B BEG 147	Rain/Little Face	1985	Beggars B BEG 263CD2	She Sells Sanctuary (Dog Star Radio)/(Sundance)/(Slutnastic)/(live)	1993
Beggars B BEG 152	Revolution/All Souls Avenue	1985	Beggars B BBQ 40CD	Coming Down/(remix)/Gone	1994
Beggars B BEG 182	Love Removal Machine/Wolf's Child Blues	1987	Beggars B BBQ 40CD2	Coming Down (edit)/(Put The Boot In)/(Butchered)/Gone (Degenerate)	1994
Beggars B BEG 188	Lil' Devil/Zap City	1987	Beggars B BBQ 45CD	Star/Breathing Out/The Witch	1995
Beggars B BEG 195	Wild Flower/Love Trooper	1987	U.K. CD picture disc singles		
Beggars B BEG 228	Fire Woman/Automatic Blues	1989	Beggars B BBP 1CD	The Manor Sessions EP	1988
Beggars B BEG 230	Edie/Bleeding Heart Graffiti	1989	Beggars B BBP 2CD	The Love Mixes EP	1989
Beggars B BEG 235	Sun King/Edie	1989	Beggars B BBP 3CD	The Electric Mixes EP	1989
Beggars B BEG 241	Sweet Soul Sister/The River	1990	Beggars B BBP 6CD	Spiritwalker/Flower In The Desert/Go West/Bone Bag/Sea And Sky/ Brothers Grimm (live)	1991
Beggars B BEG 255	Wild Hearted Son/Indian	1991	Beggars B BBP 7CD	Resurrection Joe/(Hep Cat Mix)/She Sells Sanctuary/The Snake/No 13/ Assault On Sanctuary	1991
Beggars B BEG 260	Heart Of Soul/Earth Mofa	1992	Beggars B BBP 8CD	Rain/Little Face/Revolution/All Souls Avenue/Judith/Sunrise	1991
Beggars B BBQ 40	Coming Down/Gone	1994	Beggars B BBP 9CD	Love Removal Machine/Conquistador/Groove Co./Zap City/Love Trooper/ Wolf Child's Blues/Lil' Devil	1991
Beggars B BBQ 45	Star/Breathing Out	1995	Beggars B BBP 10CD	Wild Flower/(guitar dub)/Horse Nation (live)/Outlaw (live)/She Sells Sanctuary (live)/Bone Bag (live)/Phoenix (live)/Wild Thing-Louie, Louie (live)	1991
U.K. 12-inch singles					
Situation 2 SIT 33T	Spiritwalker/Flower In The Desert/Bone Bag	1984	Beggars B BBP 11CD	Fire Woman/(L.A. Rock Mix)/(N.Y. Rock Mix)/Edie/Bleeding Heart Graffiti/ Sun King/Automatic Blues/Messin' Up The Blues	1991
Beggars B BEG 115T	Go West/Sea And Sky/Brothers Grimm	1984	Beggars B BBP 12CD	Sweet Soul Sister/(live)/The River/Love Removal Machine (live)/Lil' Devil (live)/ Revolution (live)/Sweet Soul Sister (live)/American Horse (live)/Soul Asylum (live)	1991
Beggars B BEG 122T	Resurrection Joe/(long)/(Hep Cat Mix)	1984	Southern Death Cult U.K. albums		
Beggars B BEG 135T	She Sells Sanctuary (long)/No.13/The Snake	1985	Beggars Bang BEGA 46	Southern Death Cult	1986
Beggars B BEG 135TP	She Sells Sanctuary (Howling)/Assault On Sanctuary	1985	Situation 2 SITU 2329	Complete Recordings	1991
Beggars B BEG 147T	Rain/Little Face/(Here Comes The) Rain	1985	Important U.K. albums		
Beggars B BEG 152T	Revolution (long)/All Souls Avenue/Judith/Sunrise	1985	Beggars B BEGA 57	Dreamtime	1984
Beggars B BEG 182T	Love Removal Machine (extended)/(short)/Wolf's Child Blues	1987	Beggars B CULT 1	Dreamtime Live	1984
Beggars B BEG 188T	Lil' Devil/Zap City/She Sells Sanctuary (live)/Bone Bag (live)	1987	Beggars Banquet CBOX 1	The Singles (10 CDs)	1991
Beggars B BEG 195T	Wild Flower/(Extended Rock Mix)/Love Trooper	1987	Beggars B BEGA 130	Pure Cult	1993
Beggars B BEG 195TR	Wild Flower (Extended Rock Mix)/(Guitar Dub)/Love Trooper	1987	Beggars B BEGA 130B	Pure Cult (four LPs)	1993
Beggars B BEG 228T	Fire Woman/Automatic Blues/Messin' Up The Blues	1989	Beggars B RCBOX 1	Rare Cult (seven CDs)	2000
Beggars B BEG 228TR	Fire Woman (L.A. Rock Mix)/(N.Y.C. Rock Mix)	1989	U.K. flexidisc single		
U.K. picture disc album					
Beggars B BEGA 57P Dreamtime 1984					
U.K. colored vinyl album					
Beggars B BEGA 80G Electric 1987					

For prices on many of The Cult's recordings, purchase the new Standard Catalog Of American Records 1976-2000, by Tim Neely, due from Goldmine/Krause Publications this October.

Classical Notes

ARTHUR RUBINSTEIN AND THE POWER OF LOVE

by Peter Gutmann

Recent scientific studies confirm the poets' claim — love really does make the mind work differently. Legendary pianist Arthur Rubinstein (1887-1983) loved life to the fullest. He once described himself as "the happiest person I have ever met." His music is a unique reflection of that attitude. Yet, it also raised suspicions of shallowness.

We expect great artists to suffer. Yet, as Harold Schonberg noted in *The Glorious Ones*, Rubinstein was one of the very few musicians who died contented, having lived a fabulous and rewarding life and having achieved all he had wanted professionally. Schonberg muses that Rubinstein's only regrets were the cigars he hadn't yet smoked and the wines he hadn't yet tasted (to which perhaps should be added the women he hadn't yet loved).

His die was cast early. A musical prodigy in the dreary Polish industrial city of Lodz, Rubinstein became a protégé of Joseph Joachim, the most famous teacher of his time. Joachim introduced him to the luminaries of Berlin concert and social life yet insisted that the boy's talent not be prematurely exploited. But the combination of temptation and containment proved explosive — soon after his long-delayed public debut in 1900, Rubinstein's voracious romantic appetite surfaced and he set out to prove, consistent with his recent Bar Mitzvah, that indeed he had "become a man." His first conquest was his landlord's wife (married), soon followed by a friend's mother and sister (both married). There was also an intriguing arrangement by which he serviced girls attracted to his gay friends.

Rubinstein's teen years raise the question that would haunt his reputation throughout his life — if only he had more discipline and focused more on his art, could he have developed into a deeper interpreter? Seizing upon Rubinstein's lifelong devotion to philandering and high living, detractors repeatedly (and perhaps jealously?) faulted him for laziness, technical lapses, narrow repertoire and simplification of difficult musical passages (all of which are true).

Yet, Rubinstein's amorous ventures were not mere distractions. Rather, they formed an integral part of his personality and led him to integrate the full fabric of life into his music. Rubinstein himself insisted that far more important than extensive practice was "learning about life and love and art and all the other wonderful things in the world" in order to have something worth expressing. While critics seized upon what might have been, the public adored him, perhaps subconsciously responding to the fullness of his heart. Rubinstein's art was not superficial but reflected the joy and contentment of the total experience of living.

It's only fair to note that Rubinstein didn't transmute his attitude into exemplary living. He abandoned his parents and siblings, ignored his children, deceived his wife and was an irrepressible spendthrift who constantly lived far beyond his means, shamelessly mooching off anyone with money and wasting his energies on giving private concerts to wealthy patrons.

Rubinstein's two-volume autobiography (*My Young Years and My Many Years*) is generally dismissed as a superficial and disappointing catalog of his lovers and society friends, with barely a word about his musical taste, piano technique or artistic vision. Yet, the autobiography is a perfect barometer of Rubinstein's outlook — it reflects the aspects of life that mattered the most to him and that flavored his feelings. The rest can be gleaned from his records.

Rubinstein made a lot of records — more than 100 hours' worth. Even two decades after his death, they remain hugely popular. Yet, in one of the most boneheaded acts in the annals of classical marketing, BMG reissued them all in a single \$1,500 box (really more of a crate). Our local Tower has one on display, weighing in at around 40 pounds (including all the dust it's collected since its arrival). Who exactly was

expected to buy this monstrosity? Surely any devoted fan already would have bought previous CD issues of nearly all the contents. Would a newcomer really want all the multiple remakes to which the bulk of the set is devoted (ie: four versions each of the Grieg, Schumann, Beethoven *Emperor* and Chopin *Second Concertos*)?

Reportedly only a few hundred sets were sold worldwide. Whether to appease collectors or, more likely, to recoup losses from a commercial disaster, individual volumes have begun to dribble out, each in a CD-sized hardback paper booklet. While the format is a viable alternative to the standard jewelcase, the design is a bit perverse, with titles on the spines so dim as to demand X-ray vision to glean the contents and discs tucked in so tightly as to require supernatural powers to extract them without scratches and fingerprints.

About half of the 81 volumes are available now. If I had to choose just one, it would be an awesome 1964 Moscow recital (on *Volume 62*). Rubinstein thrived on audiences, both private and public, yet few of his concerts are preserved. What an incredible difference! His solo studio records are wonderful but rather deliberate, measured and temperate. Here, though, is the artist who floored audiences in a fabulous program of Chopin and encores. Every accent bursts with expression — bold, passionate, committed and driven with huge dynamics and stunning rhythmic control. One

Rubinstein himself insisted that far more important than extensive practice was "learning about life and love and art and all the other wonderful things in the world" in order to have something worth expressing.

waltz is so utterly entrancing that the otherwise choleric audience barely breathes, and the spell-breaking applause at the end seems a sacrilege. The excitement is abetted by the crystalline recording, which reveals details of color that the mellow studio mixes often blur.

The recital also serves to highlight Rubinstein's way with Chopin, of which he is still considered the foremost exponent. (Perhaps recognizing this, BMG has pegged all of the Chopin volumes of its *Rubinstein Collection* at full price, rather than the mid-price level of all the others.) The 19th century viewed Chopin as an effete, sickly neurotic, and early 20th century performers often compensated by playing him with self-indulgent, decadent, ego-driven mannerism. The accepted wisdom is that Rubinstein rescued his compatriot through a self-effacing, natural sincerity that allowed Chopin's innate beauty, nobility and rhythmic subtlety to emerge. Perhaps the ultimate validation of that approach lies in the proclamations of authenticity by Poles, in whose traditions both Chopin and Rubinstein were rooted. Rubinstein recorded (and re-recorded) more Chopin than any other composer (by far!) and the choices among 24 CDs are bewildering. A further frustration is that all his other Chopin albums are complete sets of genre pieces that were neither composed nor meant to be heard all together — no matter how much you love Chopin, two solid hours of his nocturnes or mazurkas is just too much! The Moscow recital is Rubinstein's only Chopin collection that assembles a variety of pieces into a sensible program.

While the rest of the world thought of him as a Chopin expert, Rubinstein claimed Brahms to be his favorite composer. His exposure to Brahms was through his childhood mentor Joachim, who was a close personal friend of the composer. Rubinstein ennobles Brahms solo pieces (on *Volume 63*) with magisterial splendor, while his 1929 Brahms



The cover of *Volume 50* in the Rubinstein box set (or shall we say "crate"?) of 81 volumes on 94 CDs.

First Concerto (Volume 1) is the fastest on record (although still not as swift as the composer had specified).

Most of the other great Romantic piano composers were temperamental, repressed or just plain eccentric. Rubinstein, though, universalizes their powerful emotions by preserving their original conception while adding his own humanistic contribution. Perhaps his own pursuit of romance led Rubinstein to feel a special spiritual kinship with Schumann, the most ardent of all the Romantic composers. Schubert reportedly was the type of open, fun guy with whom Rubinstein could identify, and so it's no surprise that Rubinstein tempers the youthful ardor with a mature probity that might have amazed the composer himself. Similarly, Rubinstein's superb performances of the Beethoven "name" sonatas give full expression to the depth of Beethoven's feelings, transmuting their raw power by giving equal rein to elements of grace and human empathy.

Rubinstein also found great success in the music of Spain (*Volume 18*). Local response to his first appearance there in 1915 was ecstatic, far beyond the mere plaudits he had received elsewhere. Rubinstein immersed himself in local scenery and culture, returned often and reciprocated audience enthusiasm by becoming both an ardent advocate of Spanish music and one of its most revered exponents. Rubinstein's French music (*Volume 43*) is also refreshingly direct, far different from the chiseled perfection of Michelangelo or the misty atmosphere of Geiseking, whom we have come to regard as masters of the impressionist style.

Rubinstein reveled in chamber music. His most famous series is a set of 1941 trios with violinist Jascha Heifetz and cellist Emmanuel Feuermann, but while athletic and propulsive, the trios project a disembodied sense of three virtuoso superstars preening for attention rather than attempting to integrate themselves into the type of unified vision that constitutes the true splendor of chamber music. For that, Rubinstein turned to younger colleagues. Superb sets of Beethoven and Brahms Sonatas (on *Volumes 40 and 41*) meld violinist Henryk Szeryng's sweet sound and dazzling palette of tonal color with Rubinstein's rich, vibrant glow. The texture was deepened by adding cellist Pierre Fournier for the Brahms, Schubert and Schumann Trios (on *Volumes 72, 73 and 76*). Although a similar miracle of cohesion occurred between Rubinstein and the young Guarneri Quartet, none of their magnificent recordings of Mozart, Brahms, Dvorak, Schumann, or Faure is available singly yet.

Rubinstein brought a winning, grand manner to all his concerto recordings. Of particular interest is the less popular but large and splashy Saint-Saens *Second* (on *Volume 70*), which bracketed Rubinstein's public career — he played it at his first major concert in 1900 and his last TV appearance in 1979. Among the standard favorite concerti, Rubinstein's final recordings of the Beethoven five and Brahms' *First* with Daniel Barenboim (a fellow pianist and Rubinstein protégé turned conductor) boast a blend of relaxed confidence and potent vibrancy that seem incredible for an artist in his 90th year. Perhaps it really was the power of love that kept Rubinstein forever young.

A Broad Abroad

HOODOO, WAH!, MEEK, GILLAN, SPOOFS AND MORE!

by Jo-Ann Greene

Alongside the mighty Triffids and The Birthday Party, The Hoodoo Gurus were one of Australia's hottest exports through the 1980s. Edgy enough for the new wave crowd and rock enough for more traditional ears, they were also capable of writing some genuinely scintillating and frequently unexpected hooks, riffs and melodies.

You can gauge a measure of their importance from the fact that the band's entire back catalog is now preserved in Australia's National Screen And Sound Archive. But just in case you're not planning a trip down under, a new three-CD box set goes some way to showing you what you're missing. Or, if you're already a fan, what you might have missed.

Bite The Bullet (Shock, Australia) offers up 49 rare and unreleased tracks spanning the Gurus' entire career. One disc features four live sessions recorded for the Australian radio station Triple J between 1983 and 1996, and includes rousing covers of The Beatles, The Stooges, and The Velvet Underground — formative influences one and all. Another comprises demos, outtakes and B-sides, including Guru legends such as a roiling Ramones medley and a cover of Donovan's "Hey Gyp"; the final disc was recorded live on the band's 1997-98 tour and, again, it bristles with band favorites. Lacking only a heavyweight booklet to complete its trip to Ozrock paradise, *Bite The Bullet* is well packaged in a multiple gatefold digipack, which means it looks as great as it sounds.

Another '80s era band undergoing a long-overdue reappraisal is Liverpool's Mighty Wah! Fronted by the irrepressible Pete Wylie, Wah! enjoyed a couple of self-defining U.K. hits during the first half of the decade, "The Story Of The Blues" and "Come Back (The Story Of The Reds)," and were the subject of a massive two-CD retrospective collection, *The Handy Wah! Whole* late last year. Now both of the band's official albums, *Nah Poo!* — *The Art Of Bluff* and *A Word To The Wise Guy*, have been remastered and reissued, together with the authorized bootleg *The Maverick Years*, a pulse-pounding collection of demos and alternate takes (all by Essential/Castle, U.K.).

All three albums are loaded with bonus tracks. Around 20 singles, B-sides, compilation appearances, remixes and oddities are spread between them, essentially wrapping up the group's entire oeuvre — a quick inspection suggests that just one released performance is absent, a jokey version of "Come Back" included on the B-side of the original 12-inch single. Aside from that, however, the gang's all here, which means moments of unbridled magnificence such as "Seven Minutes To Midnight," "The Seven Thousand Names Of Wah!," "The Bible Or Maths" and the unexpurgated 12-inch version of "The Story Of The Blues" can once again chime over your neighborhood in all their pristine glory. Do it!

Further praiseworthy bonus material can be found on the latest T. Rex archive release. It's been a while since the shelves overflowed with such things. Time was, you couldn't turn around without tripping over another tape of Marc Bolan warbling in his bathtub. *Uncaged* (NMC, U.K.) breaks that unhappy (but, from a financial view, merciful) silence with seven songs recorded live for German TV's *Beat Club* during 1970-72, with an enhanced CD portion that plays the actual performances while you watch.

As always, you need a computer with the appropriate software (QuickTime) to view the visuals. The sooner some enterprising programmer standardizes all these things the better. But once you have that in place, excellent versions of "Jewel," "Baby Strange" and "Buick Mackane" leap out alongside a smattering of hits, together with some of the best-looking Bolan video this side of *Born To Boogie*.

There's more enhancement to be located on the newly revised version of legendary producer Joe Meek's *I Hear A New World*

(RPM, U.K.), a 1960 experiment in electronics that took the form of what might have been the world's first concept album. The music itself is unchanged from the same label's last reissue of the album. But newly discovered bonus material includes a 35-minute Meek monologue discussing his life and work, taken from a 1962 radio broadcast, and an excerpt from a British TV magazine program in which Meek appears on camera to bemoan the stranglehold enjoyed by the major record companies. *Plus ça change*, indeed.

Metalheads unite! A 1977 live recording by the Ian Gillan Band is sure to raise temperatures among the Deep Purple faithful. *Live, Yubin Chokin Hall, Hiroshima 1977* (Angel Air, U.K.) was recorded at a show that Gillan, in his autobiography, remembers as one of the greatest he's ever played. The band was touring to promote the recently released *Scarabus* album, but of course the set list meanders across Gillan's

... The Artful Splodger also contains the greatest parody of the New Wave Of British Heavy Metal ever unleashed on an unsuspecting headbanger audience — "667, The Neighbour Of The Beast." Iron Maiden fans should start gnawing their toes off now.

repertoire, not only including a heavy-duty "Woman From Tokyo" and a spookily rearranged "Child In Time," but also a rock 'n' roll medley at least as powerful as that which Purple themselves used to play as their encore.

The post-bootleg sound quality is a bit of a letdown, especially when compared with the Tokyo show two nights later, professionally recorded and released as *Live At The Budokan* in 1978. The performance itself, however, more than makes up for such deficiencies, while the booklet offers up 16 pages of priceless reminiscences, information and statistics.

Of course, 1977 was memorable for a lot more than the welcome return of one of hard rock's most dexterous vocalists. It was also the year in which Warsaw Pakt entered the *Guinness Book Of Records*, after recording and releasing their debut album in a breathtaking 24 hours. Since that time, bassist Andy Colquhoun has become best-known for his work with former Deviants frontman/author Mick Farren. But he has now released a solo album of his own and, if Warsaw Pakt were memorable for punk-ish speed and brevity, *Pick Up The Phone America!* (Captain Trip, Japan) falls firmly into swaggeringly depraved classic rock territory, spiraling guitars and seismic rhythms that cut through whatever cobwebs your head's filled with this week and leave you breathless with excitement.

There's a great guest appearance from Farren on the frantic "Alienza," while the title track is one of the best creepy stalker songs you'll ever hear. Elsewhere, "Harlem Nocturne" is only one of several phenomenal guitar instrumentals, while Colquhoun also fashions a phenomenal new vision out of The Doors' "Riders On The Storm," replacing keyboards with violently descending guitar lines, with the elements raging around the solos and the drums doing double duty with the rolls of thunder. You're at the end of the song before you even notice there were no vocals — a tribute not only to the power of the original melody, but also to the virtuosity of the rearrangement.

Mention of The Doors, of course, immediately brings Jim Morrison's new solo album to the top of the pile — although this is Jim Morrison the former frontman with Carter USM (and later, Jim's Super Stereoworld), not the one who's been dead 30 years. *James R Morrison* (Ten Forty Sound, U.K. — contact www.jamesrobert.co.uk) is a delightful collection of apparently all solo performances, a far cry indeed from the

belligerent bombast of Carter but as lyrically tricky and melodically hook-laden as everything else the Artist Formerly Known As Jim-Bob has put his name to.

Highlights include "I Lost My Baby To The Arms Race," "Dead Dead Dead" and the infuriatingly jaunty "So Long Farewell (Auf Wiedersehen Goodbye)," which sounds like it should be a cover from *The Sound Of Music* — but isn't. Not unless those charming little Von Trapp urchins also chirped "good riddance, bon voyage and cheerio." No, I didn't think they did.

More linguistic japey is present on *The Artful Splodger*, a compilation of the greatest hits and then some by U.K. punk fruitcakes Splodgenessabounds (Captain Oi! U.K.). Fronted by the aptly named Max Splodge, the band are already legendary for "Two Pints Of Lager And A Packet Of Crisps Please," a driving thrash punk burge bemoaning the difficulty of getting served in a busy pub and that shook the British chart in 1981. Other songs discuss the aftereffects of too much alcohol and the joys of egg sandwiches, but *The Artful Splodger* also contains the greatest parody of the New Wave Of British Heavy Metal ever unleashed on an unsuspecting headbanger audience — "667, The Neighbour Of The Beast." Iron Maiden fans should start gnawing their toes off now.

Less wry assaults on the evils and demons of early 1980s Britain are served up by the four latest volumes in Captain Oi!'s *Punk Singles & Rarities* series, spotlighting The Exploited, The Anti Nowhere League, Instant Agony, and Blitz.

All four are dramatic blasts of adrenalin and rage; all four, too, are laden with so many classic sounds that history's insistence on condemning the oi! movement as a dead end seems utterly incomprehensible. The League, for example, lurch from a bitter, proto-Pogues-ish reappraisal of Ralph McTell's "Streets Of London," to their own chanting "We Are The League," before peaking with the song that not only assured the group's immortality, but almost got them arrested for obscenity as well, the expletive-strewn "So What." Pack strong nerves and a stronger sense of humor.

The Exploited set is equally epochal, all the more so since it eschews the demos that round out the other albums in this series and goes straight for the 45 rpm jugular. Epic anthems such as "Exploited Barmy Army," "Dogs Of War" and "Fuck The Mods" still sound as brutally frank and fresh as they ever were at the time, while "Dead Cities," released in fall 1981, was so insistent that, when The Exploited appeared on TV's *Top Of The Pops*, their very haircuts sent a nation's worth of Young Conservatives into apopleptic fits. Ah, those were indeed the days.

Best of the rest

BIG TOWN PLAYBOYS: *Western World* (Indigo U.K.). It's the R&B veterans' first album since the departure of vocalist Mike Sanchez, but don't let that scare you. It's bluesy business as usual across 16 dynamite tracks, including a near-definitive reading of Percy Mayfield's "Life Is Suicide."

SANDY BULL: *Fantasias For Guitar And Banjo* (Vanguard/Comet, Italy). Virtuoso Sandy Bull's fantasy rearrangement of "Carmina Burana" is an all-too-fleeting highlight, but his own side-long "Blend" and the near-epic "Gospel Tune" remind us why his name still draws awestricken gasps.

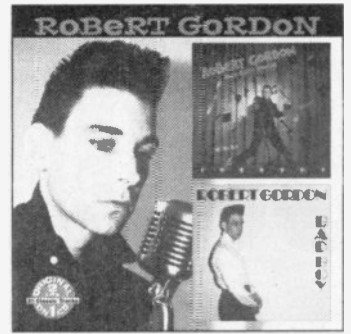
COLWELL-WINFIELD BLUES BAND: *Cold Wind Blues* (Akarma, Italy). One of the forgotten classics of the late-1960s American blues scene, Colwell-Winfield Blues Band once opened for Led Zeppelin. That appears to be their greatest claim to fame, until you play their debut album, a hulking slab of blistered jazz-blues that adds one bonus track ("Wind Is Singing") to the original Verve label release and cleans up the sound to a staggering degree. An all-time great just got even greater.

OTIS SPANN: *Last Call* (Universe, Italy). One of the great blues records of the early 1970s, Otis Spann is captured live at the Boston Tea Party in April 1970, with a 13-song set (including four bonus tracks) stuffed with classics.

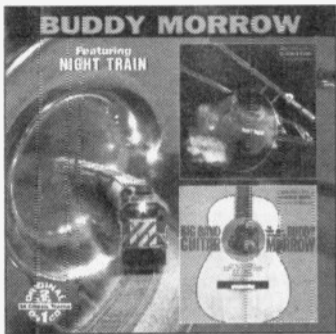
UK SUBS: *Flood Of Lies, Japan Today* (Captain Oi!, U.K.). From 1983 and 1987, two more gems in the UK Subs' back catalog find renewed life, with the usual crop of bonus tracks. Neither are normally considered among the Subs' greatest works, but time has improved them both immeasurably. Plus, where else are you going to find the 12-inch version of "Another Typical City"?

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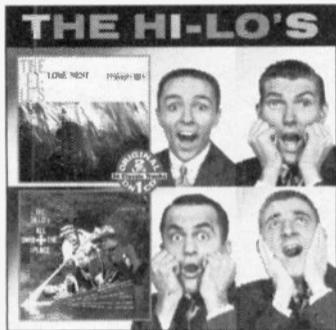
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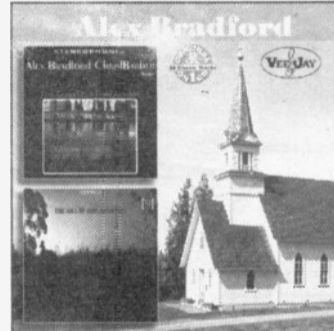
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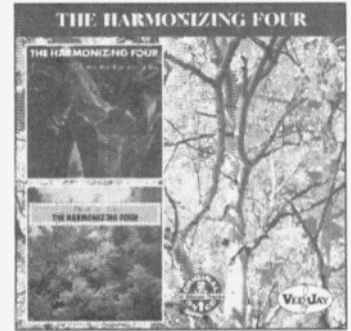
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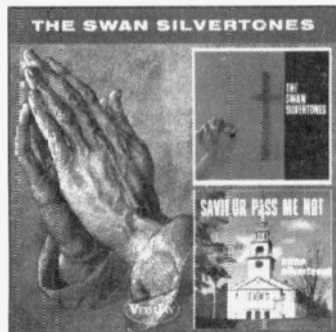
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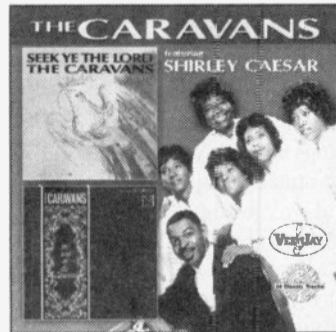
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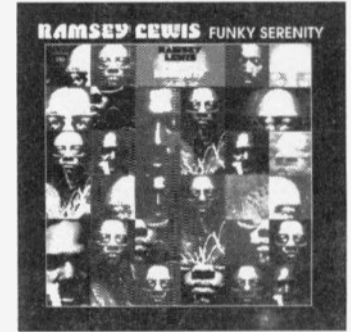
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Country Junction

In addition to being the most recognizable face in the six-man band Diamond Rio, Marty Roe owns the voice that soars above the group's signature electric bluegrass sound. He has fronted the group for more than a decade of success — a run that has included seven #1 singles among 20 Top 10 hits, four CMA Vocal Group Of The Year awards, and eight Grammy nominations.

After a three-year wait, the band's latest album, *One More Day*, picked up right where its very popular predecessor, *Unbelievable*, had left off. The title song in particular struck a chord, topping the singles chart on two separate occasions and inspiring listeners everywhere with wistful sentiments that hit the airwaves at just the right time. *Goldmine* caught up with Roe at his Nashville home to talk about subjects ranging from that song's life of its own to his experiences as a golf course mogul.

Goldmine: The "One More Day" single has been the biggest story to do with your band in the last year. What sorts of reactions have you seen to the song that have been out of the ordinary?

Marty Roe: We've run into so many people who have just really been touched by the song. It was utilized in a couple of very unfortunate situations, the basketball team [whose plane crashed] out at Oklahoma State, and, of course, the Dale Earnhardt situation. For us it was kind of weird. We were glad the song ministered to those situations but would have rather that they never happened.

10 Questions For...

Marty Roe

by Thomas Kintner

What about stories people were less likely to hear about?

We've heard of a lot of people using the song as kind of a motivator, to maybe drop their jobs, spend an extra day with their kids here and there, just a wide variety of things that have shown how people have been touched by it. We've had the good fortune to have many hit records, and we've been able to know what it's like to have one a little more special than others.

There isn't really a group that came before you to which your group's sound can be traced. How did it evolve?

We started at Opryland as The Tennessee River Boys and covered a lot of mainstream country stuff. Jimmy Olander, Dan Truman, and myself were in that band. We quit the park after a year and pretty much started to starve to death, so we made some changes and signed up some different members and by 1989 we had added Brian [Prout], Gene [Johnson], and Dana Williams. Gene and Dana and Jimmy had a background in blue-

grass — Jimmy was a banjo player before he went to Nashville, not a guitar player. I grew up doing both country and bluegrass, so we had a real bluegrass core to the vocals for sure. Dan is a jazzier, and Brian's a rock 'n' roll drummer, and I think all of us grew up fans of everything in the '70s, which made for a new sound — a lot of traditional backgrounds with contemporary influences thrown in.

Are there any acts whose creative instincts seem to resonate with your own?

Not that often, but there are things that we enjoy. Something that's kind of in our soul is this little group called Nickel Creek. Alison Krauss is wonderful. I gravitate toward the contemporary bluegrass side of things. By electrifying some of those same ideas, we're just spreading our wings a little differently than those acts are right now.

What do you think of bands who draw from you as an influence?

Before we came out there were no six-member bands, and there have been several since who do what we do. Some are still around — Lonestar's doing great. Little Texas had a great run. I guess a lot of the things we like are similar to the things we do, because we sure like what we do.

You've got six people in the band and everyone gets a vote. What do you do when it comes out 3-3?

Very seldom does it stay split, because if it's that contentious, it either doesn't get done at all or, because we respect one another's opinions, we drop it until a better alternative comes along. We'll usually put it on the back burner for a while, because I don't think any decision on which we're so split is ever a great one.

It was almost three years between your last two albums. When do you start thinking about your next record?

We're always thinking about it to some extent. Normally it's about a 16-month process for an album, but we were finished with this album for all practical purposes when our label had some problems. We decided at that point to sit on the album, thinking that if we released it at such a tumultuous time, we wouldn't get the best efforts, the best attention. We actually went back in and worked on it some more, and I think it paid off in the long run.

Do you ever feel any pressure to be a typical country act that releases an album every year or two?



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Diamond Rio, from left: Jimmy Olander, lead guitar; Brian Prout, drums; Dana Williams, bass guitar, harmony vocals; Gene Johnson, mandolin, harmony vocals; Marty Roe, lead vocals; and Dan Truman (keyboards).

We used to, but our success has always been kind of long-term. Lately, our way makes more sense. There are albums that are on the charts right now that are 80 weeks old or more that are still in the Top 5 in sales. For a long time in country you would get two singles, maybe three, and they lasted about 12 weeks. That's all changed. A song like "One More Day," at more than 30 weeks old was still growing. It's a little bit different animal than when we first started, that's for sure.

