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THE COLLECTORS RECORD AND COMPILATION MAGAZINE

August 24, 2001 VOL 27 • NO 17 • ISSUE 550

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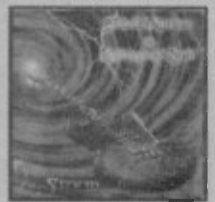
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Contents

Dedicated to the memory of Rick Whitesell

Goldmine

ISSUE 550 August 24, 2001
Vol. 27 No. 17

Courtesy of Johnston Records/CBS



14 PETER NOONE

Most music fans know Peter Noone as Herman of the British Invasion's Herman's Hermits, whose first 14 singles netted two #1s and 12 Top 10s, with the other two songs in the Top 15. But Noone has done much since taking "Henry The VIII, I Am" to the top of the charts way back in 1965. He's dabbled with a solo career with help from David Bowie, had a successful acting career, something he aspired to early on in his life, lead a band besides the Hermits (The Tremblers) and has come to grips with his musical past. He's still a dandy.

...by Dave Thompson

17 PETER NOONE SOLO DISCOGRAPHY

Peter Noone's post-Hermits output includes his solo work, Tremblers output, original cast recordings and repackaged Hermits material. ...by Dave Thompson

18 SPENCER LEIGH

Hailing from Liverpool, writer Spencer Leigh is widely noted not just for his tomes about The Beatles, but also for his work unveiling the rest of Liverpool's contributions to modern pop music. ...by Gillian G. Gaar

Win cool prizes!
Easy-to-enter British Invasion contest on page 18



Courtesy of David Fishof Presents Ltd

62 DAVID FISHOF

Ringo Starr's rise back into prominence with his All Star Band tours is largely because of David Fishof, a longtime Beatles fan who also brought The Monkees back on tour in the late '80s.

...by Mark Wallgren

43 SID BERNSTEIN

Sid Bernstein, the person responsible for bringing The Beatles to America via the famous Shea Stadium concert, talks about how he first came across the Fab Four.

...by Gillian G. Gaar

84 BRITISH INVASION DVD REVIEWS

The current DVD crop has some great stuff! ...by Mark Wallgren

PLUS...

Courtesy of Relentless Nashville



T. GRAHAM BROWN

Photo by Cathy Bernardy



NEW RELEASES

From the Goldmine archives



REISSUES

- 8 **Please Mr. Postman** Letters from *Goldmine* readers and *Letter From The Editor*.
- 10 **Grapevine** Folk Museum fund-raiser, *Grapeleaves* and Cream's Jack Bruce.
- 12 **Market Beat** Beatles, Beatles everywhere, selling like mad. ...Cathy Bernardy
- 22 **Country Junction** 10 Questions for T. Graham Brown by Bruce Sylvester, plus country music news and reviews.
- 23 **Obituaries** Mimi Fariña and Johnny Russell.
- 26 **New Releases** Styx, Johnny A., The Holmes Brothers, *Short Takes*, DVD review of *The British Invasion Returns*, book review of *Positively 4th Street*, and more...
- 58 **Reissues** The Everly Brothers, Toussaint McCall, Jerry McCain, The Soft Boys, Tesla, Judy Collins, Spooky Tooth, book review of *Animal Tracks: The Story Of The Animals, Newcastle's Rising Sons*, and more...

COLUMNS...

- 19 **Classical Notes** Graham Gould was weird. ...Peter Gutmann
- 20 **A Broad Abroad** Filling a folk-shaped void in the boxed set shelf. ...Jo-Ann Greene
- 84 **Five Star Cartoon** A parade of picture sleeves. ...Marty Winters

BUY & SELL MARKETPLACES

Unit Space Advertising	38
Super Unit Space Section	56
Web Directory.....	66
Record Show Calendar	68
Retailer Directory	70
CD Showcase	73
Collector's Showcase	74
Want Lists	79
Classifieds	81

GOLDMINE INFORMATION

Subscription Information	85
Coming Soon to <i>Goldmine</i>	85
Advertisers Index	86
Ad Rates & Information	86

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Please Mr. Postman

Goldmine price guides — what's new?

I enjoy *Goldmine* magazine and have used your price guides over the years to make sure my prices are in line with reality, as well as a guide for my own purchases. As a suggestion, I would love to see more progressive albums listed, either as a separate section, an entire book (I believe it could be done) or at least as part of the general album price guide. Any plans for something like this? Also, how often do price guides get updated and newly published? I'd like to get a couple of current guides.

— Chris Malis
via e-mail

[Chris, thanks for your support of Goldmine and our book projects. Our in-house price guide author, Tim Neely, is in the process of putting together the new Standard Catalog® Of American Records, 1976-2000, which will include LPs, EPs and 45s for progressive artists and many more. It should be the answer to your prayers. It will be out in October and it will clock in at more than 600 pages! Neely also wrote a guide called The Price Guide To Alternative Records a few years back, but this new one will supercede it. We update our album and 45 guides about every 18 months. A new 45 book just came out, and the new album guide just got back from the printer, so it should be in stores shortly or can be ordered directly from us. You can also check our Web sites for our complete lineup of music reference books (go to either www.goldminemag.com or www.collect.com). — Ed.]

Buffalo Springfield's Box Set missing something

I just picked up the much-anticipated *Box Set* by Buffalo Springfield [A news story on it was in *Goldmine* #548, July 27, 2001; a review is forthcoming. — Ed.]. I was of course pleased by the four-CD set. However, I was amazed that the makers of the box set failed to include Buffalo Springfield's excellent soundboard-quality *Monterey 1967 PopFest* set.

I have it on a bootleg. The set is noteworthy, as it features the band without Neil Young and with David Crosby sitting in his place, visiting from The Byrds, who were also at Monterey. Unfortunately the Rhino *Monterey* box set does not include Buffalo Springfield.

— Tom Messer
River Falls WI

[Tom, Rhino staff members read Goldmine, so maybe your letter will prompt the label to come out with the Buffalo Springfield Monterey set. You just never know. — Ed.]

Rare Carpenters box set?

I have a box set of Carpenters music that contains all of their CDs remastered. Apparently, from what I heard, A&M and/or Richard Carpenter canceled the set. My copy is in near mint condition. I was wondering if anyone knows what it is worth? I am a long-time subscriber to *Goldmine* and read *Collectormania!* and *Five Star Record* sections, etc. I would appreciate any thoughts. Perhaps you know of a Carpenters fan who would be interested.

— Jeff Hunt
via e-mail

LETTER FROM THE EDITOR

British Invasion still rules the airwaves

When The Beatles launched the British Invasion with their attack on New York on Feb. 7, 1964, no one could have predicted the events — and other British bands — that would follow. It's funny, but when I think of British Invasion, sometimes I don't think of The Beatles — they had their own invasion.

Of course, the British Invasion wasn't just "She Loves You." The Yardbirds, Herman's Hermits, The Dave Clark Five, The Rolling Stones, The Zombies, The Kinks, The Hollies, The Animals, The Who and the rest of the '60s Brit bunch also put a solid musical dent into America's psyche in the mid-60s, a dent that remains there today.

It's a rare day that goes by when one doesn't here a British Invasion-era song on the radio, in the elevator, at home, in a bar or at a restaurant.

Collectors continue to mine this era (as do bands!). The vinyl and paper relics from the British Invasion rank right up there with early Sun Records releases and doo-wop records as far as collectibility. Ask most collectors what they'd love to have in their collection — if they don't have them already — and the response will be a Robert Johnson

78, an Elvis Sun 45 or 78, or The Beatles infamous Butcher Cover. (I'll take all three!) There is no other era/artist out there that attracts as many collectors at conventions as Beatfest does (Elvis Week in Memphis notwithstanding). While that event focuses primarily on The Beatles, other British Invasion artists, especially The Rolling Stones, continue to hold the interest of collectors and music fans.

For one who grew up during the British Invasion, it was as magical a time as growing up during the birth of rock 'n' roll must have been. Every week it seemed there was another new Brit group coming out with yet another great sound and their song heading up the charts. The amazing thing is, there aren't too many ringers among them. That's why the Invasion is still present today. Rock on!

— Greg Loescher

Editor's recommendation: Johnny A., *Sometime Tuesday Morning* (Favored Nations 2080-2). Johnny A. could be the next great guitar player in the tradition of Les Paul, Chet Atkins, George Benson, et al. (Review on page 32.)

Info in reviews wanted on how to order albums

Why do the music reviewers provide ordering information, particularly Web site addresses, for only a few of the CDs they review? My guess is that the artists either are distributed by a small label or are self-promoting their music. These days it appears more artists are self-promoting their music online. I see nothing wrong with this; however, for those of us who are not yet online, it is very difficult to find these CDs unless more information is given.

Isn't one of the reasons for a music review to generate enough interest so the public will support that artist by purchasing his/her music? Then why not provide more ordering information?

Which brings us to my problem. I have been trying without any luck to locate the CD *Live On The Westside* by the Westside Andy-Mel Ford band after reading Michael Buffalo Smith's review in the Nov. 3, 2000, issue. Smith wrote that it's "a band that needs and deserves to be heard by blues lovers the world over." OK, if you felt this way, then why didn't you provide more ordering information than just the Web site address?

If you are fortunate enough to have a music store in your area that actually special-orders CDs you might be lucky enough to locate the CD. However, you are limited to the music store's distributors who may or may not carry that particular title.

I know eventually I will be forced to go online, but until then would it be too much trouble to provide more ordering information such as a mailing address or a telephone number? Everybody benefits from this. The consumer will be happy as well as the artist and, yes, the reviewer will be able to keep his

or her job for another day. "What goes around, comes around."

— Rodger Barnes
Buffalo Grove IL

*[Rodger, most of the reviewers do provide this information in the reviews if the artist is on an indie label. Major labels have far better distribution, so we assume that these are more readily available in stores and can be easily ordered by stores if they don't stock them. To be honest, many of the review CDs we receive, especially the indies, have little information with them. Some are lucky to have a Web site address listed on the liner notes, and others occasionally also have a mailing address listed. We'll be more diligent in the future about getting this information into the reviews. You might also want to hang onto our annual independent label directory that we published in our May 4, 2001, issue. It lists tons of labels with addresses, phone numbers, e-mail addresses and Web site addresses. As for the Westside Andy-Mel Ford Band, I've seen them live a number of times and have been friends with their bassist for many years. You can order their album *Live On The Westside* (by sending a check or money order for \$17 (includes shipping; U.S. addresses) to False Dog Records, 1722 Norman Way, Madison WI 53705. — Ed.]*

Not-so-original bands OK with him

I would like to respond to Steve Orchard's letter about fake bands (*Goldmine* #546, July 27, 2001). Being a music buff as well as having about 35 years of concert going under my belt, I have seen all of the original bands and some of the newer versions. Yes, it would be nice to see all original members, but if I like the band's music, I still enjoy seeing

what's left of the group. It seems that there are two types of touring veteran bands; the first has to do with the integrity of the music, the second is just about exploiting a name for money. Of the bands I go to see, very few seem to be about the money.

I take exception to Orchard's comment about Foghat without Lonesome Dave Peverett. Before Peverett's death, he requested that the band continue to play and bring his music to the fans. Foghat enlisted veteran rocker Charlie Huhn to take over the frontman spot after Foghat played with Humble Pie, which was fronted by Huhn for more than 10 years. Rod Price went out on his own to support a solo album, and Brian Bassett from Molly Hatchet was brought on board. Original Bassist Tony Stevens and drummer Roger Earl are still on board and bring a great band and show to fans all over America. The band tells the crowd during the introductions that the show is all for Lonesome Dave. They have a ton of integrity and play their asses off. The crowd response has been great, and I have seen five shows so far this summer. Although Dave was the key member of this band, should his death mean the end of the careers of his bandmates?

Do your homework if it's that important. Go to a band's Web site and see who's in or out, alive or dead, and make your decisions on that. Please don't be the one standing in front of me bitching about who's there and who isn't. Enjoy the show!

— R.C. McWilliams
Oak Lawn IL

Original members — who cares?

That editorial of yours is really driving me wild (*Goldmine* #545, June 15, 2001, *Letter From The Editor*). "Original members, do they really matter?" really got me going! For starters, I must disagree with you. I wish you were right. But people really do not care. It matters for people like you and me because we are fanatics. Unfortunately, the fanatics are a small group found at the far end of the spectrum.

In a church, the "fanatics" are a small part of the congregation. If you have 150 people on Sunday morning worship, you'll find maybe about 20 on the mid-week church service and no more than 10 on "visitation night."

When it comes to records and oldies, the majority are pacified by those so-called "oldies" stations that play hits by one-hit wonders such as The Beach Boys, Leslie Gore, The Beatles, and The Rolling Stones — at least the stations' choice of hits would lead you to think these artists were one-hit wonders. We who subscribe to *Goldmine* are a breed above

(Please see Please Mr. Postman page 84)

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Grapevine



Photo by Richard Sierly

Jefferson Starship helping out the cause.

Folk Music Museum in Greenwich Village hosts another fundraiser

NEW YORK — If Art D'Lugoff, the New York-based musical impresario and former owner of the Village Gate has his way, The Folk Museum In Greenwich Village will have amassed \$1 million in seed money before it actually opens its doors. D'Lugoff and other visionaries on the board of the nonprofit Folk Museum in Greenwich Village want to create a living, breathing center for folk music that will include a performance space, much like the famous Old Town School Of Folk Music in Chicago.

To that end, Janis Ian, Tom Paxton, and Marty Balin and Paul Kantner from Jefferson Airplane joined Dominic Chianese — also known as "Uncle Junior" on the hit HBO series *The Sopranos* — gathered June 20, 2001, at The Bottom Line nightclub to raise funds to purchase a property in Greenwich Village that will serve as a museum and showplace for folk music. After all, Greenwich Village was the starting point for so many who are legends today — Josh White Jr. and his late father; Len Chandler, Malvina Reynolds, Paxton, Richie Havens, John Paul Hammond (one of the first white blues

singers to emerge from the scene), Odetta, Judy Collins, John Sebastian, Pete Seeger and so many others. If it weren't for a handful of Greenwich Village clubs such as The Village Gate and Gerde's Folk City, it's possible these people wouldn't have found record deals and an ensuing wider audience.

D'Lugoff, who owned The Village Gate from the late 1950s until its demise in the mid-1990s, established his reputation by presenting all kinds of music at the spacious venue on Bleecker and Thompson Streets, now home to The Village Theatre, which is presenting *Love, Janis* for the next several months. In the 1950s and '60s, folk singers such as Seeger would go on before or after jazz artists such as Rahsaan Roland Kirk, and the venue was known for its eclectic bookings. It also gave a number of now-famous comedians a place to hone their craft, including Bill Cosby, Dick Gregory, the late Lenny Bruce and others.

(Please see Folk Museum page 23)

"Uncle Junior" releases folk song set

Courtesy of Madacy Label Group



Dominic Chianese

Fans of the HBO-TV series *The Sopranos* will agree that Uncle Junior, Tony Soprano's uncle, is the most loveable character in the series, which centers on a fictional family of Mafia characters and is set in northern New Jersey. Now, with the release of *Hits* on Madacy Records, fans will have another reason to love Dominic Chianese, (pronounced key-a-nay-see), better known to most of the world as Uncle Junior.

Chianese, Little Steven Van Zandt, (Silvio Dante), James Gandolfini (Tony Soprano) and other cast and crew of the television drama gathered June 27, 2001, at Twirl in New York City for Chianese's album release party. The Brooklyn-based Chianese was introduced by his son and accompanied by a pianist, but Chianese also played guitar during a set that included his folk-inspired originals, "True Love Still On My Mind," "Love Is Real" and "Typical New Yorker."

(Please see Uncle Junior page 23)

GRAPELEAVES



On the bookshelf: *Sgt. Pepper's Lonely Hearts Club Band: The Album Collection, Vol. 8* by Azing Moltmaker (Foundation Beatles Fan; www.beatlesfannext.com) is the most complete reference ever written about one of the most significant albums in rock history. The hardcover book includes the first-ever reproduction of the recording contract for the album, royalties arrangement information, discographies listing every known release worldwide of *Sgt. Pepper* and the "Strawberry Fields Forever"/"Penny Lane" singles with plenty of samples of 45 sleeves, album covers and record labels depicted in color. This book is cool... Before John Lennon, Paul McCartney, and George Harrison became The Beatles they were part of a skiffle group called *The Quarrymen*. *The Quarrymen* (Omnibus Press) by longtime Beatles writer Hunter Davies, who wrote the only authorized biography of *The Beatles*, goes in-depth into the history of *The Quarrymen* from the 1940s on up to the present, as the band still performs, minus their Beatles graduates of course. Historic photos include a 1980 B&W shot of Lennon wearing his old Quarrymen getup... *Bubblegum Music Is The Naked Truth* (Feral House), edited by Kim Cooper and David Smay, is a history and critique of the oft-vilified subgenre of pop music. Interviews with and articles from producers, artists, fans and fanzine writers explore the wide range of artists who delved into bubblegum — for money or whatever — such as ABBA, Paul Revere & The Raiders, Chic, The Box Tops, even the Ramones and Sex Pistols... Nadine Cohodas' fascinating *Spinning Blues Into Gold: The Chess Brothers And The Legendary Chess Records* (St. Martin's), released in 2000 in hardcover, is coming out in paperback Sept. 1, 2001. Among the many accolades showered upon the book are *The New York Times* Notable Book Of The Year (2000), The Blues Foundation's Keeping The Blues Alive Award (2001), Popular Culture Association's Best Biography Award (2000) and being a finalist for the Association For Recorded Sound Collections' Award For Best Research In Record Labels.

eWanted to acquire Fleetwood Owen: eWanted announced it has agreed to acquire London-based Fleetwood Owen, cofounded by Mick Fleetwood, the founder and drummer for the rock group Fleetwood Mac. Fleetwood Owen is the world's most prominent auction house dedicated solely to bringing rock, pop, film, sports and literary treasures to the public market. Recent auctions included items such as John Lennon's famous white Steinway piano he played during his Dakota Apartment years, some handwritten poems of The Doors' Jim Morrison, a jacket belonging to Who drummer Keith Moon,

rare early Beatles concert tickets, and Elvis Presley's 1976 Harley-Davidson motorcycle, among other unique items.

Record show at The Vocal Group Hall Of Fame: Fans of vocal group music should make the trek to Sharon, Pa., Sept. 13, 2001, for a record show cosponsored by the Keystone Record Collectors and *Goldmine*. The show is being held in The Vocal Group Hall Of Fame's museum building in downtown Sharon, located about an hour from both Cleveland and Pittsburgh, as part of the Hall's induction week celebration (see *Grapevine*, *Goldmine* #549, Aug. 10, 2001, or www.vocalgrouphalloffame.com for more info on the inductions). The one-day show costs just \$5 and includes Hall admission (normally \$8.95). Celebrity guests are expected, although at press time none had confirmed attendance at the record show. Dealers interested in exhibiting at the record show should contact the record club at 717-898-1246.

Austin Record Convention moving: The Fall Austin Record Convention Oct. 6-7, 2001, will move one block down the street from its traditional home at Palmer Auditorium to the City Coliseum due to construction around the auditorium. The Coliseum's address is Riverside Drive and Dawson Road. Also new for this show is a Friday dealer set-up and early shopper day on Oct. 5 from 10 a.m. to 5 p.m. Early shopper admission is \$25, good for admission all weekend. A B.B. King Blues Festival will take place across the street from the Coliseum at the lakeshore on Sunday afternoon and extend through the evening. Saturday and Sunday record show hours are from 10 a.m. until 6 p.m. and \$4 and is good for both days. For more information contact Doug Hammers at 512 288-7288 or visit www.austinrecords.com.

Music trivia fans get new Web site: www.emusicgames.com is the perfect site for *Goldmine* readers to hang out, test their knowledge and even win cash prizes! The site has more than 50 different games covering 12 musical categories, such as Oldies, The Beatles, Classic Rock and Country. The games can be played individually, with friends or tackling trivia nuts worldwide.

Beatle wedding: Former Beatle Paul McCartney will be tying the knot after losing his first wife, Linda McCartney, to cancer three years ago. McCartney's fiancée is Heather Mills, a 33-year-old former swimwear model whose left leg was amputated below the knee after she was run down by a police motorcyclist in 1993. Mills is an activist for landmine victims. The pair plans a 2002 wedding.

— Greg Loescher

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Cream's Jack Bruce takes his music full circle, reunites with Eric Clapton

If you wanted to sit down and make a list of every significant accomplishment Jack Bruce has been party to, you could probably fill an issue of *Goldmine*. From John Mayall and Graham Bond in the mid 1960s, to the underrated BBM 30 years on, the 58-year-old Scot has maneuvered his career with a deftness that surely leaves his peers in a state of total shock. Not for him a long retirement swinging from the laurels of some age-old classic; not for him a slow decline into autopilot senility. So when you disclose that his first new album in five years, *Shadows In The Air*, not only features a reunion with Eric Clapton, it also reprises half a dozen of his most-sainted oldies, you know there's something more afoot than a simple nostalgia trip.

"It was quite funny. When I had the idea to do this record, I'd been playing with a few of the guys in my band and with co-producer Kip Hanrahan for a number of years, and we'd done a lot of Latin music together, because that was their background," Bruce told *Goldmine* in a recent phone interview. "So I thought, 'I'm playing their music. Now it's time they came and played mine.'"