Have you ever been asked to consider a solo project?

Mostly by interviewers. [laughs] I probably will do something on my own in the next two or three years, but I would never leave Diamond Rio. For a long time, if the lead singer of a country band wanted to do a private project, that meant the band had to break up. That's not true now, or at least it isn't true with us. I've got a Christian project I might want to be involved in, and I might be involved in a tribute to Marty Robbins, who is my namesake. The rest of the guys in the band are doing things as well. We can get away with doing some outside projects without it hurting the band or causing people to think Diamond Rio's going to break up.

You recently bought a golf course in North Carolina. Is that good for a couple of strokes every round?

I can always make par on that particular course! [laughs] It's been a lot of fun. I have a degree in business, I love to play golf, and I live on a golf course. It satisfies the creative side of me to be able to stand on a golf course and change a hole. It's not just making a pretty hole, because you've got to consider things like water flow, drainage and topography, and the architecture is just interesting to me. Like music, I decided to take something I love and turn it into a job.

NEWS & NOTES

The Corncob: Lots of label news: Pam Tillis has left Arista after 12 years and six studio albums... Kathy Mattea has signed a record deal with Narada Productions, a division of Virgin Records, after parting ways with Mercury, her label for 17 years. Mattea is writing songs for her next album, with a projected release date of next spring... Comedian Bill Engvall and former Lonestar member John Rich have both left BNA Records (Rich before his solo debut, *Underneath The Same Moon*, was ever released)... Former Boy Howdy lead singer Jeffrey Steele has signed with Sony, while former Atlantic Records act Confederate Railroad has signed with Audium... In book news, Steve Earle has put out *Doghhouse Roses*, a collection of 11 short stories... A three-mile stretch of Highway 92 in Georgia has been renamed Travis Tritt Highway... Trisha Yearwood sings harmony on a John Mellencamp recording, "Deep Blue Heart," which will appear on his upcoming album... In late November, Lee Ann Womack will launch her first holiday tour with the 15-piece Duke Ellington Orchestra, featuring Ellington's grandson Mercer. Womack will open the show with her hits and then will be joined on stage by the Ellington Orchestra to perform traditional Christmas songs... The National Park Service recently named the Ryman Auditorium — the home of the *Grand Ole Opry* from 1943 to 1974 — a National Historic Landmark.

New Releases/Reissues: July 10: *Amazing Rhythm Aces, Amazing Rhythm Aces (Collector's Choice)*; *Connell & Rigsby, Another Saturday Night (Sugar Hill)*; *Del McCoury, Del & The Boys (Ceili Music)*; *Tom Paxton, Live From Mountain Stage (Blue Plate Music)*; *Ernest Tubbs, The Definitive Ernest Tubbs Hits Collection (Collector's Choice)*; *Wilco, Yankee Hotel Foxtrot (Reprise)*; *Bob Wills, Boot Heel Drag: The MGM Years (Uni)*; *Leona Williams & Merle Haggard, Old Loves Never Die (Bear Family)*; *Faron Young, The Millennium Collection (Uni)*. July 17: *Townes Van Zandt, Anthology: 1968-1979 (Fuel 2000)*. July 24: *Tracy Byrd, Ten Rounds (RCA)*; *Tex Ritter, Sing Cowboy Sing (ASV)*; *Three Of Hearts, Three Of Hearts (RCA)*; *Dale Watson, Every Song I Sing (Audium)*. July 31: *Chet Atkins, In Hollywood (JVC)*; *Junior Brown, Mixed Bag (Curb)*; *Nancy Griffith, Clock Without Hands (Elektra)*; *Merle Haggard, Lonesome Fugitive Live (EMD)*; *Little River Band, Where We Started From (Scream Marketing)*; *Barbara Mandrell, Ultimate Collection (Hip-O)*; *Bill Monroe, Bluegrass Special (Catfish)*; *Blake Shelton, Blake Shelton (Warner Brothers)*; *Jeremy Stephens, Scarlet Banjo (Rebel)*; *Cyndi Thomson, My World (Capitol)*. Gillian Welch, *Time — The Revelator (Acony)*. Aug. 7: *Carolyn Dawn Johnson, Room With A View (Arista)*.

TV/Movie News: Toby Keith and Bernie Taupin have collaborated on the theme song for an upcoming CBS special on professional bull riding... On Aug. 20, the Women's Entertainment channel (WE — formerly the Romance Classics channel) will launch a daytime programming block anchored by Naomi Judd. According to WE, Judd will provide "indispensable advice and home-spun humor"... It's confirmed: Dolly Parton will indeed be portraying Mae West in an ABC-television movie next season. As always, check 'em out!

— Jim Bagley

On the racks

BRAD PAISLEY

Part II

Arista (07863-67008-2)

With great writing skills and stellar guitar playing ability, Brad Paisley is that rare commodity in modern country music: a complete artist. His latest CD, *Part II*, continues in the same refreshing stone country vein as his 1999 debut, *Who Needs Pictures*.

What impresses most about this traditionalist's sophomore effort are its varied musical styles. "Two Feet Of Topsoil" gets the set off to a blistering start with a flurry of fiddles and steel guitars, then the deadpan "I'm Gonna Miss Her" takes a humorous jab at one man's warped priorities (he picks fishing over his woman). The ballads "I Wish You'd Stay" and the title track provide some heart-tugging moments, while the haunting bluegrass cover "You'll Never Leave Harlan Alive" serves up some gritty mountain music. The only mis-step on the entire album is the sappy event recording "Too Country," featuring George Jones, Buck Owens, and Bill Anderson.

Like country albums from years ago — but unlike most of his current peers, Paisley includes an instrumental (the sizzling "Munster Rag") and concludes with a hymn ("The Old Rugged Cross" — recorded live at his Grand Ole Opry induction ceremony). It's appropriate that an inspirational performance would close such an inspired album.

— Jim Bagley

TRISHA YEARWOOD

Inside Out

MCA Nashville (088 170 200-2)

Like Linda Ronstadt, Trisha Yearwood is a commanding vocalist who seems to genuinely connect with the lyrics she sings, infusing her songs with the kind of feeling and intensity that come from a very honest place. Unfortunately, *Inside Out's* most emotionally affecting songs are its ballads and they are, for the most part, the least distinguished of the bunch. The album's first single, "I Would've Loved You Anyway," in which Yearwood confesses she would do it all again even if she knew in advance about the heartache to come, is the kind of formulaic adult contemporary sound all too prevalent on country radio these days. Ditto "Harmless Heart," a lament for a man so wary of getting burned again that he won't risk taking a chance on the one woman who wouldn't do him wrong.

Overall, *Inside Out's* strengths outweigh its weaknesses. The high points include the engaging title track (on which Yearwood shares vocal duties with Don Henley) and a paint-by-the-numbers (but wonderful) cover of Rosanne Cash's "Seven Year Ache" (with Cash contributing some barely audible harmonizing). Also take note of the sunny, mid-tempo standout "Love Alone," and a striking ballad "Melancholy Blue" that plumbs new depths of angst (the love the singer pines for is six feet under). Yearwood's strong vocal presence, when combined with the right material, makes for one powerhouse combination. Fortunately, this occurs just enough on *Inside Out* to give it a thumbs up.

— Tierney Smith

DAVID FRIZZELL

2001

Nashville America Records (NAR 90001)

David Frizzell, like many country hit-makers who emerged during the '80s, has gone the independent label route with his latest release, 2001. The result is a 12-song set that mixes affecting pedal-steel-laden honky-tonk with an uneven attempt to re-create the duet chemistry he enjoyed with his sister-in-law/former duet partner Shelley West.

The 61-year-old younger brother of Lefty Frizzell, David's style still exhibits pleasing touches of his elder sibling's gentle, expressive baritone ("Hiding The Pain," "One Memory At A Time"). A strong writer with a penchant for vivid, clever hooks ("The Good Book," "Baby Don't Love Here Anymore"), Frizzell still crafts ditties that should appeal to retro ("I Ain't Going If There Ain't No Hank") and modern ("You've Just Been Loved By Jesse James") fans alike. Finally, lest we forget that he had a #1 hit as solo artist, Frizzell includes a solid remake of his best-known barroom anthem ("I'm Gonna Hire A Wino To Decorate Our Home").

Of course, Frizzell is best-remembered for his duets with West on Warner Brothers hits such as "You're The Reason God Made Oklahoma" and "Texas State Of Mind." The addition of Peggy Rains on four numbers seems an obvious attempt to rekindle that bygone magic. Unfortunately, Rains' husky, polished

contralto doesn't achieve a natural blend with Frizzell's rootsy histrionics the way West's did.

— Ken Burke

NEW LOST CITY RAMBLERS

40 Years Of Concert Recordings

Rounder 82161-0481-2

True keepers of the flame, New Lost City Ramblers have staunchly preserved rural 1920s-30s music, especially the primitive Southern string band sound eventually dubbed old-timey to distinguish it from the bluegrass it fathered. Mike Seeger (half-brother of Pete), Tom Paley, and documentary filmmaker John Cohen formed the trio in 1958, with Cajun enthusiast Tracy Schwarz replacing Paley in 1962. Though they seldom perform together now, this two-CD, 48-song set, *40 Years Of Concert Recordings*, expands and updates the trio's 1988 *20 Years/Concert Performances* on Flying Fish, with the thorough discographical source notations of old 78s that marked the trio's Folkways LPs.

Whereas The Holy Modal Rounders treated old-timey styles with levity, New Lost City Ramblers have ardently repeated the original forms. Still, these are no frozen, sterile museum pieces. Some songs are funny — such as "She Ticks Me" and, from a scared Spanish-American War grunt, "Battleship Of Maine." Comparing Ian & Sylvia's "Lady Of Carlisle" and The McGarrigles' "Baltimore Fire" (both learned from the Ramblers) with New Lost City Ramblers' versions shows they aren't always the greatest vocalists, but with their fiddle, banjo, autoharp and tiny, twangy jew's harp, they've been vital links in a chain leading from The Carter Family and Charlie Poole down to Jerry Garcia and now The Bad Livers.

— Bruce Sylvester

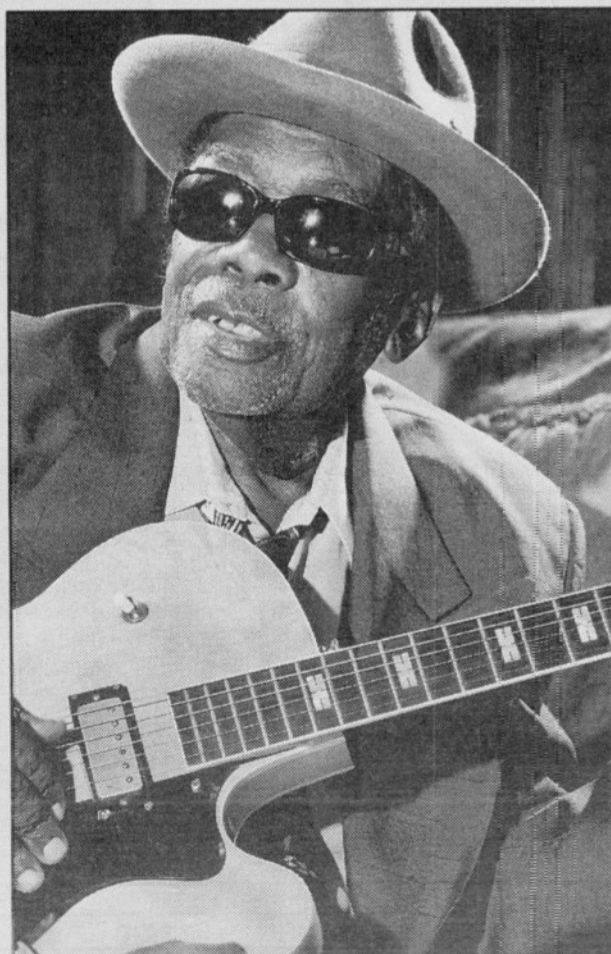


Courtesy of Nashville America Records

David Frizzell

Obituaries

Courtesy of Pointblank/photo by Herman Leonard, July 1998



John Lee Hooker

John Lee Hooker, bluesman

John Lee Hooker, whose primal boogies and stark, mournful blues made him both a throwback and a visionary for more than half a century, died in his sleep June 21, 2001, at his home in Los Altos, Calif. The Boogie Man's exact age was difficult to pin down; wire service stories listed him at anywhere from 80 to 85, though several reasonably reliable reference sources have him at 83.

Born Aug. 22, 1917 (or Aug. 17, 1920, depending on which source you want to believe) in Clarksdale, Miss., Hooker brought a singular sound to his blues. His stepfather, Will Moore, was his primary influence on guitar. Hooker left Mississippi for Memphis in his teens, later moving to Cincinnati before ultimately settling in Detroit in 1943 and spearheading the Motor City's blues scene. He made his recording debut in November 1948 for the Bihari brothers' Modern label, and that first 78, the seminal "Boogie Chillen," topped the R&B charts in early '49, making Hooker a national sensation.

Hooker consistently haunted Detroit studios during the late '40s and early '50s, usually recording solo with only his stomping foot augmenting his utterly unique electric guitar attack and brooding vocals but occasionally accompanied by guitarists Eddie Kirkland or Eddie Burns. Contracts didn't mean a thing to Hooker in those days; his masters were peddled to Modern, King, Savoy, Prize, Staff, Sensation, Chance, Chess, Gotham and other labels under a dizzying array of aliases: Delta John, John Lee Cooker, Johnny Williams, The Boogie Man, John Lee Booker, Texas Slim, even Birmingham Sam & His Magic Guitar. Modern ended up with most of the hits, though — "Hobo Blues," "Hoogie Boogie" and "Crawling King Snake Blues" in 1949 and the four-week R&B chart-topper "I'm In The Mood" in late '51.

In 1955, Hooker more or less settled in on Chicago's Vee-Jay Records for a bountiful run of close to a decade, his core audience steadily incorporating young whites thanks to the folk-blues revival (though they generally preferred their boogies unplugged). Hooker scored only three R&B hits during his Vee-Jay stint — "I Love You Honey" in 1958, "No Shoes" in '60, and the classic "Boom Boom," cut in Chicago

with a cadre of moonlighting Motown sessioners, in 1962. But his influence on the emerging blues-rock scene in Great Britain was vast after he began touring overseas. By the late '60s, Hooker's profile was rising exponentially at home, thanks to a celebrated 1970 collaboration with Canned Heat that introduced him to a new generation of fans. His trademark endless boogie groove was given a driving Texas slant by another band of fervent admirers, ZZ Top. At the dawn of the '70s, Hooker relocated from Detroit to the West Coast.

The guitarist suffered through a considerable career lull prior to the advent of the Grammy-winning *The Healer*, Hooker's acclaimed 1989 set for Chameleon, which was his first album to feature superstar cameos (by Bonnie Raitt, Carlos Santana, Robert Cray, and George Thorogood). After that, rock stars flocked to record with him on *Mr. Lucky* and *Boom Boom* for Pointblank; he appeared in *The Blues Brothers* and in a clever national TV ad for Pepsi. In recent years, he lived in contented semi-retirement up and down the California coast, keeping a close eye on his beloved Los Angeles Dodgers and his Bay Area nightclub.

As one of the last living links to the prewar blues tradition, the Hook was a gargantuan figure in the development of postwar blues. His like will never pass this way again.

— Bill Dahl

Harold Rhodes, inventor of the Rhodes electric piano

Harold Burroughs Rhodes died in a nursing home Dec. 17, 2000, in Canoga Park, Calif. Raised in San Fernando, he was born Dec. 28, 1910. He designed the Rhodes Electric Piano, which has a rich, full-bodied sound and is used by funk, jazz-rock, pop and soul artists such as Paul Bley, Chick Corea, Miles Davis, Styx's Dennis DeYoung, Steely Dan's Donald Fagen, Herbie Hancock, The Doors' Ray Manzarek, Patrice Rushen, Weather Report's Joe Zawinul, Stevie Wonder and many others. From 1965 to 1997, he lost the rights to the Rhodes trademark to CBS.

Survivors include his wife, Margit, 11 children, a brother and nine grandchildren.

— Eric S. LeBlanc

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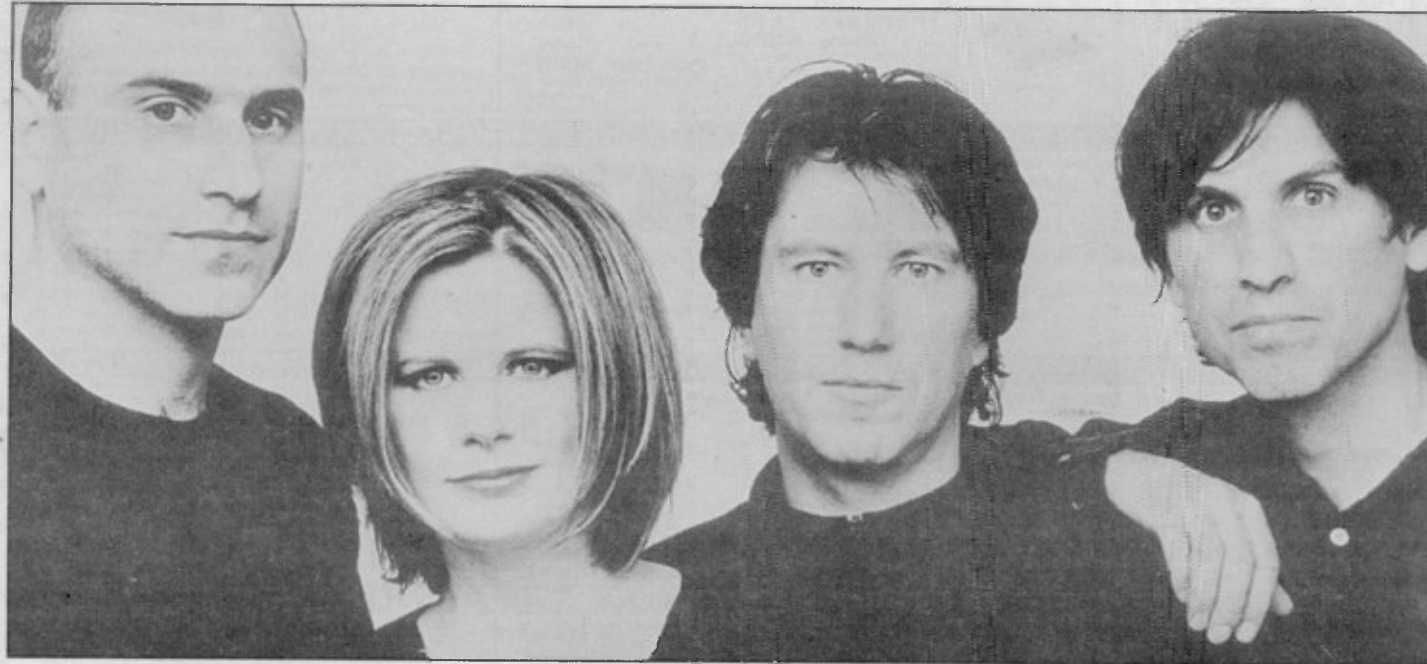
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New Releases

Courtesy of Rounder Records



Cowboy Junkies

COWBOY JUNKIES

Open
Zoë/Rounder Records (01143-1020-2)

The Canadian foursome Cowboy Junkies have always made their home on the fringes of rock music, an ever-alternative act defined by the razor-edged lyrical poetry of guitarist Michael Timmins and the elegant lead vocals of his sister Margo. Dark subject matter has been common on the group's previous seven albums, but *Open* is so relentlessly downbeat amid its cacophony of edgy electric guitar howls that it sets a new sullen standard for the band, even as it compels with somber thoughtfulness.

A dissonant guitar grind opens the album and sets the tone for things to come, giving way to the dramatic dirge tambourine that paces "I Did It All For You" beneath the uncomfortable ghostly echo applied to Margo's gentle vocals. She delivers nightmare images with subdued, breathy tones at every

turn, her sound nearly lost in the mix amid the insistent guitar churn and underlying keyboard ripple of "Dark Hole Again." The soft piano that leads "Thousand Year Prayer" is a far more becoming frame, but the prettiness of her voice at its core does not obscure the cynical bite of the song's message.

Lurking in the shadows are Peter Timmins' atmospheric drums, which swell "Bread And Wine" and add shadows of nuance when "Upon Still Waters" retreats from breezy mandolin plinking into album producer Michael's howling electric refrains. The sunny feel of "Small Swift Birds" is confined to the chirping organ bounce that propels its groove. With its swirl of imagery both idyllic and plucked from crumbling lives, the song makes a point more in character with the rest of the collection — a compelling mix that hints at just what is going on in the dark.

— Thomas Kintner

THE CULT

Beyond Good And Evil
Lava/Atlantic (83440)

The heavy-metal thunder of The Cult seems to know no time. The monster crunch of *Beyond Good And Evil*, their first album in seven years, doesn't appear to be aware of anything that's happened musically during the band's absence. This is rock 'n' roll without definition — rap-rock, industrial, death metal, The Cult have no use for any of these labels — and without contemporary boundaries. That doesn't make it particularly better than, say, the new Staind album, but it does give it a timelessness that most current hard rockers would trade their multicolored tattoos for.

Of course, it wasn't always this effortless

(Please see New Releases page 28)

Indie label spotlight

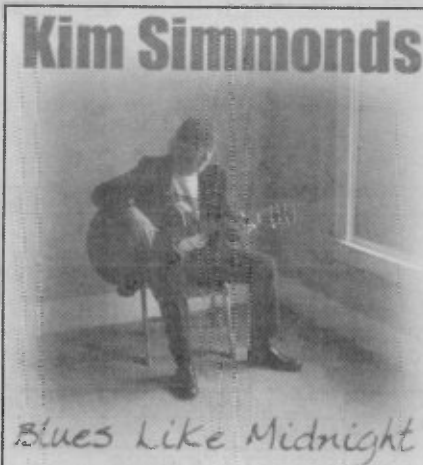
KIM SIMMONDS
Blues Like Midnight
Blue Wave (138)

Savoy Brown mainstay Kim Simmonds' newest, *Blues Like Midnight*, is his follow-up solo outing to 1997's *Solitaire*. The new solo acoustic album features his vocals, which he historically has delegated to other artists. His singing and guitar work maintain both the feel and the sound for this style of acoustic blues. The album title is named after the Jimmie Rodgers song, which is also featured here. All the other compositions are by Simmonds. Recorded at White Cottage Studio at his home puts his performance at ease, which is what this kind of music calls for.

Simmonds kicks off with the short but sweetly melodic "Cry Before She Goes" then delves into the '40s-sounding "Morning Light" with that old style rhythm. He pulls

out the slide for "All The World," "Long Ways From Heaven" and "Blues For Lonesome," the latter an instrumental giving listeners the feeling they're sitting on a steamy front porch in Mississippi. More slide is featured on "Rag Ah" — a reverb-enhanced Far East Indian and blues ditty, with percussion provided by Dave DeSiro. George Harrison would be proud! There is a classic blues guitar intro on "Sometimes You Gamble" with Simmonds' recognizable vibrato on the guitar solo (with accompaniment by Bob Hall, from Savoy Brown's early days, on honky-tonk piano). Stand-up bass and drums back up Simmonds' guitar and vocal on the boogie-ing "Hold On Baby."

Simmonds has always been true to his roots, and it shows with this record. The man loves what he does. Simmonds dedicated this album to his good friend, the late "Lonesome" Dave Perverett. (3221



Perryville Rd., Baldwinsville NY 13027; 315-638-1286, www.bluewaverecords.com)

— Guy Lee

NEW RELEASES NEWS

TONY JOE WHITE



THE BEGINNING

Just out: Australian Tony Joe White ("Rainy Night In Georgia," the #8 "Polk Salad Annie") has released *The Beginning*, a bare-bones, 11-track set featuring just White's vocals, guitar, harmonica and foot-tapping. White has also launched a Web site, www.tonyjoewhite.net... *Young Guitar Slingers: Texas Blues Evolution*, from the fine folks at Austin's Antone's Records, features 11 of the hottest blues guitarists from the city that brought us Stevie Ray Vaughan covering songs from blues masters such as Lazy Lester, Robert Johnson, Blind Willie Johnson and the recently deceased John Lee Hooker, among others. The 11 guitarists are George Devore, Teddy Morgan, Monte Montgomery, Guy Forsyth, C.C. Adcock, Jesse Dayton, Jonas Wilson, Tracy Conover, Scrappy Jud Newcomb, Carolyn Wonderland, and Matt Powell... David Crosby's second studio album with his CPR group is *Just Like Gravity* (Gold Circle). The other members of the CPR trio, which plays rock with folk and jazz underpinnings, are guitarist Jeff Pevar and composer/keyboardist James Raymond, who is also Crosby's biological son... Stone Temple Pilots' newest is *Shangri-La* (Atlantic)... Electric guitar wizard Steve Vai just released *Alive In An Ultra World* (Epic), his first double live album.

Coming up: Due June 26 from pianist Marcus Roberts is *Cole After Midnight* (Columbia), a celebration of the music of Cole Porter and Nat King Cole... Also due June 26 is *Trip To The 13th* (Epic), the debut of Detroit rockers Bliss 66, and The Mayfield Four's second effort, *Second Skin* (Epic)... Due July 24 is Neil Diamond's *Three Chord Opera* (Sony), the first album he has wholly written and composed since 1974's *Serenade*. Diamond will be supporting the new release with a major fall U.S. tour... *Where We Started From* (Scream Marketing), the first studio album from Australia's Little River Band in 12 years, is due out July 31... Due Aug. 14 is Alison Krauss & Union Station's *New Favorite* (Rounder)... Coming Aug. 21 from Scotland's Water Boys, *A Rock In A Weary Land* is the band's debut on Razor & Tie. They will be touring the U.S. this fall... Due Aug. 24 from original '70s punk rockers The Damned is *Grave Disorder* (Nitro Records)... Due Sept. 4 from former Byrds frontman/founder and Rock And Roll Hall of Famer Roger McGuinn is *Treasures From The Folk Den* (Appleseed), an 18-track set pairing McGuinn with fellow folk giants such as Joan Baez, Pete Seeger, Odetta, Josh White Jr., Judy Collins and others on classic folk songs that inspired McGuinn. In the spirit of the famous field recorders and music historians Alan Lomax and Emory Cook, McGuinn recorded all of the songs on location, using portable digital audio equipment... Chartopper Creed's third album, yet to be titled, is due sometime in November.

— Greg Loescher

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World Radio History

(New Releases from page 26)

for The Cult. The early stumbles, where tags such as "goth rockers" and "psychedelic trippers" applied, were the results of a band searching for a voice. After some genre jumping, they hit formula gold with 1989's *Sonic Temple*, and every release since then has been a variation on that breakthrough's theme. *Beyond Good And Evil* is merely the new millennium's version of it.

Singer Ian Astbury still injects every song with an earnest howl that pushes the inherent melodrama over the top, and Billy Duffy's guitar chugs from one basic riff to the next with little concern for overstated flash. He's not subtle; neither is Astbury. Nor is The Cult (or have they ever been, for that matter). *Beyond Good And Evil* is stuffed with pseudo-mystical ramblings (think Jim Morrison raised on campy U.K. punk) and old-fashioned spirit (there's even a power ballad). The most solid tracks here, "War (The Process)" and "Rise," sound like 1989 all over again. And the best part of it all? The Cult barely seem aware of this.

— Michael Gallucci

VARIOUS ARTISTS

Rockabilly Hall Of Fame Volume 5 And Gene Vincent Tribute
(Rockabilly Hall Of Fame CD113)

Bob Timmers has done more to preserve the legend of rockabilly music than anyone, and his rockabillyhall.com Web site is the definitive source for all things rockabilly. The site has been used by thousands — no, millions — to locate info on everyone from Elvis Presley to Gene Vincent, from Ronnie

Dawson to Brenda Lee. Timmers' compilation CDs are always great fun, but *Volume 5* may very well be the best one yet, as it not only includes fresh tracks from some of today's best rockers, but also some very rare takes on the legendary Gene Vincent And His Bluecaps.

Kicking off the album is Eric Todd, who recorded his rocking version of Bill Kirchen's "Girlfriend" at Burns Station Sound in Burn, Tenn. — a historic studio with a legacy of recording some of country and rockabilly's finest — including Loretta Lynn, Johnny Paycheck, and The Man In Black, Johnny Cash. Todd does a fine job of interpreting this mid-tempo romp.

There's also an extremely clean and great-sounding cover of "Take It On The Run," the R.E.O. Speedwagon tune of the 1980s, done up fresh and delivered hot by R.G. Darnell and featuring rockabilly pioneer Bob Moore on bass.

The disc contains tracks with more than 72 minutes of smokin' good rockabilly from folks such as Pep Torres, a Spanish rocker; Danny Dollar; The Convertibles; Amy Adams And The Hank Sinatras; and Nebraska artist Sean Benjamin doing the Bobby Lowell classic "It's Been So Long," accompanied by The Rockabilly Hall Of Fame Blues Band. Shades of Jerry Lee Lewis are more than a little evident in Benjamin's vocals and piano work.

The disc includes eight tracks that are a "must have" for Gene Vincent And His Blue Caps fans — including an alternative version of "The Night Is Lonely" and a live take from '56 of "Be-Bop-A-Lula" recorded on *The Alan Freed Radio Show*. There is also a cut of "Hound Dog" from that very same program, three Vincent demos, and Carl Perkins' son Stan doing a rave-up rendition of Vincent's "Dance To The Bop" with Timmers on lead guitar. Excellent.

The set continues with two more ultra-

fine cuts. Paul Burlison, guitarist of The Johnny Burnette Trio, teams up with the Memphis trio The Dempseys on "Double Talkin' Baby," and the results are dynamite. Then comes Britain's own Rockin' Roary And The Stone Valley Band doing "Ain't She Sweet" — a nice job from a man Richard O'Brien of *The Rocky Horror Picture Show* slates as a personal favorite.

There is an ultra-rare moment in the form of a vocal performance by Blue Cap Dickie Harrell, cut live in a club during the '70s. "Fannie Mae," a Vincent standard, sounds great. Bob E. Rock does an outstanding job of covering "Brand New Beat," accompanied by surf-guitar great Eddie Angel. So darned cool!

The album closes with a real air of class, as The Jordanaires reprise their timeless version of "How Great Thou Art," this time accompanied by world-class Presley tribute artist Elvis Wade.

The Rockabilly Hall Of Fame really has a compilation to be proud of and a fine companion piece to its other four volumes of nostalgic sounds.

— Michael Buffalo Smith

SARASOTA SLIM
Snook Fishin'
Possum (007)

Is Gene Hardage Sarasota Slim or is Sarasota Slim Gene Hardage? Well, there are arguments on both sides, but when all of the cards have been laid on the table, it no longer seems important which came first, so long as we can listen to the guy's tunes.

Sarasota Slim dishes out the blues with bucketfuls of class and a smooth guitar style that is sometimes reminiscent of Eric Clapton, and at others, Dickey Betts. In fact, there

is even a Betts/Allman tribute of sorts on the album in the form of a "Mountain Jam" tease.

Hardage and his band turn up an immensely enjoyable set of tunes, from the bluesy "Anything You Want" to "Noodle Boogie" to one of the best tracks of the record, "Thin White Bread," which has infectious Southern-fried lyrics such as "I can't help it, I like corn bread/I can't help it, I like greasy greens/I can't help it/I'm growin' pole beans/I can't help it, I like okra.... 'Cuz that thin white bread is just a waste of time."

Sarasota Slim is one of those rare "undiscovered" artists who deserves to be heard. His music doesn't just ask to be listened to — it commands your attention. Songs such as "Kudzu Killer," "Snook Fishin'" and "I Don't Play The Blues No More" are all worthy of the repeat button on your CD player. Do yourself a favor and try Slim on for size — he has anything you want, anything you need.

— Michael Buffalo Smith

SMOKIN' GUN

Live Rounds From Seattle
Spearhead (BM 1248)

Recorded live at The Central Saloon in Pioneer Square in Seattle, *Live Rounds From Seattle* is one damn fine blues album — from a band that deserves to be heard — Smokin' Gun. Precision playing by this six-man ensemble highlights a 12-song set that mixes Smokin' Gun originals with blues and classic rock covers.

"Don't Go," a Smokin' Gun original, kicks things off in style. The band doesn't even consider letting up with ZZ Top covers such

(Please see New Releases page 43)

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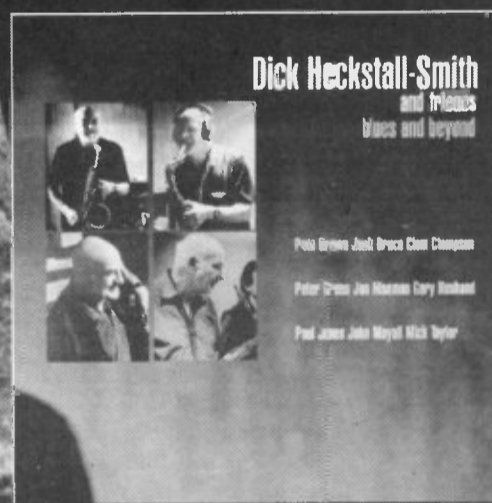
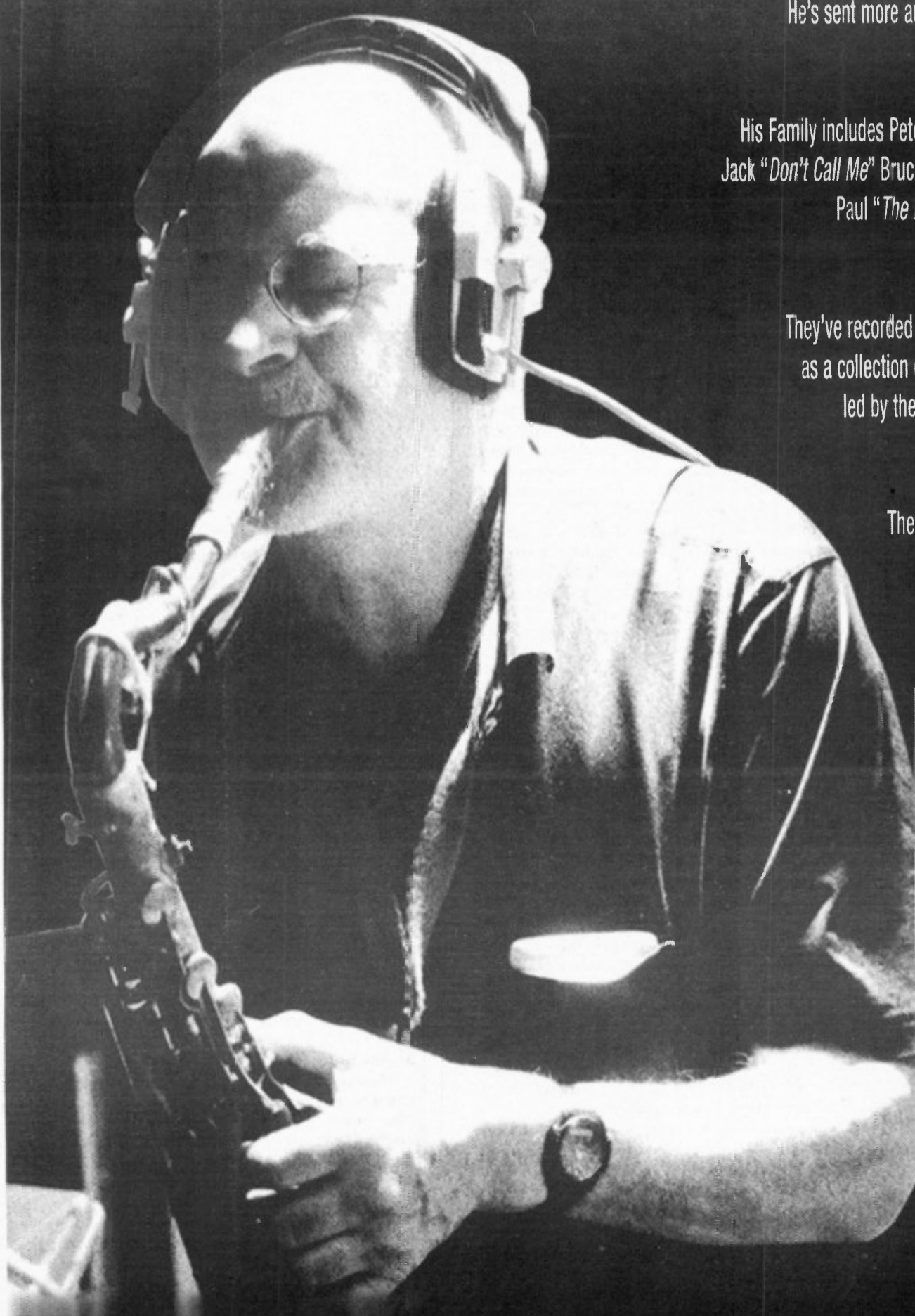
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Reissues



Paul McCartney & Wings

PAUL McCARTNEY

Wingspan (Hits And History)

Capitol (CDP 5 32946 2) (Two discs)

Capitol (CDP 5 32943 2) (Limited Collector's Edition)

"Wingspan is a double-CD which contains the very best of Wings' music and which will sell for around the price of a single album," explained Paul McCartney. "I've always been hot on people getting value for money, and I really think they're getting that with this album — there's 40 songs on it, 17 of which each sold more than a million [copies]. It's about two and a half hours of music, which I reckon is a pretty good deal."

McCartney's newest greatest hits collection does indeed offer tremendous value to the consumer while presenting an extensive survey of McCartney's post-Beatles solo career before, during and after Wings. *Wingspan's* generous 40 track lineup has been superbly remastered by Peter Mew and Geoff Emerick, the pair responsible for the top-notch remastering of *The Beatles' 1*.

Wingspan's twin discs have been individually subtitled *Hits* and *History*. The 18 selections on *Hits* comprise the aforementioned 17 platinum-selling singles (including the double-sided Top 10 hit, "Hi Hi Hi"/"C Moon"), while *History* amasses 22 assorted album cuts, B-sides and additional singles, yielding an eclectic but arguably impressive sampling of Wings and solo McCartney recordings spanning 1970-1984.

Essentially superseding 1978's *Wings Greatest* (all 12 tracks reappear on *Wingspan*) and 1987's *All The Best* (reprising 15 of 17 tracks), *Wingspan* offers by far the greatest musical bang for the buck — at least for those willing to forgo the full-length versions of "Junior's Farm" and "With A Little Luck" (the DJ edit, promotional versions of both singles are issued commercially for the first time on *Wingspan*) and in the case of *All The Best*, the shrewd omission of McCartney's early '80s duets with Stevie Wonder ("Ebony And Ivory") and Michael Jackson ("Say Say Say" and "The Girl Is Mine").

So abundant is McCartney's solo catalog that bona-fide Top 10 hits — "Helen Wheels" and "Take It Away" among them — are relegated to the *History* set. All of the selections were chosen by McCartney, who opted for some lesser-known numbers among the more familiar. Nevertheless, any McCartney set that opens with the Plastic Ono Band-tinged "Let Me Roll It" and includes the single-that-never-was, "Daytime Nighttime Suffering" (the B-side to 1979's "Goodnight Tonight"), affirms that there is more to the McCartney and Wings' songbook than silly love songs.

Also making their first-ever appearance on a McCartney CD are the single-edit version of "Venus And Mars Rock Show" (which reached #12 on Billboard's Hot 100 in 1975), the DJ edit of "Waterfalls" and the single versions of "Tug Of War" (clean ending), "Take It Away" (clean intro) and "No More Lonely Nights" (payout version).

The only previously unreleased item is an off-the-cuff, acoustic medley of "Bip Bop"/"Hey Diddle" recorded by Paul and Linda McCartney in 1971 on their farm in Scotland (with a little help from giggling daughter Mary). This medley was originally to have included "I Am Your Singer" — aired at the conclusion of the TV special — though it ultimately failed to make *History's* final cut.

Initial press reports also had the 1972 single "Give Ireland Back To The Irish" penciled in for *Hits*, at least until EMI reportedly raised concerns over lingering political tensions, or perhaps it was realized that save for Ireland and Spain — the only countries wherein the single achieved #1 hit status — the song's inclusion on *Hits* may have been misguided. It would have been the only track on *Hits* falling short of the Top 10 in either the U.S. or U.K., though the song certainly deserved a slot on *History*.

Despite its title, *Wingspan* is credited singly to McCartney rather than Paul McCartney & Wings. As a result, the album does not restrict the 40 selections to only Wings recordings. Almost a dozen of these songs predate Wings' official 1971 launch, while another half-dozen tracks were recorded and released in the early 1980s as solo McCartney records.

Several songs from 1970's *McCartney* (recorded solely by Paul) and 1971's *Ram* (credited to Paul & Linda McCartney, and featuring soon-to-be Wings' drummer Denny Seiwell) have long been generally accepted as quasi-Wings' numbers, given their role in Wings' early concert repertoire and by the inclusion of "Maybe I'm Amazed," "Another Day," and "Uncle Albert/Admiral Halsey" on *Wings Greatest*.

The appearance of six titles — albeit hit and non-hit singles — from McCartney's first four post-Wings solo LPs (*McCartney II*, *Tug Of War*, *Pipes Of Peace*, *Give My Regards To Broad Street*) initially seems misconstrued. None of these post-Wings numbers were featured in the excellent *Wingspan* TV special — until one recognizes that perhaps *Wingspan* is partly intended to attest to McCartney's solo success following the collapse of Wings. These early-'80s numbers perform surprisingly well alongside the '70s material: The result is a

(Please see Reissues page 32)

REISSUES NEWS



Out now: *Eric Clapton & The Yardbirds: The Yardbird Years* (Fuel 2000) is a 20-track compilation of Clapton's stint with British Invasion legends The Yardbirds, the group that also spawned two other guitar greats — Jimmy Page and Jeff Beck. The set includes several live cuts, including three with bluesman Sonny Boy Williamson, plus the birds' biggest hit, the #6 "For Your Love." Liner notes were written by Greg Russo, author of the recently published *Yardbirds: The Ultimate Rave-up... Recently reissued on vinyl and never available on CD, 1972's Graham Nash/David Crosby* has been remastered by Classic Records. Nash helped out with the remastering of the classic album, which features Danny Kortchmar, Dave Mason, Jerry Garcia, and Russ Kunkel, among others. Universal is releasing a new series called *Elton John: The Remasters*, milking the motherlode of John albums by adding bonus tracks to *The One*, *Reg Strikes Back* and *Sleeping With The Past... Rhino* has released *The Monkees: Summer 1967, The Complete U.S. Concert Recordings*, a four-disc set from four separate concerts... *Freddie King — Ultimate Collection* (Hip-O) includes guests Eric Clapton, Leon Russell, and Donald "Duck" Dunn and covers guitarist King's output from several labels from 1961 to 1975, the year of his untimely death at age 44... *Dr. John's* 1975 New Orleans funk classic *Destitively Bonnaroo* has been reissued by Label M. The set includes backing from fellow New Orleansians *The Meters* and *Allen Toussaint*.

Seven-inchers rule: Who says vinyl is dead? Norton Records has just released some Sun Records recordings that Sun never released, including Carl Perkins' "Her Love Rubbed Off"/Ken Cook's "Problem Child," Roy Orbison's "Domino"/Gene Ross' "Everybody's Trying To Kiss My Baby" and five other two-artist singles. On July 1, the label is releasing seven more 45s from the Sun vaults including two sides from Sonny Burgess, "We Wanna Boogie"/"Thunderbird," and Billy Lee Riley's "She's My Baby"/Gene Simmons' (not the KISS bassman!) "Peroxide Blonde And A Hopped Up Model Ford" (www.nortonecords.com). Norton has more 45s planned for release later this summer and early fall.

Coming soon: The Jackson Five's back catalog is being reissued as two-fers by Universal. Coming out Aug. 7 are *Dancing Machine/Moving Violation*, *Skywriter/Get It Together*, *Diana Ross Presents The Jackson Five/ABC*, *Goin' Back To Indiana/Looking Through The Windows*, and *Third Album/Maybe Tomorrow...* Coming Sept. 25 from Sony is the ambitious *Lady Day: The Complete Billie Holiday On Columbia: 1933-1944*. The 10-CD, 230-track set contains 35 tracks of the stellar female vocalist available for the first time in the U.S. and a large-size booklet with essays by Gary Giddins, Farah Griffin, and producer Michael Brooks with seldom-seen Holiday pictures. The set also includes every known Holiday master released or unreleased in the U.S. plus alternate sides, radio air checks and other rarities as well as her entire output for Columbia, Brunswick, Vocalion, Okeh and Harmony. The long list of famous musicians who appear on the cuts with Holiday is a virtual who's who of greats from the '40s and '50s ranging from bandleaders Benny Goodman, Count Basie, Teddy Wilson, and Duke Ellington, among others, to accompanying musicians such as Artie Shaw, Ben Webster, Lester Young, Harry James, Bunny Berigan and many more. Holiday is considered by many to be the greatest female vocalist of the 20th century, so eat your heart out Britney Spears.

— Greg Loescher

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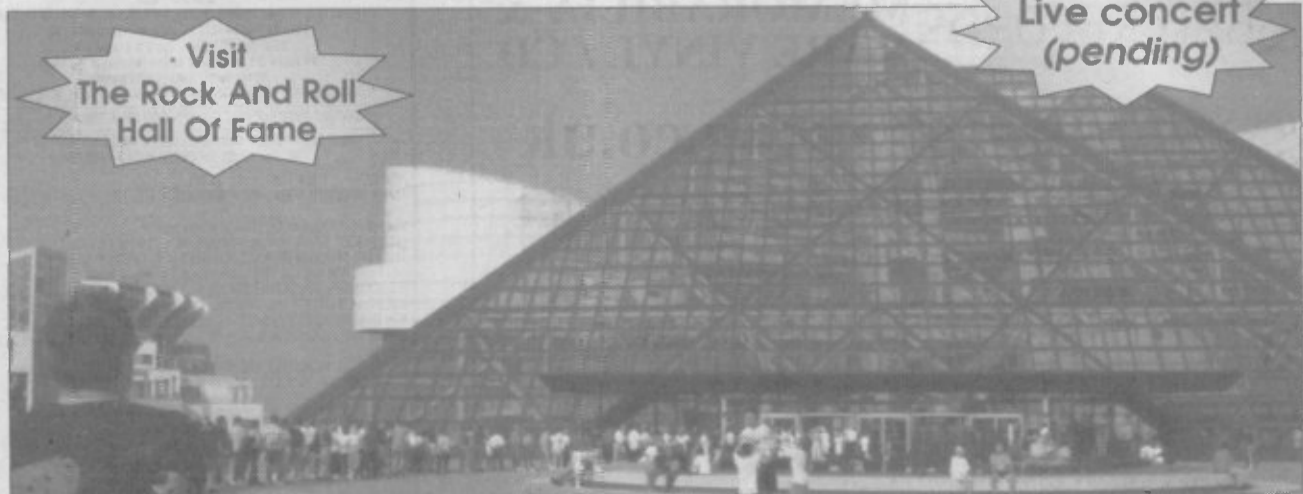
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(Reissues from page 30)

McCartney retrospective as artistically pleasing as it is historically perplexing.

Capitol Records has released two versions of *Wingspan*: a standard jewelcase edition and a limited collector's edition, which features a cloth-bound gatefold jacket housed inside of a slipcase (adorned with a special 3-D cover). Both versions include a 24-page booklet of photographs tracing the ever-changing incarnation of Wings (1971-1980). Collectors note: The U.S. *Wingspan* presents the *Live At Glasgow* recording of "Coming Up" while the U.K. *Wingspan* substitutes the studio version from *McCartney II*.

2001 promises to be a very busy year for McCartney, who has been suggesting a September release date for his first new studio album since 1997's *Flaming Pie*, to be followed before year's end by a four-to-six-CD boxed set of assorted McCartney and Wings rarities. The enhanced value of this double-disc set combined with the outstanding remastered sound makes *Wingspan* a stellar collection for anyone seeking the bulk of McCartney's solo hits along with a sampling of his catalog.

Reflecting on the music created during the Wings' period, McCartney wrote in the set's liner notes, "Wings really allowed me to continue doing music after The Beatles. That was the main thing for me, really... I really needed to do that and so there had to be a band, and it was called Wings. That is the story we are telling in the film, and *Wingspan* the album is the 40-song soundtrack to those years."

— Mark Wallgren

(Please see Reissues page 61)

PAUL McCARTNEY
Wingspan
Capitol (CDP 7243 5 32946 2 5) (Two discs)

The title *Wingspan* implies that this two-CD set will cover the history of Wings, arguably one of the most underrated acts of the '70s. Sure, the band found substantial commercial success at the time — eight of their nine albums reached the Top 10 (five of those topping the charts), 13 singles doing likewise (14, if you count the live version of "Coming Up," taken from Wings' final tour, though the single also featured the studio, solo McCartney version of the track, which got the nod in the U.K.).

Yet even at their most successful, Wings came in for more than their share of denunciation, critics chastising McCartney for losing his edge and churning out meaningless pop; a 1976 *Rolling Stone* cover story on the band covering the band's record-breaking U.S. tour opens in decidedly condescending fashion with the line, "Well, it sure sounds like rock 'n' roll, even if it is Wings."

McCartney himself seems uncertain about Wings' legacy, telling *Billboard*'s Timothy White that when looking up the band's chart history he was surprised at the number of hits ("I said, 'Shit, I didn't know we were that successful.'"). His '89, '90 and '93 World Tours certainly skimmed on Wings material. *Wingspan* seemed like the perfect opportunity to reassess the band's catalogue.

Alas, someone got cold feet. While tracks from seven of the band's albums are featured (drawing from Wings *Greatest* would be

Wingspan — Alternate Take

redundant, though oddly nothing is featured from *Wings Over America*, with McCartney's favorite lineup of the band), a whopping 18 of the set's 40 tracks are from pre- and post-Wings albums. As a result, you'll find more tracks from 1982's solo McCartney album *Tug Of War* than from Wings' *Wild Life*, *Red Rose Speedway* or *Back To The Egg* — surely a strange way to represent Wings' history? Even the division of the discs into *Hits* and *History* comes up short, at least if your definition of a "hit" is a song that reached the Top 40. There are 10 such U.S. singles that didn't make the cut, and even limiting that to Top 20 contenders would have allowed for the inclusion of "Sally," "Getting Closer" and the live version of "Maybe I'm Amazed."

It's a shame, because a stricter focus on Wings material would have revealed in greater depth just how versatile the band was. The *Band On The Run* material, whether hit (the title track, "Jet") or history ("Let Me Roll It") is uniformly excellent. "Listen To What The Man Said" is as tailor-made for the Top 40 as "Venus And Mars Rock Show" and "Live And Let Die" were for the rock arena (and the Top 40). "Goodnight Tonight" is equal parts disco and show tune. "My Love" is a standard in the classic tradition, and "Silly Love Songs" is throwaway pop that's also — to the consternation of more than a few critics — undeniably catchy.

Opening the set up to "history" should have also meant highlighting lesser-known Wings tracks — at least it would have if more than 10 of the *History* disc's 22 songs

were actually by Wings instead of solo McCartney cuts (and songs such as the T. Rex-y-sounding "Helen Wheels" and "Venus And Mars" were hits). But "Girlfriend" is an excellent example of McCartney's tender side minus the schmaltz, and "Daytime Nighttime Suffering" is an overlooked piece of social commentary that foreshadows the subsequent "Mistress And Maid," cowritten with Elvis Costello. There's also a previously unreleased track, the medley "Bip Bop/Hey Diddle," which appeared on the *Wingspan* TV show (the final version of "Bip Bop" appeared on *Wild Life*).

The rest of the set's tracks do a fair job of rounding out McCartney's career, though avoiding lighter hits such as "Ebony And Ivory" (not to mention "Say Say Say" and "The Girl Is Mine," his two hits with Michael Jackson!). Those who haven't played McCartney for a while may have forgotten how delicate a track such as "Junk" is; "Too Many People" reminds you how bluesy McCartney can sound; "Take It Away" features a glorious burst of horns at the fadeout. Clearly, McCartney's pop credentials are unmatched.

As nearly all the material is previously available on CD, *Wingspan* would be of most interest to those unfamiliar with McCartney's work beyond his big hits (and completists interested in "Bip Bop/Hey Diddle"). But all you Wings fans needn't despair. A box set of the band is promised for release later this year — and this time, it's more likely that the spotlight will remain on Wings.

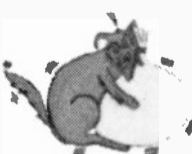
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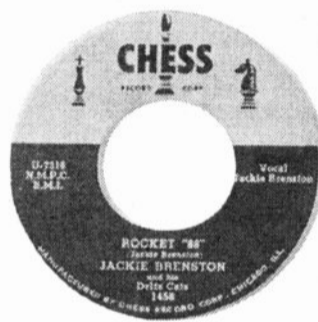
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Table with 4 columns: ARTIST, TITLE / DESCRIPTION, UHQ, and ARTIST. Lists various Mexican music releases with details on format and quality.

Courtesy of Warner Bros.



(Buffalo Springfield from page 10)

reduction of the original demo with extra words, eventually pared down for a spot on the second LP. There are many other gems: A new mix of "On The Way Home" without the strings and horns, tasty duets by Stills and Furay on "We'll See" and "Neighbor Don't You Worry," the beautiful, previously unreleased mix of "Pretty Girl Why," and the easily-found demo for "Flying On The Ground Is Wrong," which really showcases what a lovely composition it is. No wonder The Guess Who covered it.

Sure there are some regrets and suggestions after first playback. Possible additions immediately sprung to mind after disc three. But after really digesting the nearly 90 cuts contained, I know why Young and Co. didn't turn to the subpar live group recordings available. I do wish a longer studio take of "Bluebird" was available. One exists in the vinyl universe on a 1973 Buffalo Springfield double-disc anthology. I saw the band twice and would have dug a couple of live songs for the box, maybe something culled from the 1967 Hollywood Bowl board tape, just to let ears hear the energy and stage rhythms of the frisky young men. That being noted, you get the idea that the band, and especially Young, whose library housed the tracks, chose songs that sequenced the slots and

used the project to underscore the regional musical layering that fortifies and links the material. The group's L.A.-sound was created by Hollywood and recorded in Hollywood.

For instance, listeners can hear a portion of the Young demo "Down, Down Down" used later in his Jim Messina-engineered "Broken Arrow" and also slightly reworked into Crosby, Stills, Nash & Young's "Country Girl." Then, there's another sparse Young demo of "Old Laughing Lady" that later surfaced on his first solo album, with which arranger Jack Nitzsche was extensively involved.

Furay went out to Young's ranch three years ago to hear this collection. "I know when I went out to Neil's ranch I thought it was coming out then," he stated. "Neil invited me out to hear what he had been working on for 10 years.... He had that vision and started accumulating, collecting and putting things together for this project. It was like, 'This is it. Take it or leave it. I hope you like it. What do you think?' I heard all four CDs. I was amazed at listening to some of the demos that Stephen and I did. We had the vocal parts and harmonies worked out on these things. There was some real innovation going on. The quality of the demos underscores the writing. You can hear a song evolve. [The demos] even shows what Ahmet Ertegun saw in the band. He also encouraged us to learn the board. We were always comfortable singing someone else's song

early on. The first album and some of the second, you can hear the cohesiveness of a group effort. There was not the possessiveness of 'This is my song, this is my baby. I'm singing it because I wrote it.'

Early on there was this, 'What does this sound like with you singing?' I know we tried 'Mr. Soul' with everybody singing, and it sounded best with Neil. The individual members brought their own take on what was being presented to the song. We liked The Beatles with John and Paul singing harmony. Stephen and I did a lot of that unison singing. That we picked up from The Beatles, but then there was a lot of experimentation.

"That Bruce Palmer is an interesting, melodic bass player — only played the notes he had to play. Dewey Martin, our drummer, I got him 'Good Time Boy' so he wouldn't have to do 'Midnight Hour.'"

What about Furay's own love song, "Kind Woman"? "That song is still in transition, because it was so out of time — all by feel at that time. No one told me to keep it in three or put it in a time signature and stick with that time signature, man. I was playing jazz at that time," he chuckled.

In fact, perhaps when absorbing and studying this set, the music makes listeners dig deeper into the physical recording locations that aurally bind the four-CD journey.

What cook are the geographic studio ingredients to this inspiring mixture. Fans

**"We liked The Beatles with John and Paul singing harmony. Stephen and I did a lot of that unison singing. That we picked up from The Beatles, but then there was a lot of experimentation."
— Richard Furay**

can hear the subtle sonic elements and differences in the recordings. For example, the set provides three songs — "We'll See," "My Kind Of Love" and an alternate "Mr. Soul" — recorded during a January 1967 New York studio session at famed Atlantic Records. Dewey Martin told this writer he invited Otis Redding to the studio, and he wanted to cut "Mr. Soul."

Adding to the Buffalo Springfield sound is the rarely examined room-tone history of the seminal Gold Star studios. Buffalo Springfield were ushered into the Gold Star tradition that before their arrival included Jimmy Van Huesen, Frank Loesser, Jimmy McHugh, Broadway show tunes, The Champs' "Tequila," Larry Verne's "Please Mr. Custer," and a whole lot of Eddie Cochran's recordings, including "Summertime Blues." The young Scott Walker also logged time doing menial tasks at Gold Star.

Co-owner/engineer Stan Ross and engineer Larry Levine introduced the concept of phasing on their hit record "The Big Hurt" by Toni Fisher. Later, Ross was behind the console for Jewel Atkins' "The Birds And The Bees," a favorite 45 of The Rolling Stones' Brian Jones, which introduced the sound of a guitar plugged through a Leslie speaker, giving it an organ-like effect. Cream's "Badge"

(Please see Buffalo Springfield page 65)

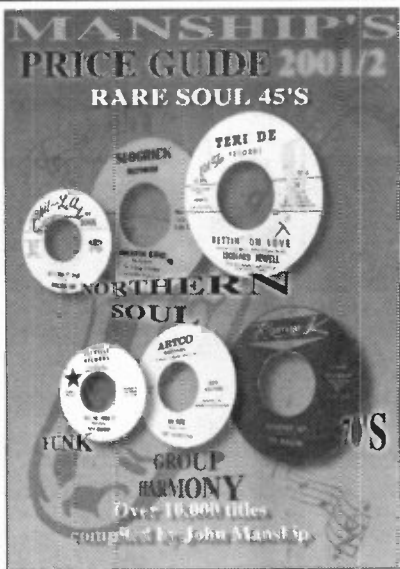
Five Star Record

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★ **FUNK** ★ **ROCK** ★ **PUNK** ★ **BREAK-INS** ★ **COMEDY** ★ **REGGAE** ★ **CHILDRENS**

MAIL ORDER AT ITS BEST!

THE LARGEST SELECTION OF 45 RPM RECORDS IN THE UNITED STATES

MAIL OR FAX YOUR WANT LISTS TO:

VAL SHIVELY

R & B RECORDS

Looking For Something? TRY US!

NO Auctions or Other GAMES!

BOX "B" • HAVERTOWN, PA 19083

PH: 610 / 352-2320 • FAX: 610 / 352-8199

Over 4 Million 45's in Stock!

We Specialize in vocal group harmony but deal in all types of music on 45's (original labels, promos or reissues) ALSO: CD'S • LP'S • CASSETTES • 7" PICTURE COMPANY OR WHITE SLEEVES • 8 X 10 PHOTOS

Worldwide Service
 NEW RECORDS IN EVERY DAY
 No Catalogs Available
 Send Want Lists

WAREHOUSE HRS:
 Mon. Thru Sat.
 11:00 A.M. to 7:00 P.M.
 Closed Sunday

WAREHOUSE ADDRESS:

 49 Garrett Road • Upper Darby, PA 19082
 (1 Mile From West Philadelphia)

WE ACCEPT ALL MAJOR CREDIT CARDS FOR QUICK SERVICE.
 Doing Business Since 1966 - We Buy 45 Collections

★ **DOO WOP** ★ **ROCK 'N ROLL** ★ **R & B** ★ **SOUL** ★ **POP** ★ **COUNTRY** ★ **BLUES** ★

RECORD CLEANING PERFECTED!

Our **20th** Anniversary

Nitty Gritty offers the most affordable, efficient and hassle-free line of wet scrub/vacuum dry record cleaners available.

Clean records **Sound better, Last longer, Grade higher**
 (Five models from \$282 MSRP)

DELUXE MODELS

BUDGET BALANCERS	Model 2.5Fi (Shown) Model 1.5	ULTRA LP PRO
Model 1.0 (Shown) Record Master	NITTY GRITTY RECORD CARE PRODUCTS, INC.	MINI-PRO 2

Send for **FREE** Full-Line Brochure
 DEALER INQUIRIES INVITED

NITTY GRITTY, INC.
 4650 Arrow Highway #F-4 • Montclair, California 91763
 Tel. 909-625-5525 • Fax 909-625-5526
www.nittygrittyinc.com

"Feel the Groove!"™



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

1. Only advertise items you have. Because of ad deadlines, some dealers will assume they will have new material based on release dates given by record companies. In the long run, it's better to wait until you actually have an item to put 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 reneging on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$60.90	\$126.80
Full page	\$466.20	\$466.20

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

AUDIO COLLECTIONS

PO Box 1474, Bolingbrook, IL 60440 • 1-630-759-2273 Fax 1-630-759-2430 • E-Mail AUDIOCOLL@AOL.COM

Table with columns: Artist, Title, Notes, Condition. Lists various audio collections including 'Ken Miller, 715 W. Airwood, East Alton, IL 62024' and 'The Record Man at Home'.

Ken Miller, 715 W. Airwood, East Alton, IL 62024 Phone: (618) 259-2013 E-mail: TheRecordMan@home.com

Table with columns: Label/Artist, Title, Notes, Condition. Lists various audio collections including 'Dance Tunes from the Vault, Vol 2' and 'The Third Woody Allen Album'.

Table with columns: Artist, Title, Notes, Condition. Lists various audio collections including 'PAUL GREYNO - 240 S. LITCHFIELD ROAD #219 - LITCHFIELD PARK, AR 71340' and 'NICKELBACK'.

Hi! Welcome to our latest ad. This time we are continuing our IMPORT/LTD ED VINYL REISSUE SALE - C-H, BUT IF AD GOES WELL WE WILL CONTINUE THE ALPHABET. CALL IF LOOKING FOR SOMETHING SPECIAL. Postage is \$4.00 for priority mail. USE PAYPAL! Call for details, but we're closed Mondays. 1) Clash - S/T - Ltd Ed 180G - UK Reissue \$ 28

Advertisement for Cuneiform Records featuring DJAM KARET 'New Dark Age' and MATCHING MOLE 'Smoke Signals'. Includes contact information for Silver Spring, MD.

Advertisement for 'MOVING?' with subscription information for Goldmine magazine, including contact details for Goldmine, Circulation Dept.

Advertisement for Record Exchange featuring Jean Haffner, 5840 Hampton Ave, St. Louis, Missouri 63109. Includes phone and fax numbers.

Advertisement for Rock N Records featuring a list of vinyl records for sale, including 'AC/DC 2CD 1976, '77, '79' and 'ABOOTHY 2CD Belgium 1993'.

GUITAR HEROICS. ORCHESTRATION. CEREBRAL LYRICS. SIDEBURNS.

AHHH, NOTHIN' LIKE PROGRESSIVE '70S ROCK!



BLUE OYSTER CULT AGENTS OF FORTUNE (CK 85479)

Features "(Don't Fear) The Reaper" & 4 Unreleased Tracks!