"He The Richmond" and "Boston Ball Game, 1967," from Bruce's solo debut, *Songs For A Tailor* (1969), "Dancing On Air" from *I've Always Wanted To Do This* (1980) and "Out In The Fields" from his West, Bruce & Laing days (1973) all fell into place, together with a slew of remarkable new material.

"Then I started thinking about what other material I wanted to do, and 'Sunshine Of Your Love' and 'White Room' came to mind, partly to attract people who might not normally listen to my new music, but also to find out what they sounded like today, as opposed to the 'classic' versions we all know."

Working with the nine-piece combo that is now his regular band, "We recorded them in New York, and they sounded great. But then I thought I'd really like to have Eric singing, doing the double lead with me, with all those years in between — kind of progressive evolution. So that was how it came about, and I'm really pleased with the way they turned out. The version of 'White Room,' I'm thrilled by. I think the intro almost sounds African, a dusty village in Africa somewhere."

Other guests on the album include



guitarists Gary Moore (returning from BBM to play on "Dark Heart" and "Heart Quake"), Vernon Reid, and Bruce's son Malcolm, while Dr. John and Bernie Worrell join Bruce on keyboards. It all adds up to a cosmopolitan blend that defies immediate categorization. Rhythmically, it fits any number of "world music"-shaped bags — one song, "Milonga," takes its title from an Argentinean tango-like style but has been compared to everything from a Mediterranean groove to a Jacques Brel chest-thumper. But woven throughout, Bruce's own fascination with hybrid experimentation shines through like a beacon.

"I think what I've done throughout my career is bring the things I love into rock music. With Cream we very much brought free-jazz improvisation in, which was kind of a dirty word in those days. Ginger and I in particular brought that approach in, and with Eric we brought country-blues in, which again, nobody had done before. Before that, there was a lot of pop, a lot of rhythm and blues, but there was no real country-blues and this was something I wanted to do, to emulate one of my great teachers, Charles Mingus, who brought country-blues into jazz. And I think what I'm doing now is really a development of what I've always been doing."

The half-decade break since BBM and the solo *Monkjack*, of course, allowed many of these ideas plenty of time in which to germinate — one reason, perhaps, why *Shadows In The Air* emerges a lot more fulfilled (and fulfilling) than some of Bruce's past solo adventures. He's already done his exploring in the rehearsal room; now it's time to show us what he has found.

"I work in fits and starts these days. I like to take a lot of time to do that other thing called living. I do a tour every year. I did a couple of Ringo's All Star [Band] tours, and they were great fun — no pressure. But I don't want to do that anymore. It's time for me to move on, have my own group, be the band leader again. When you've got a very long career, you've got to wait until the right is right. I'm not in the position to put out records every year. I like to wait until I've really got a hunger and something to say, and this is the time for me. In fact this is the first of a trilogy of records I intend making with this band — this record has nine new songs and six old ones, the next one will have slightly less old songs and the third one will be completely new material."

"Things move in cycles. I really believe that. Well, I had five years of waiting — I've been patient, you've been patient. Now here it is."

— Dave Thompson

Correction — Wingspan

Due to a production mixup, a provisional draft of Mark Wallgren's review of Paul McCartney's *Wingspan* inadvertently went to press in *Goldmine* #548 (July 27, 2001). The author's completed manuscript ultimately contained the following notable details that differ from the published review: The DJ edit of "With A Little Luck" previously appeared on the U.S. version of *All The Best*; the single version of "Pipes Of Peace" was previously included on the U.K. *All The Best*; "Maybe I'm Amazed" does not appear on *Wings Greatest*; songs for McCartney's solo album *McCartney II* were recorded in the summer of 1979 and released the following year; besides performing "Maybe I'm Amazed" throughout their touring years (1972-1979), Wings also performed selections from *Ram* (1972 European tour) and *McCartney* (1979 U.K. tour).

MARKET BEAT

Beatles product consistent seller as fan base adds generations

In a hobby that sees trends come and go faster than Meneudo changed lineups, there is one constant: Beatles product sells. Whether it be toys, LPs, CDs or 1960s cigar bands from Holland, Beatles-related stuff attracts buyers of all ages and levels of purchasing power.

"As far as Beatles go, anything that comes in the store doesn't last long," said Blue Meannie's Garry Shrum.

With demand like that, it's not a factor that the band has broken up 30 years. New product keeps hitting the shelves regardless. In the last five years some of the most popular items have been those related to the re-release of *Yellow Submarine* on video and DVD in 1999.

"*Yellow Submarine* stuff we couldn't keep in [stock]," said Bojo's Bob Gottuso. "It was unbelievable." With a mail-order customer base that basically numbers 1,000, Gottuso said that he was pleasantly surprised to sell 150 of that item — especially with more than 100 *Yellow Submarine*-related items, from lava lamps and figures to salt-and-pepper shakers and cookie jars, for people to choose from.

On the other end of the spectrum, the sheer



Bojo's Bob Gottuso, helping a customer at the National Record Show in 2000.

quantity of Beatles items upset some of Shrum's customers.

"Some customers got mad because they couldn't afford it," and they purchased none of it, he said, noting that a more staggered release schedule might have helped fans not feel so overwhelmed.

While the new toys and memorabilia might not be as valuable 30 years from now as materials from the '60s are today, the *Yellow Submarine* memorabilia is more affordable to the latest generation being turned on to The Beatles' music, said Garry Shrum of Revolver Records. Kids, teens and fans in their 20s certainly can't purchase an original gum box for \$400, but a reissued lunchbox at \$25 is within their pocketbooks' reach, he said.

Memorabilia relating to *Anthology* has been slow sellers lately, dealer Bob Iulucci said, possibly because collectors purchased what they desired back when it was released. "The posters don't sell at all [any longer], actually," he said.

With the Internet creating an explosion in the number of people dealing memorabilia and music, sometimes it's difficult to get a handle on specific trends, Gottuso said, but "Always hot, no matter what, are the figural items," which refers to anything three-dimensional, from dolls to models. Some manufacturers include Vandor, Gartlan USA and Corgi.

Also in 3-D, the Hallmark® Beatles Christmas ornaments from the 1990s sell well for Revolver Records. "Those are fantastic,"



Garry Shrum of Blue Meannie helps a customer at last year's National Record Show.

Mayes said. "It's a dual collectible — Hallmark and Beatles collectors."

Advance CDs and/or special editions related to the release of Paul McCartney's *Wingspan*, The Beatles' *1* and the reissue of George Harrison's *All Things Must Pass* have made their way to collectors, though in a much smaller quantity than the glut of *Yellow Submarine* product. Promotional buttons, posters and cardboard standouts for *1* have sold well for Shrum; Gottuso highlighted the promotional window clings as popular. Mayes said that promotional posters featuring the Richard Avedon pictures have been hot, and the two-LP vinyl version of the release has sold well for Iulucci.

Also on the vinyl front, when people complete their collections of American pressings, often they will move to worldwide picture sleeves and worldwide LP pressings. For instance, the Japanese releases are desirable, Mayes said, because they are pressed on 100-percent virgin vinyl and have deluxe packaging, including obi strips.

"The collectors will pick up everything," Shrum said, including pressings from Japan and Germany. Mayes also noted strong interest in '70s picture discs, and Gottuso remarked about the yellow vinyl *Yellow Submarine Songtrack* as a popular item. Iulucci said that he does well with worldwide Beatles-related laser discs, DVDs and VCDs, including some titles that are not released in the U.S.

But whether it be mouse pads, watches, or *Yellow Submarine*-related toothbrush holder and soap dish that catches the collector's eye, "what it comes down to is the music," Mayes said. The Beatles' positive themes of love and caring never get out of style. "God knows we can use that in today's world."

— Cathy Bernandy

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 - Procol Harum's Matthew Fisher

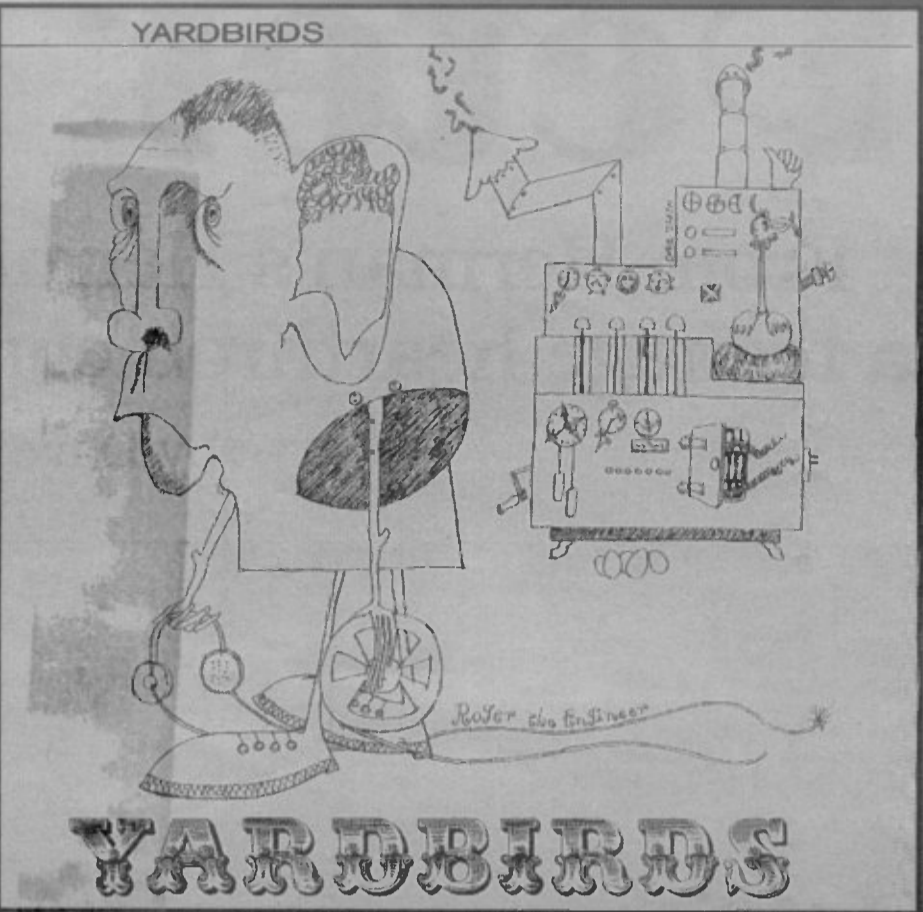
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Recorded live in 1992 during a series of London shows to commemorate The Yardbirds' induction into the Rock and Roll Hall of Fame. Anyone who thinks that this is not the real Yardbirds is sadly mistaken - this is no weak cash-in by any means. These guys came back to rock! Thankfully, they're still doing it eight years later. The lineup for this disc consists of Yardbirds mainstays Jim McCarty (drums, vocals) and Chris Dreja (rhythm guitar, backing vocals) along with newcomers Rod Demick (bass, harmonica, vocals) and John Idan (lead guitar, lead vocals).

The band attacks nine Yardbirds favorites and six ferocious tunes that they never previously recorded. A surprise is the disc's opener, "Back Where I Started," which was originally recorded by Box Of Frogs - McCarty and Dreja's successful recording project in the 1980s. Of the new tunes, "Heavy Weather" and "Crying Out For Love" bring the band into the present while retaining all the fire of their 1960s classics.

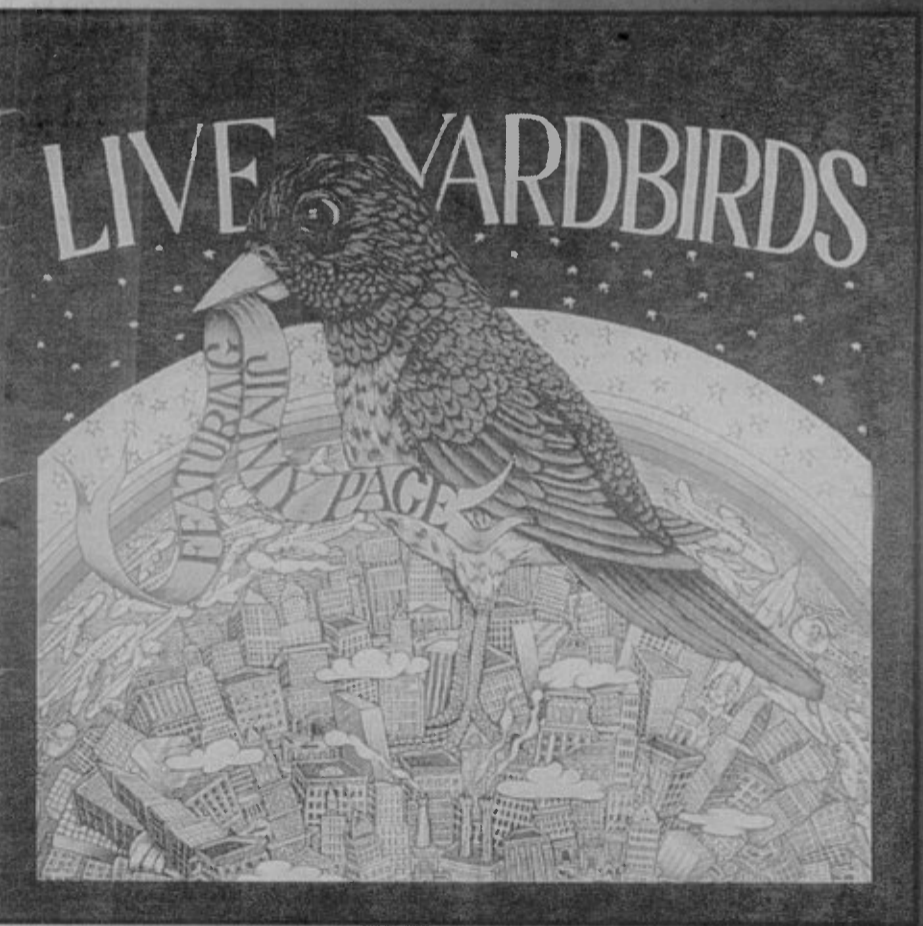
This album has been featured recently on "The House Of Blues" radio program with good reason. Along with the no-nonsense packaging is a lot of no-nonsense playing! Here are two of the many great reviews this CD has received.

"All in all, it's a solid rocking set that shows McCarty and Dreja deserve recognition for their part in The Yardbirds' legacy" - Mick Skidmore, Relix Magazine

"There is no denying the pleasure and power that explodes - YES, EXPLODES - from the speakers..." - Dave Thompson, Goldmine

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Peter Noone

From Herman's Hermits to David Bowie's pal, a teenage hearthrob comes to grips with his past

by Dave Thompson

© 2001 Glyn Emmerson



Peter Noone, live in 2001 at the World Trade Center in New York, N.Y.

Here's an anniversary you probably weren't aware of — July 3, 1971, the final week any member of Herman's Hermits spent on the British Top 20. "Oh You Pretty Things," Hermits lead vocalist Peter Noone's first solo single after quitting the band, was at #13 that week, down from a high of #12 seven days earlier. If that was somewhat lower than he'd enjoyed in earlier days, still it was nothing to be sniffed at.

Sundry solo Beatles notwithstanding, was there anyone else in U.K. pop who could look back on days spent in the vanguard of the British Invasion and not only say that they'd survived, but they'd actually prospered since then? No one but Noone, and whoever could have foreseen that almost exactly 30 years later, he'd be looking back on that long-ago statistic, the so-false dawn that it cruelly signified, and not caring a hoot because he's still surviving, still prospering and not particularly looking more than a few weeks older than he did back then. Damn him.

In between times, he has starred on Broadway and in the London West End; he has collaborated with artists as far afield as David Bowie and Richard X Heyman; he has made two albums that he reckons among the best he has ever put his name to; he has been voted one of the 25 sexiest men on the planet; he has even taken to using the old Hermits name again for a summertime American tour that gets wild reviews wherever it goes. Thirty years since his last British hit? So much for the charts as a barometer of success.

Noone quit Herman's Hermits in early 1971. Their final singles together, "Betcha Life I Do" and "Lady Barbara," were written by Errol Brown and Tony Wilson of Hot Chocolate, fellow members of producer Mickie Most's RAK stable of artists. They were lovely, sophisticated little things, a long way indeed from the grinning vaudeville knockabouts that had cemented the group's American fame five or six years earlier. But such dichotomy had always been one of the group's greatest strengths — in Britain, the band was best-regarded for quintessential pop classics such as "No Milk Today," "East West," "There's A Kind Of Hush" and "Wonderful World."

In America, on the other hand... "some of those American singles, we could never have released in Britain," Noone said recently, flinching. "Songs like 'Enery The Eighth' and 'Mrs Brown' — that kind of record — the band thought they would be the end of us in Britain, and in retrospect they were probably right because those are the only ones that people in America remember. 'No Milk Today,' 'This Door Swings Both Ways,' 'Silhouettes' — they were great recordings, but they're kinda forgotten. People go 'Oh yeah, "Mrs. Brown" and "Enery The Eighth,"" like those were the only two records we made," Noone told *Goldmine*.

That was the secret of the Hermits' U.K. longevity, then — the ability to continue making fresh and exciting records, long after their erstwhile classmates had dipped into mawkishness and/or pretension. But there was another secret as well. The Hermits hated Herman.

Almost from the outset, back in 1963, the band's popular image of five working-class lads together had been just that — an image. Noone's own background was remarkably cosmopolitan — he traveled extensively as a child (his bandmates had barely left the Manchester city limits); his father, a Big Band musician, had inculcated him with a phenomenal knowledge of music; his personal fascinations extended far beyond the narrow confines of a provincial city stuck in the north of England.

"I didn't want to meet people who came from the same background as me," he reflected. "I wanted to meet different people, exciting people — not that the people I knew weren't interesting, but you've got to think that a guy who can roll a joint in his pocket without anybody knowing is going to be far more interesting than someone who's got five Park Drive [cigarettes] in a packet on the table. So

when we were on the road, I didn't go back to the hotel to have a pint with the lads, I'd go to nightclubs or whatever else was going, with whoever else was there. I'd rather hang out with the Stones and The Beatles any day than hang out with my band. And when we weren't on the road, I'd be traveling. I'd moved down to London. They hadn't. I had a store in New York (The Zoo boutique). They went to the pub in Manchester. I was recording in New York. They went to the pub in Manchester."

It was those latter excursions that drove the biggest wedge into the band. "Mickie Most and I would fly over to record the next, then we'd take it back to Manchester and play it to the band. I don't know how it happened or when it started becoming a problem. But by the end, Mickie and I had slowly excluded them from the process, unthinkingly, unwittingly, really with the best intentions. We'd have a session and Lek [guitarist Derek Leckenby] wouldn't even be in the studio because we had Jimmy Page. Bean [drummer Barry Whitwam] wouldn't be there, because we had Clem Cattini or Andy White. Why? Because Jimmy Page was a better guitarist than Derek Leckenby. Clem was a better drummer than Barry.

"But if they said anything, we'd be, 'Don't worry! Nobody knows you're not playing on the records!' And that's the worst thing you can say to musicians, to a band. 'Nobody knows' — nobody cares. There was a lot of anger built up, a lot of resentment, and Mickie and I, in our naiveté, simply didn't understand why. We just thought, 'Oh, you ungrateful bastards, we're doing all the work. We're not asking you to do anything, and you're getting paid as though you were on the record.' We were too stupid and too full of the moment to realize there were other ways we could have done things. All I knew was, whenever there was a band vote on anything and the result came out four against one every time, it was time to go. It wasn't fun anymore." Herman became the hermit.

Noone's own ambition, too, played a part in the collapse. A former child actor, he had long been anxious to return to the theater on a regular basis, but even though the opportunities flew at him — he was offered the lead role in *Half A Sixpence*, among other things — the band's schedule was flying even harder.

"Somebody would say, 'Can you do this show on Broadway?' and I'd be really interested, because Broadway had always been my ambition. But management would immediately talk me out of it, saying, 'You can't do that for x dollars a week because we're making y dollars a night touring. And what about the boys?' There was always that 'What about the boys' thing which they'd lay on you because, coming from Manchester, the birthplace of British socialism, that was a potent argument. 'What about the boys?' But finally I'd had enough of it. It wasn't fulfilling anymore. It was time to move on."

"Moving on" in early 1970s Britain was not what it is today. Rock and pop were still young — barely 15 years had passed since "Rock Around The Clock" burst on the scene and less than a decade since The Beatles broke through. To the people who ran the music industry — and to the youths who did the running — pop was still a passing phase, a rite of passage that one endured en route to become a full-fledged family entertainer.

"Look at Tommy Steele and Cliff Richard," Noone explained. "A couple of years playing rock 'n' roll and then it was summer seasons at seaside resorts, pantomimes, a BBC television series, the *Royal Variety Performance*. You made records for a few years, and then you grew up.

"So, according to the way the industry was set up, it was time to grow up and there were basically two ways in which I could go. I could grow up with the Hermits and spend a few years playing these dreadful mock cabaret clubs where everybody sat around eating chicken in a basket while you played through the hits — this week it's The Bee Gees, next week it's Wayne Fontana and the week after that it's Herman's Hermits. Or I could grow up on my own, go out there with an orchestra and become — Cliff Steele! Tommy Richard!"

Or he could start looking for a third possibility, one that took into account the fact that, at just 23 years of age, he was scarcely ready to be put out to pasture just yet. Perhaps surprisingly, that was the route he decided to go.

"There was another scene going on in England at that

time which was running side by side with the pop chart, which was the underground circuit and the colleges. It was very serious, very well respected, and it interested me."

It was also the preserve of musicians (and audiences) who would rather eat their own toes than knowingly listen to a Herman's Hermits record; and it would have been a fool indeed who thought otherwise. But where Herman feared to tread, Peter Noone was willing to jump in with both feet. The catalyst for this transformation would be a young singer/songwriter named David Bowie.

In 1971, Bowie was little more than a nobody. True, he'd scored a hit a little less than two years before with "Space Oddity," but even his closest friends regarded it as a one-off novelty record — it was released to coincide with the first moon landing and, while Major Tom's lonely demise might not necessarily have been the ideal accompaniment to such a landmark event, still the record had a certain topicality on its side. Since that time, however, Bowie had been unable to put a commercial foot right and was now concentrating the best of his energies on writing songs that he'd then demo and send out to producers and publishers in the hope of somebody wanting to record them. One of the people he sent them to was Most.

Noone continued, "He was writing these very thoughtful songs, a few of which he sent into Mickie's office because he thought they might work for me. And I really liked them. I played 'Oh You Pretty Things,' and it sounded a bit like something the Hermits could have done, a great British radio song. So David came over to the studio when we were recording it to play piano on the track, and we got on fabulously. He was very shy, but we had a great time. I remember I erased the drum track by accident..."

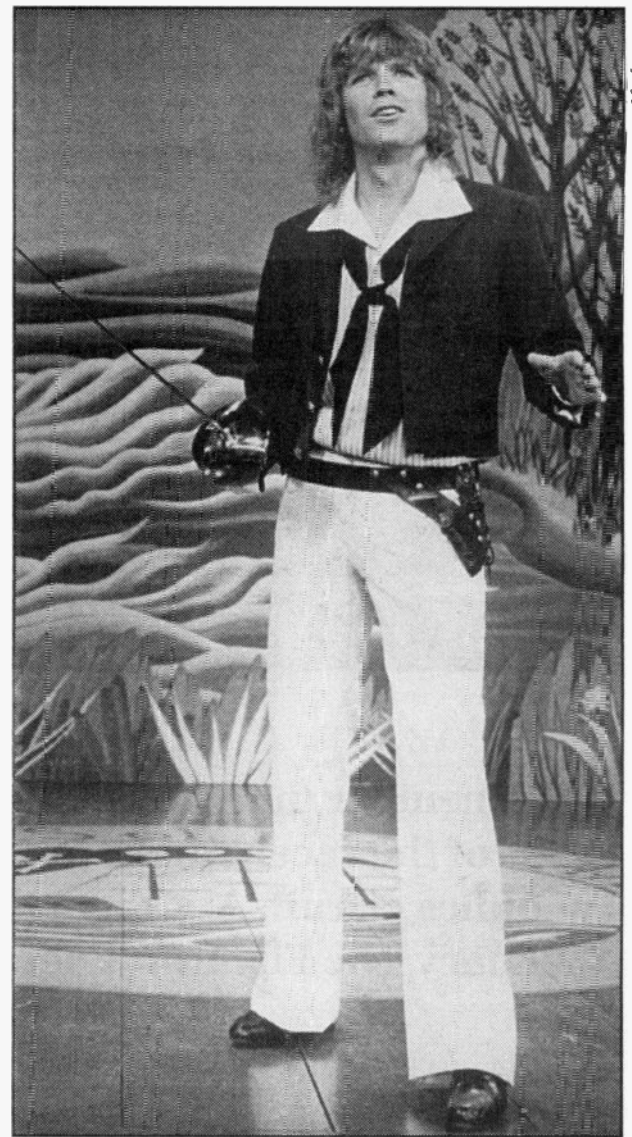
The pair became firm friends. "I'd go to his gigs, we'd go out for a pint, we'd hang out together. I think what interested him was I was nothing like he had expected, which was something I have always loved about the Herman character, the fact that when people met him, there was a bit more substance to him than they ever expected. I remember Georgie Fame was writing a piece for the *Record Mirror* around 1965. He came to interview me with the intention of making me look a complete tosser. He told me this afterwards. He came intending to ask me questions about all these things I couldn't possibly have heard of, and it turned out I knew more about them than he did!

"He came at me with this very purist jazz angle, not realizing that my father was a jazz musician. So I was sitting there discussing the Lambert-Hendricks-Ross stuff, all these things which Georgie was convinced I'd not even be able to pronounce. Now, I couldn't talk about that with the rest of the band, [and] I couldn't talk about it in band interviews. But I knew it, and as Georgie was firing his questions off, it completely floored him. And that was constantly happening — people would meet Herman and they'd be amazed to find out he knew about something other than standing on the stage making girls scream and being Herman. And I came to realize it's much better to be underestimated, because then people are pleasantly surprised."

Bowie, needless to say, shared that surprise and Noone's success too. In early June 1971, Noone appeared on television's *Top Of The Pops* with a band that still boggles the mind — Bowie on piano, Tony Wilson from Hot Chocolate on bass and Luther "Ariel Bender" Grovesnor on guitar. A week later, Noone's version of "Oh You Pretty Things" was marching resolutely up the Top 30. How cruel it was, then, that it subsequently became so fashionable to castigate Noone not only for recording such an unthreatening version of "Pretty Things," but also for changing the lyric. Where Bowie's version, taped later in 1971, is pregnant with foreboding and snarls, "the earth is a bitch," Noone's good-naturedly plods and merely opines, "the earth is a beast."

Ah, but Noone gets the last laugh regardless. "I just sang what was on the demo. That's what David wrote — and at that time, what would have been the point of him writing something which people might have considered offensive? He wanted a hit single... he wanted a hit single more than we did. He always used to say, 'It's great. It's paying my rent!'"

"Oh You Pretty Things" peaked at #12 in the U.K. and, suitably emboldened, the team followed through with another



Courtesy of Johnson Records/CBS

Peter Noone, starring in *Pirates Of Penzance*.

Bowie composition, "Right On Mother," a groovy little ditty dedicated to a parent who didn't object to her offspring living in sin with his girlfriend — so groovy, in fact, that the BBC took one listen to the lyric then threw it in the bin.

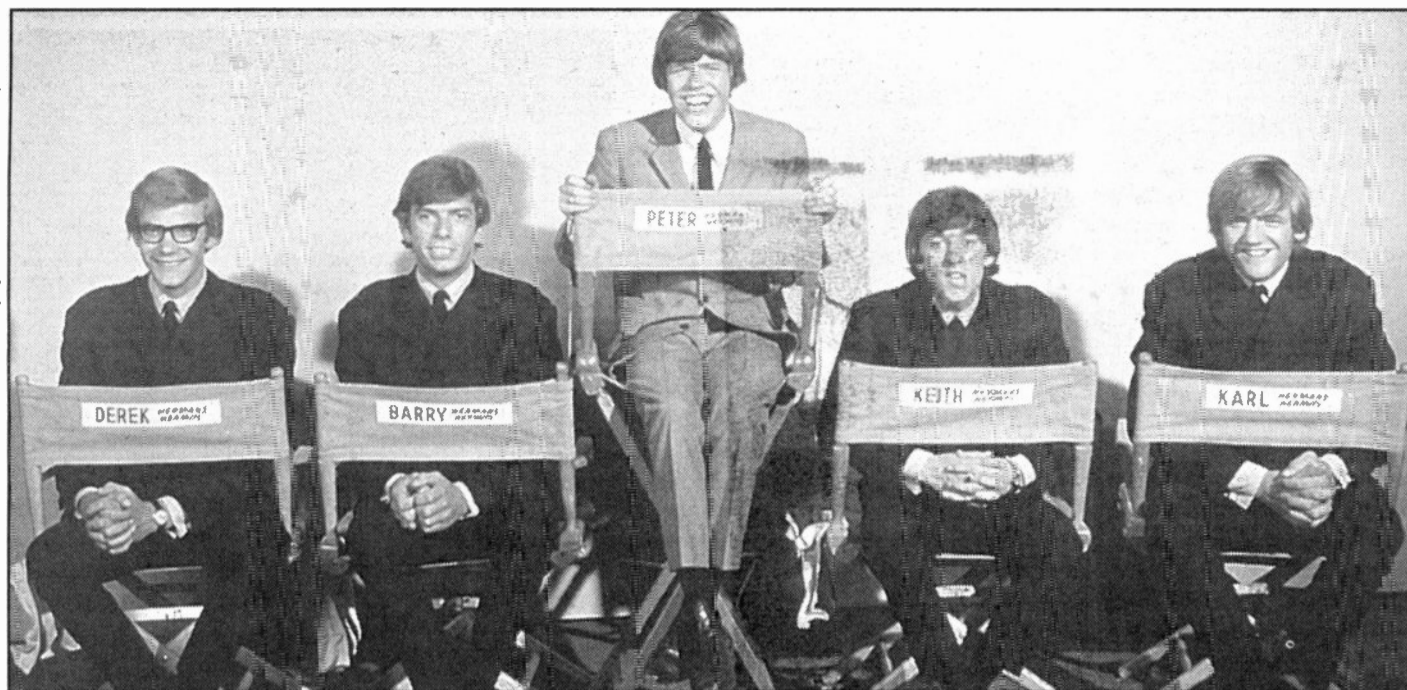
"Nobody would play it," Noone recalled. "It was the most bizarre thing!" The only airplay the song received was from Vera Lynn, a bastion of pre-rock British entertainment (throughout World War II, her "There'll Be Bluebirds Over The White Cliffs Of Dover" was practically the country's unofficial national anthem). "Vera Lynn loved it. I was on her TV show singing it. But we couldn't get a single other TV show [to air it]. Everybody thought the song was 'inappropriate.'"

"But that was something I loved about Bowie's songs at that time — they all had an element which wasn't Cliff Richard-esque at the same time as sounding so fabulous."

Noone even had a go at a third Bowie composition, "Bombers" — a gorgeous song whose minor-key melody and querulous hook utterly belies its somewhat sobering subject matter (nuclear devastation) — that remains unreleased to this day. (Bowie's own version, too, would remain in the vault, finally emerging 20 years later on the Rykodisc remaster of *Hunky Dory*.)

Noone and Bowie drifted apart after that, but the latter departed with more than simply the means of paying his rent for a few months; more, even, than the crucial hit that finally convinced record labels to begin taking his manager's phone calls again (within six months, Bowie signed with RCA). In one of those supremely zeitgeist-shaped moments that we like to call "coincidence" because it's easier to swallow than "pre-ordained fate," the rising hopeful met the falling star and, unbeknownst to either of them, the future changed hands.

It would be some months more before Bowie started voicing his dream of fabricating an utterly fictional, absolutely preposterous rock star — Ziggy Stardust — through whom he could live out his own fantasies of fame and success. What could be more natural, however, than that he should borrow at least a portion of that dream from a man... a friend... who had already been there, done that and sold several million T-shirts in the process and who started out from precisely the same foundation of disingenuous irony as Bowie himself



Herman's Hermits

“Remember that the next time anybody wants to argue the merits of the recent drive to unmask the manifold pretenders on the oldies circuit. Ask them this — who would they rather hear sing ‘Enery The Eighth’? ‘Enery ’imself? Or any old Willie or a Sam?”

— Peter Noone

would ignite?

Noone explained, “The whole idea of Herman’s Hermits, in that very clever way we have when we are young, was, it was intended to be ironical. Here’s the story of the band, here’s the reason Herman was called Herman — because even though the word wasn’t invented then, he was a nerd, and Herman was the sort of name a nerd would have. It was the antithesis of Billy Fury and Dicky Pride, all those great rock ‘n’ rollers with the big, tough names. Girls wouldn’t scream at a guy named Herman, and he could do songs which no other band would do. We’d go to The Cavern and I’d sing ‘Mother-In-Law.’ It was hysterically funny. It was everything a pop group wasn’t meant to be. ‘Leaning On The Lamp Post,’ ‘Enery The Eighth.’ Pop groups didn’t make records like that. But Herman’s Hermits would.”

Herman was a parody pop star, his Hermits a pastiche pop group. The problem was, they were the only people who actually realized that. The listeners who loved them believed every last ounce of sincerity was real. So did the listeners who loathed them. Nobody got the joke.

“It totally confused me,” Noone admitted. “I’d been to see my dad’s band play and, when they sang, the songs had deep meaning. Now, it was the total opposite. People knew the words, but they didn’t know what they meant. Roy Orbison would sing ‘Running Scared,’ but people didn’t even think about what he was running scared from. ‘You think you’ve lost your love’ — I knew what that was about, but people weren’t listening, and that realization completely threw me for a loop. It completely confused my theory. People could not see anything beyond the image and could not hear anything more than the words. We sang ‘Leaning On The Lamp Post’ and that’s all we were doing — singing it.

There was no awareness of the song’s history [it was a 1940s-era standard by vaudeville ukulele virtuoso George Formby] and certainly no sense that it had nothing to do with modern pop music.

“I thought that everybody would know that the charm of this band was. Here’s a guy who wasn’t trying to impress the girls. The only girl he wanted to impress was his kid sister, because she was the only girl he knew who had a statue of a saint growing out of her forehead. I was very, very wrong. And suddenly you find it is very easy to get trapped in that character — which, of course, is what I did. We were charming, we didn’t say ‘shit’ — Herman would never say ‘shit,’ so I never did either. I became Herman, and I think part of the Bowie thing was me trying to break out of being Herman. Even though nobody really knew who he was at that time, it was completely out of character for me to do a Bowie song. It was bizarre.”

Bowie learned from Noone’s mistakes and killed his Herman after just two albums. At the time they met, on the other hand, Noone — who is, incredibly, 10 months Bowie’s junior — had spent eight years in the role and was desperate to escape. Unfortunately, though, while “Oh You Pretty Things” certainly cracked the jar, it did not release the genie. The failure of “Right On Mother” simply confirmed Noone’s worst fears.

“I was desperate to get rid of Herman, this horrible wishy-washy little guy who’d been following me around since I was 15. But it turned out that the general public liked Herman more than they liked me. And it got to the point where I basically couldn’t make records as Peter Noone. Either I was Herman or I was nothing. Nobody gave a shit, and I suddenly realized that I didn’t either.”

Two further RAK singles, the admittedly lightweight “Shoo Be Doo Ah” and “Should I?,” went nowhere, and Noone’s career went

into a spectacular nosedive. A number of promising projects arose but faded away again. He did some recording at Abbey Road, but nothing came of it; there was a reunion with Graham Gouldman, author of some of the Hermits’ greatest-ever records, “But it just sat around. Nothing happened. I came out with bits and pieces. I did a song with Nicky Chinn and Mike Chapman, who wrote all those Sweet and Mud hits, I did a song with a couple of French guys who were kind of amusing and sat around smoking a lot of dope. But nobody cared.”

Noone would never be so gauche (or shortsighted) as to announce he was quitting the music industry — he wouldn’t even have said so to himself. But when the opportunity came to reunite with the Hermits for one more show, headlining a British Invasion nostalgia-fest in New York on June 28, 1973, he grasped it, knowing in his heart what it signified. The wheel had turned full circle — he began his pop career with the Hermits, and he was going to end it with them. Five days later, with exquisitely serendipitous circularity, Ziggy Stardust retired as well. But while he did it in a 2,000-seater theater in London, Noone took his final bow in front of a sold-out Madison Square Garden. “And that was the logical place to end, the perfect place to call it quits. I was 25 years old and I was headlining an oldies-but-goldies show. I was already washed up. Where could I possibly go from there?”

Of course he already knew the answer to that question — his sights were still set on Broadway. The question was, what was he going to do until he got there?

Though it certainly felt that way at the time, Noone did not completely disappear. A solo deal with Casablanca in 1974 petered out after a couple of singles, while a liaison with Bus Stop wrapped up three years later, with perhaps the nadir of Noone’s ’70s

output, a cover of one of Cliff Richard’s most blighted 45s, “Goodbye Sam, Hello Samantha.” Could things get any lower?

“The best things I did never came out,” he mourned. “I couldn’t finish anything in those days. I was too busy... you know, some idiot guru once said to me, ‘You have to choose between show business and a life. You can’t have them both,’ and I was trying to prove him wrong. ‘I’m having a life and I’ll make some time for the business.’ But if you’re in the music business, if it isn’t your life, you’re screwed.”

“It was breaking all my rules because, when Herman’s Hermits started, I wouldn’t let anyone join the band if they had a job. ‘I’ve got a job as a telephone engineer.’ ‘Sorry, you’ll have to quit if you want to be in the band.’ Because I knew we’d have a rehearsal or a gig, and they’d have to work and that would be the end of it. It was all about the commitment, and I broke that rule immediately by saying, ‘Right, now I’m going to have a life. I’m going to spend time with my family. I’m going to live in the country.’ I even went to a garden center! It didn’t last more than a week, but I did it. I became normal, and that was hard as well because now I realized that I had no life skills. I came out of boarding school and went on the road. I’d been on the road for 10 years and now I was being told that you didn’t throw the towels on the floor. I couldn’t make a cup of tea because I’d always had people who did that for me. It was ridiculous.”

As his life changed, so did his lifestyle. “Suddenly I had a very different perspective on things — I had money, I didn’t need to work, so I didn’t. I wasn’t hanging out in bars anymore with my buddies. I was basically being a housewife. I don’t believe John Lennon wrote any decent songs when he was hanging out being mom, and that’s what happened to me.

“I’m not complaining. It was a good thing. I had the best wife in the world. I had a beautiful home. We were shopping at Harrods. I could buy any car I wanted — and coming from the north of England, where it’s all about having a car and a packet of [cigarettes], that was brilliant. People would say, ‘Do you want to do this tour of Germany to promote the new single?’ and I’d be, ‘Nah, I don’t feel like that now, because our dog’s having puppies.’ I got fat and lazy and stupid, all in one go.”

It was 1980 before Noone shook off the stupor. “It was my usual thing. I suddenly realized I wasn’t happy. I needed to be doing something again. I needed to get my ambition on track again. So I came to America and things just started flying again.”

In Los Angeles that same year, Noone formed his first new band since Herman’s Hermits, The Tremblers, with Gregg Inhofer and Gee Connor (guitars), Mark Browne (bass) and Robert Williams (drums); their *Twice Nightly* album was released to warm reviews and sufficient cult renown that it is being reissued on CD by Sony Legacy. A second album, *One Of The Glory Boys*, followed — “That was a good one, with some of the world’s worst songs on it,” Noone pointed out. “There’s a couple of good ones, but it’s that very pompous rock and it was great fun to make. I relate to albums by how much fun they were to make, and that’s one of the best.”

The following year, adamant that he would never again place all his eggs in the same rock 'n' roll basket, Noone replaced Rex Smith in the touring cast of the New York Shakespeare Festival's centennial production of Gilbert & Sullivan's *Pirates Of Penzance*. He was cast as Frederic, the heart-throb love interest (of course) — the same role, that he'd taken more than two decades earlier in a school production of the opera. Opening at Seattle's Fifth Avenue Theater, *Pirates* wound its way around the country for close to a year, before finally making landfall — at last! — on Broadway.

"It was the most amazing feeling, the most satisfying feeling," Noone reflected. "It took me 10 years [to get to Broadway], and looking back now, that doesn't seem too bad. Only 10 years. But I'll tell you, it's a long time when you're wondering every day whether you made the right decision!"

From New York, *Pirates Of Penzance* crossed the ocean to London's West End, opening at the Drury Lane Theatre on May 26, 1982. Noone crossed with it to find, among his London co-stars, actress/singer Annie Ross, once one-third of the same Lambert, Hendricks And Ross jazz trio whose name, so unexpectedly tumbling from Herman's lips, had so shocked Fame.

The show moved onto New Zealand before finally closing; Noone immediately returned to New York and Broadway for another musical, *Romance Romance*. "That was a very clever play, two romances and only four people in the play, two leads — Harmon and Herman — and two dancers." That, too, toured the U.S., but before Noone could become too entrenched in this new career, his past — or at least, a variation on it — came a-knocking once again.

"Somebody said I should go to Canada and play this club called Lulu's Roadhouse and I was, 'You must be joking! I would never play a club called Lulu's. I would never play a roadhouse.' But they got something like \$25,000 for me to play and I was, 'How big a club is it?' and they said, '5,000 people.' So I thought, 'OK, I'll do it.' And I thought I'd better start rehearsing some of the old songs again, because I hadn't sung them in so long — I hadn't even thought about them in years. So I'm driving up and down Sunset Boulevard with my car window wide open, singing along with all the old records, which was pretty sad and pathetic. Ike Turner saw me. He called me up, 'I saw you today, singing your own songs.' I said, 'But I'm learning them!' and he just went, 'Yeah, that's right.'

"Anyway, I go up to Canada, I'm on stage, we're playing 'I'm Into Something Good' and it came to the guitar solo and I was looking around, and it just struck me — 'Holy shit! You're home! This is what you do.' It was a really strange feeling, like a divine epiphany. 'What have you been doing all these years? This is what you do. Look how easy it is! You don't need to rehearse to do this. You don't need to rehearse to be you!' And it was such a great feeling. I went from working once every month to twice every month to shooting fish in a barrel, and that's how it's been ever since."