BLUE OYSTER CULT (CK 85482) - 4 Unreleased Tracks!
TYRANNY AND MUTATION (CK 85481) - 2 Rare & 3 Unreleased Tracks!
SECRET TREATIES (CK 85480) - 2 Rare & 3 Unreleased Tracks!

GOD SAVE BLUE OYSTER CULT FROM THEMSELVES!

Deluxe reissues include many previously unreleased bonus tracks (including the long-lost original **Soft White Underbelly** demo sessions), printed lyrics, new liner notes by Lenny Kaye and many unpublished photos.

ELECTRIC LIGHT ORCHESTRA

ELDORADO (EK 85419)

Features "Can't Get It Out Of My Head" & 2 Unreleased Tracks!

DISCOVERY (EK 85420) - 3 Unreleased Tracks!

TIME (EK 85421) - 3 Rare Bonus Tracks!

SECRET MESSAGES (EK 85424) - 2 Rare & 1 Unreleased Tracks!

ELECTRIC LIGHT ORCHESTRA MORE BRILLIANT THAN EVER

Digitally remastered with rare & previously unreleased bonus tracks, unseen archival photos, restored LP artwork and commentary by Jeff Lynne.



KANSAS LEFTOVERTURE (EK 85386)

Features "Carry On Wayward Son" & 2 Unreleased Tracks!



MASQUE (EK 85654) - 2 Unreleased Tracks!

KANSAS - PROG ROCK FROM AMERICA'S HEARTLAND

Two classic reissues featuring restored artwork, unreleased bonus tracks, unseen photos & new liner notes - overseen by Phil Ehart.

Available at



Turn On the Fun™

BestBuy.com

www.columbiarecords.com www.epicrecords.com

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SECRET TREATIES (CK 85480) - 2 Rare & 3 Unreleased Tracks!

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www.legacyrecordings.com www.columbiarecords.com www.epicrecords.com

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BOO'S BLAST FROM THE PAST

3875 ALBERTA PLACE • Philadelphia, PA 19154
(8:00 a.m. - 11:00 p.m.) • 215-632-0228

BOO'S BLAST FROM THE PAST 3875 ALBERTA PLACE PHILADELPHIA, PA 19154
TELEPHONE: (215) 632-0228 (8:00 AM - 11:00 PM)

SET SALE: All LP's & 45's are available for immediate shipment. 100% total satisfaction guaranteed. Prompt refund on anything you are not satisfied with or for any item that is out of stock.

SHIPPING: U.S. CUSTOMERS: LP's: 1st Class: \$4.75 lat LP & \$1.00 for each additional 2 LP's. 2nd Class: \$3.50 lat LP & \$1.00 for each additional 2 LP's. 45's: 1st Class: \$5.00 Any Size Order. 2nd Class: \$3.50 Any Size Order

RESERVE REQUESTS: Telephone Reserves - OK! Mail reserves - Please send SASE!!
TELEPHONE CREDIT CARD ORDERS - OK!!!
NOTE: Many of the LP's listed are 2nd & 3rd Pressings or R1's



VINYL LP SET SALE

VINYL LP SET SALE

NAT ADERLEY QUINTETT: Blue Autumn	M 6.00	JAMES BROWN: Showtime Smash MS2 2054	SS 10.00
THEODORE T: 12	SS 10.00	JAMES BROWN: Grita & Soul	SS 10.00
AEROSMITH: Just Push Play	SS 10.00	Smash SRS 6707	SS 10.00
Columbia 62088	SS 10.00	JAMES BROWN: Singa Out Of Sight	SS 10.00
AEROSMITH: Big Ones Geffen 24546	SS 12.00	Smash SRS 67109	SS 10.00
(2 LP Set)		JAMES BROWN: Revolution Of The Mind	SS 17.00
DAVID ALLAN/PHANTOM STRIKERS: Skateboarder	SS 10.00	(Live At The Apollo Vol. 11)	
Lookout 204	SS 10.00	Polydor PP 3003 (2 LP Set)	SS 17.00
ERDSTERN ALLEN: Let It Roll TR 1500	SS 6.00	JAMES BROWN: Get On The Good Foot	SS 17.00
BRUCE ALLEN GROUP: Beat Of STAX 8540	SS 6.00	Polydor PP 3004 (2 LP Set)	SS 17.00
RANCE ALLEN GROUP: Straight From	SS 6.00	JAMES BROWN: The Paycock	SS 17.00
The Heart	SS 6.00	Polydor PP 3007 (2 LP Set)	SS 17.00
RANCE ALLEN GROUP: Ain't No Need Of Crying	SS 6.00	JAMES BROWN: There It Is	SS 10.00
Stax 8507	SS 6.00	Polydor 5028	SS 10.00
ANIMALS: Beat Of AMICO 4324	SS 11.00	Black Caesar	SS 10.00
ANTHRAX: L.A. Ed. Int. (PICTURE DISC)	SS 6.00	Polydor 6014	SS 10.00
SS 6.00		JAMES BROWN: Slaughter's big Rip-Off	SS 10.00
ANTHRAX: Set Of 2 - 60's Rectangular	SS 8.00	Columbia 826 (2 LP Set)	SS 10.00
Shape PICTURE DISCS CTD 2001 (UK)	SS 8.00	JAMES BROWN: Reality Polydor 6039	SS 10.00
ANTHRAX: Persistence Of Time(PICTURE	SS 6.00	JAMES BROWN: The 1980's	SS 10.00
DISC) Island 967 (UK)	SS 6.00	Polydor 6140	SS 10.00
AQUATONES: Sing For You Fargo 5033X	SS 11.00	JAMES BROWN: Hell Polydor 9001	SS 17.00
ASSOCIATION: Golden Heels-Jeebies	SS 8.00	JAMES BROWN: Sax Machine	SS 17.00
Eden BU 299 (UK)	SS 8.00	Polydor 9004	SS 17.00
FRANKIE AVON: Venus De-Lite 2020	SS 8.00	LES BROWN BAND: Digital Swing	SS 6.00
FRANKIE AVON: Greatest Hits	SS 8.00	Fantasy 9650	SS 6.00
Everest Golden Greats 417	SS 8.00	PETER BRONN: Stargazer Drive 108	SS 6.00
FRANKIE AVON: Best Of Back 1006	SS 8.00	TOM BRONN: Rockin' Radio	M 8.00
FRANKIE AVON: Best Of Back 1006	SS 8.00	Arista 8107	M 8.00
ROY AYERS (TRIQUITY): He's Coming	SS 10.00	DAVE BRUBAKER QUARTET: Triniton	M 8.00
Polydor 5022	SS 10.00	Concord Jazz 129	M 8.00
ROY AYERS (TRIQUITY): Red, Black & Green	SS 10.00	DAVE BRUBAKER QUARTET: Paper Moon	M 8.00
Polydor 5045	SS 10.00	Concord Jazz 129	M 8.00
ROY AYERS (TRIQUITY): Virgo Ned	SS 10.00	DAVE BRUBAKER QUARTET: For Iola	M 8.00
Polydor 5045	SS 10.00	Concord Jazz 259	M 8.00
ROY AYERS (TRIQUITY): Change Up The	SS 10.00	DAVE BRUBAKER QUARTET: At Carnegie Hall	SS 12.00
Groove Polydor 6032	SS 10.00	Damon 30 (UK)	SS 8.00
ROY AYERS (TRIQUITY): The Day Epic 6729	SS 8.00	ELVIS COSTELLO/ATTRACTIONS: Blood & Chocolate	SS 8.00
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ROY AYERS (TRIQUITY): The Day Epic 6729	SS 8.00	ELVIS COSTELLO/RICHARD HARVEY: GRB Soundtrck	SS 8.00
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Short Takes

Iowa-born/Texas-bred Kevin Deal had the same honky-tonk dreams as a lot of would-be country crooners, putting his dreams on hold in order to take up a day job so he could pay the bills. His blue-collar background is all too evident on *Kiss On The Breeze* (Blind Nello Records), Deal's third album of Johnny Cash/Merle Haggard/Waylon Jennings-influenced originals produced by session stalwart Lloyd Maines and featuring several could-be country classics, including the tears-in-your-beer trio "Can't Hold A Candle," "Things I've Done For Love" and "Phone That Don't Ring." Still, he really hits home with the hilarious "My Father's Redneck," an all-too-true tale of a rock 'n' roller who grows up and finds himself emulating his dad's conservative credo. (www.kevindeal.com)... Based on the three songs that comprise *The Luxury Liners' Believe EP* (Echomusic EMLLCDP1002), this talented trio has a radio-ready future. Their affirmative and authoritative style blends confidence and craft, leading the Liners to sound like they've been sailing smoothly for years. Their cover of Cher's mega-monster hit "Believe" is similarly in sync with their artistic ambitions — it's distinctive, dynamic and completely credible. (theluxuryliners.com)... Toad The Wet Sprocket was arguably one of America's best bands of the '90s. Unfortunately their effervescent melodies and catchy, crafty compositions never quite garnered them the critical success (commercially they had two platinum albums) that always seemed just out of reach. Building on that foundation, former frontman Glen Phillips launches a solo career that eschews the sunny sentiments touted by Toad in favor of pessimistic pronouncements, dark dialogues and unadorned arrangements. *Abulum* (Brick Red Records, BR 50001-2) finds Phillips obsessed with somber scenarios — rural landscapes doomed by corporate conquests, recession-riddled communities, men and women caught up in tragic circumstances — but his songs are thoughtful, provocative and compelling, the mark of an artist whose instincts, insights and originality make for one of the most remarkable recordings in recent memory. (www.glen-phillips.com)... Billy Nicholls, whose credits include, among other things, work with Peter Dinklage on various solo projects and tours with The Who, resurfaced last year with a reissue of *Would You Believe*, a rare late-60s solo album recorded on England's long-defunct Immediate label. Now Nicholls is illuminating his legacy further with two new offerings, one of which is a re-release of the ultra-obscure album recorded with White Horse (Southwest Records, SWCD005), a collaboration with several California colleagues who gave Roger Daltrey his solo hit "Without Your Love." But the most coveted collectible might be *Snapshot* (Southwest Records SWCD004), a set of outtakes and alternate tracks featuring several superstar sidemen such as The Small Faces, ex-Led Zeppelin bassist John Paul Jones, and the late, great Nicky Hopkins. (www.nicholls.co.uk)

— Lee Zimmerman

(New Releases from page 28)

as "La Grange," and they easily can hang out with the biggest of the big boys. Their take on "One Way Out," modeled closely after The Allman Brothers Band's version of the Sonny Boy Williamson standard, packs the punch of a band that has obviously been around long enough to become seasoned pros.

Smokin' Gun simply blaze through Pat Travers' "Boom Boom (Out Go The Lights)," before doing a fine job of interpreting the James Brown classic "Cold Sweat" as a blues shuffle. Now that's originality. These guys are at the top of their game.

The set closes with a cover of Robert Cray's "Forecast Calls For Pain," and Jamie Phalen's vocals are as smoky as his gun, with Jack Johnston and Brad Spear on guitars, Ric Ulsky on Hammond B-3, Bill Majkut on bass, and Bill Brammer on drums. The Smokin' Gun has been located, and these guys are guilty of blues in the first degree.

— Michael Buffalo Smith

JOURNEY

Arrival
Columbia (CK-69864)

If you were not a fan of Journey during their golden era in the '80s, it's doubtful this latest offering will alter your feelings. However, if you were a fan and were possibly disappointed by their lackluster 1996 reunion effort *Trial By Fire*, you'll be happy to discover that *Arrival* has many of the classic elements that made the band the incredible success they were in their heyday: strong songs, fiery guitar solos courtesy of founding member Neal Schon, and of course, the unmistakable vocals of Mr. Steve Per... uh, Augeri!!! But I thought, I mean, listen to it! Isn't it?

No.

As any fan who saw the recent VH-1 *Behind The Music* episode on Journey knows, Steve Perry and the band parted ways under rather acrimonious terms, with Perry suffering a hip injury and having indecision as to how to deal with it, delaying the band from touring to support that '96 comeback outing.

So, the remaining members decided to journey on without him, and in his place lands Steve Augeri, who looks a little like a curly-haired Perry and sounds a lot like him. A lot. Right down to aping Perry's knack singing a word such as "all" and managing to stretch it out to five syllables.

It's risky business replacing a lead vocalist so closely identified with a band. Sometimes



Journey (from left): Jonathan Cain, Ross Valory, Steve Augeri, Neal Schon, and Deen Castronovo.

it works (see Van Halen with Sammy Hagar) and sometimes it doesn't (see Van Halen with Gary Cherone). But by bringing in the similar-sounding Augeri, the band have accomplished that most difficult of tasks: adding a member who can sing the old material in a way that will satisfy the fans and also offer up new material that still maintains their trademark sound. Augeri (formerly with Tall Stories, who released an album on Epic back in '91) has less of the nasally thinness and could best be described as a bailsier version of Perry.

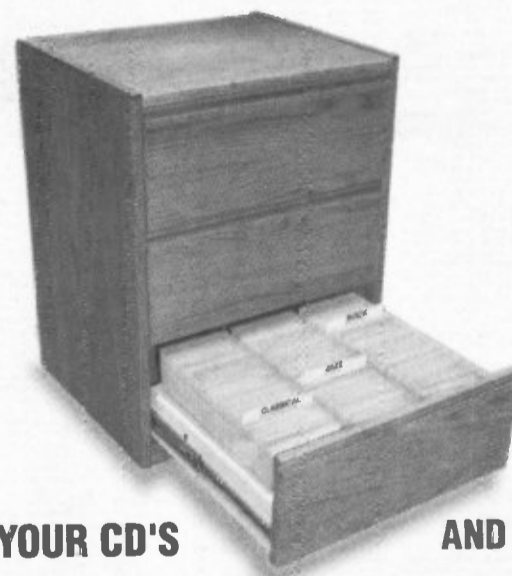
Among the stellar tracks is the opener, "Higher Place," a bonafide classic with everything you'd expect in an up-tempo Journey song — a stadium-shaking chorus, blazing solo from Schon and stomping drums, cour-

tesy of new member Deen Castronovo (formerly with Ozzy Osbourne, Geezer and, along with fellow Journeymen Schon & keyboardist Jonathan Cain, Bad English). "Loved By You" has a Far Eastern melody and achingly sad, somewhat fatalistic lyrics ("If I should die before I wake, I'll go into the night whispering your name... if lying in your arms is the last thing I do, at least I'll know that I'll be loved by you"). "Livin' To Do" is a powerful hybrid of a minor blues song in a hard-rock setting that would have sounded at home on the group's first three pre-Perry releases.

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(Please see New Releases page 53)

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53. Light My Fire-France... \$20
54. The Ghost Song-Promo... \$15
55. Riders On The Storm, 1991 France... \$20
56. The Ghost Song 1995, 2046... \$15
BOX SETS
57. Sneaking Out The Backdoor-7 CDs... \$225
58. Complete-4 CDs... \$200
59. 1997 Box Set 4 CDs, Without A Safety Net... \$75
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Metro CD Records

Table listing various music releases including artists like Pink Floyd, King Crimson, Marillion, and others, with columns for title, format, price, and availability.

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.

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

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

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

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

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

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

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

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

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

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

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

Very Good (VG): Generally worth 25 percent of the Near Mint value. Many of the defects found in a VG+ record will be more pronounced in a VG disc. Surface noise will be evident upon playing, especially in soft passages and during a song's intro and fade, but will not overpower the music otherwise. Groove wear will start to be noticeable, as will light scratches (deep enough to feel with a fingernail) that will affect the sound.

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

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

Good (G), Good Plus (G+): Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn white).

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

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

Poor (P), Fair (F): Generally worth 0-5 percent of the Near Mint price. The record is cracked, badly warped, and won't play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled and written upon.

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

OTHER CONSIDERATIONS

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

With **Still Sealed (SS)** records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

A FEW NOTES ON COMPACT DISCS

In theory, a compact disc should always play-grade in at least Near Mint condition. And even the condition of generic jewel boxes and trays aren't important, as they can be replaced easily.

Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.), the two areas to check for grading are its label and its insert (booklet).

Most collector interest currently is with promotional CD's. Again, 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 - quadrasonic
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"

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ACCENTS	JIVE	888	OUR WONDERFUL LOVE	M+	40	COLLEGIANS	WINLEY	281	TONITE OH TONITE	VG+	15	FIDELITYS	SIR	378	WHERE IN THE WORLD	M-	20
ADELPHIS	RIM	2020	KATHLEEN	VG+VG	50	COLTS	ANTLER	4903	SHIEK OF ARABY	VG	15	FIESTAS	OLD TOWN	1080	DOLLAR BILL	VG	15
ADVENTURERS	COLUMBIA	42227	ROCK & ROLL UPRISING	VG+DJ	25	COMPANIONS	SPLAZA	505	HEY PRETTY BABY	M-DJREG	40	FIESTAS	REGENCY	922	LOOK A THAT GIRL	M-CANADA	15
ALADDINS	WITCH	109	PLEASE LOVE ME	M-2ND	50	COOLBREEZERS	BROOKS	596	I DON'T KNOW	VG	50	FIESTAS	SAVOY	1830	SINCE I FELL FOR YOU	VG+	8
ALLISON GENE	CALVERT	106	DIFF'LY	VG+	25	COOLBREEZERS	COOK/DANE	596	FOREVER	VG+DJ	100	FIESTAS	RCA	30405	IT'S TOO SOON TO KNOW	M-DJ	20
AMBERS	FEDERAL	12469	YOUR MY BABY	M-	12	COOLBREEZERS	COOLBREEZERS	596	MY BROTHER	M-	8	FIESTAS	EXCELLO	2123	GIVE ME THE POWER	M-DJ	15
AMBERS	EBB	142	NEVER LET YOU GO	M-	30	COOLBREEZERS	ROADHOUSE	1019	JUST ROOM FOR TWO	M-	12	FIESTAS	ALANNA	557	IF I WERE KING	M-	40
AMBERS	GREEZIE	501	LOVING TREE	VG+	50	COOLBREEZERS	ROCK	1024	TALK IS CHEAP	VG	50	FIESTAS	VIK	0327	I REMEMBER	VG+POLISH	30
AME FOUR	VEEJAY	967	DON'T WORRY ABOUT IT	M-GOSPEL	10	COOLBREEZERS	ROTEZ DAVE BABY	1188	DREAMS AND WISHES	M+	12	FIESTAS	CHANCELLOR	2454	HERE I'D LIKE TO	VG+	10
ANDERS/BERNIE	KING	4833	MY HEART BELIEVES	M-SDJ	125	COOLBREEZERS	DOT	1210	MY DEAR MY DARLING	VG+	50	FIESTAS	CAPITOL	2945	LING TING TONG	VG++	125
ANDRE/ELLIOTT'S	GARY	106	WILLIE JONES	M-DJ	30	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3032	CLOSE YOUR EYES	VG	20
ANDREWS LEE	CASINO	110	I WANDER	M-	50	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3267	CAUSE YOU'RE MY LOVER	VG+DJREG	8
ANDREWS LEE/HEARTS	UA	123	TRY THE IMPOSSIBLE	VG+	10	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3502	OUT OF SIGHT OUT OF MIND	VG+CANADA	15
ARCADES	JOHNSON	118	FINE LITTLE GIRL	VG 2ND	10	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3660	LET THERE BE YOU (VOL. SOL)	M-DJREG	25
ARGYLES	BALLY	1030	MOONBEAM	VG+	30	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
AVONS	UNART	1030	MY HEART'S DESIRE	VG	50	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
AVONS	HULL	722	BABY	VG ORIG	50	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
AVONS	HULL	726	YOU ARE SO CLOSE TO ME	VG LWOL	25	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BALLADS	KLIK	1021	A FOOL	M-	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BALLARD/HANK	KANSAS	5185	KANSAS CITY	VG ST	20	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARONS	IMPERIAL	5359	MY DREAM MY LOVE	VG	20	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARONS	KEY	1001	IF YOU WANT MY LOVIN	M- SLT WRP	30	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARONS	SOU	838	WHO'S IN THE SHACK	M- DET	25	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARONS	SPARTAN	402	I MISS YOU SO	M- DET	30	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARRETT/RICHARD	GONE	5067	SUMMER'S LOVE	M- DJREG	60	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BARRETT/RICHARD	MGM	12659	THE PARTY	M- DJREG	60	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BELVEDERES	BATON	214	COME TO ME BABY	VG+DJREG	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BELVIN JESSE	CASH	1056	BEWARE	VG	30	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
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BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY/RICHARD	FLAIR	1064	PLEASE TELL ME	VG GEN DAM	15	COOLBREEZERS	DOT	1210	VACATION IN THE MOUNTAINS	M-DJ	25	FIESTAS	CAPITOL	3710	FOUR WALLS	M-DJREG	8
BERRY																	

Times Square Records Continued From Previous Page

Table listing records with columns for artist, title, label, and chart position. Includes entries like 'HOLLYWOOD FLAMES', 'MIDNIGHTERS', 'KING', 'SHEPPARDS', 'APEX', 'ISLAND OF LOVE', etc.

(New Releases from page 43)

"Lifetime Of Dreams," the quintessential metallic power ballad. The ridiculously catchy chorus is pure '80s at its best, which may or may not strike some as the compliment as which it's intended. Again, Schon sends the song into the outer stratosphere with a majestic guitar line played over a descending chord progression and on top of which Augeri sings, "I can see/I can see you and me/forever." Great stuff.

Not-so-great-stuff are a number of ordinary bland-o tracks such as "I Got A Reason," "With Your Love" and "Kiss Me Softly."

Arrival arrives in the band's U.S. homeland an incredible six months after the Japanese release. In the process, the cover was altered, a song was dropped (the decent "I'm Not That Way") and two were added (the energetic "World Gone Wild," featuring a monstrous Schon solo, and the absolutely dreadful "Nothin' Comes Close").

The album suffers from simply being too long, ballad-heavy and bloated with 15 tracks clocking in at 74 minutes. Paired down to a solid hour of 10 or 11 cuts might've made this closer to a classic, but as it stands, it's an uneven mix of stellar material and forgettable filler.

Still, the album does indicate Journey can continue on despite the loss of a high-profile frontman and create new material that holds its own next to their classic past.

—Geoff O'Keefe

JANET JACKSON
All For You
Virgin (7243 8 10144 2 4)

Janet Jackson has been on a roll career-wise since 1986's Control, and All For You (coproduced by Jimmy Jam and Terry Lewis) isn't about to change that — witness the rapid ascent of the title track to the top of the charts. (As of the June 30, 2001, Billboard, it was still at #17, after reaching #1 earlier. — Ed.)

In the scheme of things, even Jackson's vocal limitations are a blessing in disguise — incapable of engaging in showy vocal gymnastics, Jackson rides a melody rather than flatten it out by over-emoting. That's a good thing because there are an abundance of catchy melodies here, interrupted only by Jackson's penchant for including tiresome "interludes," (which are nothing more than brief snippets of conversation) complete with their own titles, i.e., "Lame," in which Jackson announces, "You men are just lame at times I'm telling you."

All For You's prevailing theme is the giddiness of a woman exulting in her own sexuality (the chirpy dance track "Come On Get Up" contains the gleeful admission, "Now I see the single life's for me!"). Not surprisingly most of these songs take place in the bedroom. They range from the velvety smooth ballad "Love Scene (Ooh Baby)," which oozes breathy sensuality, to the equally lush "Would You Mind," that finds Jackson in a more salacious mood, offering a down-and-dirty detailing of what she wants to give and receive in bed.

Jackson gives equal time to her sweeter side. "Someone To

Call My Lover," which rides on a loop from the acoustic intro to America's "Ventura Highway," is a slice of cheery dance pop that finds Jackson dreaming of her ideal guy ("Strong, smart, affectionate/He's gotta be all for me") while the breezy "Better Days" looks to the future with a newer, brighter attitude.

In keeping with the candid tone of this record, Jackson does her fair share of venting. On the techno-charged dance track "You Ain't Right" she takes aim at a once-trusted friend who backstabbed her, while the taunting "Son Of A Gun (I Betcha Think This Song Is About You)" built around the refrain from Carly Simon's "You're So Vain"— and who contributes a rather awkward rap — finds Jackson reeling off a series of zingers aimed at a "baby gigolo" with a "sleazy one-track mind." Always a professional writer, Jackson has never been better out of close and personal.

— Tierney Smith

VARIOUS ARTISTS
Wintertime Blues — The Benefit Concert
Evil Teen (6 5175100172) (Two discs)

Warren Haynes' annual Christmas jams have become the "place to be" for music lovers in the Carolinas each December. The jams, which were initially staged at Be Here Now in Asheville, N.C., moved in 1999 to the larger Thomas Wolfe Auditorium, following an increase in popularity of Asheville's native son. Haynes, an eight-year member of The Allman Brothers Band, watched his own legend escalate further into the stratosphere as lead guitarist for the greatest power trio since Cream — Gov't Mule.

This two-disc set provides one of the last recordings available of the original Gov't Mule. On Aug. 26, 2000, bassist Allen Woody died unexpectedly.

Haynes, along with drummer Matt Abts, have only recently returned to the road under the name Gov't Mule — accompanied by Widespread Panic bassist David Schools and veteran keyboard master Chuck Leavell.

All of the proceeds from the concert as well as the sales of the Wintertime Blues CD are earmarked for Habitat For Humanity, and all of the musicians generously gave their time and talent.

Recorded Dec. 22, 1999, the dual-CD set features the best of the evening's musical moments, beginning with acoustic performances from Edwin McCain and Haynes, who kick things off with McCain's hits "Beautiful Life" and "I'll Be," setting the stage for an ultra-smooth set by The Derek Trucks Band, who dish out some of the finest jazz-rock fusion this writer has witnessed from a modern-day ensemble.

The Trucks Band saunters through "Rastaman Chant" and "Chicken Strut" before being joined by Jimmy Herring (The Aquarium Rescue Unit/The Allman Brothers Band) for "555 Lake" and Col. Bruce Hampton for a rocking gospel rave-up

(Please see New Releases page 56)

Goldmine CD-ROM advertisement. Includes text: "Interested in INCREIBLY STRANGE AND EXOTIC MUSIC? OUR #27 ISSUE IS HERE!" and lists various music releases and prices.

COOL AND STRANGE MUSIC! Magazine advertisement. Includes text: "64 whopping pages of musical mayhem and madness! For single issues, send \$3.95 + \$1 postage (USA & Can.), \$9 elsewhere." and contact information for 1101 Colby Ave., Everett, WA USA 98201.

ROBERT'S RECORDS advertisement. Includes text: "POST OFFICE BOX 481088 LOS ANGELES, CA 90048" and a list of various music releases and prices.

Advertisement for Rock + Soul magazine. Includes text: "Rock + Soul" and "Dedicated to Unusual Sounds!"

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GARAGE SALE

(New Releases from page 53)

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NEW CATALOG



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on "Yield Not To Temptation." Blues diva Susan Tedeschi joins The Derek Trucks Band, Herring, and Hampton to bring down the house with "Turn On Your Love Light."

Disc two begins with Tedeschi soloing on John Prine's "Angel From Montgomery," a tune that was not originally slated for her performance at the jam but was performed as a filler while crews reset the stage.

Those of us in attendance at the show recall Tedeschi's excellent improvising. No small wonder the folds at Evil Teen decided to include this powerful track.

One of the biggest thrills of the evening was the reunion — for the first time in five years — of the very excellent North Carolina rock band Cry Of Love, who burned up the stage with a three-song set, two of which are included here.

The Mule bring Johnny Neel to the stage for the remainder of the show. Neel's keyboard artistry and vocal prowess are always a pleasure and have been ever since his tenure with The Dickey Betts Band and The Allman Brothers. Neel

has performed with the Mule before, and this writer hopes they will many more times in the future.

The Mule prove that they are true work-horses, rocking Asheville with "Lay Your Burden Down," "Fallen Down" and "Devil Likes It Slow," on which Herring lends his jazzy guitar licks to help paint a picture even Miles Davis would have loved.

Col. Bruce Hampton ("The daddy of us all") lends his powerful vocal chords to a heavy take on the blues classic "Spoonful" accompanied by guitarist Mike Barnes — who smokes the fretboard along with his pal Haynes. It's a true experience, with heavy Cream.

Expert editing, exceptional musical performances, and a whole load of holiday spirit helped to fuel this benefit project. The result is one incredible musical experience, and a worthy project to benefit an even more worthwhile cause.

— Michael Buffalo Smith

COWBOY RAY JOHNSON Cowboy Ray 2000 Lakeland Swamper (5120)

The surname Johnson is more than just a little familiar to those with a knowledge of the "Muscle Shoals Sound," that great R&B and rock 'n' roll music recorded down in Alabama during the 1960s and '70s.

(Please see New Releases page 58)

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Table listing vinyl records with columns for artist, title, and price. Includes entries like 'ROCK LP', 'COUNTRY LP', 'JAZZ LP', etc.

Table listing vinyl records with columns for artist, title, and price. Includes entries like 'ROCK LP', 'COUNTRY LP', 'JAZZ LP', etc.

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GARAGE SALE COLLECTORS & DEALERS

(New Releases from page 56)

Jimmy Johnson carved his own initials firmly into the rock 'n' roll family tree as a member of The Muscle Shoals Rhythm section, playing guitar on countless albums from Boz Scaggs to Aretha Franklin. Nowadays, Jimmy's son Jay Johnson has made a name for himself as lead guitarist for The Gary Rossington Band and, most recently, The Southern Rock Allstars.

But before Jay, and even before Jimmy, there was Jimmy's dad, Ray Johnson. Ray and his brother Dexter became well-known throughout the mid-South during the 1930s as The Johnson Brothers, playing on various radio programs including WNRA, which broadcasted from the Sheffield Hotel.

In the early 1940s, the brothers teamed up with three other musicians to form The Blue Seal Pals, who soon found themselves in the spotlight on the *The Sun Up Serenade* on Nashville's famed WSM radio. It has been a longtime dream of Jimmy and Jay to produce an album of the songs Ray used to sing on the radio.

Paring Ray with an excellent cast of session musicians, the three generations entered the studio and came out with an album filled with classic tunes and real memory-makers, all sung with lots of heart by Cowboy Ray Johnson himself.

Johnson delivers the goods on hits such as "Shine On Harvest Moon," "Beautiful Brown Eyes," "You Are My Sunshine" and the timeless "I'll Fly Away." Donnie Carpenter (fiddle), Clayton Ivey (keyboards), and Phil Driscoll (trumpet) are just a few of the talented musicians who wrap Ray's voice in warm blankets of sound that will send listeners' minds reeling back toward the good old days of radio, before the rap and before the

crap — when country music ruled the airwaves and a good cigar was a "smoke."

This is country music the way God intended it to be, folks — music stripped down to its most basic roots. A true piece of American history.

— Michael Buffalo Smith

LEE BOGAN & THE ROCKITS
Big Trouble
Storm Dog Records (00717)

When it comes to straight-up country and hard-core country rock, there ain't a band out there who can stand and deliver any better than Lee Bogan And The Rockits. These boys have the spirit of tradition handed down from George Jones and Merle Haggard, mixed with the youthful vibrance of Travis Tritt, Hank Williams Jr., or Joe Diffie, with whom Bogan spent a number of years touring, as his guitarist.

I had no idea Bogan came from my neck of the woods, but I just added him to my list of talented pickers to come out of upstate South Carolina. Right in there with The Marshall Tucker Band, Aaron Tippin, David Ball, Artimus Pyle of Lynyrd Skynyrd fame, Hank Garland, and Marshall Chapman — we add Bogan of Union, S.C.

Not only did Bogan tour with Diffie, he is also a former Billy Joe Royal band member. How about *them* references? But even without the name associations, Bogan still deserves a major pat on the back for *Big Trouble*. The songwriting is top-notch country, and the musicianship is smooth.