"Ever since," of course, encompasses a multitude of activities and achievements, from VJ spots on VH-1 to host/interviewer of his own *My Generation* show and on to a guest appearance on *Married With Children*, which still brings as many people running

up to him in the street to say hello as anything else he's ever done. He has direct involvement with two separate Web sites, www.peternoone.com (for his current activities) and www.hermanshermits.com (for the past), both the repository for a brain-boggling expanse of information, archive material and product.

He has returned to recording; in 1988, Noone cut a new version of "I'm Into Something Good" for the soundtrack to *The Naked Gun: From The Files Of The Police Squad*; a decade later, he embraced a mass of more Hermits oldies for the album *Million Sellers*, the flagship release on his own NoOne label.

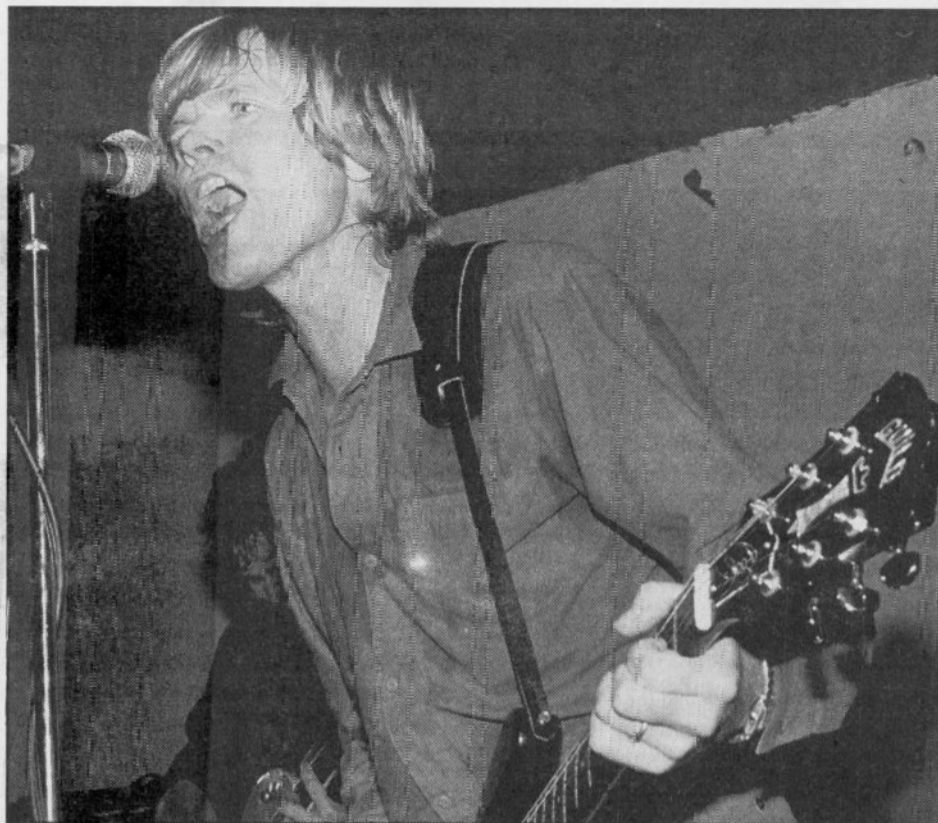
"I was thinking the other day about all the records I've made in the last few years. It's quite amazing. I keep turning out all this product. I did the music for Kirk Douglas' last picture, I did some work with Richard X Heyman on his new album, I did a Herman's Hermits version of 'White Wedding' for a comedy spoof album. There's this whole body of work which just sits around and never gets anywhere. I keep thinking we should bring it all together — the Peter Noone box!"

And, of course, he keeps on gigging, with his latest U.S. tour even seeing him resurrect the old Herman's Hermits name for the first time in almost 30 years.

"I had to do it. One of the things I discovered after I set up my own Web site, I was receiving letters from fans who'd say, 'I went to see Herman's Hermits last night and you weren't there.' It turned out there were people touring using the name, playing the songs, who I'd never even heard of! I went to some of the shows, and I'd see these clowns on stage, 'Ah, here's one we recorded in 1965,' and my friends would have to hold me back. I just wanted to run up there and have a tantrum, 'You didn't record it... the only one of you who was even in the band back then was the drummer, and he never played on any of the records!'

"It was infuriating, so finally the lawyers got together and we reached a compromise where they can go out as Herman's Hermits without Herman, and I can go out as Herman's Hermits with Herman, or with Peter Noone. So people can make the decision for themselves — 'I can go and see them with the original singer, and the songs will sound something like I remember them, or I can go and see them with the drummer...' Remember that the next time anybody wants to argue the merits of the recent drive to unmask the manifold pretenders on the oldies circuit. Ask them this — who would they rather hear sing "Eney The Eighth? 'Eney 'imself? Or any old Willie or a Sam?"

'Eney 'imself is in no doubt which they should choose. Noone's own latest release, the *On The Road/Greatest Hits Live* album, features a taste of his current live show, serving up astonishingly faithful versions of 16 past jewels, together with a smattering of other period favorites (and a guest vocal appearance from daughter Natalie). Six of Herman's Hermits' original albums are now available on CD (generally stuffed with bonus tracks), just to confirm the veracity of the concert experience. Of course we are still awaiting the box set that the group merits and that will further cement the continuing legend, but Noone himself is already assured of Herman's Hermits' true import.



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Peter Noone live, 1980.

Peter Noone solo discography

by Dave Thompson

U.K. singles

Label/#	A-side/B-side	Year
RAK 114	Oh You Pretty Things/Together Forever	1971
RAK 121	Right On Mother/Walnut Whirl	1971
RAK 129	Shoo Be Doo Ah/Because You're There	1972
RAK 136	Should I/Each And Every Minute	1972
Bus Stop 1034	We Don't Need The Money/Love Don't Change	1976
Bus Stop	It's Good When I Get There/Treat You Like A Lady	1976
Bus Stop	Goodbye Sam, Hello Samantha/Can I Put My Song In Your Heart	1977
Cypress YD 5004	I'm Into Something Good (updated version)/God Knows	1988

U.S. singles

Bell 45131	Oh You Pretty Things/Because You're There	1971
Bell 45266	Should I/Each And Every Minute	1972
Phillips 40730	(I Think I'm Over) Getting Over You/All Sing Together	1973
Casablanca 0017	Meet Me On The Corner Down At Joe's Cafe/(Blame It) On The Pony Express (reissued as Casablanca 0106 and 802)	1974
Casablanca 823	Something Old, Something New/(Blame It) On The Pony Express	1975
Johnston ZS5-02838	(I Don't Wanna Love You But) You Got Me Anyway/I'm One Of The Glory Boys	1981

U.K. LPs

Stetson 22	<i>Pirates Of Penzance (original cast)</i>	1983
Success PK 510	Peter Noone Sings The Greatest Hits Of Herman's Hermits	1993
No1One	Million Sellers	1999
No1One	On The Road/Greatest Hits Live	2000

U.S. albums

Johnston ARZ 37369	One Of The Glory Boys	1981
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The Tremblers U.S. singles

Johnston 5068	Steady Eddy/I Screamed Anne	1980
Johnston	Steady Eddy/I'll Be Taking Her Out Tonight	1980
Johnston	Wouldn't I/She Was Something Else	1980

The Tremblers U.S. LPs

Johnston NJZ 36532	Twice Nightly	1980
Johnston 37369	I'm One Of The Glory Boys	1982

"Herman's Hermits is my crown jewels. Forget all the stuff that's happened since then, the court cases and the pantomimes and the comebacks and the solo records and the rock revisionists who still haven't decided whether we were the greatest pop band that ever walked the earth or some kind of shallow mini-pops thing that only appealed to slow eight-year-olds. Wipe all of that away and look at what you're left with.

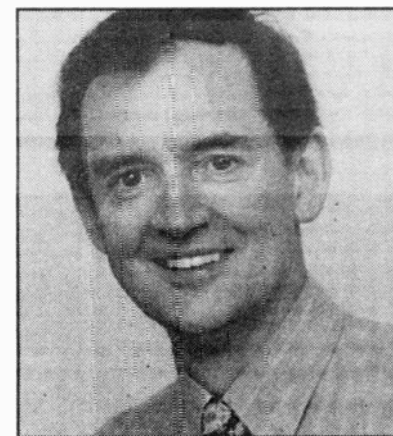
"Sometimes I think the best thing to have

happened would have been if Herman's Hermits had just gone away and died, if we'd been killed in a plane crash around 1968. People would look back on us now. 'Wow, here's this band, they came from England and made all these great singles and albums. They had an amazing producer. You can hear them laughing and having fun on the records, and they sold 60 million records. Next!'"

- Spencer Leigh

Recounting Liverpool's *other* music history and some of America's as well

by Gillian Gaar



Spencer Leigh

Though books about The Beatles surely number in the thousands, Spencer Leigh's books have an edge. As a native Liverpoolian who discovered rock 'n' roll at the same time as the Fabs, Leigh can write about the city and its music scene with an authority other authors lack. Indeed, his book *Let's Go Down The Cavern* (Vermilion [Hutchinson], 1984) was one of the first to open Beatles fans eyes to the rest of the Liverpool beat scene, and subsequent books such as *Halfway To Paradise: Britpop 1955-1962* (Finbarr International, 1996) and *Drummed Out! The Sacking Of Pete Best* (Northdown, 1998) have broadened the picture.

Like many young people in 1950s Britain, Leigh's ears were opened to rock when he heard Elvis Presley. "In those days, it was pretty hard to hear rock music on the radio," he explained. "So you had to hope you would hear it on some other program. I heard it on a religious program; this minister was saying how dreadful music was getting these days, and here's an example of it — 'Heartbreak Hotel.' And I thought,

'This is wonderful!'"

By the early '60s, Leigh was going to area venues such as The Jive Hive, where he saw groups such as The Black Velvets and Rory Storm And The Hurricanes. "But I didn't venture into town to The Cavern and places like The Iron Door," he said, "which I deeply regret now. These were regarded as slightly disreputable places to go. It wasn't quite right for a school boy to be seen there!"

But though Leigh missed his chance to see The Beatles in their formative years, he frequently patronized the branch of North End Music Stores (NEMS) where the group's future manager, Brian Epstein, worked. "I can recall once being in the queue and this man in front of me saying, 'Have you got that record of Hitler's speeches that I ordered?'" he remembered. "And they said, 'Yes, it's come in.' That was part of NEMS' policy, to get what people wanted, no matter how heinous it was. And even though Brian Epstein must've had a great distaste for ordering a record of Hitler's speeches, he got it."

Leigh later saw The Beatles during their first flame in 1963 and eventually did make it to The Cavern, where he saw The Scaffold and Wilson Pickett. He also began writing about music and in 1973 published his first book, *Paul Simon — Now And Then* (Raven). *Let's Go Down The Cavern*, the first book about the legendary club, came out of his desire to document the stories of Liverpool's lesser-known music figures.

"I felt that there was history at my doorstep that wasn't being recorded," he said. "And it was much more fun interviewing those people than, say, going 'round to the stage door to interview someone for 15 minutes before they went on stage. But I've interviewed so many more Merseybeat musicians since then that I would actually like to rewrite that book."

Leigh's book also stressed that Liverpool was more than just the city where The Beatles came from; it also had a profound impact on the group they became. "The Beatles were influenced by their counterparts, the people they were working alongside, the musicians," he said, "what they heard The Searchers or The Big Three do. I'm sure that *Cavern* was the first book that actually made that point, that the music everyone was making was very important to the development of The Beatles, much more important than what [John Lennon's] Aunt Mimi thought of things or what Paul McCartney's father said or what have you."

Speaking Words Of Wisdom: Reflections On The Beatles (Cavern City Tours, 1991), *Brother, Can You Spare A Rhyme?* (Spencer Leigh Ltd., 2000) and *Drummed Out!* cover other aspects of Beatle-dom, the latter revealing what Leigh called an "open secret" in Liverpool; that longtime Beatles associate Neil Aspinall fathered former drummer Pete Best's brother Roag. An yet-unpublished biography of Cavern DJ Bob Wooler has another interesting revelation, stating that Raymond Jones, the young man who ordered the Tony Sheridan/Beatles single "My Bonnie" from NEMS in 1961 did in fact exist, contrary to NEMS employee Alistair Taylor's claim that he was Jones ("Pinocchio-time I'm afraid," said Wooler). Leigh subsequently had Jones on his radio program, *On The Beat*.

Leigh's latest book is *Baby That Is Rock And Roll: American Pop 1954-1963* (Finbarr International), and future projects include a book on the Merseysippi Jazz Band.

(Spencer Leigh's books can be ordered from 42 Longcliffe Dr., Ainsdale, Southport, Merseyside, PR8 3 PR, England online at or spencerleigh.demon.co.uk.)



100 YEARS OF HIT SONGWRITING

British Invasion contest!

We've got books and CDs comin' atcha for this month's contest, including Beatles *Talkology* volumes and a couple of Spencer Leigh's books, autographed by the author and pictured above. Cool prizes are just part of the reason you need to keep your *Goldmine* subscription going — or start your subscription. We'll be having more of these easy-to-enter contests in upcoming issues. But to win these prizes, you need to mail us the coupon below or a photocopy (limit one entry per household please) postmarked by Oct. 31, 2001.

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Classical Notes

GLENN GOULD — WEIRD BUT WONDROUS

by Peter Gutmann

The late Canadian pianist Glenn Gould was *weird*. Compared to his bizarre routines, the petulant attitudes and outrageous demands of spoiled rock and movie stars seem downright normal. But often it takes a spark of madness to kindle the fires of genius, especially in the arts. Gould left a fabulous legacy of brilliant and fascinating recordings.

Just how weird was he? Consider this: He was a world-class hypochondriac. He feared drafts and cold, wearing several layers of heavy sweaters, scarves, gloves and overcoats even in the hottest weather. He was terrified of germs, refusing to go to a hospital to visit his dying mother. He was frightened by physical contact, canceling a dozen concerts and suing after a piano-tuner jostled him. He gobbled vast amounts of pills in lieu of food.

He crouched below the keyboard, sitting 14 inches off the floor on a chair his father had built and that he insisted on using his entire life. He refused to have it reupholstered, and so after the original padding wore away, it became a medieval torture device, with only a single narrow beam running down the middle of the seat from front to back, forcing his entire body weight onto his groin.

He had a single favorite piano that he used exclusively (until it was destroyed in a 1971 moving accident). He constantly subjected it to "major surgery" in an effort to recreate the clarity and feel of a harpsichord, although in the process it acquired annoying resonances and even a "hiccup" of repeating certain notes, which Gould found charming.

He studied music with loud random noise (such as several blaring radios or TVs). When he played he seemed utterly oblivious to surroundings, swaying soulfully, waving a free hand as if conducting himself, his mouth and face in constant expressive motion. His mother and first teacher was a vocal coach who had him sing notes as he played them, a habit he never lost and that remains all too apparent throughout his records.

He condemned concerts as a degrading blood sport that detracted attention from the purity of the music and never again performed in public after his "retirement" at age 31 (although he faked his "return" in a mock recital ostensibly broadcast from an oil rig).

He refused to play Chopin, Schumann, Debussy and much of the other core piano repertoire, deriding their masterpieces as empty theatrical gestures. He insisted that the obscure Orlando Gibbons was the greatest composer of all time.

Although he purported to detest virtuosity, he was insanely jealous of Vladimir Horowitz (famed as the greatest keyboard technician of all time), going so far as to record several of Horowitz's signature pieces (actually, quite credibly) and to contend that Horowitz faked his famous thundering octaves and that he (Gould) had edited and dubbed passages into a Horowitz record.

He sought to disguise being a recluse through seemingly informal broadcast interviews, although in fact they all were fully scripted, even including the interviewers' ostensibly spontaneous and fascinated reactions to his "impromptu" remarks.

But much of Gould's quirkiness led to uncommonly valuable results. Thus, his peculiar playing position and retooled piano let him achieve a purity of touch and an evenness of tone that the muscular, shoulder-heavy playing of his peers couldn't approach. Deafening noise enabled him to rely upon an "inner ear of the imagination" and to push his aural ideal beyond the limitations of actual sound. His contempt for standard repertoire led him to proselytize for important but neglected material in lieu of the same tired pieces his peers constantly programmed.

Most important of all, forsaking concerts led him to the recording studio as a creative outlet. While most classical artists claim to be repulsed by the artifice of the recording process, Gould embraced its creative possibilities to craft some of the most remarkable piano albums ever released. He used multiple microphones to build novel acoustical environments, played fearlessly at a super-human pace with the assurance that flaws would be corrected, and seized upon the resources of editing to fashion subtly complex emotional interpretations by intersplicing dozens of different takes.

Gould took the world by storm with his very first LP. Born and raised in Toronto, he had played concerts for a decade throughout Canada but had established a strictly local reputation. Only a few curious souls attended his 1955 New York debut, but among them was the head of the classical division of Columbia Records. Stunned by Gould's brilliance and intrigued by a challenging program that shunned all the usual crowd-pleasers for obscurities both old (Gibbons, Sweelinck, and Bach) and new (Webern and Berg), he signed the youngster to a long-term exclusive contract the very next day, an unprecedented move at the time for a major label.

Gould's recording debut was the Bach *Goldberg Variations*. To appreciate its significance, we have to recall the sorry state of Bach. Musicians respected him, but performances were rare and then only in high-calorie orchestrations or bloated

He crouched below the keyboard, sitting 14 inches off the floor on a chair his father had built and that he insisted on using his entire life. He refused to have it reupholstered, and so after the original padding wore away, it became a medieval torture device....

keyboard adaptations that met the lush expectations of the romantic era. Wanda Landowska had launched a 20th century revolution by playing Bach on the harpsichord with dignity and humanism, but while her records are still overwhelmingly moving, it was Gould who finally won the war to foster a modern love of Bach.

The *Goldberg Variations* is a set of 32 rather staid, formal pieces, commissioned in 1742 to help its insomniac patron fall asleep. Such a reaction to Gould's radical reconception, though, would be unthinkable. In lieu of performing the work with traditional refined grace on an authentic instrument, Gould regarded it as "pregnant with promise and capacity for exhaustive exploitation" and proceeded to unleash his bold vision on a concert grand using extreme tempos, huge dynamics and phenomenal technique. Columbia stoked enthusiasm by inviting critics to observe the sessions, and they dutifully reported the new curiosity in the throes of his eccentricities. The album was accompanied by Gould's own baffling notes that declared, among other things, that "the fundamental variative ambition of this work is not to be found in organic fabrication but in a community of sentiment." It flew to the top of the classical charts and through constant LP, cassette and CD reissues has remained a best-seller ever since.

Gould established an instant reputation as a Bach specialist — and with good reason. His style was precise, his rhythms were crisp and the clarity of his counterpoint was underlined by avoiding the blurred pedal effects typical of other pianists.



1990s reissues

The result is vibrant and exciting, yet deeply respectful of the inherent values of the source. Over the next 25 years, Gould recorded nearly all the other Bach keyboard solos. They enthralled many, repelled some, but, most important, stimulated discussion and renewed interest in a neglected genius.

Actually, Gould did record some of the standard repertoire, including a complete set of the Mozart piano sonatas and many of Beethoven's, but they were generally written off as perverse. For example, Gould sped up the first movement of Beethoven's "Moonlight" Sonata and drained it of inflection in order to suggest a wistful dance rather than wallowing in the usual melancholy despair. On the other hand, he decelerated the first movement of the "Appassionata" Sonata to barely half its standard pace, exaggerating its pauses and bass-heavy sonority to turn its drama into very heavy melodrama. Neither performance is idiomatic, but for those who already know these works, Gould can be a revelation.

Of perhaps greater interest and significance is Gould's exploration of less-traveled musical paths. He made obscure stylized Renaissance works resonate with modern empathy. Liszt's piano transcriptions of the Beethoven symphonies recall the days before records, broadcasting and efficient transportation, when the only way to hear much of the repertoire was to play it yourself. The three modern piano sonatas of Paul Hindemith gleam with their formal precision and invocation of historical forms. Although it seems a world apart from his beloved Bach, Gould elevated Arnold Schoenberg's 12-tone music above its academic rigor with rare attentive humanism.

Gould confronted life on his own unusual terms, but the world snapped back with two cruel ironies. First, while he always wanted to be remembered as a composer, he published only two works. The first, his Opus 1 *String Quartet*, is a gorgeous single movement, painstakingly written over two years in the very lush Viennese style he detested in others' hands. There would be no Opus 2 but rather a magnificent trifle — 30 years before *Seinfeld's* Kramer made his coffee table book about coffee tables. Gould wrote a brilliantly witty fugue about writing a fugue, the record of which appeared as a cardboard insert in *High Fidelity* magazine. In a sense, though, he also "composed" dozens of radio interview shows by heavily editing and overlapping the subjects' voices into a linguistic counterpoint.

Second, as Gould approached 50, he determined that, like so many other pianists of his time, he would forsake the keyboard for conducting. He symbolically wound down the solo phase of his career with a magisterial digital re-recording of the *Goldberg Variations* and began to prepare dozens of orchestral works. But we'll never know whether he would have developed the stamina and communication skills needed to inspire a full ensemble — three weeks after recording Wagner's *Siegfried Idyll*, the very first of the works he had planned, Gould died.

For a survey of Gould's recordings, please see my Web site at www.classicalnotes.net/columns/gould.html. A fine introduction to his fabulous Bach is *The Gould Variations* (Sony SM2K 89344) — two CDs priced as one, including several performance videos that immeasurably enhance an understanding of the depth of Gould's devotion and contribution to his unique and wondrous art.

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A Broad Abroad

PLUGGING THE GAPING FOLK-SHAPED BOX SET VOID

by Jo-Ann Greene

Amid the mass (some say morass) of box sets that have jostled our wallets in recent years, English folk rock has been almost criminally underrepresented. True, Nick Drake and Sandy Denny have both been treated at least to CD repackages of boxes first released back in the days of vinyl, and Richard Thompson's *Watching The Dark* is a prince among such packages, regardless of the artist's own feelings on the subject.

The true giants of the genre, however, remain crippling underrepresented. More discs were devoted to Fairport Convention's Cropredy festival a few years back than have been spent on chronicling their catalog; Steeleye Span still await anything more than a cursory single-disc best of, and as for the Albion Band... Ashley Hutchings... Home Service... go in search of a truly representative box of those bands, and you'd have more luck breeding badgers in a bodkin.

This sordid non-event comes to a halt of sorts with the release of *The Carthy Chronicles* (Free Reed Music, U.K.), a four-CD box detailing, as its title suggests, the life and times of Martin Carthy, one of folk's finest-ever practitioners and one whose career has crossed (and sometimes re-crossed) every significant band in the folk-rock canon. True, he has never stuck around any of them for long enough to contribute more than an album or so's worth of magic to the cause, but still an evening spent with *Chronicles* is nothing less than a crash course in the entire history of the electric movement.

Each of the four discs is themed. *Classic Carthy* rattles through what even novice listeners will recognize as his best-known songs — "Scarborough Fair," "Skewbald," "Creeping Jane," "Prince Heathen" and so forth. *Child Carthy* follows a similar thread, largely through Carthy's interpretations of folk ballads collected by the musicologist Francis Child. *Carthy In Company* explores his work as a band member or guest, alongside everyone from Steeleye Span and The Albion Band to Oskorri and The Thamesiders; while *Carthy Contemporaries* offers evidence that the greatest folk guitarist of the age isn't confined simply to resuscitating ballads of centuries past. Bob Dylan, Gilbert O'Sullivan, Bertholt Brecht, and Sonny West are among the artists tackled on what might be the most entertaining disc on the entire package.

Add to this a wonderful 64-page booklet and a host of other goodies and special offers (the first 5,000 purchasers are entitled to a free CD-ROM), and, while *Carthy Chronicles* might not completely plug the gaping folk-shaped void in the box set shelf, it does go some way to making it less noticeable.

There's more folk to be found within the *As Good As It Gets* series of two-disc collections released by the Dutch Disky label. Carthy, of course, reappears, alongside some well-loved (if a little well-worn) material by Davy Graham, Ralph McTell, John Renbourn and more. In fact, the entire series is worth checking out, particularly if you're looking for a sudden crash course in any particular genre. Separate titles exist for various breeds of the blues, swing, hillbilly, rockabilly, Cajun, doo-wop, gospel and more, while Anglophiles will doubtless get extremely excited by the volumes dedicated to *Great British Rock & Roll*, which feature more than two hours worth of primal Brit beat from Vince Taylor, Johnny Kidd, Tony Crombie, Terry Wayne and more.

Two further volumes, meanwhile, document skiffle, digging into some of the deepest recesses one can imagine. All the biggest names: Lonnie Donegan, Wally Whyton's Vipers, Johnny Duncan, and Chas McDevitt among them, are here; so, however, are some stunning obscurities, including several unreleased numbers. Skiffle's bare-faced approximation of American folk traditions might not be for everyone, and it's certainly disconcerting to know that the weary voice proclaiming its Appalachian heritage probably never traveled further west than Bristol. But there's a raw and ragged enthusiasm that shines through almost every performance here, and that might even send you scurrying for more of the same.

Moving to less resolutely purist pastures, guitarist Chris

Spedding is the hero of *Like A Black Van Parked On A Dark Curve*, recorded in 1993 by that most unlikely of beasts, a reunited Sharks (Angel Air, U.K.). The original band, after all, broke up some two decades earlier, as Spedding wandered off to a solo career punctuated by some still-legendary appearances alongside the likes of Bryan Ferry and John Cale. Before that, the band was best-known for a minor U.S. chart entry with their debut album (*First Water*, #189, 1973).

Older and wiser, Sharks '93 feature just two original members, Spedding and vocalist Steve "Snips" Parsons. But The Attractions' Pete Thomas on drums makes a thunderous replacement for Marty Simons, and the original band's edgy blues-rock take on glam has been updated with surprising ferocity. Spedding's guitar is as incendiary as ever and, if Parsons sounds a touch like R.E.M.'s Michael Stipe, well that just shows what great taste Stipe used to have. Anyone who models his vocal approach on one of the great unsung singers of '70s British rock can't be all bad.

Even with all this in store, few people, one fears, will ever mention *Black Van* in the same breath as the still timelessly impeccable *First Water*. But if Sharks ever bit you in the past, the comeback has all the teeth you could wish for.

Another name familiar from the early to mid-1970s British club scene, Ian Dury, is remembered by an all-star tribute album that aims to reconstruct his first solo album, 1977's *New Boots And Panties*. Dury, of course, died in March 2000 and was subsequently remembered with a tribute concert in London. *Brand New Boots And Panties* was conceived by many of the participants in that event — Dury's old band, The Blockheads, provide backing, and there's return performances from Robbie Williams, Madness, Wreckless Eric, and Keith Allen.

Other guests are as headline-worthy as they are musically hard-hitting. Sinead O'Connor unveils a suitably sultry version of "Wake Up 'And Make Love With Me," Billy Bragg covers "Billericay Dickie," and Shane MacGowan offers a suitably slurred interpretation of "Plaiestow Patricia," a song that famously packs more obscene words into its opening nine syllables than the Sex Pistols managed in their entire career. There's also a fine performance by Paul McCartney, running enthusiastically through what was hitherto the weakest track on the album, "Partial To Your Abracadabra." (Though maybe he should have done "Patricia" instead. That would have been an experience to relish.) All in all, a masterful tribute to a much-missed man.

Fans of Medicine Head have had little to cheer over the past couple of decades. The band broke up in the mid-1970s when frontman John Fiddler joined the remains of Mott The Hoople as British Lions — a story that has been well told over sundry CD archive releases from Angel Air (U.K.). The same label now reaches back to the last days of the Head with *Live At The Marquee 1975*, a self-explanatorily titled album that catches the duo of Fiddler and Peter Hope Evans at their hit-making peak. "One And One Is One" is one of the most distinctive hits of the age, and live it retains all its vinyl power, particularly in the company of some of the team's other finest moments — "How Does It Feel," "His Guiding Hand," "Walking Blues" and a fabulous version of their other major hit, "Pictures In The Sky." Even better, a bonus track serves up the original demo of that same song, and one wonders why, with material of this quality at their disposal, Medicine Head didn't make more of a splash during their lifetime.

We move from a band whose archives have been all but mute to one whose back catalog seems to expand every time one turns around. Fleetwood Mac fans could be excused from stifling a long groan at the news that yet another semi-essential exhumation has hit the streets, this time in the form of a two-CD successor to the *Vaudeville Years* collection of outtakes, live cuts and alternates that appeared a few years ago.

Similarly packaged in a hardbound digipack, *Showbiz Blues 1968-70* (Receiver, U.K.) unearths 29 previously unissued tracks, including some truly revelatory live cuts — eight

minutes of "Black Magic Woman," absent from the oft-anthologized Boston concerts, 15 minutes apiece of "Green Manalishi" and "Rattlesnake Shake," a bunch more alternate takes, a handful of unissued songs and so much more. It's not all great stuff — Fleetwood Mac were one of those bands for whom studio time was as much an excuse to let their hair down and jam as it was a chance to lay down another succession of masterpieces — and there's some truly self-indulgent (or, at least, rather pointless) noodling going on here. But at its best, *Showbiz Blues* reminds us why Fleetwood Mac in general, and guitarist Peter Green in particular, are still regarded as Britain's most important contribution to the story of the blues.

Dig beneath Mac's skin, of course, and the true American blues come tumbling out, a fact amply broadcast by *Big Boss Men* (Indigo, U.K.). It features excerpts from two shows at Houston's Liberty Hall in 1971 and 1972, starring, respectively, Willie Dixon and Jimmy Reed, with Johnny Winter numbered among the sidemen on both occasions. Gripping renditions of some of their best-known material highlights the disc, including a tremendous "Bright Lights Big City" from Reed. A full decade after these songs fashioned the British blues boom and were cast in stone by an entire generation of earnest young bluesmen, the masters themselves continued refining their songs and redefining them too.

We began this month bemoaning the pitiful state of British folk on the CD front; we end by celebrating the ever-healthier state of its American counterpart, as Comet Records of Italy continues its systematic rejuvenation of the legendary Vanguard label archives.

Some of the names here need no introduction whatsoever — Buffy St. Marie, whose *Many A Mile* ranks among the mightiest milestones in her entire catalog and features "Los Pescadores" and "Fixin' To Die" among its triumphs, and Eric Andersen, whose *Bout Changes 'N Things Take 2* includes a fabulous version of Ewan MacColl's "Champion At Keeping Them Rolling" and a remarkable revision of "That's Alright Mama." Not everything here is folksy, either: R&B fans will leap aboard Camille Yarborough's *The Iron Pot Cooker*, whose liner notes describe it as "a precursor to Lauryn Hill" and whose contents have been swollen by a pair of bonus remixes; jazz buffs will drool over Clark Terry & His Jolly Giants' eponymous collection of light-hearted fun and games; and Larry Coryell disciples should not miss *Basics*, an album of previously unreleased recordings from 1968/69 sessions at Apostolic Studios.

Still, folk was Vanguard's forte and, alongside albums by Jonathan & Leigh (*Third And Main*) and all the above, we also get a handful of exquisitely digipacked releases that may be less-lauded by history but are equally deserving regardless.

Baldwin & Leps was a duo of guitar and fiddle whose eponymous debut album opens with the epic "Calamandantine Brown," a 20-minute suite that has to be experienced to be believed. Robbi Basho, meanwhile, was an outstanding guitarist whose obvious debt to East Indian music is amply repaid by his sheer virtuosity — *The Voice Of The Eagle* fulfills all the promise of his earlier work and even rivals his masterpiece, 1965's *Seal Of The Blue Lotus*, in terms of depth and dexterity.

Circus Maximus are proof that not everything on Vanguard needed to hail from the depths of acoustic minstrelsy, even if vocalist/guitarist Jerry Jeff Walker soon gifted the world with the immortal "Mr. Bojangles." *Circus Maximus/Neverland Revisited* offers up the group's first two albums on one disc, with highlights including the eight-minute "Wind" (a hit on the New York radio circuit in 1967), "How's Your Sky, Straight Guy Spy" and "Hansel And Gretel."

Best of the rest

DAN & DALE: *Batman And Robin* (Universe, Italy). The Sensational Guitars Of Dan & Dale disguises one of jazz-rock's most immortal pairings, as Sun Ra linked with Al Kooper and Blues Project to swing through the *Batman* theme and sundry other, related titles. A great comic sleeve and titles such as "Batman's Batmorang," "The Penguin Chase" and "Flight Of The Batman" make it truly priceless.

JAZZ GILLUM: *It Sure Had A Kick: Essential Recordings* (Indigo, UK). A 24-track collection of material dating between 1938, with Big Bill Broonzy, and 1949.

RESISTANCE '77: *Retaliate First* (Captain Oi!, U.K.). Brand-new album by the punk veterans Resistance '77 and packed with modern anthems and energy.

RAVI SHANKAR: *Charly* (Moving Image, Italy). Long-awaited reissue for the original soundtrack to Cliff Robertson and Claire Bloom's cult movie classic *Charly*. Ravi Shankar's score is a revelation.

SUN RA: *The Other Side Of The Sun* (Universe, Italy). One of the best-loved of all Sun Ra albums makes its return, with original artwork restored and dynamic sound quality.

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PAUL McCARTNEY - PUT IT THERE (E) \$11.00
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ROLLING STONES - OUT OF CONTROL (E): 2-Record Limited Edition \$15.00
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AEROSMITH - JADE (E) \$10.00
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BOWIE - SURVIVE (E) \$10.00
BOWIE - SURVIVE (E) \$10.00
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ERIC CLAPTON - CHANGE THE WORLD: Promo \$8.00
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ABBREVIATIONS: Still Sealed = SS, Gatefold Cover = GC, Picture Disc = PD, Picture Sleeve = PS, Cut-Out Corner = COC, Shaped Picture Disc Record = SR, Die-Cut Cover = DCC, Re-issue = ri, White Promo Label = WPL, Australia = (A), Canada = (C), England = (E), France = (F), Germany = (G), Holland = (H), Italy = (I), Japan = (J), Portugal = (P), Russia = (R), Spain = (S), Austria = (Au) & New Zealand = (NZ), Picture Insert = PI, Individually Numbered Limited Edition = #L. All items are Mint unless noted & all items are made in USA unless noted.

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MICK JAGGER - SWEET THING + 3 (G) \$12.00
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JIMMY PAGE & PUFF DADDY - COME WITH ME (LIVE) (G) \$10.00
JIMMY PAGE & PUFF DADDY - COME WITH ME #1 & #2 (E) \$10.00@
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PINK FLOYD - WISH YOU WERE HERE - LIVE (H) \$11.00
PINK FLOYD - TAKE IT BACK (E): PC; Poster \$11.00
PINK FLOYD - HIGH HOPES (F): PC \$11.00
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ERIC CLAPTON - MY FATHER'S EYES (G) \$10.00
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JETHRO TULL - BENDS LIKE A WILLOW (E): PC; ROM \$10.00
MICK JAGGER - OUT OF FOCUS (G) \$12.00
MICK JAGGER - SWEET THING + 3 (G) \$12.00
MICK JAGGER - SWEET THING: PC \$7.00
ELTON JOHN - THE ONE \$7.00
LEO ZEPPELIN - WHOLE LOTTA LOVE (G) \$10.00
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PAGE & PLANT - GALLONS POLE #2 (E): DP \$12.00
PAGE & PLANT - THANK YOU + 1 (G): PC \$12.00
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PINK FLOYD - TAKE IT BACK (E): PC; Poster \$11.00
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PAGE & PLANT

Country Junction

Born Oct. 30, 1954, in Atlanta, Anthony Graham Brown grew up in tiny Arabi, Ga., and attended the University Of Georgia in the musical hotbed of Athens. A '59 Ford station wagon brought him to Nashville in 1982, where he first supported himself by singing demos for song publishers.

Despite a string of country hits — including 1986-88 chart toppers "Hell And High Water," "Don't Go To Strangers" and "Darlene" — he went almost albumless in the '90s after leaving Capitol Nashville's fold. Neither Columbia nor Warner Brothers would release discs he made under contract to them. Maybe it was because he couldn't be made into a hat act. But we still heard him singing McDonald's, Budweiser and Coca-Cola jingles. Brown performed his own stunts in Taco Bell's lengthy "Run For The Border" ad campaign — even wing-walking while playing guitar on a biplane — rather than use a stuntman.

In 1998, *Wine Into Water* (Intersound Country) returned him to the charts. Its title track — which he'd long been too ashamed to sing in public — was his plea for help with a serious drinking problem he now says he's licked.

With few of his old hits being in print, a live CD was a natural choice for a follow-up. With his Mighty Rack Of Spam band, his new *T. Graham Brown Lives!* (Relentless Nashville) revisits his first Top 10 hits (1985's "I Tell It Like It Used To Be" and '86's "I Wish That I Could Hurt That Way Again") along with sizzling "Memphis Women And Fried Chicken" and a credible cover of fellow Georgian Otis Redding's "Dock Of The Bay."

10 Questions For...

T. Graham Brown

by Bruce Sylvester

His T-ness is labeled country, but his emotional baritone and backing horns sound like blue-eyed soul. Like Wynonna, he sings his country music with plenty of R&B and rock. The fact is, he'd like to be seen as more than a country singer, as he here tells *Goldmine*.

Goldmine: *Is it quick, cheap and easy to do a live album?*

T. Graham Brown: I'd never thought about it. Yeah. You don't have to sing it over and over.

The album's horns sound a lot more soul than country.

I've always been the guy with horns. I came to Nashville from a straight soul band in Athens, Ga. When I recorded in Nashville, it was like, "Well, you're in Nashville, so it's country." My records got released to country radio. My hits kept coming on country radio.

Would music be better off if we didn't try to put labels on it?

Hell, yes. Pardon me. Oh, yes, definitely. A thousand times yes. Labeling restricts everybody. It's hurt me. I do more than country, but I haven't been able to get arrested on any other format. It's been tough for me to shake the strictly country label.

Why wouldn't Columbia and Warner Brothers release the albums you made for them?

I guess they just didn't like them enough. I never got an answer. I was doing OK financially singing ad jingles and touring during the years when I had no new albums. The band never shut down. We kept on working the road. I've been working the road since 1973.

What do you get out of singing?

It's hard to describe. It's a gift from God that I have. I don't claim credit for it. On stage I try to pass along the gift to people and hope that they appreciate it, and I can see that they do. When I meet people before or after the shows, they express to me that various songs of mine helped them get through things. That's nice to hear, especially if it's a

song that I wrote. For years, I did everything I could to destroy this gift from God, but I still have it.

My wife Sheila's an angel sent from heaven to take care of me, I guess. She was very patient with me. She told me she knew I'd come out of it sooner or later. I'm just glad she hung around for it.

I'm doing real well now. I found a way out of the trap. Sheila's been with me 25 years. Our son Acme is 12. He's at camp this week. I have a good life and just hope to be able to keep working.

When I'm back home from the road, I play with my son, hang out around the house, ride a motorcycle, watch TV. I don't do a whole lot. I'm pretty lazy when I'm home.

Your press kit says for several years you were ashamed to sing "Wine Into Water." What changed your mind about it?



Courtesy of Relentless Nashville

I didn't want to go out and talk about getting free of alcohol if I might go back to drinking. It used to be the first thing I did in the morning was fix a drink. I don't live like that anymore, thank God. I don't drink alcohol at all.

How did you get your nickname "his T-ness"?

Around 1983, I was late for a session doing a demo for a songwriter, Michael Garvin [co-author of "I Tell It Like It Used To Be"]. He'd booked these expensive musicians and everybody was standing around waiting for me to get there. I walked in 10 or 15 minutes late, and Michael Garvin had his hands on his hips and said, "Oh, his T-ness has arrived," like I thought I was something special. And I said, "Can I use that?"

Did you really cut off Ralph Emery's tie on TNN's Nashville Now?

Yeah, I did do that. I don't really know why. Maybe I was hit by a transport of emotion.

What's in the future from his T-ness?

I have an inspirational album in the can that'll probably come out next year. I just finished doing a new studio album. We'll see what happens with that. I don't have any plans to slow down on the road.

If you had to do it over again, would you put your parents' address in "RFD 30529"?

They're out in the middle of the country. It's a quiet life. It's not like a steady stream of people, but every now and then somebody'll stop by and my parents feed them and maybe show 'em a scrapbook. They get a kick out of it.

NEWS & NOTES

The Corncob: The 2001 Country Music Hall Of Fame class: Bill Anderson, The Delmore Brothers, The Everly Brothers, Don Gibson, Homer & Jethro, Waylon Jennings, The Jordanares, Don Law, The Louvin Brothers, Ken Nelson, Sam Phillips, and Webb Pierce. The induction ceremony is in October... Lee Ann Womack and Willie Nelson duet on the Bernie Taupin composition "Mendocino County Line" on Nelson's album *The Great Divide*, due Sept. 25... Singer/songwriter Jim Lauderdale will portray George Jones in the stage production of *Stand By Your Man: The Tammy Wynette Story*. The show will open at Nashville's Ryman Auditorium Sept. 13 and run through Oct. 28, 2001. The Wynette part has still not been cast... Sony Music is suing Dixie Chicks for breach of contract, accusing the group of trying to leave the label on false charges that they've been underpaid... Former Little Texas lead singer Tim Rushlow — recently with Atlantic Records — has signed with Scream Records.

New Releases/Reissues: Aug. 7: Bill Anderson, *Lot Of Things Different* (Varèse Sarabande); Carolyn Dawn Johnson, *Room With A View* (Arista); Loretta Lynn, *Millennium Collection, Vol. 2* (Universal); Conway Twitty, *Millennium Collection, Vol. 2* (Universal). Aug. 14: Bill Clifton, *Around The World To Poor Valley* (Bear Family box set); Charlie Daniels, *Live: Different Point Of View* (Dream Works); Merle Haggard & Leona Williams, *Old Loves Never Die* (Bear Family, new date); Allison Krauss, *New Favorite* (Rounder); k.d. lang, *Live By Request* (Warner Bros.); Dallas Wayne, *Here I Am In Dallas* (High-Tone); Wildfire, *Uncontated* (Pinecastle); Josh Williams, *Now That You're Gone* (Pinecastle). Aug. 21: Patsy Cline, *Vol. 1 — Critique Country Classics* (Critique); Michael Martin Murphy, *Playing Favorites* (Paras Group); Mark Wills, *Loving Every Minute* (Mercury). Aug. 28: Confederate Railroad, *Unleashed* (Audium); John Hartford, *Gum Tree Canoe* (Flying Fish); Duane Jarvis, *Certified Miracle* (Slewfoot); Toby Keith, *Pull My Chain* (Dream Works); The Mavericks, *Millennium Collection* (Universal); Earl Scruggs, *Earl Scruggs & Friends* (Universal); Allen Shelton, *Shelton Special* (Rounder); Ron Stewart, *Time Stands Still* (Rounder); Randy Travis, *Live: It Was Just A Matter Of Time* (Image Entertainment).