"My Memory" would be a perfect Top 10 cut

(Please see New Releases page 59)

Book review

THE NORTHERN SOUL TOP 500
compiled by Kev Roberts
ISBN 0-9539291-0-8
(Soul Supply Ltd., P.O. Box 4,
Todmorden, OL 14 6DA,
United Kingdom)

The Northern Soul Top 500 is a collection of photos and commentary dedicated to one of the most unique musical styles — danceable 1960s songs with a heavy bass and drum beat. Often they are forgotten B-sides, test pressings, acetates and undiscovered classics, all of which have become popular dance tracks in northern England over the past 30 years. Compiled by Kev Roberts, who was one of the original DJs at the legendary Wigan Casino, *The Northern Soul Top 500* features pictures of some of the rarest records imaginable — so rare, in fact, that one title sold for more than £15,000 at auction and others sell consistently for hundreds and thousands of pounds.

The determining factor for inclusion into the Top 500 Northern Soul songs of all time, according to Roberts, was not necessarily because a song sounded like a 1960s Motown dance track or a classic Stax-Volt R&B classic; he included songs that were popular at "all-nighters" in clubs such as The Blackpool Mecca, The Twisted Wheel and The Stoke-on-Trent Torch.

Rarity helped make a song's inclusion on this list — in many cases, only a few copies of a certain title have survived, and if the record could get played in a club, that DJ theoretically would have an exclusive recording that no other club could ever find.

The record topping the list — the rarest and most collectible of all Northern Soul 45s — is Frank Wilson's "Do I Love You (Indeed I Do)" (Soul S-35019). Wilson, an arranger, songwriter and producer with Motown Records, wrote and recorded a demo of "Do I Love You" in hopes of getting it released as a single. But just as "Do I Love You" was ready to be pressed for sale, Motown president Berry Gordy convinced Wilson to stick to his production and arrangement duties. With that, all the promo copies were destroyed, and Wilson's vocals were wiped off the record. (The musical track was reused and female singer Chris Clark sang her own version of "Do I Love You"). Somehow, a white label promo copy landed in the hands of British DJ Simon Soussan, who played the record at his Northern Soul club and packed the floor every night with the track. A second promotional copy was later auctioned for a high bid of £15,000 and purchased by a Scottish music collector.

Wilson wrote the foreword for this book, recalling the story of how a collector called him and asked if he had any copies for sale — which Wilson did not, unaware that any copies even existed.

Other Northern Soul records that made the Top 10 include "You Didn't Say A Word" by Sensations lead singer Yvonne Baker (Cameo-Parkway P-140-B); a song Johnny Rivers produced for Al Wilson, "The Snake" (Soul City SCR-767); Jimmy Radcliffe's interpretation of the Burt Bacharach-Hal David song "Long After Tonight Is All Over" (Musicor MU-1042); and Frankie Beverly's pre-MAZE Northern Soul classic "If That's What You Wanted"



(Sassy S-1002-B).

Many of the artists listed in this book had massive hits in America, but their biggest Northern Soul classics were either forgotten B-sides, white label promo records for which stock copies were never pressed or even test recordings that never made it to the white label promo stage. A Simon And Garfunkel song, "You Don't Know Where Your Interest Lies," became a Northern Soul hit for Dana Valery. The original recordings of "Tainted Love" (Gloria Jones) and "What!" (Judy Street), tracks that became 1980s hits for the techno-pop band Soft Cell, are also on this list. Even Frankie Valli And The Four Seasons are represented in the Top 500, with their Motown-influenced song "The Night" (Mowest MW 3024, U.K. pressing).

One of the great strengths of this book is that every record listed in the *Northern Soul Top 500*, no matter how rare, is represented with a label scan. Comments from Northern Soul collectors and those who danced at the clubs accompany each photo. When describing his feelings about Beverly Ann's Northern Soul classic "You've Got Your Mind On Other Things" (RCA Victor 47-9468), one collector said, "[It] reminds me how my first wife left 'cause I was paying more attention to gear at Wigan than I was to her!"

After the list of 500 songs, there are an additional 100 pages of photos and text, which contain everything from Northern Soul lingo ("Are we going to have eight hours of crossover?") "Do you have any gear?" "What time does the bar close?") to songs that went from Northern Soul clubs to the top of the U.K. pop charts (The Tams' "Hey Girl, Don't Bother Me" and The Four Seasons' "The Night" are two examples).

The author does a fantastic job of giving readers the sense of pride Northern Soul fans feel about their music. One almost wishes there was a CD that accompanied the book, a disc that contains 20 popular Northern Soul hits so that readers could create their own Wigan Casino party. Of course, the other option is to search through *Goldmine* ads and used record stores and try to score a Northern Soul classic 45.

The Northern Soul Top 500 offers excellent insight into the world of Northern Soul music and is highly recommended. (www.firstnet.co.uk/goldsoul)

— Chuck Miller

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(New Releases from page 58)

for George Jones, and "When The Rubber Hits The Road" is the ultimate NASCAR tribute. "Four Strong Winds" has a real infectious sound reminiscent of Kansas meets Pirates Of The Mississippi. One of the country-est of the country tunes, "Up To My Neck In Red," is more than deserving of a spot on country radio. "Love Made Me Do It," cowritten by Bogan and Ronnie McDowell, is an up-tempo, county-blues shuffle that begs to be cranked up on the dance floor.

Bogan and his band have created a finely produced album that is sure to please any country music or country-rock fan. This is a good one folks. (www.leeboganandtherockits.com)

— Michael Buffalo Smith

THE TENDER IDOLS
Distressor
E-Magine (EMA 61038)

This quintet may label themselves a rock band, but in reality they have more in common with the current crop of Brit-poppers than home-grown rockers — a shared sound that goes far beyond singer/guitarist Ian Webber's English accent. What makes this particularly startling is that the rest of the quintet hail from Atlanta. But in truth, why is it surprising that musicians from Georgia would share many of the same influences as their counterparts across the pond?

The Tender Idols certainly put their own spin on the genre, germinating the Brit-pop sound into a plush new hybrid. *Distressor* sweeps from lush, dreamy pop to pumped-up rockers; crossing Suede with Oasis would give you similar sonics but still not quite the same styling.

"Firefall," for example, is all rock roar, in a classic '70s sort of way, that suddenly morphs into a glit-Brit monster. Softer numbers have the distinctly moody edge of '80s greats such as Crowded House and even The Church, a unique blend that the Idols bring to the Brit-pop party. Inevitably, the group are beholden to Suede, but no matter how great the debt, the band never repay directly in-kind, always giving the sound an unexpected twist. With a touch of funk wah-wah here, a burst of arena rock there, The Tender Idols totally rewrite the pop-rock songbook.

As with all great bands, the influences may be obvious, but the delivery is all their own. No matter how you choose to label it, a new era of rock has definitely dawned.

— Jo-Ann Greene

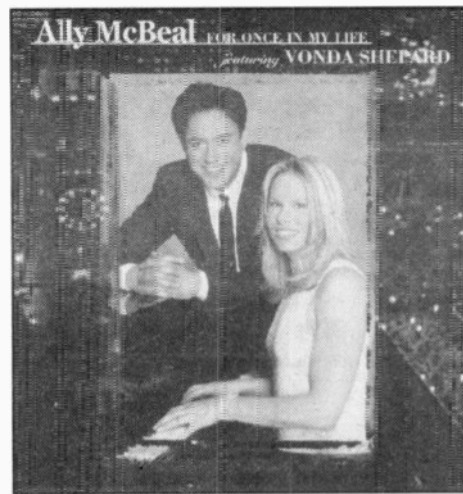
VARIOUS ARTISTS/VONDA SHEPARD
Ally McBeal: For Once In My Life Featuring Vonda Shepard
Epic/Sony Music Soundtrax (EK 85195)

There's a big change in direction on this third *Ally McBeal* soundtrack. The first two were comprised of 14 songs all sung by resident musician/occasional cast member Vonda Shepard, except for one duet with Indigo Girls' Emily Saliers on a Shepard original on the second album.

Shepard did inspired covers for the most part (her reworking of Don McLean's "Vincent" on the second album is magnificent). She is also a singer/songwriter in her own right (she wrote and sang the theme song to the show on the first album) and has released a handful of solo albums. On the first two *McBeal* albums, there were four and five Shepard songs respectively.

Ally McBeal: For Once In My Life finds six guest artists and just one original song ("You And Me," taken from her last solo album, *By 7:30*). Former cast member Robert Downey Jr. sings two duets, with Shepard on the moving ballad "Chances Are" (by Bob Seger) and with Sting on the Police classic "Every Breath You Take." He also plays keyboards and sings on his avant-pop original "Snakes." Downey has a great voice, though his technique (mainly his breathing and falsetto) needs a bit of work. His take on Joni Mitchell's "River" (done on the show but unfortunately not on this soundtrack) is as good as the original, which is pretty amazing for a novice!

Other guests include Barry White (with his disco hit, "You're The First, The Last, My Everything," which is featured on the show regularly), Al Green (a dirge-like reading of The Bee Gees' "How Can You Mend A Broken



Heart"), Tina Turner ("When The Heartache Is Over"), and Anastacia (a duet with Shepard on Gary Wright's "Love Is Alive").

Shepard covers Bob Dylan's "Don't Think Twice, It's All Right," Gilbert O'Sullivan's "Alone Again (Naturally)" and Todd Rundgren's "Can We Still Be Friends," which closes the album. The latter two are beautifully reworked, especially the O'Sullivan tune, which takes on a similar soulful style à la "Vincent," lifting the song up to another level. Shepard is an inspired rock and soul vocalist whose style could be described as "blue-eyed soul," while encompassing a much wider musical territory. Any fans of Shepard or the show will not be disappointed.

But perhaps Downey is the biggest surprise here, as his singing talent (especially on the Seger tune) rivals his Oscar-nominated acting ability. If he could stay clean and record an album (with just a touch of vocal training), he could truly be called an actor/singer.

— Brad Bradberry

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(Reissues from page 32)

JOHN COLTRANE

Coltrane Jazz
Rhino (79891)

JOHN COLTRANE & DON CHERRY

The Avant Garde
Rhino (79892)

Both John Coltrane's *Coltrane Jazz* and *The Avant Garde* (with Don Cherry) are beautifully repackaged albums that belong as mainstays in anyone's modern jazz collection. In each case, Rhino has done a consummate job of combining original material (cover art, tracks and notes) with additional text (excellent historical material by Neil Tesser) and, in the case of *Coltrane Jazz*, four alternate takes.

The material on *Coltrane Jazz* was recorded between March 1959 and October 1960. Working with pianists Cedar Walton, McCoy Tyner, and Wynton Kelly and drummers Elvin Jones and Jimmy Cobb, Coltrane was clearly in a transitional state. Our knowledge of how his music would evolve within several short years gives these sessions a special poignancy. In many ways, the playing sounds surprisingly tame, an adjective rarely applied to Coltrane's body of work and massive contribution to jazz.

The Avant Garde is a particularly interesting case. Recorded in June and July of 1960, the album was held from release by Atlantic for nearly six years, by which time much of what it contained had become a historical oddity at best. The similarity of this music to Ornette Coleman's early albums for Atlantic is unmistakable. It is also easy to understand — Coltrane recorded these sessions with Coleman's entire group, minus only its leader. The only sad note here is the lack of additional material. Apparently four or five additional tracks were recorded at the same time but lost in a mid-70s fire at Atlantic's tape warehouse.

Full marks to Rhino for preserving this part of our jazz heritage and presenting it with intelligence and respect.

— Hank Davis

STEELY DAN

Showbiz Kids: The Steely Dan Story, 1972-1980
MCA (088 122 407-2)

To top off the release of the seven original Steely Dan albums remastered over the last year or so (and reviewed in Goldmine #543, May 18, 2001. — Ed.), MCA has given us *Showbiz Kids*, a beautiful-sounding, well-conceived two-disc compilation.

By using two discs, "The Dan's" albums can be truly explored instead of merely sampled. So one gets five tracks

off some albums and four off others instead of merely one or two, giving the listener a real feel for each individual album. There are no two albums that wax similar, though *Katy Lied* and *The Royal Scam* come closest but depart in many ways; the former is loaded with short, catchy, melodic tunes, the latter is a guitar-laden wonder with Walter Becker and Donald Fagen's only reggae tune, "Haitian Divorce," a flop here but their biggest smash in the U.K.

Two non-LP tunes also grace this disc: "Here At The Western World," an outtake from *Scam*, and "FM (No Static At All)," the #22 hit single from the movie *FM*. There are a few odd choices and omissions. "Dirty Work," a great song from their debut, *Can't Buy A Thrill*, is sung by their alternate lead singer David Palmer (who exited after said album). "The Fez" (a low-charting single that peaked at #59) though a favorite of Becker and Fagen, is one of their few failures (an admitted attempt to cash in on the disco craze and even more repetitious than the title track, another failed single, "Showbiz Kids"). The omission of their lone cover, "East St. Louis Toodle-oo," the Duke Ellington instrumental from *Pretzel Logic*, is puzzling, as it's been on so many previous compilations (but this reviewer never liked it anyway). Too bad MCA couldn't have pried away the pre-MCA single "Dallas" b/w "Sail The Waterway" to really make this compilation unique (it's on a rare U.K. 12-inch and a bootleg named after the B-side).

But this is an exceptional compilation anyway, with a nice color booklet filled with credits, liner notes and pictures of the original album covers.

— Brad Bradberry

JOHN FOGERTY

Centerfield
DreamWorks (450306)

Eye Of The Zombie
DreamWorks (45037)

It was 10 years since his last album, and in 1985 John Fogerty was ready to play. "Put me in, coach," he begged, and in a metaphor as trite as it was appropriate, *Centerfield* was launched. With it, a career was reborn, revitalized and revisited. It was a season for rediscovery, and with the compact *Centerfield*, Fogerty found reason to believe (and rock) with a determination not heard since Creedence Clearwater Revival had splintered many years before.

The thing is, *Centerfield* was never an unassuming album. Today, listening to the new reissue, it sounds like it had purpose from the start. He quotes himself ("The Old Man Down The Road") and others ("Rock And Roll Girls") relentlessly, but it's a joyous ode to rock 'n' roll from start to finish. Even the clumsy missteps along the way — the simple platitudes of "I Saw It On T.V.," the disposability of "I Can't Help

Myself" — sound like they are part of the concept. Fogerty knew he was onto something (despite his protestations otherwise). Not only was *Centerfield* a well-deserved comeback, it's a career milestone.

The same cannot be said for the following year's dismal *Eye Of The Zombie*, also newly reissued. Working with a full band (*Centerfield* was a one-man show, with Fogerty playing all the instruments himself), Fogerty attempted to capture the dirty swamp vibe of Creedence's more earthy tunes. Unfortunately, he and the overly mannered songs get stuck in the mire. It's a quick and occasionally sloppy recording designed to keep career momentum (Fogerty returned 12 long years later with the much-improved *Blue Moon Swamp*). Even its best tracks — "Headlines," "Change In The Weather" and the title tune — sound hurried.

These two digitally remastered reissues contain no extra material (Fogerty says the albums are "complete documents of a particular period") but the sound glows in its new incarnations. *Centerfield*, particularly, sounds ready to play.

— Michael Gallucci

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Rock Of Ages was recorded by The Band live over the last four nights of 1971 (Dec. 28-31) at The Academy Of Music in New York City. This time, a five-piece horn section made up of the best session men around (with Garth Hudson occasionally taking a solo) would completely change the dynamics of the group. Legendary New Orleans R&B producer Allen Toussaint, who had written horn charts to *Cahoots*, once again did the arrangements. The Band would come on and play as a quintet for a set of tunes chosen by Robbie Robertson, then come back with the horns.

Though the group's first horn tune was "Life Is A Carnival," Robertson decided to completely change the sequencing for the original *Rock Of Ages* double album. So a kick-ass cover of Marvin Gaye's "Don't Do It," initially titled "Baby, Don't You Do It," opens the album. The song is incorrectly attributed to Robertson in the credits here but was written by Eddie and Bryan Holland and Lamont Dozier (a.k.a. Holland-Dozier-Holland). Rob Bowman's liner notes contradict the songwriting credits, calling it a "Motown classic." The Band's slightly edited live version hit #34. Two songs from *The Band* ("The Night They Drove Old Dixie Down" and "Across The Great Divide") are beautifully segued together and a horn introduction added to the former. A Dixieland clarinet and tuba provide a ton of punch to Leon Helm's vocal tour de force, "Rag Mama Rag."

Oddly, The Band's biggest hit, "Up On Cripple Creek" (#25 on *Billboard*), didn't make the final cut of 15 tunes (16

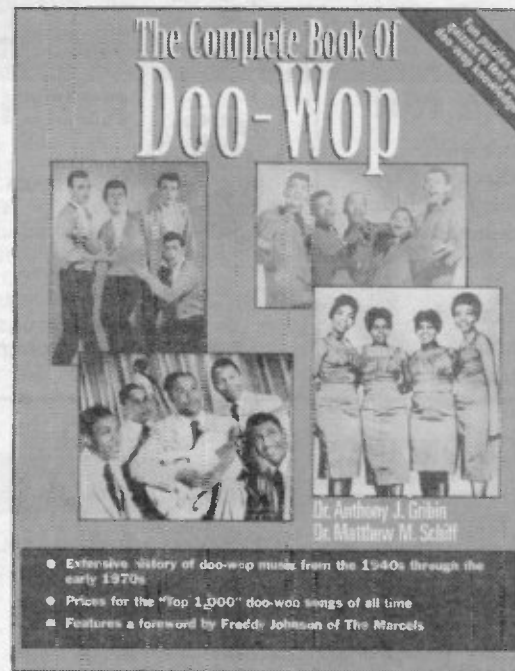
(Please see Reissues page 63)

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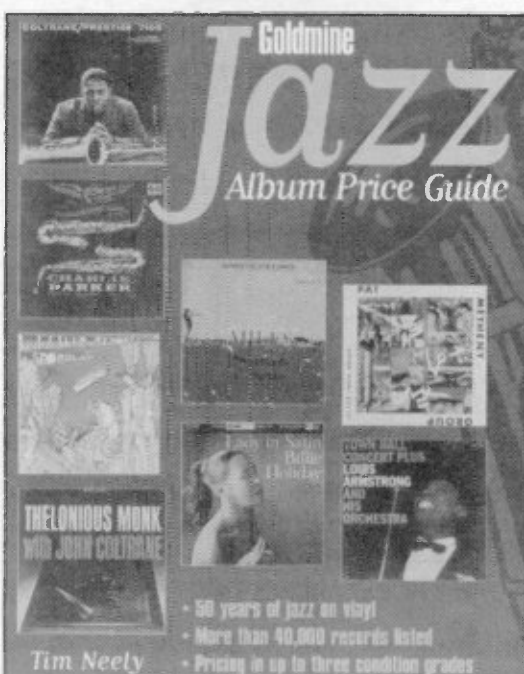
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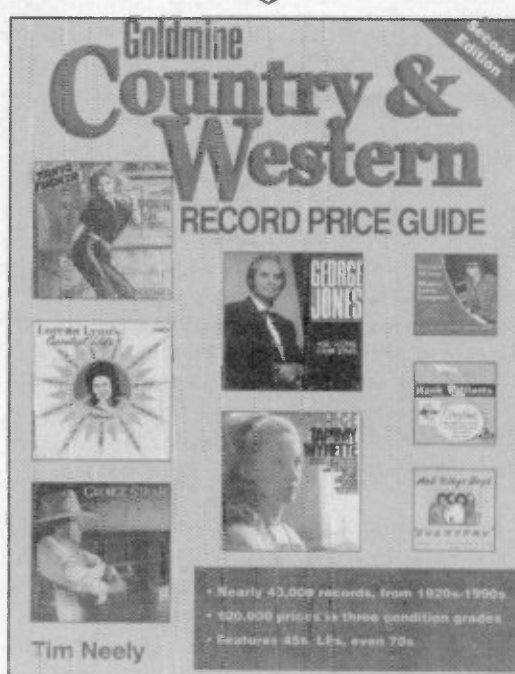
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Goldmine

(Reissues from page 61)

counting Hudson's instrumental, "The Genetic Method"). Instead, a cover of Chuck Willis' "(I Don't Want To) Hang Up My Rock And Roll Shoes," which closes the album, was included along with a new Robertson original, "Get Up Jake" (an outtake from *The Band*). At the time *Rock Of Ages* boosted the lagging group's commercial and artistic power. They were excited again and so were their fans as the album hit an impressive #6 on the charts the following summer.

Disc two of the *Rock Of Ages* reissue includes 10 songs not included on the original album, including a solid version of "Cripple Creek" and four others with cohort Bob Dylan. A cover of The Four Tops' "Loving You Is Sweeter Than Ever" opens with Rick Danko on lead and Helm on background vocals. Richard Manuel's voice cracks through Dylan's "I Shall Be Released" (though he sounded fine on his lead tracks from the original *Ages*). Three more Band tunes ("The Rumor," "Rockin' Chair" and "Time To Kill") round out the outtakes from *The Band* before Dylan takes the stage.

Capitol says, "multi-track versions of 'Strawberry Wine' and 'Smoke Signal' mysteriously disappeared." The "unofficial release" *Academy Of Outtakes*, a two-CD set of alternate takes and rehearsals sans Dylan (33 tracks in all), however, manages to locate them.

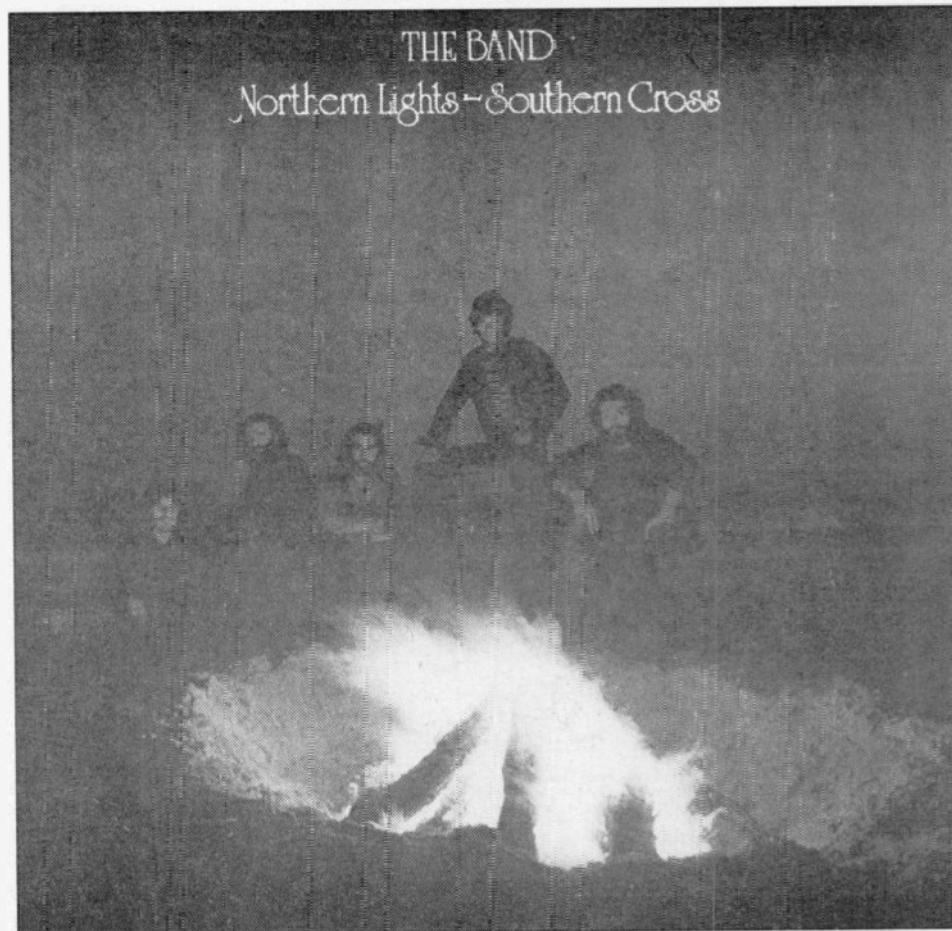
Just after midnight, in the wee hours of New Year's Day, an unannounced Dylan walked out on stage. Dylan's first tune, "Down In The Flood," is reasonably tight. The horns kick in about halfway through

with some tasty sax trading licks here and there with Robertson's guitar. Dylan absolutely snarls out the words in this incendiary live version.

After a decent take on "When I Paint My Masterpiece," Dylan and Helm duet on "Don't Ya Tell Henry," which was included on the official Columbia Records release of *The Basement Tapes* a few years later. The closer was Dylan's signature "Like A Rolling Stone." It opens with Dylan strumming guitar and Manuel playing the original piano part as Hudson follows with rudimentary organ, eventually picking up on Al Kooper's legendary motif. It's intoxicating, loose but rocking, as Howard Johnson's baritone sax combines with the band to take the song home. Collectors will revel in these last four tracks. The tapes were believed to be lost or never recorded. This release of *Rock Of Ages* is superb. From the graphics to Rob Bowman's dense but detailed notes to the sound, it follows on the path of excellence started with the reissues of the first four Band albums (and a new, expanded reissue of *Greatest Hits*).

"Total juke box music" is how Robertson once described *Moondog Matinee*. Though the 10 tunes selected had been singles in the '40s, '50s and '60s, only the Platters' "The Great Pretender" (which hit #1 on *Billboard* in late 1955) was a smash and is the only Top 10 hit here. Except for Hudson's instrumental take on "The Third Man Theme" (from the 1949 movie), all are tunes originally performed by black artists. The Band had been musically weaned on these tunes, and it shows.

Clarence "Frogman" Henry's "Ain't Got No Home" (which was featured prominently in the flick *American Graffiti*) opens with Helm on lead. It was a single and hit #73. Manuel is wonderfully expressive on "Share Your Love" (Bobby Blue Bland) and "The



Great Pretender." Helm does a rowdy job on "Mystery Train" (originally recorded by Junior Parker, later made famous by Elvis Presley in 1955 and done by Paul Butterfield a decade later). With Sun owner Sam Phillips' blessing, Robertson added lyrics to the original written by Phillips and Parker. Danko covers Toussaint's "Holy Cow" (origi-

nally done by Lee Dorsey, a big influence on the group) and does an angelic reading of Sam Cooke's ethereal "A Change Is Gonna Come." His falsetto is breathtaking, recalling Manuel's work on "I Shall Be Released" from their debut, *Music From Big Pink*.

(Please see Reissues page 69)