TV/Movie News: Aaron Tippin personal his video career on CMT *Personal Playback*, airing Aug. 15-16 on CMT... Tim McGraw performs on NBC's the *Today Show's Summer Concert Series* Aug. 17... *Grand Ole Opry Live* moves from TNN to CMT Aug. 18. Also on Aug. 18, Billy Gilman and SHedAISY entertain on the ABC special *An American Celebration* gala at Ford's Theatre... keith urban will perform at the opening ceremony of the Goodwill Games — in his native Australia — Aug. 28. TNT will broadcast it... Toby Keith is profiled on the premiere episode of CMT *Total Release* Sept. 8... LeAnn Rimes will portray Patsy Cline in an upcoming Dr. Pepper® commercial... Chely Wright makes her acting debut in the fall Disney movie *Max Keeble's Big Move* playing a homeroom teacher. Wright is also working on a song for the film. As always, check 'em out!

— Jim Bagley

On the racks

LONESTAR

I'm Already There
BNA (07863-67011-2)

Some of Lonestar's biggest hits have reflected country music's current trend (songs aimed at the female demographic, which often translates into sensitive-guy lyrics set to bloated MOR ballads). Given the inexplicable monster success of the band's 2000 single "Amazed," they're not about to turn their backs on syrupy love songs anytime soon. The title track of *I'm Already There*, their fourth release, continues in that same tired and true vein. Ditto "Not A Day Goes By" (which keyboardist Dean Sams likens to, of all things, a Journey power ballad).

Though Lonestar's odes to everlasting love and starry-eyed romance remain repetitious, they seem to be making a greater effort to add more fire to the formula. The fast-paced "With Me," complete with lively fiddle breaks, provides a much-needed adrenaline rush, while "Must Be Love" is tough-edged Southern rock hampered only by its maudlin lyrics ("The rattlesnake of love done bit me/I'm going down, getting dizzy/Can't get enough of your kissy kissy").

The one truly great song here, "Unusually Unusual," with its strong melody and banjo accompaniment, was written by hot newcomer Mark McGuinn ("Mrs. Steven Rudy"). It glaringly serves as a reminder that high-caliber songwriting is largely missing from the rest of *I'm Already There*.

— Tierney Smith

THE MONROE BROTHERS

Just A Song Of Old Kentucky
Rounder 82161-1074-2

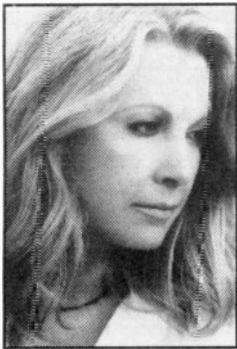
Just A Song Of Old Kentucky is the second of four volumes in an ongoing series of Bill Monroe's duets with older brother Charlie. The overdrive of bluegrass had yet to enter the Monroe style with its guitar/mandolin trade-offs and close, high-pitched harmonies that the Louvin and Everly Brothers would later continue.

Songs of death and parting — the sad, blue heart of true country music — fill this quick 15-song CD. The title track reflects Bill's devotion to his birthplace, the bluegrass state. The oft-recorded "Will The Circle Be Unbroken" comes as an obscure variant here. Though Bill rarely sang topical songs over his seven-decade recording career, the understated "Forgotten Soldier Boy" is based on the impoverished Veterans Bonus Army's 1932 march on Washington in futile hopes of promised payment for World War I service (a bloody debacle the alt-country Hangdogs revisited last year on "Anacostia").

With some of the Monroes' original 1936 masters having deteriorated, Rounder occasionally turned to collectors' 78s here, but the sound is far cleaner than on the label's Carter Family reissues. Recorded for Victor's budget imprint Bluebird, these songs were all done in one take using a single mike. Sixty-five years later, they make you wonder how much truly good music really needs today's high-tech wizardry.

— Bruce Sylvester

Courtesy of Epic Nashville



Patti Loveless

Fewer than 10 months removed from her most recent collection of pop-tinged country, Patty Loveless has taken a radical step away from the norm and embraced her Appalachian back-

ground with *Mountain Soul*. It's a warm and well-rounded collection of traditional bluegrass and roots music that ranks among the finest music she has ever released. As a reflection on her early life in a Kentucky mining town and the music that filled it, the set has more than its share of somber moments, the most memorable of which is Darrell Scott's image-rich portrait "You'll Never Leave Harlan Alive." Her voice rings atop the love lament "The Richest Fool Alive," measured fiddle and Dobro parts setting an atmospheric pace in her wake. That said, she is hardly rut-bound with sorrow, rolling through the speedy ramble "Pretty Little Miss" and the hopping opener "The Boys Are Back In Town" with aplomb and energy.

Loveless makes solid use of several guest artists, selling the buoyant call-and-response gospel of Ralph Stanley's "Daniel Prayed" alongside the mandolin and vocals of Ricky Skaggs and enlisting Travis Tritt for a pair of tunes that include the slow-burning "Out Of Control Raging Fire." Loveless' delivery is the clear guiding force on the set, however, adding spark and charm to a collection that sounds entirely too at home to ever be called an experiment.

— Thomas Kintner

RADNEY FOSTER

Are You Ready For The Big Show?
Dual Tone (803020-1102-2)

Once he split with Bill Lloyd, Texas-born Radney Foster seemed destined for solo stardom. Yet, despite scoring with a few solid hits at Arista, the singer/songwriter never truly established his hybrid of country-rock and folk-pop. Currently, most big crossover acts now exhibit traits that are more rock than country, while the 42-year-old Foster attempts an independent label comeback. The result, *Are You Ready For The Big Show?* supplemented with CD-ROM accessible interview clips and Web site info, is one of this artist's best-executed albums yet.

Well-crafted, yet pleasingly raw, the bulk of the 17-song set was recorded live at The Continental Club in Austin, Texas. Foster's band boasts plenty of barroom rock know-how and country finesse, especially on creative reworkings of well-known hits ("Nobody Wins," "Just Call Me Lonesome," "Texas In 1880") and cherished album cuts of old ("Folding Money," "God Knows When").

A churchy Hammond B-3 organ and electric slide guitars deftly mix with trilling mandolins on a variety of poetic travelogues ("Tonight," "Went For A Ride") and pain songs ("School Of Hard Knocks," "I'm Used To It"). However, the odes to love, whether sweet and soft ("How You Play The Hand"), or throbbing with rock undertones ("I'm In") are the evocative glue that holds this modern country triumph together (See the Web site: www.purespunk.com).

— Ken Burke

PATTY LOVELESS
Mountain Soul
Epic Nashville
(EK85651)

Obituaries

Mimi Fariña, folksinger

Folksinger Mimi Fariña died of lung cancer at her Mill Valley, Calif., home on the morning of July 18, 2001. "She finally won her battle with cancer," said her older sister Joan Baez.

A physicist's daughter, she was born Margarita Mimi Baez in Palo Alto, Calif., on April 30, 1945 (as she told *Goldmine* in a taped interview, though other sources say differently). Both grandfathers — one Scottish, the other Mexican — were Episcopal priests, but she was raised a Quaker, absorbing their humanitarian goals. As a high-schooler, she secretly married aspiring writer Richard Fariña, ending her wedding day alone with her history homework.

Following Joan to the political Vanguard Records, the Fariñas helped to inaugurate folk-rock with their darkly poetic *Celebrations For A Gray Day* and *Reflections In A Crystal Wind* (both 1965). A motorcycle crash killed Richard on Mimi's 21st birthday. *Memories* (1968) presented outtakes and live tapes. David Hajdu's recent book *Positively 4th Street* (Farrar, Straus and Giroux) on the Fariñas, Joan and Bob Dylan's interrelationships reveals the marriage's shakiness due to Richard's egotism and controlling nature.

Mimi's 1968 marriage to radio man Milan Melvin (celebrated in Joan's "Sweet Sir Galahad") ended in divorce after two years. Stronger as a guitarist and arranger than as a vocalist, Mimi recorded *Take Heart* (A&M) with Tom Jans in 1971. Philo/Rounder put out her *Solo* in 1985.

In the '70s she founded Bread And Roses, a nonprofit group with volunteers such as Bonnie Raitt, David Crosby, and Graham Nash bringing live music to shut-ins such as prisoners and nursing home patients. She

headed the group until her final illness.

She's survived by her parents, Joan, and her oldest sister, Pauline Bryan. Her Vanguard and Philo albums are in print, as is *Bread & Roses Festival Of Acoustic Music, Vol. 1* (Fantasy, 1979) taped at a folk all-star fund-raiser for her organization.

— Bruce Sylvester

Johnny Russell, country artist

Grand Ole Opry member Johnny Russell died July 3, 2001, following a lifelong battle with diabetes. He was 61.

Born John Bright Russell Jan. 23, 1940, in Moorhead, Miss., he made his first recording, "In A Mansion Stands My Love," for Radio Records in 1959. Russell's big break came when Buck Owens topped the country charts for four weeks with Russell's composition "Act Naturally" in 1963 (The Beatles would subsequently hit the pop charts with it in 1965). Other successful Russell songwriting efforts include "Making Plans," a #2 country hit for Dolly Parton and Porter Wagoner in 1980, and "Let's Fall To Pieces Together," a chart-topper for George Strait in 1984.

Russell finally recorded some hits of his own when he signed with RCA in 1971. During his six years with the label, he reached the Top 20 four times, most notably with the Top 5 entry "Rednecks, White Socks, And Blue Ribbon Beer." In 1985, Russell was inducted into the Grand Ole Opry where his sharp wit made him one of its most popular members. Russell is survived by a son, a daughter, four grandchildren and three great-grandchildren.

— Jim Bagley

(Folk Museum from page 10)

At the June 20 benefit, sponsored by the First Amendment Center, Paxton sang a topical song about last November's election, "In Florida," while Ian sang her groundbreaking '60s tune, "Society's Child," which put her on the folk music map at the tender age of 14.

"We realized we needed a lot more than \$50,000 or \$100,000 to make this thing work," said D'Lugoff, president and executive director of The Folk Music Museum In Greenwich Village.

"If you look at what they do at the Old

(Uncle Junior from page 10)

What most fans of *The Sopranos* would not know is that Chianese has a long background as a folksinger. In the 1960s, '70s and early 1980s, in between acting jobs, he worked as a musical emcee at Folk City, the legendary, (nowclosed) Greenwich Village folk club. Appropriately, he pays tribute to his influences on his debut, interpreting chestnuts such as "Guantanamo" and "Shady Grove."

Asked how he chose songs for his record, Chianese said the process was arbitrary. "There was no particular plan. I was anxious to record and happy to do so," he explained in a *Goldmine* interview after his performance. "'Shady Grove' of course was from my Folk City days, but then I tried out three of my originals."

Does Chianese, now 70, hold out hope that his newfound popularity as part of *The Sopranos* cast will teach 20-somethings a few

things about the folk tradition? "That's part of it, certainly," he acknowledged, "but also, I've always loved the great songwriters, like [George] Gershwin and Rodgers And Hart."

Although Chianese plays a despicable mob character on *The Sopranos*, he said, "Lots of people have been coming up to me, telling me how sorry they feel that Uncle Junior has stomach cancer. They're all despicable characters, no question about it, but because the writing is so great, I'm humanized to the point that people still feel sorry for me."

Asked about expectations for the album, Chianese said he's keeping his singer/songwriter hopes alive.

"I think it's the quality that counts," he said. "My dream has always been to write songs, and hopefully, sing them for more people."

— Richard J. Skelly

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PCode	CCAS	CCAS2	
	All Clear Styrene cases. Norelco Style.		

MAILER	Audio Cassette Mailer	
	4 x 6 3/4 (Inside Dimension) Bubble Cushioned	
25	\$7.10	
50	12.95	
100	22.00	
250	49.30	
500	86.10	
PCode	MJ48	

SLEEVE	7" Inner Sleeves			
	7 x 7 Polylined	7 x 7 Poly		
50	\$8.80	100	\$6.45	
100	11.80	500	19.30	
500	48.70	1,000	30.55	
900	80.60	5,000	146.00	
3,600	152.35			
	240.25+ Frt	No Flap		
PCode	S7P	S45I		
	Paper sleeve with Clear Poly lining	Made from 2 mil Clear Polyethylene.		

MAILER	45 Record Mailers			
	45 Mailer Folder	45 Mailer Box		
	7 1/2 x 7 1/2	7 3/4 x 7 1/2 x 1 1/2		
10	\$10.60	10	\$11.80	
25	18.70	25	20.50	
50	30.40	50	33.55	
100	52.40	100	57.50	
200	99.00	15-20	100	104.55
400	180.50			
PCode	M456		M4520	

CLEANER	Audio Cassette Head Cleaner	
	Discwasher® Cleaning Cassette	
1	\$10.90	
5	50.25	
10	95.30	
PCode	AFG1244	

Labels	'J' Card		
	Face Label 3 1/2 x 1 1/8	'J' Card Insert	
5	\$3.40	10	\$2.15
10	5.60	25	5.15
25	12.20	50	6.95
50	22.25	100	12.85
100	40.60	500	36.05
PCode	LCASF	1,000	60.05
	12 per sheet.	PCode	ACJC
	Sheet size 8 1/2 x 11.		Printed one side black on white.

JACKET	45 RPM Jackets	
	7 1/8 x 7 1/8 WHITE PAPERBOARD	
	Center Hole	No Hole
25	\$11.80	\$10.30
50	17.55	15.30
100	30.00	26.10
500	105.20+ Frt	91.30+ Frt
1,000	199.80+ Frt	178.30+ Frt
PCode:	S7JH	S7J
	Replace original jacket or sleeve with our Rigid White 18 pt. paperboard.	Qty per case

FILLER	45 Mailer Filler Pads	
	7 3/8 x 7 3/8	
50	\$13.75	
100	19.05	
500	31.90	
500	51.55	
1,000	97.90	
PCode	F45	

SHRINK WRAP CENTER			Shrink Bags		
PCode	Sizes (in)	Suggested Uses	Price per Roll		
BSW58	5 1/2 x 8	Cassettes, CD's,	100	500	1,000
BSW710	6 5/8 x 10	Double CD Case	\$4.15	\$16.40	\$29.75
BSW1313	13 1/2 x 13 1/2	Albums, Laser Discs	6.05	24.30	43.40
			14.80	58.80	112.00

Our Polyolefin SHRINK WRAP FILM is Archival, Super Clear, & High Gloss. Centerfold Film. It is strong, fast sealing and fast shrinking. It has superior qualities to most popular films because it has no PVC which can leach onto your work. It has approximately 10% Shrink. It is recyclable.

SLEEVE	7" Paper Sleeve			
	WHITE Regular Weight	WHITE Medium Weight	GOLD Heavy Weight	
50	\$7.70	\$9.50	50	\$9.90
100	10.80	13.50	100	15.95
500	34.00	38.50	500	52.10
1,000	61.60	70.95	1,200	106.80
2,000	77.95	97.35	2,400	196.90
4,000	124.60+ Frt	155.80+ Frt	4,800	339.35
PCode:	S7WR	S7WM	S7GOLD	

INSERTS	45 RPM Record Inserts		
	*10 PACKS	BULK	
1	\$2.00	1,000	\$64.75
5	6.50	2,000	117.70
10	11.50	5,000	268.00
25	24.50	10,000	486.50
50	37.50	25,000	1,106.25
PCode	ARI4510	ARI4510B	
	Made from yellow, non-slip plastic. Snap-in Perfect fit. *Prices are per package of 10		

PCode	Suggested Uses	W (in)	L (ft)	Ga.	1	3	5	10
RSF8	Cassettes, CD's, VHS	8	500	.75	\$59.00	\$53.55	\$50.00	\$49.00
RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	61.85	55.90	52.00	49.75

SLEEVE	7" Paper Sleeves			
	Colored Paper Sleeves 7 1/8 x 7			
	Minimum order - 50 sleeves per color			
	50	\$12.10		
Prod. Code	100	16.75		
S45C	500	55.25		
	1,000	101.00		
Qty per case	1,600	141.55		

CLEANER	Record Cleaning		
	Discwasher® D4+™		
	1 1/4 oz.		
1	\$3.00	5	\$2.00
3	8.25	10	6.25
5	12.50		
10	22.00		
PCode	AFG1046		ASA2
	D4+™ leaves no residue. Preserves vinyl properties.	Contains a unique Anti-Static Solution. Lubricates and protects the record as it cleans.	

Milwaukee Brand Heat Gun plugs into our Shrink Wrap Machines or a 120 Volt Outlet. It has High / Low Settings. The gun reaches 50 to 150 Degrees Fahrenheit. It's light weight but built for heavy duty work. Use with Shrink Wrap Bags and Shrink Film shown above.				1 year Warranty		
PCode	Description	Watts	1	3	5	
AHG	Industrial Heat Gun	1200W	\$52.00	\$141.00	\$160.00	

SLEEVE	7" Paper Sleeves			
	"Old Style" Green Medium Weight		White Heavy Duty	
50	\$9.90	50	\$10.20	
100	15.95	100	17.10	
500	51.80	500	54.70	
800	74.00	1,200	123.20	
1,600	140.40	2,400	200.90+ Frt	
3,200	224.40+ Frt		S7WHD	
PCode:	S7GRN			

CLEANER	Record Cleaning Fluid	
	Groovy™ Cleaner	
	4 oz.	
1	\$6.00	
3	16.50	
5	25.00	
10	45.00	
PCode	AGC4	
	Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. Pump Spray Bottle	

CUT OFF Heat Sealers					
Prod. Code	Description	Watts	Length	Mil	Price
AHS4C	4" Hand Heat Sealer	400	4"	1-6	\$66.75
AHS8C	8" Hand Heat Sealer	400	8"	1-6	89.00
AHS12C	12" Hand Heat Sealer	500	12"	1-6	111.00
AHS16C	16" Hand Heat Sealer	500	16"	1-6	179.00

INSERT	7" Picture Sleeve Insert	
	.030" Thick Chipboard	.028" Thick Acid Free
50	\$7.65	\$9.00
100	12.25	14.40
500	53.00	62.50
1,000	96.15	113.50
PCode:	KCB3045	KAF2845
	Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts.	

CLEANER	Sponge	
	Record Cleaning Sponge	
2 per pack	1	\$5.00
	5	20.00
	10	37.50
PCode	ACS2	
	Our super sponge is absorbant and dripless. Lint Free. Safe for vinyl.	

Shrink Wrap System with Gun				
Shrink wrap 30 packages per hour.				
<ul style="list-style-type: none"> System Comes With a 500 Watt Heat Gun Which Plugs into the System. Wraps a variety of Items (vhs, albums, magazines, CD's, DVD's, posters, etc.) Dispenses Rolls of Shrink Film Without Snagging. Use 120 Volt Outlet. NO WIRING HASSLES! 1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.) Easy to use. Seal one side, rotate 90°, seal second side, heat shrink! 				
* Allow for approx. 10% shrink on film when choosing your system.				
Product Code	Description	Application	1	2
ASW13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00
ASWS18	18" Shrink System	Albums, Small Mats	265.00	480.00

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New Releases

Courtesy of V2 Records/photo by Zoren Gold



The Black Crowes

THE BLACK CROWES

Lions
V2 Records (38812 70912)

After their spectacularly successful first two albums, The Black Crowes' profile gradually decreased despite (underrated) albums such as *America* and *Three Snakes And One Charm*. But after last year's much ballyhooed tour with legendary Led Zeppelin guitarist Jimmy Page, captured on the excellent *Live At The Greek* double album, the band seems

poised for a commercial comeback. It may or may not happen (there's no obvious hit single here), but as with their last few endeavors, *Lions* rewards repeat plays and should please the band's fans who have stuck around for seven high-quality albums.

On *Lions* The Black Crowes again prove that you can be heavy without being heavy metal, and that skinny white Southern boys can play rock 'n' roll with soul. Granted, the forced funk of "Lickin'" and "Young Man, Old Man," not to mention Chris Robinson's

lame rap on "Ozone Mama," are regrettable lapses, but by and large the band are typically classy and creative throughout.

"Midnight From The Inside Out" begins the proceedings with a great straight-ahead rocker (a band trademark), and when Robinson's "Let's get this thing started" on "Come On," this energetic party tune does just that. On the slower side, "Losing My Mind" and "Lay It All On Me" are atmospheric and passionate ballads with rare string accompaniment, and "Miracle To Me" is an effectively bluesy love letter to Robinson's new wife actress Kate Hudson. Other highlights include the psychedelic pop-rock of "Greasy Grass River" and "Soul Singing," a Southern soul sing-along that's the album's current single. Let's not forget "Cosmic Friend," which begins with a creative intermingling of various instruments before Zep-like riffs take over at the 1:50 mark.