New Releases on Compact Disc

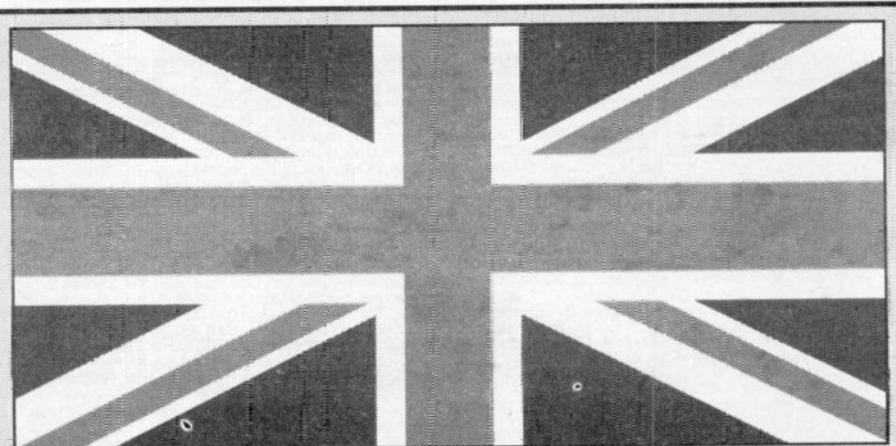


- Aerosmith - *Train Kept A Rolling* - no date or venue information - excellent quality soundboard - thirteen tracks with Jimmy Page on the last two (66-09)
- Allman Brothers - *Blue Sky Revival (2 CD)* - New Orleans 9/16/71 with Duane - excellent soundboard - 14 tracks (73:35 and 74:27)
- Allman Brothers - *Midnight Riding (2 CD)* - St. Louis MO 7/23/94 - excellent quality soundboard - 12 tracks (53:58 and 57:35)
- Beach Boys - *Smile* - All the finished recordings from Brian Wilson's 1967 *Opus Magnum*, with bonus tracks - 34 tracks (71:56)
- Beatles - *The Alternate Hey Jude Album* - alternative mixes - excellent quality studio tapes - 19 tracks (73:40)
- Beatles - *The Alternate Magical Mystery Tour (2 CD)* - alternative mixes - excellent studio outtakes - 47 tracks (74:08 and 74:00)
- Beatles - *The Alternate Revolver* - alternative mixes - excellent quality studio outtakes - 26 tracks (72:05)
- Beatles - *The Alternate Sgt Peppers Lonely Hearts Club Band (2 CD)* - alternative mixes - excellent quality studio outtakes - 34 tracks (70:55 and 66:07)
- Beatles - *As Nature Intended* - Apple Corps Rooftop Performance 1/30/69 (nine tracks - excellent soundboard) plus first Gyn Johns *Get Back* master tape 1969 (thirteen tracks - excellent studio recordings) (71:39)
- Beatles - *Australian Tour 1964* - West Melbourne 6/17/64 - both shows - excellent soundboards - forty tracks (73:08 and 72:59)
- Beatles - *The Complete Rooftop Concert* - last public performance 1/30/69 - very good soundboard - 22 completed songs (73:46)
- Beatles - *The Ed Sullivan Shows (2 CD)* - complete performances - excellent quality TV broadcasts - 40 tracks (62:03 and 53:31)
- Beatles - *The First U.S. Visit* - Ed Sullivan Show and Washington Colosseum 1964 - excellent soundboards - 13 tracks (35:28)
- Beatles - *Help! Original Mix (2 CD)* - alternate versions and outtakes - excellent studio recordings - 67 tracks (68:39 and 73:44)
- Beatles - *Hold Me Tight* - Condor #5 - alternative versions - studio quality recordings - 22 tracks (64:42)
- Beatles - *In Concert* - Tokyo 6/30/66 (twelve tracks) and 7/1/66 (twelve tracks) - excellent quality soundboards (61:59)
- Beatles - *It's Not Too Bad* - The evolution of "Strawberry Fields Forever" from demos through studio sessions - 25 tracks (59:14)
- Beatles - *The Real Ultimate Christmas Album* - fan club messages and rarities - excellent quality - 19 tracks (77:28)
- Beatles - *Revolution* - rare demos and alternative versions - excellent quality studio source - nineteen tracks (71:19)
- Beatles - *Rock and Roll* - The "Let It Be" rehearsals, Volume 4 - studio quality - nine tracks (74:12)
- Beatles - *Sam Houston Coliseum* - Houston, TX 8/19/65 evening performance - very good quality radio broadcast - twelve tracks (36:38)
- Beatles - *Sgt. Pepper's Lonely Hearts Club Band* - German mono version with bonus tracks - excellent quality - 26 tracks (61:55)
- Beatles - *Sgt. Pepper's Lonely Hearts Club Band* - UK mono version - excellent quality from 3 1/4" reel - thirteen tracks (39:17)
- Beatles - *Sgt. Pepper's Yellow Submarine Mono* - monophonic versions of both albums on one CD - studio quality (69:01)
- Beatles - *Sea of Green* - alternative versions and audio clips - studio quality recordings - 32 tracks (71:05)
- Beatles - *Sessions* - rare, unreleased, and alternative versions 1962 to 1969 - fourteen excellent quality studio tracks (39:33)
- Beatles - *Shea/Candlestick Park* - New York 8/15/65 (ten tracks) plus San Francisco 8/29/65 (eleven) - very good quality (53:42)
- Beatles - *Something to Hide* - Condor #7 - alternative versions - studio quality - 21 tracks (69:16)
- Beatles - *Soul Sessions (2 CD)* - *Rubber Soul* rarities, outtakes, alternate mixes, and excerpts - excellent quality studio tracks - 68 tracks (72:56 and 71:42)
- Beatles - *Star Club in Hamburg Germany 1962* - very good soundboard recording - 32 tracks (63:14)
- Beatles - *Turn Me On Dead Man (2 CD)* - The John Barrett Tapes - excellent quality studio outtakes - 46 tracks (60:00 and 57:29)
- Beatles - *Ultimate Christmas Collection (2 CD)* - all seven fan club messages plus group and solo recordings (60:01 and 38:27)
- Beatles - *The Beatles (White Album) Mono (2 CD)* - excellent quality monophonic mixes - 27 tracks (46:15 and 46:33)
- Beatles - *Yellow Submarine Special* - previously unavailable studio recordings - excellent quality - 24 tracks (65:28)
- Blue Oyster Cult - *On Your Knees* - Hartford CT 8/80 (7 tracks) plus Minneapolis 10/79 (5) - excellent FM broadcasts (65:22)
- Buckingham Nicks - *Buckingham Nicks - The Deluxe Edition* - *Buckingham Nicks* (10 tracks and *Law and Order* (9 tracks LP's never released on CD plus two tracks from Walter Egan's 1977 LP with Lindsay and Steve - excellent quality (72:08)
- Jimmy Buffet - *New York Paradise* - New York City 1994 - excellent quality soundboard recording - sixteen tracks (71:14)
- Cheap Trick - *Top of the World* - Chicago 1979 - excellent quality FM broadcast - fifteen tracks (73:02)
- The Clash - *Bronx City Rockers* - Live in NYC 1979 - excellent quality soundboard - 22 tracks (71:36)
- The Clash - *Burning Tokyo (2 CD)* - Tokyo, Japan 1/30/82 - excellent audience recording - 31 tracks (62:24 and 52:43)
- Alice Cooper - *Cincinnati Gardens* - Cincinnati OH 3/5/87 - excellent quality FM Broadcast - sixteen tracks plus bonus (72:03)
- Cream - *Oakland Farewell '68* - Oakland CA 10/4/68 - excellent quality soundboard recording - nine tracks (69:35)
- Cream - *Real Cream (2 CD)* - Detroit 10/67 (ten tracks) plus Winterland 3/8/68 (three) - excellent quality soundboards (67:40 and 69:50)
- Creed - *Ultimate Rarities Collection (2 CD)* - rare live and studio performances - excellent quality studio and soundboards - 23 tracks (60:40 and 57:01)
- Croedence Clearwater Revival - *High Tide* - Johnny Cash Show 1968 (two tracks), Fillmore West 7/4/68 (three tracks), and Woodstock 8/17/69 (eleven tracks) - very good to excellent soundboard recordings (68:23)
- Crosby, Stills, Nash, and Young - *Reunion 1974* - Long Island NY 9/8/74 - excellent quality soundboard - fourteen tracks (72:31)
- The Cure - *Collector's Kaleidoscope* - rarities, promos, and demos - excellent quality - 21 tracks (79:57)
- Depeche Mode - *Ultra Rare Trax (Volume 1)* - remixed rarities - excellent quality studio recordings - twelve tracks (71:25)
- Depeche Mode - *Ultra Rare Trax Volume 2* - remixed rarities - excellent quality studio recordings - twelve tracks (69:09)
- Depeche Mode - *Ultra Rare Trax Volume 3* - remixed rarities - excellent quality studio recordings - ten tracks (74:13)
- Depeche Mode - *Ultra Rare Trax Volume 4* - remixed rarities - excellent quality studio recordings - twelve tracks (69:41)
- Depeche Mode - *Ultra Rare Trax Volume 5* - remixed rarities - excellent quality studio recordings - twelve tracks (69:03)
- Doobie Brothers - *Reunion* - Concord CA 1994 - excellent quality soundboard - sixteen tracks (70:22)
- Bob Dylan - *The Freewheelin' Bob Dylan Outtakes* - alternative versions - studio quality - 25 tracks (72:38)
- Bob Dylan - *Genuine Basement Tapes, Volumes 1-5* - Saugerties, NY 1967 studio outtakes (66:40, 64:56, 61:18, 56:35, 68:13) - may be ordered separately
- Bob Dylan - *One Timers (2 CD)* - 41 songs performed only once by Dylan 1976-98 - good to excellent quality (73:35 and 73:55)
- Eagles - *First Time Hero* - Lennox, MA 8/22/74 - excellent audience recording - twelve tracks (63:01)
- Frampton's Camel - *It's a Plain Shame* - Hempstead NY 5/7/74 - excellent quality soundboard - nine tracks (64:18)
- Genesis - *Summer Nights (2 CD)* - live 1992 - excellent quality soundboard recording - sixteen tracks (69:59 and 60:48)
- Genesis - *Wwow Farm in Rainbow (2 CD)* - Rainbow Theatre, London 10/20/73 (eight tracks) plus ORTF TV Session, Paris 7/6/73 (one) - excellent quality soundboards (56:11 and 49:37)
- Grand Funk Railroad - *Hawaiian Eyes 1970* - Hawaii 1970 (seven tracks) plus three bonus - excellent mono AM and TV recordings (67:11)
- George Harrison - *The Making of All Things Must Pass (3 CD)* - excellent quality studio outtakes - 37 tracks of twelve songs (54:13, 53:27, and 51:46)
- George Harrison - *Through Many Years* - unreleased and rare performances from George and Ringo - sixteen tracks (50:45)

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Record Shows

Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Goldmine staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: *Goldmine Show Calendar*, 700 E. State Street, Iowa, WI 54990 or FAX to 715-445-4087.

- Jul 13 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH. 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 14 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.
- Jul 14 NJ, Atlantic City. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 14 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 14 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T. 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 14 ENGLAND, Birmingham. Beatles RoadShow Day, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 15 IL, Rolling Meadows. Record & CD Convention, Holiday Inn, Rt. 53 & Algonquin Rd., SH: 10am-3pm, F: \$50, A: \$3. Midwest Record Promos., PH: 847-459-0137.
- Jul 15 OH, Cincinnati-Covington. CD & Record Show, Holiday Inn-Riverfront, 600 W. Third St., SH: 10am-4pm, T: 30-6, F: \$40, A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 15 TX, Dallas. Record Convention, Radisson (formerly Clarion), 1981 N. Central Expy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 15 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Jul 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 21 IL, Chicago. Rock & Music Expo, Days Inn Hotel, Diversely & Clark St., SH: 11am-4pm, T: 6, F: CD's, A: free. Rick, PH: 708-791-1502.
- 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.
- Jul 21 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 21-22 ENGLAND, Weston. Beatles RoadShow Day, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 22 WI, Racine. Record & Music Expo, Marriott Hotel, 7111 Washington Ave. (nigh off Hwy. 20), SH: 10am-3pm, T: 6, F: \$35, A: free. Rick, PH: 708-791-1502.
- Jul 22 MD, Frederick. Record Show, Independent Fire Hall, 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jul 28-29 NJ, Secaucus. Collectibles Mega Show, Meadowlands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 350. K&S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.
- Jul 28-29 ENGLAND, Weston. Beatles Road Show Day, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, 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 Orangeflora Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 29 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40, A: \$3. John, PH: 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Jul 29 KY, Louisville. Music Collectors' Convention, Executive Inn, Watterson Expy. & Fairgrounds, SH: 10am-3pm, F: \$30, one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jul 29 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Comfort Inn-Midtown Inn, 3200 W. Broad St., SH: 10am-5pm, T: 50-60, A: free. John Wood, PH: 804-796-4919 or 536-3553.
- Aug 3 MD, Salisbury. Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Aug 3-5 NC, Hickory. Records, Toys, Entertainment, Sports & Comics Show, Valley Hills Mall, I-40, Exit 126, Hwy. 70 W. 200, F: \$40, Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$85, A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.
- 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 4 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101, PH: 651-290-2900.
- Aug 4-5 OH, Cleveland. National Record Show, Rock and Roll Hall of Fame, 1 Key Plaza, SH: 10am-5:30pm, F: \$25, A: free. Goldmine Magazine-Krause Publications, Mary Lutz, PH: 877-746-9757.
- Aug 4 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 4 SCOTLAND, Inverness. Beatles RoadShow, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 5 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 5 SCOTLAND, Aberdeen. Beatles RoadShow, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- 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 11 KY, Lexington. CD & Record Show, Continental Inn, 801 New Circle Road NE, SH: 10am-4pm, T: 40-6, F: \$50, A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Aug 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 11-12 NJ, Wildwood. Rock & Music Expo, Convention Ctr., Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-5pm, A: \$3. EMCEE Conventions, POB 155, Hightstown, NJ 08520. PH: 609-449-7585.
- Aug 11-15 TN, Memphis. Elvis Con 2001, Ramada Inn SW, I-55 & Brooks Rd, Exit, SH: Sat.-Wed. 10am-6pm, T: 6, F: \$200, A: \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
- Aug 11-15 TN, Memphis. 24th Anniversary Convention, Records & CD's Memorabilia Show, Airport Inn, 1441 Brooks Rd., SH: 10am-6pm, A: free. Airport Inn, PH: 513-683-4526 or Ray Jackson, PH: 615-885-5037.
- Aug 11 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- 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.
- Aug 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave. (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Aug 17-19 IL, Rosemont. Beatfest! 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 07675. PH: 201-666-5450.
- Aug 17-19 ENGLAND, Chicago. Beatles RoadFest, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 18 IL, Chicago. Rock & Music Expo, Days Inn Hotel, Diversely & Clark St., SH: 11am-4pm, T: 6, F: \$35, A: free. Rick, PH: 708-791-1502.
- Aug 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 18 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 19 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 19 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 19 ENGLAND, London International. Music Fair, Congress Centre, Great Russell St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 20 TN, Knoxville. Music Expo, Budget Inn of America, 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6, F: \$50, A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Aug 24-26 ENGLAND, Liverpool. Beatles RoadShow Weekend, Steve Holmes, 36 Brooklglen Rd., Raisingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 25 TN, Nashville. CD & Record Show, Days Inn Airport, Briley Pkwy. S. of I-40, SH: 10am-4pm, T: 40-6, F: \$50, A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Aug 25 ENGLAND, Northampton. Music Fair, Demgate, Guildhall Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflora Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Aug 26 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55, \$30, ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Aug 26 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Sep 1 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 1 HOLLAND, Leiden. Record & CD Fair, Antonius Zalenecentrum, Lange Mare 43, SH: 10am-4pm, Franck Leenhaver Records, Postbus 11019, 2301 EA Leiden, Holland, PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
- Sep 2 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saifron Ln., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 8 IL, Hillside. Record & CD Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promos., PH: 765-646-5305 or FAX: 765-378-7706.
- Sep 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 8 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 9 FL, Ft. Lauderdale. Record & CD Show, Airport Inn, 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, F: \$40, A: \$2. John Miller, PH/FAX: 954-926-4545.
- Sep 9 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- Sep 9 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8, F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-709-5133 eves.
- Sep 9 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2.50, Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-2049 or Carl Kuelker, PH: 314-821-9121.
- Sep 9 NJ, Springfield. Greater NJ Music Collectors Expo, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, F: \$55, A: \$5, \$3, seniors, under 12 free. Greater NJ Record Shows, PH: 908-425-3003 or 925-9667.
- Sep 9 NY, Syracuse. NY CD & Record Fair, Ramada Inn, Buckley Rd. (Exit 25, I-81 or Exit 66 NYS Thruway), SH: 10am-5pm, T: 65-6, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Sep 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave. (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Sep 9 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8, F: \$35, A: \$2. Mysterda Music, Jim, PH: 920-733-5076.
- Sep 9 VA, Winchester. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55, A: \$4. Gary Mason, PH: 414-442-6090 (11am-5pm).
- Sep 9 HUNGARY, Budapest. 15th International Record Fair, Petofi Csarnok Varosiget, H-1146 Budapest, Zichy Mihaly str. 14. Lemezborze plusz Magazine, 1300 Budapest, P. 129. Hungary, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 11 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.
- Sep 15 ENGLAND, Cardiff. Music Fair, City Hall, Cathays Park, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 15 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 16 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.
- Sep 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Sep 16 NM, Albuquerque. Record Convention, Marmott Hotel, I-40 & Louisiana, SH: 9am-4pm, T: 6 & 8, F: \$45-\$55, Mike Walsh, 11320 Cochiti SE, Albuquerque, NM 87123. PH: 505-292-2196, 292-1741 eves or FAX: 505-292-7493.
- Sep 16 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave. S., SH: 9am-4pm, F: \$55, in advance, \$60, at the door, A: \$4, R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750, no collect calls.
- Sep 16 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Sacer Rd., SH: 10am-4pm, F: \$25, A: \$2. Stephen or Becky, PH: 419-874-1725.
- Sep 16 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, T: 8, F: \$50, A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.
- Sep 16 BC, Vancouver. 43rd Record & CD Show, Croatian Cultural Centre, 3250 Commercial Rd., SH: 11am-5pm, A: \$2. Neptoon Records, Chuck DeMaun, PH: 604-324-1229.
- Sep 16 ENGLAND, Bath. Music Fair, Sports Centre, North Parade Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 16 FRANCE, Paris. Forcieu-Amblanguet (38), danse cadre de la Convention Nationale du groupe ANGE, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Sep 21 OH, Cincinnati. CD & Record Show, Preston Hotel, I-75 at Sharon Rd., Exit 15, SH: 4:30pm-10pm, T: 30-6, F: \$40, A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 22 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., btw. 8th & 9th Ave., SH: 10am-4pm, A: free. Gary, PH: 718-972-3872.
- Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
- Sep 22 ENGLAND, Norwich. Music Fair, Electric Ballroom, St. Andrews Plain, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 23 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40, A: \$3. John, PH: 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Sep 23 OH, Toledo. Midwest Music Expo, Sommersal Hotel, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8, F: \$50, ea. for 1st 2, \$40, ea. thereafter, A: \$4, under 13 free. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
- Sep 23 PA, Allentown. Fall 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55, before Sep 18, \$65, thereafter, A: \$3. Surround Sound Productions, 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 ... Mill Rd., T: 6, F: \$35, in advance, \$45, after Sep 10, A: \$2.50. Stand Still Music, 5918 Derymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 23 WA, Tacoma. Northwest 45 & 78 RPM Only, Richmond, VFW Post #91, 2000 S. Union, SH: 10am-5pm, T: 6, F: \$25, A: \$2. Don Kirsch, PH: 253-627-1342.
- Sep 23 ENGLAND, Colchester. Music Fair, Leisure World, T: 6.

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(Buffalo Springfield from page 34)

and The Beatles' "Let It Be" later fused the string to Leslie air-pumped speaker innovation. Then, also factor into Gold Star's fame all of Phil Spector's productions from 1958-1966. The Who mixed "I Can See For Miles" in the studio as well. Ross and Levine's Gold Star clients included Herb Alpert & The Tijuana Brass, Sony & Cher, Brian Wilson with The Beach Boys, and later, Iron Butterfly.

Ross trained engineer Doc Siegel as a mixer, and Siegel engineered the first Buffalo Springfield album with Tom May. Ross is not listed in the credits and is the unsung hero of "For What It's Worth." He did strategic microphone placements when called to nearby eight-track Columbia studio and developed the pivotal drum/bass and guitar combination, including placing paper on guitar frets, which

"Everything happened so fast. We were young. We were new. When we did a six-week house-band stint at The Whisky, we thought we had no competition."

— Richard Furay

helped create the haunting sound of "For What It's Worth." For the record, Ertegun called Ross and Spector the very next morning after the "For What It's Worth" studio date and asked that they listen to some mixes of the song at Gold Star. The band picked the single, which we have all heard constantly over the last third of a century.

Ross spoke to *Goldmine* in June 2001 from his home in Southern California about what was so special about the soundboard at Gold Star.

"It was all tubes," he started, "and when you have tubes, you have expansion and it doesn't distort so easy," he explained. "We kept tubes on longer than anyone else, because we understood that when a kick-drum kicks into a tube, it's not going to distort.... The microphones with tubes were better than the ones without the tubes because if you don't have a tube and you hit heavy, suddenly it breaks up. But when you have a tube, it's warm and emotional.... It allows for the impulse."

The first Buffalo Springfield LP, bits of their second album and more than a dozen demos for this new retrospective were waxed in the legendary rooms on his shift. He elaborated about the Gold Star mono impressions that pepper this whole Rhino box: "When it came to the multitrack you could put everything on mono — the bass drum, the guitars — and keep it. Once you have it in mono, it never changes. It will be the same on Wednesday than [as when it was recorded on] the previous Tuesday, the same sound. So when you do transfer from one track to four tracks, it's OK. And to that you can add voices, never losing the quality of the bass drum track, because it's been transferred, it hasn't been disturbed. You took the mono and transferred the track one of a four track. Tracks two, three and four are for voices and guitar fills, you follow? Everything is a fresh generation. It saves you from having to overdub four generations. You have less highs and less sibilance. And, we didn't use pop filters and wind screens. We got mouth noises. Isn't that life?"

Ross pointed out the impact of the historical Gold Star echo chamber. "Our echo

chamber gave it the wall-of-sound feel. It was smaller than most people knew. The room had an influence of their first couple of albums. Gold Star brought a feeling, an emotional feeling. [Co-owner] Dave Gold built the equipment and echo chamber."

Inspecting this new Buffalo Springfield compilation, listeners will also appreciate the contributions of Nietzsche and Gold Star vets to some of the tunes. "Everydays," a Stills composition, was recorded live at Gold Star and was produced by Stills, Young, and Ertegun. The Nietzsche-arranged "Expecting To Fly" brought wall-of-sound Nietzsche pal Don Randi in on grand piano.

In an 1988 interview with this writer, Nietzsche said after arranging "Expecting To Fly" and working with Young, "that was the beginning of art rock for me." Nietzsche is one of five names thanked in big bold letters on *Buffalo Springfield Again*. It demonstrates

Nietzsche's influence away from some select song titles. Ross also tapped Don Randi for "Broken Arrow." "Expecting To Fly" and "Bluebird" were recorded at Sunset Sound with engineer Bruce Botnick (The Doors, Love) at the board — the same venue where The Rolling Stones mixed *Beggars Banquet*. So, the different studio flavors, four- and eight-track rooms, top-notch session players and arrangers, a variety of engineers who changed audio history, Ross, Siegel, Botnick, Bill Lazarus, and later Messina, reinforced the songs. Like the current Los Angeles Lakers' basketball squad, lots of team and role players.

"Everything happened so fast," recalled Furay. "We were young. We were new. When we did a six-week house-band stint at The Whisky, we thought we had no competition."

Furay still marvels at Buffalo Springfield's longevity and the durability of their recordings, copyrights and publishing catalog. "It's pretty incredible, isn't it? Five young guys who brought five different elements together. When we put our stuff together, it was like, 'Here's what I want to contribute to your song, Stephen and Neil.' We took elements of folk, blues, and country and we established our own sound. We were pioneers, and I see that more in Poco. Musicians especially heard the intricate use of vocals."

"For What's It's Worth" became an anthem for film and sample use. But few know that Furay's "A Child's Claim To Fame," a song commenting on the frustration about non-team player Neil Young, ended up in the soundtrack and movie *Wonder Boys*, directed by music afficionado Curtis Hanson.

Furay, who cowrote the book *For What's It's Worth The Story Of Buffalo Springfield* with John Einarson, further reflected on Buffalo Springfield. "I think we're one of the most popular, mysterious American bands. The mystique has lasted for some reason — two years, a monster anthem hit of the '60s, but no one really knew us. Neil has gone on to become an icon, Stephen has made enormous contributions, CS&N, Jim Messina and me [with] Poco, which I believe opened the doors for the contemporary country-rock sound. Our legacy speaks for itself."

— Harvey Kubernic

MARKET BEAT

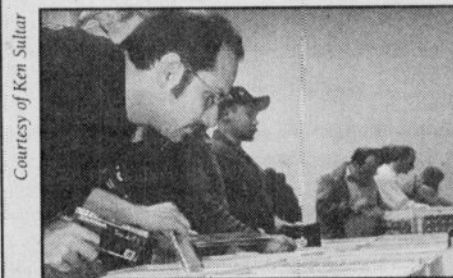
Greater Hartford show a mixed blessing

After days of rain, the sun shone on the day of the May 6, 2001, Greater Hartford Record Show.

"We always take a risk with this show regarding the weather here in New England. When it's the first warm weekend [of the year], it tends to hurt the crowd," said Ken Sultar, show promoter, who runs seven shows a year: the Hartford, Conn., show and two shows each in East Hartford, Conn.; North Haven, Conn.; and Springfield, Mass. The show included the Ninth Annual Silent Auction To Benefit World Hunger, a charitable organization started in 1975 by Harry Chapin, with records, promos, memorabilia and other items up for auction. According to Sultar, the show's auctions have netted the charity tens of thousands of dollars over the years.

"Most of the dealers were happy," Sultar told *Goldmine*. "Even though attendance was down [from the usual 1,000 to 1,500 down to 700 or so], the buyers were there. I don't see record shows going away in the near future. Our shows in general have maintained or increased their customer base from a year ago. [Due to the great weather] The Hartford show this year was an exception."

"It was too beautiful of a day, after several weeks of rain," lamented collector Chris Malis, who sets up at all seven of Sultar's shows as a hobby, not as a full-time business. "It was not as good as previous shows in that only about half the normal number of people showed up." He did say that the Hartford show is the largest in New England, with more than 160 tables and usually drawing up to 1,500 collectors.



Courtesy of Ken Sultar

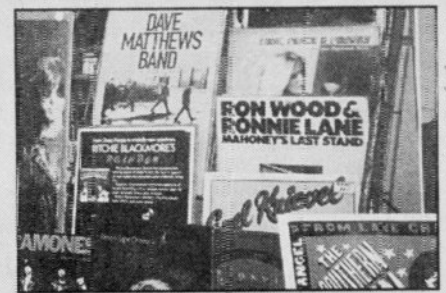
Ah, the joys of sifting through bins of collectible records.

Malis said collectors buying at his table were focusing on progressive music, "primarily European bands from the '70s like Focus, Gong, Soft Machine, Tangerine Dream (older stuff), Caravan, etc. Porcupine Tree is an extremely popular group today across all formats — vinyl LPs, 45s, EPs and CDs.

"I sold a copy of the first Rare Bird album for \$45 and a Hendrix book with a CD of home recordings for \$30. Most of my vinyl sells for \$5 to \$20, with bargain bins of Top 40 albums selling for a buck or two."

"I watched Elvis Presley on *The Ed Sullivan Show* and bought my first record when I was six," Malis told *Goldmine*. "I started doing record shows in '83, having worked in records, both wholesale and retail, prior to that. I am probably one of the few dealers at the shows for whom this is a hobby and not a full-time business. Yes, I do make some extra money, but the main reason [to set up at shows] for me is to keep my hand in record collecting."

"After the chore of setting up my tables, it is a real pleasure to see friends, both other dealers and customers, who are there to talk music. This is the biggest difference between selling online and at shows. The personal



Courtesy of Ken Sultar

One dealer's back wall.

contacts can't be beat," said Malis, "and I love to share musical information with others."

"I have met many young people who are fascinated with the '60s and '70s music scenes, and many of them still come up to me at shows and tell me they will not buy CDs because vinyl sounds better."

Dealer Alan Glaser told *Goldmine* that his "sales were down compared to the last show at the venue, but the previous show was unusual in as much as it occurred on the same afternoon as Bruce Springsteen was starting a two-day stint upstairs at the [Hartford] Civic Center. That brought in a crowd that was looking for E Street Band collectibles, and the dealers who had that product were able to capitalize on it," he pointed out.

Glaser said his sales were across the board, with no real artists or genres standing out. "At this moment in the music business, there are no real lasting genres, formats or artists. I deal primarily in press kits," he explained. "They usually sell according to one of three factors: 1) the immediate fad of the moment — which comes from the teen market; 2) the long-term, hard-core fan who returns for the latest item or something he hasn't previously seen on his favorite artist; or 3) the "surprised" collector or browser who didn't realize items such as press kits existed and buys in a batch."

"To try to catch all three customers, I have to stock a huge variety of artists and genres, but 95 percent of the focus is on rock, pop, blues and crossover rap artists. I also sell used and collectible 45s and albums. But that has become a smaller percentage of my mix in most cases. In summation, one never has enough Stevie Nicks or Britney [Spears] items to fill the demand and please everyone," Glaser said.

Glaser has less optimism than Malis as to the future of record shows and collecting. "At large, I see the record collecting hobby as diminishing. The visual effect of an album — its size, the jacket photography — the desirability of packaging and the willingness to actually pay for music is missing in today's youth market. Not only is music of the day available en masse and hyped sea to foaming sea, but the existence of Napster and CD-R burning has made a generation satisfied with getting its music both free and minimally packaged."

"This generation, when it comes time to look back, will look to CDs, not vinyl, as their heritage. Of course, what was and is rare and beautiful in package as well as sound will always be collectable as long as the condition is acceptable to the buyer. And it remains the responsibility of a good dealer not just to sell product, but to inform and educate buyers and browsers alike. The best one can do is to share one's excitement in a business or a hobby with others. Music still remains something people buy for pleasure, Glaser pointed out, "not because of forced need, like auto insurance."

— Greg Loescher

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.

ARIZONA

Memory Lane
Out-Of-Print Records ★ Tapes ★ CDs
1940 E. University Dr.
Tempe, AZ 85281
(480) 968-1512
FAX (480) 921-1620
<http://www.memorylanerecords.com>
E-Mail: mlr@memorylanerecords.com
Mail, phone, and web orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.

ARKANSAS

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North Little Rock, AR 72118
(501) 753-7877
FAX (501) 758-7556
E-Mail: are@cei.net
Web: ARCD.com
11 am to 7 pm Tues.-Sat.
VISA/MC/AMEX. Your Record and CD Oasis Between Memphis and Dallas. Right on I-40 at Burns Park Exit. Thousands of 45s, LPs, CDs, CD Singles & Imports. New & Used, Buy-Sell-Trade. Send Want lists.

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Batesville, AR 72501
Phone: (870) 698-9234
Fax: (870) 698-9778
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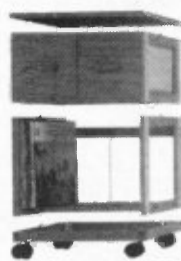
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(Reissues from page 63)

Helm sings lead on four of the six bonus tracks on the *Moondog Matinee* reissue — the gospel tune "Didn't It Rain" (Mahalia Jackson), "Shakin'" (an R&B tune of unknown origin), "What Am I Living For" (Chuck Willis) and "Going Back To Memphis" (by Chuck Berry, which was probably scrapped to make room for Berry's "Promised Land"). Danko sings the remaining two, "Drying Heart Blues" (a ballad merely credited to "Brown") and "Endless Highway" (a studio version of the Robertson original). This project appears to be a labor of love for The Band. As Robertson is quoted in the liner notes, "We did *Moondog Matinee* for ourselves.... I felt on most of the tunes we pulled it off, and that's hard to do." This transitional "treading water" album of covers of some of The Band's favorite tunes was subtle, but in retrospect is quite a gem.

"When it came time to make this record, it kind of exploded out of me," mused Robertson, referring to their first

studio album in four years, *Northern Lights-Southern Cross*. Since *Moondog Matinee*, the entire Band and Dylan had moved to Malibu, Calif. They recorded *Planet Waves* with Dylan for his new but temporary label Asylum, then followed it with a two-month tour that was culled into the double album *Before The Flood* (also on Asylum), which included songs by both Dylan and The Band. Neither sold well. A disappointed Dylan returned to Columbia.

The single "Ophelia" from *Northern Lights-Southern Cross*, which quickly became a Band staple (even after Robertson left), peaked at #62 but garnered a ton of radio play. Helm belts out this Dixieland-esque R&B-cum-rocker number. Hudson adds colorful brass and woodwind overdubs. Manuel shines on the Depression-era-influenced tunes "Hobo Jungle" (a heartbreaking ballad) and "Rag And Bones" (Robertson had a great-grandfather who made his living as a ragpicker, a sort of mobile junkman). Helm dazzles on the opener, the funky New Orleans-fashioned "Forbidden Fruit." Danko's only solo, "It Makes No Difference," is his best vocal since "Unfaithful Servant" (from *The Band*). It's a simple yet effective ballad in which he (via writer Robertson) pines for his lost love ("It makes no difference where I turn/I can't get over you and the flame still burns"). This emotive six-minute-plus ballad includes a tight three-man harmony on the chorus. Hudson's soprano sax and Robertson's melodic but edgy guitar solo make this one of their masterpieces.

"Acadian Driftwood" is the epic tale of the Acadians, who were exiled in the 1700s from Acadia, a former French colony in New Brunswick and Nova Scotia, Canada, and parts of Maine in the U.S. The majority moved to Louisiana. These displaced people became known as "Cajuns." Admittedly influenced by *The Grapes Of Wrath*, John Steinbeck's novel about migrant workers, Robertson turned out what is considered by many to be the pinnacle of The Band's career. This six-minute-plus saga is impeccably arranged, featuring Hudson on piccolo, accordion and bagpipe chanter; fiddle virtuoso Byron Berline; and Robertson's pungent acoustic guitar work. This eight-verse masterpiece includes alternating lead vocals by all three lead singers. They combine for smooth yet twangy harmonies on the chorus, culminating in a French-Canadian version to end the song.

The bonus tracks include an early, stripped-down version

of "Twilight." A faster studio take, with Danko on lead, would be released as a single (uncharted) and appears on their last release, *Islands*, also as a bonus track. This slower version is vastly superior to the latter's vaguely reggae stylings and features both Danko and Helm taking lead vocals. The former evokes Robertson's melancholy lyrics much more effectively. "Christmas Must Be Tonight," sung by Danko, is featured here in an inferior faster take. It was considered for a single but wound up in a more thoughtful version on *Islands*. Robertson would record it as a CD single (A&M CD 17661) in 1988, culled from the soundtrack to the seasonal flick

**"When it came time to make this record, it kind of exploded out of me."
— Robbie Robertson, referring to *Northern Lights-Southern Cross*.**

Scrooged. *Northern Lights-Southern Cross* is a musical treasure chest from a maturing group. It's arguably the most overlooked work in their canon.

Islands, their final studio album, released in 1977, was recorded and assembled quickly to fulfill the group's contract with Capitol. Coming on the heels of *Lights*, it was a colossal disappointment to most. Though clearly the weakest album the group ever put out, there's still some material here that any fan would savor.

The opener, "Right As Rain," is a mid-tempo ballad with Manuel on lead. Danko is effective on the aforementioned "Christmas Must Be Tonight." "Knockin' Lost John," an accordion-led, *Basement Tapes*-style rocker features Robert-

(Please see Reissues page 73)

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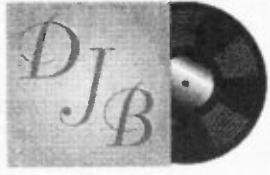
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*** FREE CATALOG ***

(Reissues from page 69)

son on his first lead vocal since their debut album. They include two covers: Sam & Dave's "Ain't That A Lot Of Love" and Ray Charles' "Georgia On My Mind." "The Saga Of Pepote Rouge," with a silky-smooth vocal from Danko, sounds like a *Lights* outtake and thusly appears as the only tune from *Islands* to make the new expanded edition of their *Greatest Hits* collection. The two bonus tracks are the single version of "Twilight" and an alternate version of "Georgia."

Though titled after the lone instrumental, *Islands* suggests that the songs, if not the group, are indeed "islands" — separate and lacking cohesion. The cover pictures silhouettes of each member in black surrounding a beautiful sunset at sea. "It wasn't an album. To me, it was a record of B-sides and outtakes," lamented Robertson in an interview.

Fortunately, *The Last Waltz* was their true swan song.

— Brad Bradberry

R.L. BURNSIDE
Well... Well... Well
M.C. Records (MC 0042)

Mississippi blues veteran R.L. Burnside sounds pleasingly raunchy and rhythmic on this 18-track set of previously uncollected performances. Recorded between 1986 and 1993, the contents were captured on the fly in South Carolina, Holland, Greece and on a boombox in New Orleans.