In fact, Led Zeppelin is a major influence throughout the album, having unsurprisingly usurped The Rolling Stones, The Faces, and Stax Records as the band's primary influences. Yet only on rare instances does anything ever sound second-hand, primarily as a result of the band's excellent ensemble playing and Robinson's charismatic vocals, which are mixed well to the fore. The fact that there's virtually no down time between songs is also refreshing in this era of bloated albums filled with silly segues, making *Lions* another fine addition to an increasingly impressive back catalogue.

— Scott Floman

(Please see New Releases page 32)

Book review

POSITIVELY 4TH STREET: THE LIVES AND TIMES OF JOAN BAEZ, BOB DYLAN, MIMI BAEZ FARIÑA AND RICHARD FARIÑA

by David Hajdu
Farrar, Straus & Giroux (328 pages, \$25, hardbound)

Beneath '60s folk's peace-and-love message there festered a cauldron of ambition, exploitation and deep insecurity, David Hajdu (pronounced hay-doo) makes lethally clear in this well-researched view of the caustic Bob Dylan, humanitarian Joan Baez, her gorgeous little sister Mimi and Mimi's self-aggrandizing husband Richard Fariña, whose friendship with the young Dylan turned to paranoid rivalry.

Positively 4th Street is a cynical look at egos, art and unhappy love affairs. In his pressed, dry-cleaned jeans, charismatic Richard created parties wherever he went and, like scruffy Dylan, reinvented himself with facades and lies. One hardly blames Richard's first wife, Carolyn Hester, for almost shooting him in a Paris hotel room for being so belittling and controlling. Richard died helmetless in a motorcycle crash on April 30, 1966, (Mimi's 21st birth-



day), after celebrating the publication of his first novel, *Been Down So Long It Looks Like Up To Me*. Mimi's beaming face in a photo from the fete masks her misery with a husband who opened and answered her mail (and made moves on sister Joan) as well as leftover childhood pain from undiagnosed dyslexia so severe she could learn little in school. By the way, when Dylan first met the

Baez sisters outside a Greenwich Village club, it was high schooler Mimi who caught his eye. Was Joan much more than a stepping stone to him?

Dylan lived on 4th Street (of the song and book title) in both the village and Minneapolis's Dinkytown, where he was Bob Dillon (as in Matt Dillon of *GunsMoke*). "The irony of Robert Zimmerman's metamorphosis into Bob Dylan lies in the application of so much elusion and artifice in the name of truth and authenticity," Hajdu writes, showing little sympathy for his male subjects, including Albert Grossman (Dylan, the Fariñas' and Janis Joplin's manager), who'd manipulate clients by making sure they had all the controlled substances they wanted.

Motorcycle accidents end the story. Hajdu finds scant solid evidence of Dylan's alleged 1966 crash but feels his subsequent isolation removed him from a work pace and lifestyle that could have destroyed him. Maybe Dylan really did wreck his motorbike and, in the short run only, himself. It's ironic that a vehicle that sent Richard Fariña to an early grave may have obliquely saved his former friend turned archrival Dylan in the long run.

— Bruce Sylvester

NEW RELEASES NEWS



Just out: Jazz Is Dead, who nontraditionally explore the music of the Grateful Dead, just released *Great Sky River* (Zebra Records), covering nine Dead classics such as "Morning Due," "St. Stephen" and "The Eleven." Guitarist Jimmy Herring currently performs with the Dead's Phil Lesh... *A Break From The Norm* (Restless) is a compilation of music sampled by dance music DJ/producer Norman Cook, available on CD and as a double vinyl LP... Guitarist Martin Taylor, whose playing is compared to Pat Metheny and George Benson, just released his debut on Columbia, *Nitelife*... Cairo, a prog band in the tradition of keyboard-laden groups such as Emerson, Lake & Palmer; Yes; and Genesis, just released *Time Of Legends* (Magna Carta)... Cake's newest is *Comfort Eagle* (Columbia)... *Radio Sky* (Strategic Records) is the new avant-pop, blues and electronic album from Afterimage... Ben Harper & The Innocent Criminals' *Live From Mars* (Virgin) is a double-disc album containing live versions of "Sexual Healing," "The Drugs Don't Work," "Faded/Whole Lotta Love" and more than 20 additional Harper cuts... Detroit garage-punksters Cinecyde, whose first 45, "Guileless Radio," struck a nerve way back in 1977 and who continued to record through the '80s and '90s, just released their newest, *Magnetic Attraction: Hypnotic Repulsion* (Tremor Records).

Coming up: On July 31, harpist Kim Wilson (*Fabulous Thunderbirds*) will release *Smokin' Joint* (M.C. Records), his first new solo album in four years... Eddie M.'s self-titled and newest album is on Gold Circle. The R&B/jazz saxophonist has toured with Sheila E., Stevie Nicks, Teena Marie, and Eric Benet and steps to the microphone on this set with some warm, soothing vocals as well as his stellar sax playing... Coming Aug. 28 from jazz guitarist Rodney Jones is *Soul Manifesto* (Blue Note Records), a funk-filled jazzier with a talented crop of backup musicians such as Maceo Parker (alto saxophone), Arthur Blythe (alto sax), Dr. Lonnie Smith (organ), Lonnie Plaxico (bass), and Idris Muhammad (drums). Jones has played guitar in concert with stellar artists such as James Brown, Dizzy Gillespie, Maceo Parker, and Lena Horn... Due Sept. 11 from singer/songwriter Lucy Kaplansky is *Every Single Day* (Red House Records), which includes originals as well as songs by Steve Earle, The Louvin Brothers, and Julie Miller. Kaplansky most recently contributed her version of "It Ain't Me Babe" to the Bob Dylan 60th birthday tribute, *A Nod To Bob* (also on Red House)... *Out There Live* (Razor & Tie), the upcoming live album from Dar Williams, recorded during last year's sold out Tour For The Green World, is a career retrospective with live performances of songs from all four of her albums (*Mortal City*, *The Honesty Room*, *End Of The Summer* and *The Green World*).

— Greg Laescher

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Hi-Tones 1961 45 RPM "Sure as the Flowers" Seg-Way 105 NM 8xol MB: \$300



Roy Orbison (as the "Teen Kings") 1956 45 RPM "Ooby Dooby" Je-Wel 101 VG 5 MB: \$300



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Elvis Presley 1955 45 RPM "Baby, Let's Play House" Sun 217 VG 5 MB: \$300



Elvis Presley 1955 45 RPM "Mystery Train" Sun 223 MT 9 MB: \$500



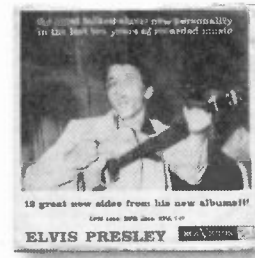
Elvis Presley 1976 45 RPM "Moody Blue" RCA PB-10857 (colored vinyl set of five) NM 8dsh MB: \$3500



Buddy Holly 1958 EP "The Sound of the Crickets" Brunswick 71038 NM 8dh / MT 9 MB: \$250



Moonglows 1959 EP "Look! It's the Moonglows" Chess 5122 NM 8 / NM 8 MB: \$200



Elvis Presley 1956 EP (Two-discs) "Elvis Presley" RCA EPB 1254 NM 8ct / NM 8 MB: \$2000



Elvis Presley 1956 EP "Elvis Presley" RCA SPD-22 EX 7 / EX 7 MB: \$600



Elvis Presley 1959 EP "A Touch of Gold, Volume 1" RCA Victor EPA-5088 (maroon label) MT 9 / MT 9 MB: \$350



C.A. Quintet 1969 Stereo LP "Trip thru Hell" Candy Floss 7764 EX 7 / EX 7 MB: \$750



Chantels 1958 Mono LP "We Are the Chantels" End 301 NM 8sp / VG 5 MB: \$400



Craftsmen 1966 Mono LP "What Can We Say?" Zap Records 3009 VG-EX 6 / EX 7 MB: \$200

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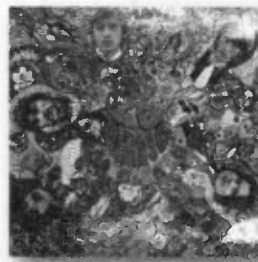
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Woody Guthrie 1951 Mono 10-inch LP "Talking Dust Bowl" Folkways Records 2001 (w/ insert) MT 9 / MT 9 MB: \$200



Index 1967 Mono LP "The Index" DC Records EX 7 / NM 8 MB: \$1200



Le Orme 1969 Stereo LP "Ad Gloriam" Car JB-15 (Italy) NM 8 / EX 7 MB: \$1500



Revels 1964 Mono LP "On a Rampage" Impact 1LP-IM VG 5 / EX 7 MB: \$200



Four Kings 1955 45 RPM "Rose of Tangier" Fortune 517 NM 8 MB: \$300



Master-Tones 1954 45 RPM "Tell Me" Bruce 111 (Nuway - N.Y. 19, N.Y.) VG-EX 6 MB: \$650



Platters 19:6 Mono LP "The Platters" Federal 549 EX 7rep / EX 7 MB: \$300



Various 1955 Mono LP "Rock 'n Roll" Aladdin 710 VG-EX 6ts / EX 7 MB: \$250



Tommy Johnson 1928 78 RPM "Big Road Blues" Victor 21279 VG-EX 6 MB: \$1000



Little Walter (Baby Face Trio) 1952 78 RPM "Boil Weevil" Herald 404 NM 8 MB: \$350



Blind Willie McTell as "Blind Sammie" 1930 78 RPM "Travelin' Blues" Columbia 14484 MT 9 MB: \$1000



Charlie Patton as "The Masked Marvel" 1929 78 RPM "Screamin' and Hollerin' the Blues" Paramount 12805 EX 7 MB: \$2000



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Henry Thomas 1927 78 RPM "Ragtime Texas" Vocalion 1094 GD-VG 4 MB: \$300



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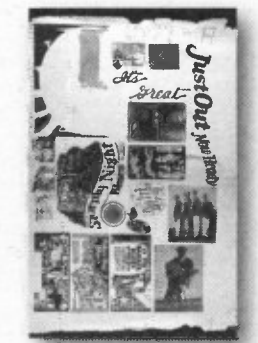
Robert Johnson 1961 Mono LP "King of the Delta Blues Singers" Columbia 1654 (six-eyed label) MT 9sw / MT 9 MB: \$200



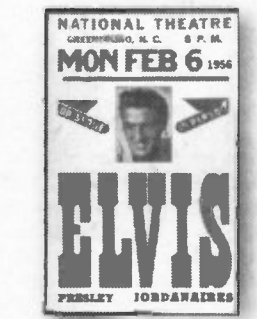
Lightnin' Slim 1960 Mono LP "Rooster Blues" Excello 8000 MT 9w / NM 8 MB: \$200



Sonny Boy Williamson 1959 Mono LP "Down and Out Blues" Checker/Cness 1437 MT 9w / Gem-MT 10 MB: \$200



Chicago Defender 1920s Advertisement "Slug" Shewts (Paramount, Vocalion Records) VG-EX 6 ct MB: \$300



Elvis Presley 1956 Poster National Theatre (Greensboro, NC) EX 7ct MB: \$500

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(New Releases from page 26)

DOUG HOEKSTRA
Around The Margins
Inbetweeners (5015)

Even with four albums under his belt, Doug Hoekstra remains an enigmatic artist, a singer/songwriter whose cerebral style has kept him teetering on the edge of recognition.

Hoekstra's ability to combine folk finesse with smooth, surreal soundscapes makes Around The Margins an unexpectedly engaging set, a collection of melodic tunes marked with lilting, low-key arrangements.

However, it's his hushed take on Bob Dylan's "Isis" which is especially effective here, and when he follows it with the Dylan-esque "Undone" (which in fact becomes undone as the song stumbles through an unwieldy conclusion), singer and song are solidly in sync.

— Lee Zimmerman

JOHNNY A.
Sometime Tuesday Morning
Favored Nations (2080-2)

Steve Vai sure knows how to pick 'em for his new label. Previously released as an independent CD, Favored Nations picked this up and ran with it. Johnny A.'s new Sometime Tuesday Morning album is a collection of originals and well-selected covers.

Johnny A. apparently loves to play chords as much as single string work. Very refreshing. With his bare bones rhythm section of bass and drums, all of these instrumentals are clean and alive. "Oh Yeah," "Two Wheel Horse" and "Up In The Attic" all rock, as does "In The Wind" and "Tex Critter" swing and rock with a slight country flavor.

Wow! Can this cat pick a variety of tunes or what? They all sound perfectly natural in this sequence. The nasty, back-alley-sounding "Walkin' West Ave" adds another flavor to his songwriting. This man can play — and he plays music, not just guitar licks.

— Guy Lee

STYX
Styxworld Live 2001
CMC International (06076-86311-2)

Huh? The second live Styx album in nine months?! (Arch Allies, a two-disc set with REO Speedwagon is the other.) I was all ready to trash Styxworld Live 2001, but then I looked at the song lineup.

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LEO ZEPPELIN - TDOLZ ACUSTICALLY (2 CD) <Kooyoung Tennis Courts, Melbourne 20/2/1972> ALL THAT JAZZ (2 CD) <Montreaux Jazz fest 14/3/1970>

Short Takes The Fletcher Pratt have apparently studied their sources well; their new disc, Nine By Nine (Rainbow Quartz RQT046) mines the fertile fields of classic British rock with a propulsive onslaught of reliable hooks and flash-point rhythms.

U.S. dates that year, so fans will relish its inclusion, no matter their opinion of the current lineup. (Founding member Dennis DeYoung is suing the touring faction, which includes Canadian solo artist Lawrence Gowan and Glen Burnik, from the Edge Of The Century era.)

CD. It opens with "Rockin' The Paradise" and ends with "Come Sail Away." Purist Styx fans (and not just DeYoung supporters) should skip these. Gowan is an energetic showman live, and he has some great vocal and piano chops.

(Please see New Releases page 55)

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New Releases on Compact Disc



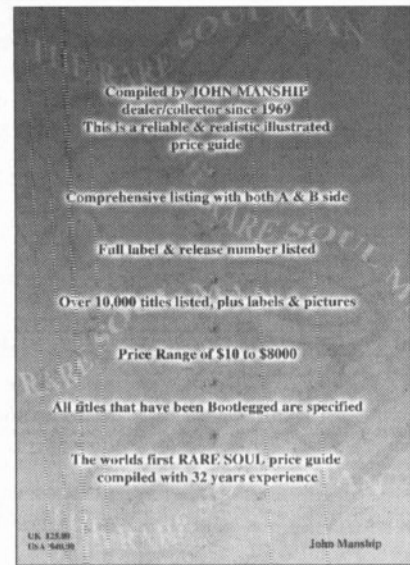
ABBA - Missing Pieces, Volume 1 - rare and unreleased versions - excellent quality studio recordings - sixteen tracks (67:26)
 Aerosmith - Bring On the Rain (2 CD) - Osaka, Japan 12/31/99 - soundboard recording - 24 tracks (69:48 and 46:13)
 Aerosmith - Pall Mall 1973 - Boston 1973 (9 tracks excellent FM) plus Roslyn NY 7/27/74 (5 tracks excellent soundboard) (72:31)
 Alice in Chains - Heroin - Publisher demos 1989 (12 tracks) plus 8 live tracks - excellent quality studio and soundboard (74:15)
 Allman Brothers - Syria Mosque - Pittsburgh PA 1/17/71 - excellent quality soundboard - seven tracks plus one bonus (68:45)
 Ani DiFran - Dew Drop Inn Tour '96 - Memphis TN 4/17/96 - excellent quality soundboard recording - fourteen tracks (71:10)
 Barenaked Ladies - Becknaked on the Mountain - WPLT 12/96 (one) - excellent quality studio recording and soundboards (70:03)
 Beach Boys - Aloha from (Hawaii and Hollywood) - Honolulu International Center 8/25/67 (21 tracks) plus "live-in-the-studio" rehearsals at Wally Heider's Studio, Hollywood CA 9/11/67 (13) - excellent quality soundboard and studio tracks (67:41)
 Beach Boys - Landlocked/Adult Child - complete, unreleased albums from 1971 and 1977 - studio quality - 26 tracks (71:02)
 Beach Boys - Lei'd in Hawaii - Honolulu rehearsal 8/25/67 (eight tracks), studio outtakes 9/11/68 (five), Hollywood Bowl 11/1/63 (seven), and Sydney 2/13/78 (two) - excellent quality soundboards and studio tracks (55:33)
 Beatles - All Together Now - portable tape recording sessions from the Beatles' chauffeur 1963-64 - very good quality recordings - 44 tracks (69:15)
 Beatles - The Alternate Revolver - alternative mixes - excellent quality studio outtakes - 26 tracks (72:05)
 Beatles - The Complete Rooftop Concert (2 CD) - complete performance 1/30/69 - very good soundboard (67:53 and 59:41)
 Beatles - The Ed Sullivan Shows - NYC 1964-66 - excellent quality television broadcasts - 28 tracks (71:58)
 Beatles - The First U.S. Visit - Ed Sullivan Show (seven tracks) plus Washington Colosseum 1964 (six) - excellent soundboards (35:28)
 Beatles - Get Back (The Glyn Johns Final Compilation) - excellent quality studio tapes of unissued LP - 18 tracks (54:30)
 Beatles - Get Back 2nd Mix - Glyn Johns' second mix 1/5/70 - excellent quality studio tapes (16 tracks) and five bonus tracks (73:30)
 Beatles - Help! Original Mix (2 CD) - alternate versions and outtakes - excellent studio recordings - 67 tracks (58:39 and 73:44)
 Beatles - In Italy 1965 - Milan 6/24/65 (three tracks) plus Rome 6/27/65 (twelve) - very good quality soundboard recordings (36:21)
 Beatles - March 5, 1963 - The complete session tape for the third single plus the complete 1/1/62 Decca audition - 45 tracks (73:55)
 Jeff Beck - Blow Your Mind (2 CD) - Wallingford CT 3/21/99 - excellent quality soundboard - eighteen tracks (57:45 and 45:37)
 Jeff Beck - Rare, Raw, Rough, and Ready - Chicago 10/71 soundboard (nine tracks) plus mono "Truth" LP (seven) (73:59)
 Black Sabbath - War Pigs - Paris 12/20/70 television broadcast - excellent quality - eight tracks (52:44)
 Blind Faith - Debut in Stockholm - Konserthuset, Stockholm 6/18/69 - debut performance billed as "Clapton and Wynton" - excellent quality audience recording - nine tracks (73:31)
 Booker T. and the M.G.'s - Otis, Onions, and the Blues - Montreaux 7/5/88 - excellent quality soundboard - 15 tracks (75:13)
 Boston - Mission Aborted - 1975-76 acetate demos (11 tracks) plus unreleased third album (9 tracks) - studio quality (72:54)
 David Bowie - Glamour - alternate versions and rarities - excellent quality studio sources - sixteen tracks (67:04)
 Buffalo Springfield - Lives - Monterey Pop Festival 6/67 (four tracks - poor audience recording) and two sets at the Fillmore West 1967 (two tracks - excellent recording) (65:23)
 Cheap Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - fifteen tracks (73:02)
 Eric Clapton - He's Not a Dinosaur, He's Godzilla (2 CD) - San Antonio 5/23/98 on the Pilegrim tour (61:12 and 54:48)
 The Clash - Bronx City Rockers - Live in NYC 1979 - excellent quality soundboard - 22 tracks (71:36)
 Coldplay - besides the rarities - rare, alternative and live versions - excellent quality studio and soundboards - twenty tracks (79:30)