The live section alternates the zesty two-man work ("Goin' Down South," "Just Like A Woman") of Burnside and harp player/liner note author Jon Morris with raw trio work ("Mellow Peaches"). Whether brandishing a sneering electric guitar or beating on a Dobro, the former neighbor of Mississippi Fred McDowell brings the plaintive sound of the cotton patch to everything he attempts.

Particularly illuminating are the moments captured at

(Please see New Releases page 79)

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Since there are bigger fish to fry lately with so many great new arrivals to inform you of, we're not going to waste your time (or ours) ragging on the usual cast of idiot CD-R copycat reprobates who aren't offended by these words, anyway (mainly because they can't read them). So, let's just focus on what's new, cool....and playable: PINK FLOYD (especially if you're a fan of "The Wall"), RICHARD THOMPSON (a brilliant SB performance from Philadelphia in '99 w/the full band), BRIAN WILSON, NEIL YOUNG (2 CD's of killer one-off performances from the Fox Warfield on 1/10-11/70!), MOTT THE HOOPLE, ERIC CLAPTON (great-sounding live Blind Faith, Oakland '69 and super stereo-soundboard Derek & The Dominoes, fall '70 - all prev. unrlsd.), JEFFERSON AIRPLANE (an astonishing, prev. unrlsd. A+ SB from The Family Dog in San Fran. on 9/7/69...w/a surprise guest), THE BEATLES, FACES, THE WHO and, believe it or not, the first truly appealing release in well over a year from LED ZEPPELIN. Not enough? Okay, then how about some other new gems by: THE ALLMAN BROS. (an all-new prev. unrlsd. SB from the Fillmore East on 3/13/71 on 2 CD's), THE CLASH, BUZZCOCKS and SEX PISTOLS (you just read the rave review in Mojo of this 2-CD chronicle of the three groups' legendary London gig from 8/29/76 incl. THE CLASH'S DEBUT PERFORMANCE, all in kickass stereo sound....so don't wait till you read that it's also sold out!), and, of course, BOB DYLAN (that wildly-anticipated, highly-rated, 5-CD 1995 European tour anthology recently mentioned in ICE has at last made its way into the true-collectors' domain, right alongside the still-available C-Cat run of Zimmy's exceptional fall, 2000 Euro-gigs - all complete on FIFTEEN 2-CD sets). Plenty of additional info available on any of the above, as well as news on new adds by that other big fave, BRUCE SPRINGSTEEN (Great things often come in threes: FINALLY, the Boss's legendary Vietnam Vets' Benefit Concert from L.A. on 8/20/81 is now out COMPLETE on 3 CD's and for the first time ever in EXCELLENT sound; also for the first time ever - ANYWHERE, his stellar-sounding 2/15/77 show from Detroit's Masonic Temple is out complete on 2 CD's w/some VERY RARE songs; and lastly, Bruce's recently-unearthed entire 12/30/75 SB gig from Philly's Tower Theatre makes its REAL-CD debut). And as usual, (test we forget to hammer the point home, ad infinitum) all of the aforementioned titles are on REAL discs...NOT CD-R'S! CALL OR FAX FOR MORE DETAILS ON THESE AS WELL AS MANY OTHERS.

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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.**

<p>DON SIMPSON • 16316 S.W. Estuary Dr. #202 • Beaverton, OR 97006 Looking for the Following in Any Format ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER The Afghan Whigs - Any Live The Twilight Singers - Any Live</p>	<p>FRANK CONTI • 712 8th St. • Secaucus, NJ 07094 • Phone: 201-330-9409 • E-mail: marylee711@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDIZZO - Big Wide World, LP M/M-, Colpix SCP 445(S) (M) ANGELA CARTWRIGHT - Angela Cartwright Sings, LP M/M-, Starbright HLP 102 MARIE MACDONALD - Body Sings, LP M/M-, RCA LP, M 1585 FOUR LOVERS - Joyride, LP or EP M/M-, RCA 1056</p>	<p>BT PUPPY RECORDS • 157 E 32 St. • NY, NY 10016 • Phone: 212-679-1092 • E-mail: wolintz@erols.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEL SATINS, Out To Lunch, LP, BT *uppy Records, BTP 1019 LOU GOSSETT, From Me To You, LP, BT Puppy Records, BTP 1012 THE TOKEN, Greatest Moments, LP, BT Puppy Records, BTP 1012 THE TOKEN, The Very Best Of The Tokens, LP, BT Puppy Records, BTP 1028 THE CHIFFONS, My Secret Love, LP, BT Puppy Records, BTP 1011</p>	<p>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 REM: 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 REM 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</p>
<p>JAMES BARTON • 3495 Lincoln Ave. • Shadyside, OH 43947 • 740-676-1583 (VG++ or Mint(-)) ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER NUGGETS - Original Arty Facts/Psychodelic Era, LP, Electra FREE - Free (2nd LP), LP, Island? ROGER WATERS - Amused to Death, LP, Sony BON JOVI - Slippery When Wet (orig. "T" cover), LP, Mercury FRANK ZAPPA - Weasels Ripped My Flesh (CD) FRANK ZAPPA - Lather (Box Set) (LP) FRANK ZAPPA - Thing - Fish (3 LP/Custom Box) (CD) VELVET UNDERGROUND - S/T MGM (LP) VELVET UNDERGROUND - w/NICO original banana (MGM) (CD) FLEETWOOD MAC - In Chicago (LP) FLEETWOOD MAC - Pious Bird of Good Omen (LP) FLEETWOOD MAC - Mr. Wonderful JACK BRUCE - At His Best (Dbl) (Polydor) (LP) SOUNDTRACK - The Trip (LP) GODZ - Note: "Send Any Info Thanks!" VAN HALEN - For Unlabeled Carnal Knowledge, Promo Box/LP ATOMIC ROOSTER - Nice N' Greasy (LP) BLACK MASS - Lucifer # Uni 73113 (LP) DYLAN, HARRISON, STARR - Greatest Show On Earth At MSG (LP) BLACK SABBATH - Sabotage (Gatefold) (LP) CANNIBAL/HEADHUNTERS - Land of 1,000 Dances (CD) BLACK SABBATH - Bagdad (Compact Disc) RORY GALLAGHER/TASTE - Live At The Isle of Wight (LP)</p>	<p>KARTA IGLESIAS • P.O. Box 702 • Ithica, NY 14851 • Phone: 607-279-0454 • E-Mail: karta@kartamusic.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER FINK - Along With MAD, LP MURDER, INC. - By Irving Joseph, LP MUMPH - (in stereo only), LP FELIX SLATKIN, LP EMANUEL VARDI, LP RAYMOND SCOTT, LP</p>	<p>PAUL KELSO • P.O. Box 122184 • Arlington, TX 76012 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BOB DYLAN - Looking to trade VHS "live" recordings VARIOUS ARTISTS - Looking to trade VHS "live" recordings Your audio and video lists welcomed, VG condition or better</p>	<p>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.</p>
<p>N.P. BLACKWELL • P.O. Box 5511 • Columbia, SC 29250 • Fax: 803-254-1615 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE SPIRIT JALAIRES - Saint On Marching In, 45, V THE SPIRIT JALAIRES - Impassioned On, 45, V THE SPIRIT JALAIRES - Out On The 45, V THE SPIRIT JALAIRES - The Last Mile of the Way, 45, V</p>	<p>YOSHIMASA TACHIBANA • Sunpark Ogaki #402 • 2-33 Murohonmachi Ogakishi • Gifuken 503-0911 JAPAN • FAX #: 0584-74-1307 • E-mail: ta-yoshihisa@bug.globe.ne.jp Looking for jazz female vocal record. Please send price. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ROY ELDRIDGE, Roy and Diz, LP, CLEF MGC 641 BEN WEBSTER, And Associates, LP, VERVE 8318 GEORGE WEIN, Jazz At Storyville, 10" LP, Storyville 303 JUNE RUDFEL, Junie, LP, Vido Records 401 COOK, Heart, LP, UK 9026 NANCY STEELE, Nitey Nite, LP, Chatam CH 354 PAT MORRISSEY, Standing Pat, LP, Addison Ad 3001 MADE LUX LEWIS, Boogie Woogie Classics, 10" LP, Blue Note 7018 MADE LEXGE, New Faces New Sounds, 10" LP, Blue Note 5031 ROSEMARY CLOONEY, While We're Young, 10" LP, Columbia CL 6297 MONICA LEWIS, Fania Rush In, 10" LP, Jubilee LP 20 ROSEMARY CLOONEY On Stage, 10" LP, Columbia CL 2581 PEGGY LEE, Rendezvous With, 10" LP, Capitol H 151 LA VERGNE SMITH, Angel In The Asphrite House, 10" LP, Cook 1081 GOOD MOVE, Freddie Hoack, LP, Blue Note 4158 SONNY STITT, Blows The Blues, LP, Verve MGV 8374</p>	<p>ROGER SITEK • 7 King Terrace • Beverly, MA 01915 Wanted - Jefferson Airplanes 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 LP JEFFERSON AIRPLANE - 1967-1977 LP JEFFERSON AIRPLANE & STARSHIP - Live Concerts GRACE SLICK - Autographs</p>	<p>ADRIAN NUNES • P.O. Box 4382 • Middletown, RI 02842 • 1-401-845-9659 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER WANTED: Rod Stewart VHS Video Unplugged and Seated with Ronnie Wood. 1993 MTV unplugged series (no bootlegs)</p>
		<p>EVAN BORIS • 6 Saint Andrews Court • Old Westbury, NY 11568-1710 • Tel: (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 Chubland, CD</p>	<p>VINCE KIKEL • 2886 Mason Avenue • Port Huron, MI 48060 • E-mail: vkmk@earthlink.net ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BEATLES Butcher Cover, passes over any condition LYNYRD SKYNYRD 45s LPs imports, shirts anything!</p>

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.

ROBERT WARNER
 • F Amber Lane
 • Lafayette, CA 94549-2201
 • E-Mail: sirius8230@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOB DYLAN - Live concert recordings, CS, trades only
 GRATEFUL DEAD - Live concert recordings, CS, trades only
 HAWKWIND - Live concert recordings, CS trades only
 QUICKSILVER - Messenger Service, Turn Me On Dead Man, 8 CD Box

DAVE RUBINSTEIN
 • 1865 Ocen Ave., Apt. 6-H
 • Brooklyn, NY 11230
 • Phone: 718-253-3434
 High quality transfer single to CD
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ELVIS PRESLEY - Softly As I Leave You, CD Single, RCA Victor
 HOWIE SCHNEIDER - Minnesota Bound, 78 RPM, T.A. Blues, Call Me Label

REV. CHUCKEE
 • P.O. Box 3064
 • West Palm Beach, FL 33402
 • Phone: 561-254-5429
 • E-Mail: 11ammadawg@hotmail
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 MARIE NOFSINGER - Pantys & Boots, CD, Corral Cafe
 BONNIE RAITT - Blender Blues, Single, No official release
 WASHBOARD BILL - Harry Belefonte Sessions, Vinyl, Folkways?
 BLU STU HERMAN - Anything, anyhow, anywhere

ERIC MOORE
 • E-Mail: eric.n.hrmoorea@intel.com
 • Phone: 916-356-1618
 I'm looking for the following titles in CD:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PAUL MOTIAN - On Broadway, Vols. 2 or 3
 TIM BERNE - Fractured Fairy Tales
 VARIOUS ARTISTS - Jazz Satellites, Electrification, Vol. 1
 VARIOUS ARTISTS - Oceans Of Sound
 DREAM SYNDICATE - Days of Wine And Roses

TOM BERTRAND
 • 235 East 13th St. 4M
 • New York City, NY 10003
 • Phone: (212) 673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOB DYLAN - 1987 European Concert, Tour With Tom Petty, Heartbreakers
 Cassettes or CD
 BOB DYLAN - 1981 Shot Of Love Concert Tour Cassettes or CD
 BOB DYLAN - 1978 Street Legal Concert Tour Cassettes or CD

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
 GENE PITNEY - Country Side Of, 8 Track, Musicor I.T.C.C. M8-3104
 PAT BOONE - Originals, 8 Track, ABC XASD-301
 WAYLON JENNINGS - Hangin' On, 8 Track, RCA PBS-13918
 SHIRELLES - Very Best Of, 8 Track, Scepter Citation Series 1802
 BOB CREWE - Generation, Music To Watch Girls By, 8 Track, DynaVoice DV8-9003
 ROGER MILLER - Tender Look At Love, 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

ROB COUCH
 • 710 Ewing St.
 • Dayton, OH 45404
 • Phone: 937-220-9131
 Looking for original issues VG+ or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOB NEWHART - The Button-Down Mind on TV, LP, Warner Bros. 1467
 BOB NEWHART - Bob Newhart Faces Bob Newhart, LP, Warner Bros. 1517
 BOB NEWHART - This Is It!, LP, Warner Bros. 1717

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 replicas CD's or no cassettes THE REAL THING. Any Japanese Record Dealers or fan of The Ventures in Japan or USA, new or used. Please let me know.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 1. THE VENTURES - Live in Box Vol. 3 (Liberty Box Set) TOCP-7826 to 7829
 2. THE VENTURES - Melody Hits in Japan (East World) TOCT-6376
 3. THE VENTURES - Tokyo Callin' (East World) TOCT-6378
 4. THE VENTURES - Flying High (Inside Out) TOCP-7239
 5. THE VENTURES - Try It/Walk Don't Run (Toshiba - EMI) (5" mini disc) TODP-2112
 6. THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) (5" mini disc) CRCP-43
 7. THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) (5" mini disc) CRCP-44
 8. THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) (5" mini disc) CRCP-45
 9. THE VENTURES - With The Rice Girls Kanari Koi/Flower of the Sun CEDC-10697 (Avenue) (5" mini disc)
 10. YUZU KAYAMA AND THE LAUNCHERS - Love Forever (Capitol Records) Capitol-5703 45 RPM

WARREN WALKER JR.
 • 638 S. Shelling, Apt. 10
 • St. Paul, MN 55116
 • 16511698-3258
 Looking For The Following 7" Singles, LP's, CD's, And British Discographies
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ARROWS, Complete British Discography 1974-1976?
 BLACKFOOT SUE, Moonshine, 7"/U.K./DJM DJS 411
 BLACKFOOT SUE, Never Push Your Mother, LP/U.K./DJM DJS 463
 BARRY BLUE, Complete British and or German Discographies
 CHICORY TIP, Complete British Discography 1971-1974?
 LYNSEY DE PAUL, Tigers and Fireflies LP/U.K.
 GLITTER BAND, Don't Make Promises, 7"/U.K./Bell 1481
 GLITTER BAND, Greatest Hits, LP/U.K./Bell 264
 GLITTER BAND, Bell Singles Collection CD
 HELLO, Complete British and or German Discographies
 HELLO, Hello Again, LP/German
 HELLO, Shine on Silver Night, LP/Japan
 JOBRATH, Complete British and or French Discographies
 KENNY, The Sound of Super K, LP/U.K./Rdk 518
 KENNY, Old Songs Never Die, 7"/German
 PEARLS, You Came, You Saw, You Conquered 7"/U.S.
 RUBETTES, Complete British Discography
 RUBETTES, Greatest Hits, CD/French Only
 ALVIN STARBUCK, Complete British Discography
 ALVIN STARBUCK, Greatest Hits LP/U.K.
 STEVENSONS ROCKET, Poetry In Motion 7"/U.K.
 TWOGETHER, Side By Side 7"/U.K.
 WIZZARD, Main Street, CD or LP

KURT COLE
 • 212 Emerald Circle, North
 • Whitmore Lake, MI 48189-8263
 • Phone: 734-449-8807
 I am seeking the following vinyl LP's in VG to NM condition, most of these titles are folk & folk/rock, with a couple of rock LP's also. In most cases, I'm looking for first pressings, with the exception of some UK import LP's, all specific details are listed, to the best of my knowledge.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THEODORE BIKEL - A Folksingers Choice, Electra, 1964 Guitar Player Label, Stereo, EKS-7250
 GORDON BOK - Self titled, Verve/Folkways, 1967, stereo, FTS-3016
 JUDY COLLINS - The Judy Collins Concert, Electra, 1964, Guitar Player Label, Stereo, EKS-7280
 ROBIN & BARRY DRANSFIELD - The Route Of The Blues, Trailer, 1970, or Highway re-issue, LER-2011
 ROBIN & BARRY DRANSFIELD - Lord Of All, I Behold, Trailer, 1971, or Highway re-issue, LER-2026
 FINDASK - Near Enough, Far Enough, Open Door, 1983, ODR-?
 FIVE HAND REEL - Nothing But The Best, RCA, 1980, PL-25267
 DICK GAUGHAN - Live, in Edinburgh, Celtic Music, 1985, CM-030
 DICK GAUGHAN - True & Bold, Songs of the Scottish Miners, Stuc, 1986, STUC-?
 DICK GAUGHAN - Call It Freedom, Celtic music, 1988, CM-041
 JUDY HENSKE - Self Titled, Elektra, 1963, Guitar Player Label, Stereo, EKS-7231
 JUDY HENSKE - High Flying Bird, Elektra, 1963, Guitar Player Label, Stereo or Mono, EKS-7241 or EKL-241
 THE IRISH RAMBLERS - The Patriot Game, Elektra, 1964, Guitar Player Label, Stereo or Mono, EKS-7249 or EKL-249
 JETHRO TULL - Living In The Past, Reprise, 1972, Steamboat Label, MS-2106
 NIC JONES - Ballads & Songs, Trailer, 1970, or Highway re-issue, LER-2014
 NIC JONES - Self Titled, Trailer, 1971, or Highway re-issue, LER-2027
 MAKEM & CLANCY - The Makem & Clancy Collection, Shanachie, 1980, Hearst Scene Label, 52001
 BOB & CAROLE PEGG - He Came From The Mountains, Trailer, 1971, or Highway re-issue, LER-3016
 JUDY RODERICK - Woman Blue, Vanguard, 1965, Stereo or Mono, VSD-79197 or VRS-9197
 STAN ROGERS - Fogarty's Cover, Barn Swallow, 1977, 8S-1001
 SPIRIT - The Best Of Spirit, Epic, 1973, Yellow Label, KE-32271
 BRIDGET ST. JOHN - Ask Me No Questions, Dandelion, 1970, D9-101
 TRADER HORNE - Morning Way, Janus, 1970, JLS-3012
 MARTYN WYNDHAM READ - Self Titled, Trailer, 1971 or Highway re-issue, LER-?
 MARTYN WYNDHAM READ - Harry, The Hawker Is Dead, Argo, 1973, ZFB-82
 MARTYN WYNDHAM READ - Andy's Gone, Broadside, 1979, BRO-134
 MARTYN WYNDHAM READ - Across The Line, Greenwich Village, 1987, GVR-?
 MARTYN WYNDHAM READ - All Around, Down Under, Greenwich Village, 1988, GVR-?

MARK FRANKLIN
 • 5345 Valley Lane East
 • Columbus, Ohio 43231-3114 USA
 • Phone: 614-898-5345
 • E-Mail: acdc@insight.rr.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AC/DC WANTED, I am mainly looking for Bon Scott era (1970's) items
 AC/DC: TESTPRESSINGS, ACETATES, UNUSED ARTWORK and PROOF SLEEVES
 AC/DC: NEW ZEALAND 7th Singles (ANY) NEW ZEALAND CONTACTS NEEDED
 AC/DC: CANADIAN 7th Singles (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 DIRTY CHEAP" displays, posters, tour posters, tour programs
 AC/DC: "POWERAGE" Display stand ups, Posters, Tour posters, press kit
 AC/DC: "HIGHWAY TO HELL" displays, posters, tour posters, press kits
 AC/DC: "LET THERE BE ROCK" South African LP
 AC/DC: "LET THERE BE ROCK" 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....

DON HARIG
 • 830 Main St., Apt. 128
 • Redwood City, CA 94063
 • Phone: 650-364-2958
 • E-Mail: donharig@yahoo.com
 I'll pay up to \$5 each for the following 45's, VG+ or better, orig., promo or reissues.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 REX ALLEN - Money, Marbles and Chalk
 BILL ANDERSON - Po' Folks/Goodbye Cruel World
 PAUL ANKA - Midnight
 LOUIS ARMSTRONG - If/You're Just In Love
 CHRISTOPHER ATKINS - How Can I Live Without Her
 LES BAXTER - The Roving Kind/So Long
 BELL SISTERS - Poor Whip-Poor-Will
 CONNIE BOSWELL - If I Give My Heart To You
 BROWNS - We Should Be Together
 HENSON CARGILL - Six White Horses
 CLEBANOFF STRINGS - Lucy's Theme From "Parrish"
 CREW CUTS - Young Love
 BING CROSBY/ANDREW SISTERS - Quicksilver
 DON DEAL - A Chance Is All I Ask
 RUSTY DRAPER - The Gun Of Billy the Kid
 FONTANE SISTERS - If I Knew You Were Comin' I'd've Baked A Cake
 FOUR KNIGHTS - Sentimental Journey
 FOUR KNIGHTS - In The Chapel In The Moonlight
 GEORGIA GIBBS - Get Out Those Old Records
 GEORGE HAMILTON IV - That's What You Get For Lovin' Me
 HILLTOPPERS - Peggy's Sister
 HILLTOPPERS - Lots Of Luck
 JONI JAMES - It's Magic
 GUY LOMBARDO - Mame
 GUY LOMBARDO - I Still Get Jealous
 GUY LOMBARDO - I Went To Your Wedding
 GUY MITCHELL - There Once Was A Man
 VAUGHN MONROE - Black Denim Trousers And Motorcycle Boots
 RUSS MORGAN - There'll Be Some Changes Made
 NEW SEEKERS - Beautiful People
 ROY ORBISON - You Got It
 DOLLY PARTON - Something Fishy
 JACK PLEIS - Giant
 ELVIS PRESLEY - Fools Fall In Love
 TIM ROSE - Hey Joe
 BILLY JOE ROYAL - Tulsa
 BARRY RYAN - Eloise
 Voices of WALTER SCHUMANN - The Man From Laramie
 ROBERTA SHERWOOD - Dickie, Dickie Bluebird
 NINA SIMONE - To Love Somebody/I Can't See Nobody
 NINA SIMONE - I Ain't No No; I Got Life
 TERRY STAFFORD - Big In Dallas
 TARRIERS - I Know Where I'm Going
 GORDON TERRY - The Ballad Of J.C.
 BOBBY VEE - What About Me
 BOBBY VEE - You Won't Forget Me
 JOAN WEBER - Lover-Lover
 BOB WELCH - 3 Hearts
 MARGARET WHITING - I Speak To The Stars
 HUGO WINTERHALTER - How Important Can It Be?

MIKE
 • Phone: 818-241-3866
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Yesterday & Today, LP, Late 60's, Subsidiary Black Rainbow Label, L.A. Pressing
JOE D'AGOSTINO
 • P.O. Box 93672
 • Las Vegas, NV 89193-3672
 • Phone: 702-434-5274
 • E-Mail: heepster@lvcm.com
 Similar items wanted
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BLACK SABBATH - 1970's wanted. Programs, shirts, memorabilia, ANYTHING
 COVEN - I Shall Be Released/I Come Too Far, 7", SGC 003, 1968
 COVEN - Wicked Woman, 7" PIS (P/S only) Mercury 72973, 1969
 COVEN - Witchcraft, LP, Mercury SR 61239, 1969
 DESENT - underground music zine, any/all issues wanted
 HOT WACKS - Supplement 4
 MAGAZINES - Beat Instrumental, Circus, Cream, Hit Parade, etc. from '69-'76
 VINCENT PRICE - Witchcraft & Magic, An Adventure In Demology, LP, 1969
 SLAYER - Chemical Warfare, LP, Live, FUCTUP-666
 SLAYER - F*k The Slayer, LP, Live, Metal Records, SMA 155

KARTA IGLESIAS
 • P.O. Box 702
 • Ithica, NY 14851
 • Phone: 607-279-0454
 • E-Mail: karta@kartamusic.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PEGGY LEE - Mirrors, CD
 FELIX SLATKIN - Charge, CD
ANTHONY SABBS
 • 1216 Haines Dr.
 • College Station, TX 77840-4322
 • Phone: 936-873-2071
 • E-Mail: aes67Chevy@cox-internet.com
 I'm looking for the following in VG+ condition or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DEXTER WANSEL - Life On Mars, LP/CD, PZ34079
 ELVIN JONES - Jazz Machine, 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.

KENNETH J ZACH
 • 232 N. Boundary St.
 • Butler, PA 16001-3037
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAGGERZ - Introducing LP, Gamble (2 copies)
 DAVID CLAYTON-THOMAS - Blue Plate Special, CD, Stoney Plain
 DAVID CLAYTON-THOMAS - Thomas Blood Lines, CD/LP,
 SMITH (Group Called) - Minus - Plus, LP, Dunhill 50081
 GAYLE McCORMICK - Gayle McCormick, LP, Dunhill, 1971
 GAYLE McCORMICK - Flesh & Blood, LP, MCA, 1972
 GAYLE McCORMICK - One More Hour, LP, Fantasy, 1974
 JOHN HAMMOND - I Can Tell, LP, Atlantic

RICH PERRY
 • 1650 163rd Ave.
 • San Leandro, CA 94578
 • 925-876-4793
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VAN HALEN - Inside Magazine, Issue 2 & 3
 VAN HALEN - Live Audio, 1978 thru 1984 Tours
 DAVID LEE ROTH - Live Audio, 1999 Tour
 ATOMIC PUNKS (Van Halen Tribute Band), Live Audio & Video

RICHARD REID
 • 920 Chippewah Dr. A-2
 • Laurel, MS 39440
 • Phone: 601-649-4526
 • E-Mail: reidr@webtv.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JONNY LANG - Live Concerts on Audio Tape, CDR, or Video
 JONNY LANG - Cover Issue of UK Mag "Guitarist" Jan. 1999
 JONNY LANG - Photos Taken At Concerts

ROB SMITH
 • 1942 Clearview Terrace
 • Waynesboro, VA 21768
 • Phone: 717-762-5838
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ALLMAN BROTHERS - Laminated Backstage Passes, Memorabilia
 LITTLE STEVEN - Voice Of America, CD, EMI
 LITTLE STEVEN - Revolution, CD or LP, RCA

L. SIMMONS
 • 10701 S. Eastern Ave., Apt. 1027
 • Henderson, NV 89052
 • E-Mail: genesimmons12@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Wanted: All - LED ZEPPELIN - Videos and Related Material!!!!

SAL J. ANGERAME
 • 50 1/2 Maple St.
 • Oneonta, NY 13820
 • 607-431-9846
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
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(Reissues from page 79)

than-white Johnny Mann Singers. The singer's biggest Liberty hits, covers of Clyde McPhatter's "Lovey Dovey" and The Five Keys' "Ling Ting Tong," were less the classic equation of nervy country singer plus R&B equals rock 'n' roll than a catchy pop formula for the Clearasil® set.

Knox was in his late 20s during this period, but sounded youthful and effervescent on clever up-tempo ditties "Dear Abby," "Three Eyed Man," and the Gene Pitney-penned "Tomorrow Is A-Coming." True rockers are more apt to dig Tex-Mex flavored ditties "I Got You," "Chi-Hua-Hua" and the sassy "She's Gone." Better still are the "Lonely Weekends"—inspired gospel rocker "Shadaroom," the verging-on-funky country-rocker "Hitchhike To Georgia" and a very bluesy version of The Clovers' "Good Lovin'." The latter tunes offer proof that Liberty had no concept of how to showcase Knox at his best until it was too late.

Glutted with fine period photos, the booklet contains a highly informative annotation by Roger Dopson, which, along with this smart compilation, sheds much-needed historical perspective on a classic American rocker. (www.connoisseurcollection.co.uk)

— Ken Burke

INXS

Shine Like It Does: The INXS Anthology (1979-1997)

Rhino (R2 74262)

What better way to usher in summer than with a fat, double digipak from one of the edgiest feel-good pop bands ever. This comprehensive anthology is not only career-spanning — traveling from INXS' exuberant extremely late '70s and '80s glory days to their more grown-up late-90s material — it also reminds us how very vital their music was, despite the monstrous overshadow of their outstanding '80s chart-toppers.

What better way to usher in summer than with a fat, double digipak from one of the edgiest feel-good pop bands ever.

Full of hits, alternate takes and B-sides, *Shine Like It Does* leaves nothing out. Hip hitsters will appreciate "Need You Tonight," "Devil Inside" and "Suicide Blonde" among others, while completists should rejoice with the inclusion of "Different World" and "Good Times," from the *Crocodile Dundee* and *Lost Boys* soundtracks respectively.

If 42 tracks weren't enough, *Shine* comes packed with extras on paper, which allows an aural history to become oral, including a great booklet, interviews and (most important) track by track tidbits from band members.

Even after so much time, and from so far away in the contemporary musical climate, what is most obvious in revisiting INXS' music is how enduring it has become. Do some of the songs sound painfully dated? Yes, but not as many as you'd expect.

Does this collection allow weakness to shine alongside sheer brilliance? Yes again. But in so doing, the music comes across as nothing less than honest — a true reflection of a band who have never presented themselves as anything but.

— Amy Hanson

KIND OF BLUE: THE MAKING OF THE MILES DAVIS MASTERPIECE

Ashley Kahn

Da Capo Press (256 pages, \$23)

Ashley Kahn may have invented a new kind of biography by chronicling the making of the 1959 Miles Davis masterpiece, *Kind Of Blue: The Dark Side Of The Moon* of jazz, *Kind Of Blue* has never been out of print since its release and is selling ever more steadily; word is it's moving about 5,000 units a week these days. And well it should: One of the most beautiful albums ever made, *Kind Of Blue* is a jazz haiku whose elegance and simplicity broke ground at its debut and has since become synonymous with timelessness. Small wonder its sold some five million copies.

Reading this brief book goes very quickly; Kahn writes sparsely and informatively and is clearly in love with his material. Not only did he have unusual access to Sony's Columbia studios and archives, Kahn also was able to interview numerous people involved with the project then and now, including two who were in on the creation: drummer Jimmy Cobb and photographer Don Hunstein.

His book traces *Kind Of Blue* from conception to execution, interweaving Davis' relatively well-known life story with the fresh history of the record itself. Along the way, Kahn also sheds remarkable light on the making of jazz, the equally improvisatory nature of making records (it used to be far more improvisatory than it is now) and the vagaries of history.

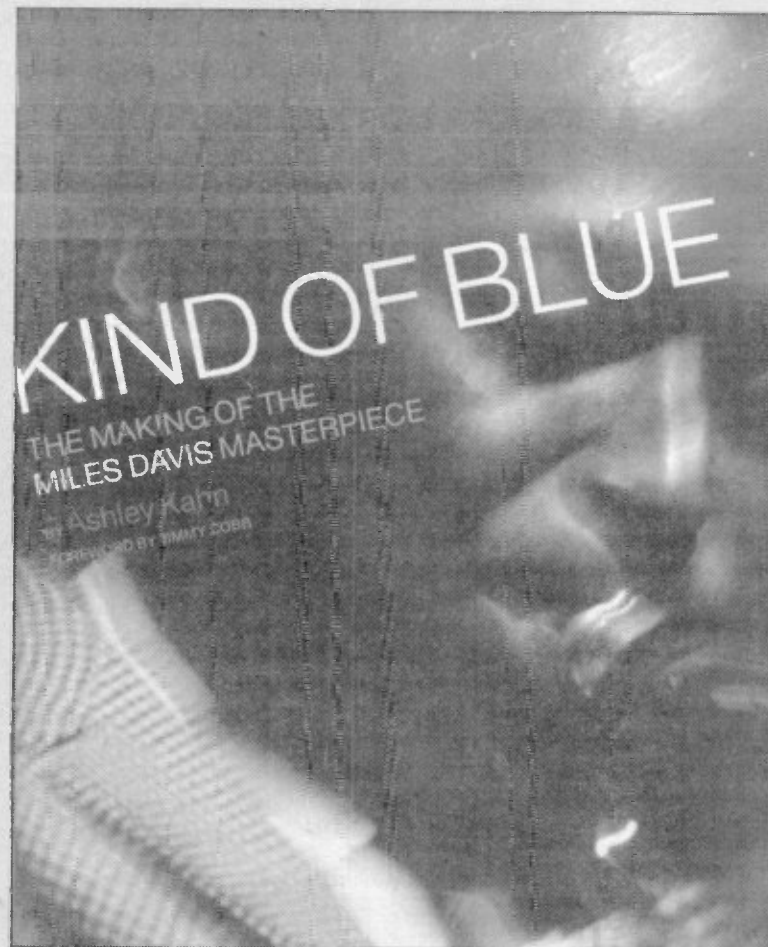
The reader who reveres Davis will learn a great deal from Kahn, including the particulars of the recording sessions that yielded such immaculate music, anecdotes about the interplay between Davis, saxmen Julian "Cannonball" Adderley and John Coltrane, keyboardists Wynton Kelly and the more influential Bill Evans, and producer Irving Townsend. Also, the reader will learn how Columbia discovered more than four decades later that the *Kind Of Blue* tapes were recorded at the wrong speed, rendering "wrong" all editions of this talismanic record until 1997, when Sony Legacy released it properly recorded, with an alternate take of "Flamenco Sketches."

Along the way, Kahn discourses on modal jazz, free jazz, the influence *Kind Of Blue* has had on trance music and the way it still represents the pinnacle of small-group jazz. Not only has the album influenced everybody from Oscar Brown to Mark Isham to Jon Hendricks, for years it has symbolized the confluence of style, creativity and commercial clout that Davis embodied for so long.

"In the church of jazz, *Kind Of Blue* is one of the holy relics," Kahn writes. "Critics revere it as a stylistic milestone, one of a very few in the long tradition of jazz performance, on an equal footing with seminal recordings by Louis Armstrong's Hot Fives and Charlie Parker's bebop quintets. Musicians acknowledge its influence and have recorded hundreds of versions of the music on the album. Record producer, composer, and Davis confidant Quincy Jones hails it as the one album (if that were the limit) that would explain jazz."

"Yet, *Kind Of Blue* lives and prospers outside the confines of the jazz community. No longer the exclusive possession of a musical subculture, the album is simply great music, one of a very, very few musical

Book Reviews



recordings our culture allows into the category marked 'masterpiece.'

Indeed. The first time you listen to *Kind Of Blue* is akin to your first view of a Charles Eames chair or, these days, perhaps, an Apple Cube. What's so striking about the recording is its design, spanning the blues of "Blue In Green," the duende at the core of "Flamenco Sketches," the funk, sass and snap of "So What."

Kahn ends his book on an anecdote from August '99, when he saw a 25-something woman zero-in on a jazz CD display at Tower Records, *Kind Of Blue* at its heart. The woman picked up a copy, prompting this reflection: "Long after she disappeared toward the cashier, I thought to wonder how she had come to make her selection that day. Did she already know the album? How had she first come to hear about it? Was the purchase for herself or someone else?"

"But I was not interested in conducting a marketing survey — all that leads to a different kind of research and study. I prefer just to imagine that copy of *Kind Of Blue* finding its way into the hands of some first-time listener and working its magic."

Reading this book will lead you, too, to reminisce about the first time you heard *Kind Of Blue* and realized how much jazz had to offer.

— Carlo Wolff

GROUP HARMONY: ECHOES OF THE RHYTHM AND BLUES ERA

by Todd R. Baptista

TRB Enterprises

(264 pages, 55 photos, full index)

(ISBN 0-9706852-0-3)

A follow-up to Todd Baptista's 1996 book *Group Harmony: Behind The Rhythm And The Blues*, in Baptista's new *Group Harmony: Echoes Of The Rhythm And Blues Era* the same successful format is followed along with the same high level of detail — details

that vocal group music so much deserves.

His approach to his two books is to include interviews with the group members, including biographical data and everyday details of their lives. He also describes, as much as possible, the ever-changing personnel lineups in vocal group careers. Readers will also find interwoven in each chapter (one chapter per group) a discussion of their recordings, followed by their complete discography. As a bonus to owners of the first book (which is still available), Baptista has included a chapter updating the groups profiled, including The El Dorados, The G-Clefs, The Harptones, The Willows, The Silhouettes, The Solitaires, The Spaniels, The Teen Chords, with additional photos. To top it all off, in this volume Baptista incorporates an all-important name index.

This volume includes detailed biographies of The Cadets/The Jacks, The Cardinals, The Channels, The Flairs, The Halos, The Larks, Lillian Leach & The Mellows, The Selah Jubilee Singers, and The Spiders. Everything you ever wanted to know about these groups but were afraid to ask!

As with his first book, all the artists will divide 40 percent of all profits, a gesture that will surely endear him to all vocal group harmony fans. Legendary researcher Marcia Vance (1939-1988) must surely be smiling down on him from doo-wop heaven!

Considering that the very first black secular vocal group (The Unique Quartet) was recorded in 1893, it's amazing how long it's taken for the scholarship to catch up to the music. Authors such as Marv Goldberg, Phil Gorla, Robert Pruter, and Jay Warner come to mind as researchers who have written books on this music, and now you can include Baptista.

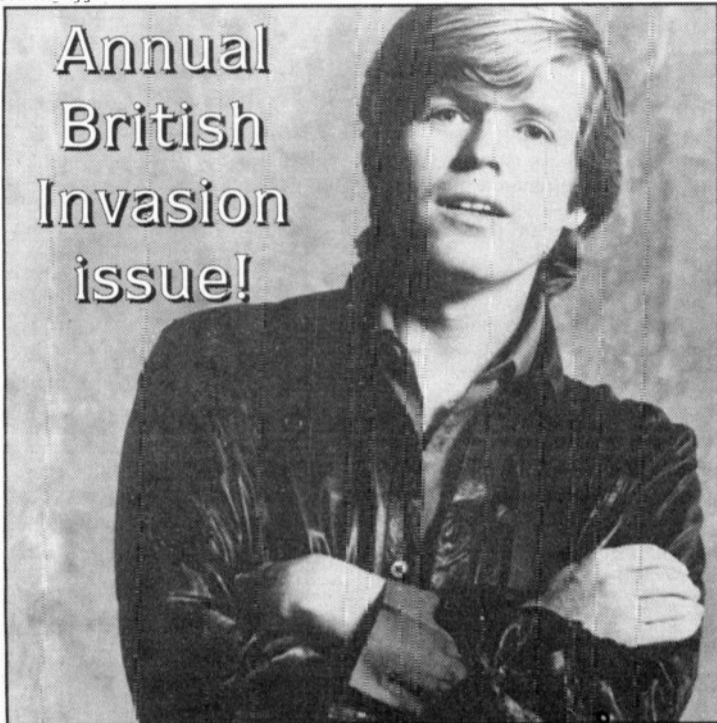
Run, don't walk — don't even stop for the red light! An essential book for dedicated vocal group fans. Here's hoping Baptista is working on another volume. (PO Box 50962, New Bedford MA 02745-0033)

— Eric S. LeBlanc

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Courtesy of Johnston/CBS Records



Annual
British
Invasion
issue!

Peter Noone

Herman's Hermits were one of the top British Invasion groups of the '60s, battling for chart supremacy with The Beatles, The Rolling Stones, The Dave Clark Five, The Kinks, The Hollies and others. Teen heartthrob frontman Peter Noone didn't stop with the Hermits' success, constantly touring and recording to this day. (This pic is a solo shot from his Tremblers era.) While Noone is best-remembered for singing on The Hermits' smash hits (11 Top 10!) such as "Can't You Hear My Heartbeat," "Mrs. Brown You've Got A Lovely Daughter," "I'm Henry VIII, I Am" and "There's A Kind Of A Hush," he has also toured and recorded beyond the Hermits' '60s heyday. *Goldmine* catches up with the vocalist to talk about his solo career and current projects as well as his Hermits history. Our annual British Invasion issue also includes items on The Beatles, *Mersey Beat* magazine's 40th anniversary and more.

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(Please Mr. Postman from page 8)

thrill to marvel at the performances of The Harptones — all original members, plus the lovely Vickie Burgess; The Cadillacs, including original members Earl "Speedo" Carroll and Robert "Bobby" Phillips, along with longtime member Gary Lewis; The Flamingos, with Terry Johnson and Tommy Hunt, who joined in 1956; The Drifters, with original member Bill Pinkney; The Shirelles, featuring the original lead singer, the lovely Shirley Reeves; The Belmonts, with original members Freddy Milano, Angelo D'Aleo, and Carlo Mastrangelo, as well as Warren Gradus (who joined in 1962) and Dan Elliott, lead vocalist since 1974; and the one and only Hank Ballard And The Midnighters, joined that night by original member Norman Thrasher.

Those are two concerts I attended, presented by Robbins, and I, for one, enjoyed myself immensely, on all profound levels, and I again thank Robbins for making them possible.

— Scot Dennin
Fall River MA

(Despite the realities of the April 13 concert, many previous concerts by Robbins did indeed contain fake groups, billed as the actual acts. In the case of some of the original artists attending the April 13 events, money talked. Previously, some of these same artists were lambasting Robbins and even seeking lawsuits against him. The Platters' Herb Reed, who was invited but declined, is one of them. If Robbins is getting the real groups now instead of the fake groups, maybe he has woken up (our writer called Robbins several times for comment, but he never called back). In any event, any time one can see the original legends in action, it is well worth it regardless of who is the promoter. — Ed.)

Are The Ventures locked out of Rock Hall?

I had to chuckle at your editorial reply about The Rock And Roll Hall Of Fame (*Please Mr. Postman, Goldmine* #545, June 15, 2001). Being an avid Ventures fan, I've found it hard to believe they haven't been inducted. Now it's just a good laugh at each year's list of nominees. Next year it'll be something like Donny & Marie Osmond, 1910 Fruit Gum Company, and The Brady Bunch. Maybe Michael Jackson or Eric Clapton for the fourth time.

Here's an idea — why not have *Goldmine* readers vote on the various categories of rock 'n' roll and give the tally. One stipulation — they must still be performing. I'd put a lot more credence in that instead of a bunch of zipper heads in Cleveland.

— Mike Denison
Roy UT

(Mike, What, the 1910 Fruitgum Company isn't in the Hall yet? For shame! Actually, in 1996 and 1997 we inserted a straw ballot in *Goldmine* for the Rock Hall inductions. Since 1997, we have inserted into *Goldmine* the official ballot for the The Vocal Group Hall Of Fame, located down the road from the Rock Hall, in Sharon, Pa. Maybe we'll revive the Rock Hall ballot. FYI — the zipper heads involved in the balloting for the Rock Hall Of Fame are actually in New York, not Cleveland. The Cleveland people are only involved in running the physical museum and hall of fame; the New York group runs The Rock And Roll Hall Of Fame Foundation and conducts the balloting. Cleveland gets enough grief as it is — let's spread the wealth! P.S. The Ventures should definitely be in the Hall, well before the other artists you list! — Ed.)

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- BCD00329 BEATLES -STRAWBERRY FIELDS FOREVER/PENNY LANE-(CAPITOL) SCARCE 1989 3" CD SINGLE W/PICTURE LONG BOX (C.O. HOLE IN SPINE) (STILL SEALED) \$100.00
- CD 00647 DOORS -FROM THE INSIDE-(VALLEY ISLE/MEDIAMERICA) 1988 6CD RADIO SHOW OF MUSIC & INTERVIEWS \$200.00
- CD 00754 VARIOUS ARTISTS -LILLIPUT 1980-1990-(4AD) 1991 PROMO 2CD SAMPLER W/CUTS BY BAUHAUS, LUSH, PIXIES, THE THE, THIS MORTAL COIL, PIXIES & OTHERS PACKAGED IN DELUXE 10" X 10" HARDCOVER BOOK \$125.00
- CD 01135 DOORS -SETTING THE RECORD STRAIGHT-(WESTWOOD ONE) 1991 10 CD RADIO SHOW OF MUSIC & INTERVIEWS \$250.00
- CD 01377 PINK FLOYD -IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980/81-(ALBUM NETWORK/SFX) 4/14-16/00 4CD RADIO SHOW OF MUSIC & INTERVIEWS \$175.00

S.R. VAUGAN/BYRDS/L. RUSSELL/J. DENVER

- CD 014*5 STEVIE RAY VAUGHAN & OTHERS -DREAMWORKS MUSIC-(DREAMWORKS) 2001 PROMO ONLY METAL 9CD BOX SET (INCLUDES EMPTY BOXES & SPACES FOR 4 MORE CD'S. INCLUDES 11-CUT STEVIE RAY CD COMPILATION, 14-CUT BYRDS CD, 19-CUT JOHN DENVER CD, 17-TRACK LEON RUSSELL CD, 21-CUT MOTELS/X CD PLUS 4 VARIOUS ARTISTS CD'S \$150.00

MISC ITEMS

- AT 00237 SONNY & CHER/CHER -RADIO SPOTS-(KAPP/MCA) 1972-1974 "SET" OF SEVEN 7 1/2 IPS 5" REEL-TO-REEL TAPES W/ONE 60 SECOND COMMERCIAL FOR DIFFERENT LP ON EACH TAPE ["ALL I EVER NEED IS YOU" (2 DIFF), "DARK LADY" (2 DIFF), "HALF BREED" + 2 OTHERS] (VG+) \$100.00

BEATLES

- BAT00049 JOHN LENNON -WEDDING ALBUM-(APPLE) 1969 12" X 12" ORIGINAL 8TRACK TAPE BOX SET W/ALL INSERTS (STILL SEALED) \$40.00
- BAT00050 JOHN LENNON -WEDDING ALBUM-(APPLE) 1969 12" X 12" ORIGINAL CASSETTE TAPE BOX SET W/ALL INSERTS (STILL SEALED) \$75.00
- BMS00115 BEATLES -BRUNCH BAG-(ALADDIN) 1965 8" TALL BLUE VINYL CASE W/ZIPPER AROUND TOP & BLACK PLASTIC STRAP. GROUP W/AUTOGRAPHS PICTURED ON THE FRONT. (NO THERMOS) (NO SPLITS I) (M-) \$1000.00
- BMS00451 BEATLES -BROOCH-(MASTRO) 1964 5 1/2" TALL PINK PLASTIC GUITAR W/LAPEL CLIP ON BACK, RUBBER BAND STRINGS (NOT ORIGINAL) BEATLES LOGO, FACES & FACSIMILE FIRST NAME SIGNATURES ON FRONT ("GUITAR" VERSION) (M-) \$185.00
- CT 00243 OTIS REDDING -PENN THEATRE AUDITORIUM - PITTSBURGH, PA-7/24/66 UNUSED CONCERT TICKET (M-) \$100.00
- HBF00213 VARIOUS ARTISTS -BATTLE OF THE SURF BANDS-1992 8 1/2" X 11" CONCERT FLYER FOR HUNTINGTON BEACH SHOW W/ JAN & DEAN, CHANTAYS, DICK DALE, SURFARIS, & PAPA DOO RUN RUN. FLYER IS AUTOGRAPHED BY 17 DIFFERENT PERFORMERS, INCLUDING J&D & D DALE (M-) \$100.00
- MS 00950 DICK CLARK -DOLL-VERY RARE 1962 26" TALL PLASTIC DOLL W/ALL CLOTHING INTACT INCLUDING SHOES. GREAT LOOKING DOLL IN GREAT CONDITION. "DICK CLARK" SILKSCREENED ON JACKET (PEN MISSING) (NO BOX) (VG++) \$750.00

- MSV00158 VARIOUS ARTISTS -PICTURE PATCHES-EARLY 1960'S ORIGINAL 15" X 20" COMPLETE STORE DISPLAY WHICH INCLUDES 24" X 8" POSTER & 72 IRON-ON PATCHES OF DICK CLARK, RICK NELSON, FABIAN, FRANKIE AVALON, DAVE NELSON, BOBBY DARIN & JIMMIE RODGERS, ALL IN ORIGINAL "29C" PACKAGES. SEALED IN GENERIC CARTON. \$100.00
- POF00556 STEVIE NICKS -WILD HEART-(MODERN) 1983 21" X 30" PROMO POSTER OF PHOTO OF STEVIE BY H. WORTHINGTON, HAND-TINTED BY STEVIE. PRINTED ON HIGH-QUALITY THICK STOCK AND AUTOGRAPHED IN PENCIL NEAR BOTTOM BY STEVIE NICKS (M-) \$100.00
- POR00104 FRANK ZAPPA -ZAPPA CRAPPER-(OSIRIS) 1967 UK 17" X 23" BROWN, BLACK & WHITE POSTER OF ZAPPA ON TOILET (VG++) \$75.00
- POV01089 CROSBY STILLS NASH & YOUNG -CROSBY, STILLS, NASH & YOUNG MONTH-(ATLANTIC) RARE 1971 24" X 32" PROMO POSTER W/GROUP PHOTO AT TOP & "4 WAY STREET" & SOLO LP COVERS PICTURED BELOW (1/2" EDGE TEAR) (VG++) \$150.00
- POV01106 STEVIE NICKS -RHIANNON ART PRINT-SCARCE 1982 14" X 12" ART PRINT OF STEVIE NICKS PAINTING WITH POEM ATTACHED DESCRIBING STORY OF "RHIANNON" WATERCOLOR WHICH WAS DONE WHILE HER FRIEND ROBIN WAS DYING OF LEUKEMIA. AUTOGRAPHED IN PENCIL NEAR BOTTOM BY STEVIE NICKS (M-) \$100.00
- POV01107 ALICE COOPER & OTHERS -MANZANITA SPEEDWAY - PHOENIX, AZ-7/16/72 17 1/2" X 22 1/2" SILVER FOIL CARDBOARD CONCERT POSTER W/GREAT PHOTO OF ALICE. SHOW ALSO INCLUDED CANNED HEAT & CAPTAIN BEYOND (VG++) \$275.00
- POV01122 SIR DOUGLAS QUINTET & OTHERS -AVALON BALLROOM - SAN FRANCISCO, CA [FD-16-1]-7/8-10/66 14 1/4" X 20" FIRST PRINTING CONCERT POSTER FOR SHOWS W/EVERPRESENT FULLNESS ("BINDWEED PRESS" CREDIT AT BOTTOM) (MUCH PENCIL WRITING ON BACK, SLIGHT STAINS IN BOTTOM BORDER, TACK HOLES IN CORNERS, 1/2" SQUARE CORNER PIECE MISSING) (VG) \$500.00

VINYL

An important note about our grading: We grade very conservatively! Our (VG++) records Would grade (M) in other lists. Our (VG) records are nice

BEATLES

- BLP01085 BEATLES -WHITE ALBUM-(APPLE) 1968 UK ORIGINAL STEREO 2LP SET W/TOP-OPENING NUMBERED COVER. "SOLD IN UK..." DISCLAIMER ON ALL 4 LABELS, BLACK INNER SLEEVES & POSTER (NO PHOTOS) (DISCS VG+, COVER VG+) \$225.00
- BLP01363 JOHN LENNON -TWO VIRGINS-(APPLE) 1968 ORIGINAL LP W/BROWN PAPER OUTER SLEEVE (DISC VG++, COVER VG++, OUTER SLEEVE VG++) \$150.00
- BLP01374 BEATLES -REVOLVER-(CAPITOL ST-8-2576) RARE 1973 STEREO ORANGE LABEL CAPITOL RECORD CLUB LP (NO CATALOG NUMBER ON FRONT COVER) (1" SEAM SPLIT) (DISC VG++, COVER VG+) \$250.00
- BLP01687 BEATLES -INTRODUCING THE BEATLES-(VEE JAY) RARE 1964 MONO LP W/LOVE ME DO" (BLACK LABEL W/COLOR BAND, BRACKETS LOGO & 2" WIDE TITLE; "COLUMN BACK" COVER) (4" SEAM SPLIT) (DISC VG-, COVER VG) \$500.00
- BLP01798 BEATLES -YESTERDAY AND TODAY-(CAPITOL) 1966 MONO ORIGINAL LP W/PROFESSIONALLY PEELED (98% PERFECT) THIRD STATE MONO "BUTCHER" COVER (4" SEAM SPLITS, MODERATE BACK COVER WEAR) (DISC VG, CVR VG++) \$900.00
- BLP01820 BEATLES -LIMITED EDITION SET-(CAPITOL/APPLE) 1996 COMPLETE SET OF 9 PURPLE LABEL CAPITOL LP'S & 4 GREEN LABEL APPLE LP'S (5 DISCS) W/GOLD PROMO STAMPS ON BACK COVERS & "LIMITED EDITION" STICKERS ON FRONT COVERS (DISCS M-, COVERS M-) \$275.00
- BSI01024 BEATLES -DO YOU WANT TO KNOW A SECRET/THANK YOU GIRL-(VEE JAY 587) RARE 1964 PROMO 45 [WHITE LABEL W/THICK BLUE & BLACK PRINT, THREE-LINE SONG TITLE] (SMALL INK MARK ON "A" LABEL) (VG-) \$250.00

- BSI00153 BEATLES -I WANT TO HOLD YOUR HAND/ I SAW HER STANDING THERE-(CAPITOL) 1964 ORIGINAL TAB CUT PS ONLY (VG++) \$150.00
- BSI01460 PAUL MCCARTNEY -MY LOVE/THE MESS-(APPLE) RARE 1973 WHITE LABEL 45 ISSUED AS A PROMO (TITLE CIRCLED IN INK & DATE STAMPED ON "A" LABEL) (VG++) \$300.00
- BSI01621 BEATLES -TRIP TO MIAMI (PART 1)/(PART 2)-(LEE ALAN PRESENTS) VERY RARE 1964 INTERVIEW 45 (VG+) \$300.00

- LP 00587 ROLLING STONES -BIG HITS VOLS 1 & 2-(DECCA) 1969 SET OF TWO GERMAN RED LABEL RECORD/BOOK CLUB LP'S W/UNIQUE COVERS (DISCS VG, COVERS VG+) \$200.00
- LP 01039 MOTLEY CRUE -TOO FAST FOR LOVE-(LEATHUR) 1981 WHITE LABEL LP W/RED LETTERING ON FRONT COVER & LYRIC INSERT (2ND PRESSING) (DISC M-, COVER VG++) \$100.00
- LP 01263 ROY ORBISON -IN DREAMS-(MONUMENT) 1963 STEREO GREEN W/GOLD PERIMETER LABEL LP (2ND PRESSING) (DISC M-, COVER VG++) \$150.00
- LP 01984 BOB DYLAN -ANOTHER SIDE OF BOB DYLAN-(COLUMBIA) 1963 MONO WHITE LABEL PROMO LP W/DJ TIMING STRIP ON FRONT COVER (SMALL CUT CORNER IN COVER, LINES WRITTEN ON TIMING STRIP) (DISC VG++, COVER VG+) \$500.00
- LP 02037 YARDBIRDS -FIVE LIVE YARDBIRDS-(ODEON OP-7479) VERY RARE 1966 JAPANESE STEREO RED VINYL LP W/LYRIC INSERT (NO OBI) (DISC VG+, COVER VG++) \$750.00
- LP 02229 MARVELETTES -SING-(TAMLA) 1962 MONO ORIGINAL WHITE LABEL LP (BLACK COVER W/NAME MISPELLED & SONG TITLES LISTED INSIDE 2 1/2" CIRCLES) (C.O. HOLE IN COVER) (DISC VG++, COVER M-) \$350.00
- LP 03502 NILSSON -SCATALOGUE-(RCA SPS-33-567) 1971 PROMO ONLY LP OF EXCERPTS FROM VARIOUS HARRY NILSSON LP'S [INCLUDES THIN PAPER LP "COVER" DESIGNED BY DEAN TORRENCE] (2" EDGE TEAR IN COVER) (DISC VG++, COVER VG+) \$125.00
- LP 03952 WHO -TOMMY-(DECCA) 1969 2LP SET W/BOOKLET & GATE-FOLD COVER. SHRINK WRAP HAS STICKER WHICH MENTIONS "SMASH HIT PINBALL WIZARD" (SHRINK WRAP SPLIT AT BOTTOM) (STILL SEALED) \$250.00

ELVIS PRESLEY

- LP 04894 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTOTYPE GREEN VINYL LP. ONLY 50 PRESSED FOR EXPERIMENTAL PURPOSES ONLY (DISC M-, COVER VG++) \$950.00
- LP 04895 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTOTYPE GOLD VINYL LP. ONLY 50 PRESSED FOR EXPERIMENTAL PURPOSES ONLY (DISC M-, COVER VG+) \$850.00
- LP 04896 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTOTYPE WHITE VINYL LP. ONLY 50 PRESSED FOR EXPERIMENTAL PURPOSES ONLY ("A" SIDE MISLABELLED AS "ELVIS PRESLEY") (DISC M-, COVER VG+) \$750.00
- LP 05062 ELVIS PRESLEY -LET'S BE FRIENDS-(PICKWICK) 1977 PROTOTYPE GOLD VINYL LP MADE FOR EXPERIMENTAL PURPOSES ONLY (DISC M-, COVER VG+) \$700.00

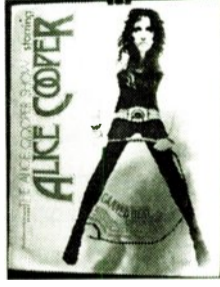
- LP 05283 REVELLS -GO SOUND OF THE SLOTS-(REPRISE) 1965 MONO WHITE LABEL PROMO LP (DISC M-, COVER VG++) \$150.00
- LP 05615 RESIDENTS -MARK OF THE MOLE-(RALPH) RARE 1981 VERY LIMITED BROWN VINYL LP W/SILKSCREENED COVER AUTOGRAPHED ON THE BACK BY ENTIRE GROUP (DISC M-, COVER M-) \$300.00

JIMI HENDRIX

- SI 02878 ROSA LEE BROOKS -MY DIARY/UTEE - (REVIS) ULTRA RARE 1964 SOUL 45 W/"A" SIDE WRITTEN BY ARTHUR LEE OF LOVE - THIS IS THE FIRST RECORD EVER RELEASED FEATURING JIMI HENDRIX ON GUITAR. (LOOKS VG, PLAYS VG+) \$1500

BEACH BOYS

- SI 02951 BEACH BOYS/HOLLYRIDGE STRINGS -BRIAN WILSON INTRODUCES SELECTIONS FROM "BEACH-BOYS CONCERT" & "BEACH BOYS SONGBOOK" (CAPITOL PRO 2754/5) SUPER RARE 1964 PROMO ONLY RED LABEL EP OF TWO SONGS FROM EACH LP WITH SPOKEN INTRODUCTIONS FOR EACH BY BRIAN WILSON (DATE & DJ NOTES WRITTEN ON LABELS) (NICE VG) \$1750.00



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10" LP / 78 RPM

SLEEVE		MAILER		DISPLAY		SLEEVE			
3 Mil Poly Album Sleeves Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 5/8 x 12 5/8 No Flap 100 \$11.90 500 41.70 1,000 72.50 5,000 329.75 PCode: SLPS3 *with FLAP add 10%.		LP Mailer Folder 13 x 13 Expandable 10 \$14.85 25 25.65 50 39.80 100 73.55 200 137.45 550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.) Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.		LP/Laser Disc Display 24 x 12 X 13 1/2 1 \$40.00 2 70.00 4 120.00 10 220.00 + Frt Prod. Code CLP140 Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.		10" LP/78 RPM Poly Sleeves Made from High Clarity 100% Pure Virgin Polyethylene. 3 Mil No Flap 10 1/4 x 10 1/4 100 \$10.20 200 17.80 500 38.50 1,000 68.90 PCode: A \$783 * Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10" records when choosing size.		10" LP/78 RPM Paper Sleeves GOLD PAPER 50 \$13.25 100 19.65 500 81.95 1,000 150.45 2,000 254.90 PCode: S10G 28 Lb. Kraft Paper Fits in our 10" Jacket.	
Poly Album Sleeves 12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. 2 Mil 4 Mil 6 Mil 100 \$10.75 \$21.20 \$31.70 500 37.20 76.20 114.20 1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60 PCode: SLP2 SLP4 SLP6		Album Mailer Box-Holds 12 13 x 13 x 1 1/2 10 \$15.95 25 34.10 50 54.00 100 97.00 200 178.75 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.		Album Jacket Frame Kit Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50 Prod. Code ALPJFK Outside Dimension of Frame 14" x 14"		10" LP/78 RPM Paper Sleeves GOLD POLY-LINED 50 \$23.30 100 34.65 500 144.55 1,000 265.45 2,000 449.90 PCode: S10GP 28 Lb. Kraft Paper with 75 gauge poly lining.			
Poly Box Album Sleeves 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil 50 \$10.00 100 16.10 200 28.50 500 67.20 1,000 127.70 Fits over outer Box Album Sets.		Album Mailer Box-Holds 20 13 x 13 x 3 10 \$19.20 25 44.30 50 71.60 100 126.50 200 230.70 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.		Album Art "Frame" BACK BY POPULAR DEMAND 12 1/2 x 12 1/2 x 1/2 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode: AAAAF Clear Acrylic Frames.		10" LP/78 RPM Paper Sleeves ANTIQUE GREEN 50 \$14.10 100 20.90 500 87.45 1,000 160.60 2,000 272.20 PCode: S10GRN 32 Lb. Green Paper Fits in our 10" Jacket.			
12" Poly/Polylined POLY 100 \$11.50 500 42.15 1,000 74.10 Made from 100% Pure Virgin 3 Mil Polyethylene PCode: SLPI		LP Mailer Filler Pads 12 5/8 x 12 5/8 50 \$18.15 100 26.15 250 50.20 500 83.00 1,000 124.75 + Frt Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.		Record Cleaning System Discwasher® D4+™ Record Cleaning System 1 \$21.50 3 50.25 5 80.75 10 145.00 PCode: AFG1006 Record care system includes record cleaning pad with walnut handle, 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.		10" LP/78 RPM Jacket No Hole White Cardboard 5 \$7.20 10 10.80 25 20.90 50 39.45 100 79.00 220 115.30 + Frt PCode: S10J			
12" White Paper POLY-LINED 50 \$17.55 100 26.60 200 43.90 4,800 747.10 + Frt PCode: S12P 100% Flat Guaranteed		Album Storage Box 13 X 13 X 10 1/2 2 \$13.60 5 27.80 10 43.00 25 87.75 50 161.70 100 231.00 + Frt Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.		Record Cleaning Fluid Groovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 Prod. Code AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.		10" LP/78 RPM Storage Box 10 1/2 x 10 3/4 x 13 2 \$14.65 5 28.80 10 47.90 25 98.35 50 181.00 PCode: X7865 Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.			
12" LP Jacket 12 1/4 x 12 1/4 WHITE 5 \$7.10 10 12.00 25 16.95 50 30.75 100 58.70 300 138.60 + Frt PCode: SLPJW		Album Storage Box WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 + Frt A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.		Cloth / Sponge Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans.		10" LP/78 RPM Storage Box WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.			
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PLEASE CHECK APPROPRIATE BOX: <input type="checkbox"/> MONEY ORDER <input type="checkbox"/> CHECK ENCLOSED <input type="checkbox"/> CHARGE TO MY VISA / MC / AMEX <input type="checkbox"/> SEND C.O.D. ADD \$5.50 CREDIT CARD C.O.D.		DIVIDER 12 1/8 x 13 1/8 PLASTIC 25 \$17.90 50 29.30 100 55.00 500 240.25 + Frt 282.65 + Frt DLPP30 DLPP40 .30 Gauge .40 Gauge White Polystyrene Indexed.		FILLER 10 1/8 x 10 1/8 50 \$18.15 100 24.20 250 45.40 500 72.60 PCode: F78 Holds 8 to 10 78/10" LP Records. no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.					

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CITY			C.O.D. orders add \$5.50	
STATE			NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax	
ZIP			▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.	
CUSTOMER ACCOUNT CODE			TOTAL	