Alice Cooper - Goes to Chile - Santiago, Chile 7/9/95 - excellent quality television broadcast - sixteen tracks (73:49)
 Alice Cooper - No More Teacher's Dirty Looks - Saginaw MI 1978 (thirteen tracks), LA 1979 (four), and San Diego 1980 (one) - excellent quality soundboard recordings (72:01)
 The Cranberries - Forever Live - Toronto 8/29/96 - excellent quality studio recording - fifteen tracks plus one bonus (59:29)
 Cranberries - Little Fruits - Hamburg 4/16/99 (15 tracks) plus Europe 1993 (four) - excellent quality soundboard recordings (69:39)
 Cream - Dazed in Detroit (2 CD) - Grande Ballroom, Detroit 11/8/68 (nine tracks) plus Winterland San Francisco 3/10/68 (three tracks) - excellent quality soundboards (68:17 and 67:19)
 Creed - Unplugged + More - excellent quality studio and soundboard acoustic tracks - fourteen tracks (68:17)
 Bob Dylan - Highway 61 Revisited Again - unreleased studio versions - excellent quality - thirteen tracks (70:01)
 Eminem - @ the Farmclub - excellent quality soundboard recording - six live tracks (27:40)
 Eminem - F***in' Crazy - alternative versions and unreleased studio recordings - excellent quality - eighteen tracks (73:13)
 Fish - There's a Guy Works Down the Chips Shop Swears He's Fish - live 1992 - excellent audience recording - eight tracks (60:37)
 Genesis - Tales of Ordinary Madness - Birmingham Hippodrome 5/2/75 - excellent audience recording - 17 tracks (77:03)
 Guns n' Roses - Rock in Rio 2001 (2 CD) - Rio de Janeiro, Brazil 1/14/01 - excellent quality soundboard - 24 tracks including four from the new as-yet-unreleased album (75:34 and 67:31)
 George Harrison - 12 Arnold Grove - "Shanghai Surprise" material, Rockline music, and demos - excellent quality studio sources - 17 tracks (73:18)
 George Harrison - Pirate Songs - outtakes, demos, and alternative mixes - excellent quality recordings - 19 tracks (60:37)
 George Harrison - Through All Those Years - unreleased Harrison's - studio quality - twenty tracks (72:25)
 George Harrison - A True Legend - rare and alternative takes - excellent quality source tapes - 26 tracks (68:05)
 Journey - Blue Sky Party (2 CD) - Chicago 9/5/81 - excellent quality soundboard recording - seven tracks (51:40 and 38:50)
 Kansas - Grim-faced Sophomores - Pittsburgh, PA 10/31/76 - excellent quality soundboard recording - twelve tracks (71:28)
 Led Zeppelin - Second Night in the Garden (3 CD) - NYC 6/8/77 - very good audience recording - 17 tracks (70:24, 51:22 and 67:27)
 John Lennon - Anthology (2 CD) - best unreleased studio outtakes, home demos and live recordings from solo years - excellent quality - forty tracks (72:32 and 73:05)
 Lymyrd Skymyrd - Woman of Mine - Chattanooga, TN 3/1/75 (9 tracks) and Memphis 10/30/73 (5) - excellent soundboards (72:37)
 Dave Matthews Band - Getting Low at the Meadowlands (3 CD) - East Rutherford NJ 7/12/00 - excellent audience recording - twenty tracks (52:11, 47:44 & 59:50)
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 Paul McCartney - Devil Music - live cuts from Run Devil Run - excellent quality television and FM broadcasts - 18 tracks (50:52)
 Paul McCartney - Flaming Pies and Lovers Off the Ground - Flaming Pie (seven tracks) and Off the Ground (eight) outtakes - studio quality (65:19)
 Paul McCartney - Pizza and Fairy Tales (2 CD) - mid-80's unreleased takes of McCartney's "finding himself" era from various sources - mostly studio quality - 31 tracks (73:33 and 73:33)
 Paul McCartney & Wings - When It Rains, It Pours (2 CD) - Tug of War rehearsals - studio quality - 30 tracks (73:56 and 72:38)
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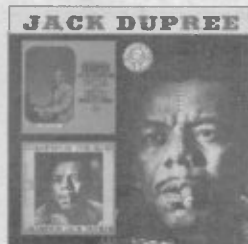
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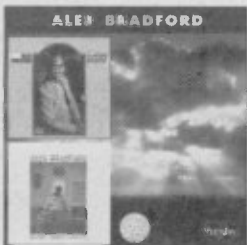
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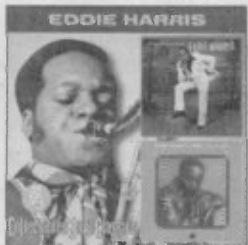
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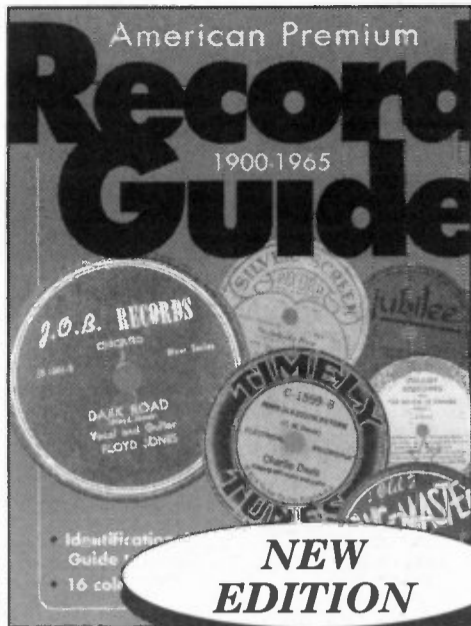
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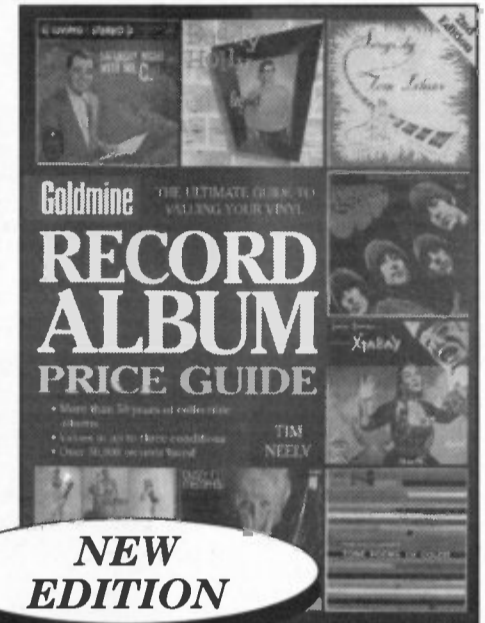
by Tim Neely

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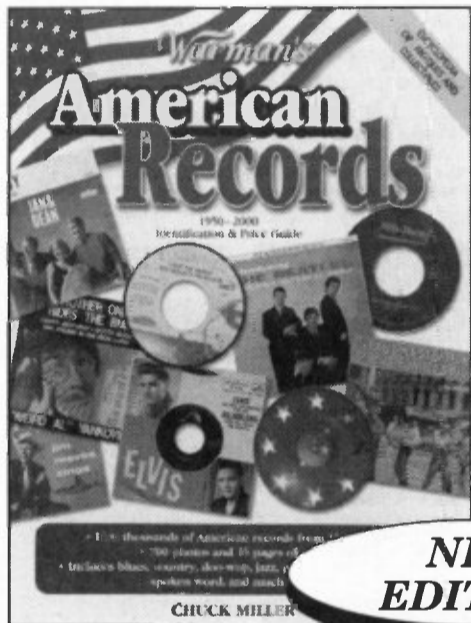
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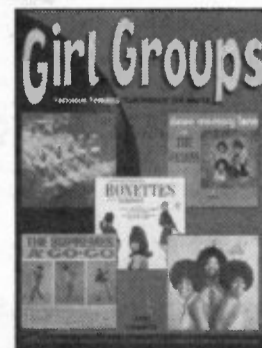
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The two types of ads are:

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

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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.

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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 renege 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.

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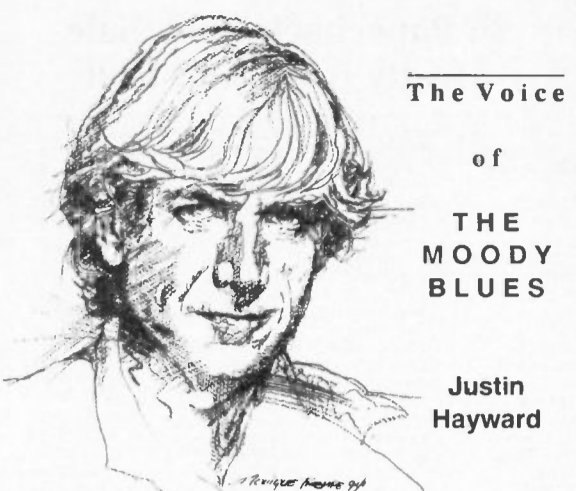
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Table listing Golden Hits records with columns for title, artist, and price. Includes titles like 'V/A Homage to Joan Jett' and 'V/A Spirit of Vanilla'.

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- List of auction items including: 1) ANIMALS-HOUSE OF THE RISING SUN (RCA 1445070) 2LPs, GATEFOLD, COVER VG+, GERMAN IMPORT. 2) BEATLES-VI (APPLE 2358) MPD, BY APPLE, CAPITOL, COVER (VG+). 3) BEATLES-GET YOUR FOOTING (APPLE 2359) 2-TRACK COMPILATION, PICTURE DISC, DIE-OUT COVER, GERMAN FACTORY ASSURED, MANY LISTS HELD, CALL 1-800-451-1199 EXT. 801 OR WRITE: THOMAS IN ADVANCE A.S. #P1N151/P.O. BOX 266, EAST ROCKAWAY, N.Y. 11518-0266. FAX: (516) 887-5308.

ROBERT'S RECORDS

Table listing records from Robert's Records with columns for title, artist, and price. Includes titles like 'Curtis May' and 'The Beatles'.

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

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Sid Bernstein

He brought The Beatles to America and so much more

by Gillian G. Gaar

To Beatles fans, Sid Bernstein will always be the man who brought the Fab Four to America. But there's a lot more to Bernstein than the Fabs, as revealed in his book *Not Just The Beatles...* (Jacques & Flusser Publishers). Over the course of his career, Bernstein has worked with showbiz legends such as Judy Garland and Tony Bennett and top rock acts such as The Rolling Stones, The Rascals and many others. Indeed, although Bernstein's book has plenty of stories about his interactions with The Beatles as a group and as solo artists, most of the book deals with the rest of Bernstein's wide-ranging career.

Bernstein began working on the book in January 2000, with his friend and fellow music industry colleague Arthur Aaron. "He got me to sit down and do it at this little table in my living room," Bernstein explained. "He'd ask me questions based on stuff that came out of my scrapbook — 30 years of scrapbooks! It was fun. It was good memories. And out of that came a book."

The Beatles don't even enter Bernstein's story until page 99. Bernstein began his show business career at the age of 14, when he signed his first act, a fellow classmate who sang. Following his army stint during World War II, Bernstein worked as a nightclub booker, a manager and an agent. At the

time The Beatles signed with Parlophone in the U.K. in 1962, Bernstein was working at the General Artists Corporation (GAC), one of New York's major talent agencies.

Contrary to interviews he's given in other books (Hunter Davies' *The Beatles* and Philip Norman's *Shout*), Bernstein's book says he first read about The Beatles in late '62, in the pages of Britain's *Daily Express*. "I know exactly the date," he said, "because there was a course I was taking at the New School Of Social Research. The course started in October '62, and the teacher asked the class to pick up an English newspaper every week.

"The first thing I read [about The Beatles] was a one-paragraph story," he continued. "And each week the stories got larger. After the fourth or fifth week, one of the conservative newspapers had a banner headline across page three, 'Beatlemania Sweeps Great Britain.' By the time February and March rolled around in '63, I was obsessed with what I read about The Beatles' rise to fame in Great Britain. And then it spilled over into France. So I decided, 'I want to bring them to America. I've gotta get 'em, right now.' And that's when I got on the phone and dug out Brian's [Epstein, The Beatles' manager] phone number."

Bernstein's chronology seems off; most Beatles historians say "Beatlemania"-type national headlines didn't appear until the fall of '63, and Mark Lewisohn's *Complete Beatles Chronicle* says The Beatles' initial U.S. dates were not finalized until January 1964. But there's no denying Bernstein was interested in bringing The Beatles to America before any other U.S. promoter, arranging with Epstein to present them at Carnegie Hall on Feb. 12, 1964. "It was just that I had a hunch," Bernstein explained. "Except for the accent, the kids [in the U.K. and U.S.] aren't that much different. I just thought, 'This is a possibility,' and I wanted to take it."

By the time The Beatles arrived in the U.S., the Carnegie dates were a sell-out and Bernstein had his first face-to-face encounter with the group at New York's Plaza Hotel. "They



Paul McCartney and Sid Bernstein.

were not unlike my four sons and their friends," he recalled. "They were very ordinary, unaffected and non-attitude kind of guys, enjoying their success. They were looking out the windows, down at the crowd, and said, 'This is bigger than anything that happened to us in England. This is unbelievable.'"

But the Carnegie audiences would pale in comparison to Bernstein's next coup — bringing The Beatles to Shea Stadium the following year, the first-ever rock concert on such a scale. Even more remarkably, neither the Carnegie or Shea Stadium shows had written contracts, a fact that didn't worry Bernstein.

"I found Brian so honorable," he said. "So

decent. He was not an ordinary button-down music man. It was just he and I on the phone making the deal. And he never changed a dot, a comma or uncrossed a 't' in any agreement we made on the phone." Still, he admits contracts for the dates would have some value today. "I bet you for Carnegie I'd get \$50,000 for a copy," he said, "and for Shea I'd probably get \$100,000!"

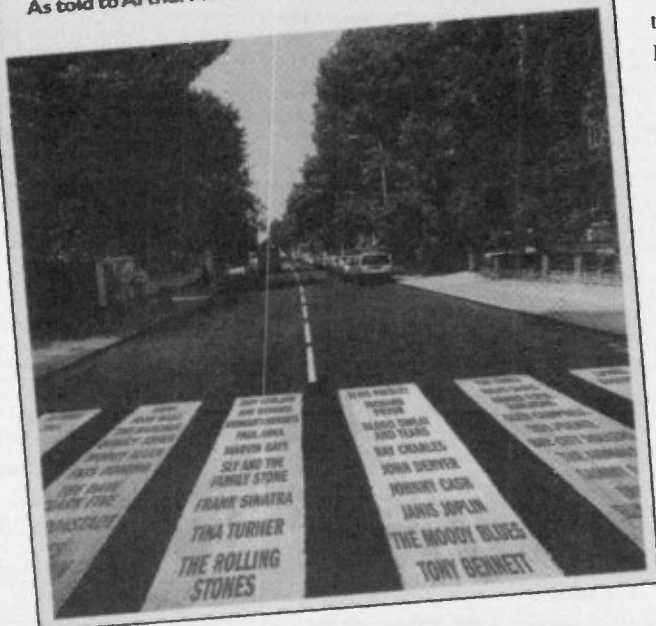
Bernstein's book is filled with similar anecdotes about a life and a career he rightly calls "Interesting. Fascinating. Unforgettable. And certainly unregrettable. I have no regrets."

(*Not Just The Beatles...* is available from Jacques & Flusser Publishers, 201 692-1635 or www.NotJustTheBeatles.com).

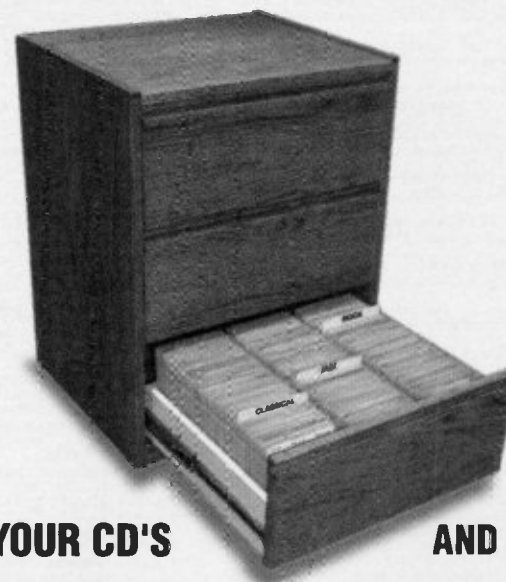
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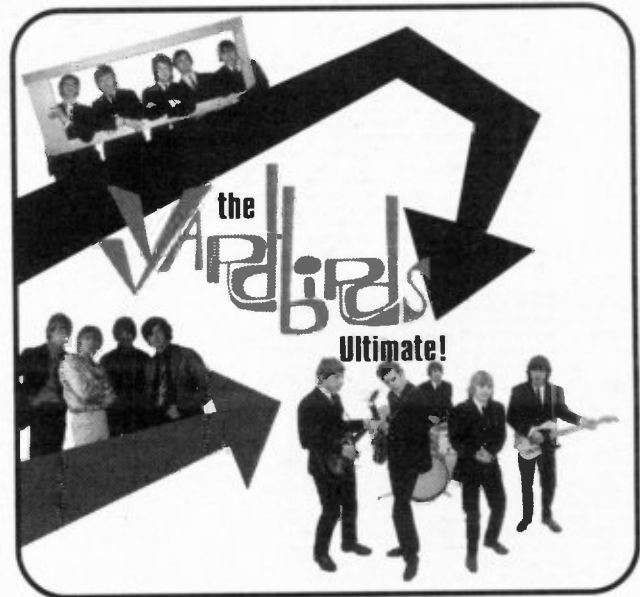
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3. **A CERTAIN GIRL** (Allen Toussaint)
4. **I WISH YOU WOULD** (William Arnold)
5. **TOO MUCH MONKEY BUSINESS (Live)** (Chuck Berry)
6. **I GOT LOVE IF YOU WANT IT (Live)** (James Moore)
7. **SMOKESTACK LIGHTNING (Live)** (Chester Burnett)
8. **HERE 'TIS (Live)** (Ellas McDaniel)
9. **GOOD MORNING LITTLE SCHOOLGIRL** (Sonny Boy Williamson)
10. **GOT TO HURRY** (Giorgio Gomelsky)
11. **I AIN'T GOT YOU** (Calvin Carter)
12. **FOR YOUR LOVE** (Graham Gouldman)
13. **I'M NOT TALKING** (Mose Allison)
14. **STEELED BLUES** (Jeff Beck/Keith Relf)
15. **HEART FULL OF SOUL** (Graham Gouldman)
16. **I AIN'T DONE WRONG** (Keith Relf)
17. **YOU'RE A BETTER MAN THAN I** (Michael Hugg/Brian Hugg)
18. **SHAPES OF THINGS** (Paul Samwell-Smith/Keith Relf/Jim McCarty)
19. **THE TRAIN KEPT A-ROLLIN'** (Tiny Bradshaw/Sydney Nathan/Howie Kay)
20. **NEW YORK CITY BLUES** (Keith Relf/Chris Dreja)
21. **EVIL HEARTED YOU** (Graham Gouldman)
22. **I'M A MAN** (Ellas McDaniel)
23. **STILL I'M SAD** (Paul Samwell-Smith/Jim McCarty)
24. **QUESTA VOLTA** (Roberto Satti/Gianni Marchetti/Giulio Rapetti)
25. **PAFFF...BUM** (Gianfranco Reverberi/Sergio Bardotti/Paul Samwell-Smith)



the Yardbirds



Disc 2

The Simon Napier-Bell Era

1-10 Produced by PAUL SAMWELL-SMITH & SIMON NAPIER-BELL • 11-13 Produced by SIMON NAPIER-BELL

1. **LOST WOMAN** (Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Paul Samwell-Smith)
2. **OVER UNDER SIDWAYS DOWN**
(Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Paul Samwell-Smith)
3. **THE NAZZ ARE BLUE** (Jeff Beck)
4. **I CAN'T MAKE YOUR WAY** (Chris Dreja/Jim McCarty/Keith Relf/Paul Samwell-Smith)
5. **RACK MY MIND** (Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Paul Samwell-Smith)
6. **HOT HOUSE OF OMAGARARSHID** (Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Paul Samwell-Smith)
7. **JEFF'S BOOGIE** (Jeff Beck)
8. **HE'S ALWAYS THERE** (Jim McCarty/Paul Samwell-Smith)
9. **TURN INTO EARTH** (Paul Samwell-Smith/Rosemary Simon)
10. **WHAT DO YOU WANT** (Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Paul Samwell-Smith)
11. **HAPPENINGS TEN YEARS TIME AGO** (Keith Relf/Jeff Beck/Jimmy Page/Jim McCarty)
12. **PSYCHO DAISIES** (Chris Dreja/Jim McCarty/Jeff Beck/Keith Relf/Jimmy Page)
13. **STROLL ON** (Keith Relf/Jimmy Page/Jeff Beck/Chris Dreja/Jim McCarty)

The Peter Grant Era

14-24 Produced by MICKIE MOST

14. **LITTLE GAMES (Single Version)** (Phil Wainman/Harold Spiro)
15. **PUZZLES** (Keith Relf/Jimmy Page/Jim McCarty/Chris Dreja)
16. **WHITE SUMMER** (Jimmy Page)
17. **TINKER, TAILOR, SOLDIER, SAILOR** (Jimmy Page/Jim McCarty)
18. **NO EXCESS BAGGAGE** (Roger Atkins/Carl D'Errico)
19. **DRINKING MUDDY WATER** (Keith Relf/Jimmy Page/Jim McCarty/Chris Dreja)
20. **ONLY THE BLACK ROSE** (Keith Relf)
21. **TEN LITTLE INDIANS** (Harry Nilsson)
22. **HA HA SAID THE CLOWN** (Tony Hazzard)
23. **GOODNIGHT SWEET JOSEPHINE (U.S. Version)** (Tony Hazzard)
24. **THINK ABOUT IT** (Keith Relf/Jim McCarty/Jimmy Page)

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Abba	Missing Pieces V.93	1979	CD	20.00
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GENERAL ALBUMS

Table listing general albums with columns for artist, title, catalog number, format, and price. Includes artists like Allen Lee, Annette, Ballard Hank, and many others.

DJ STAMPED ON BACK COVER

Table listing DJ stamped albums with columns for artist, title, catalog number, format, and price. Includes artists like Ace, Liberty, Monogram, and many others.

WITH POSTER

Table listing albums with posters with columns for artist, title, catalog number, format, and price. Includes artists like Hot Tuna, Hutton Danny, and many others.

ROCK ALBUMS

Table listing rock albums with columns for artist, title, catalog number, format, and price. Includes artists like Animals, Beatles, and many others.

Times Square Records Continued From Previous Page

Table listing records with columns for artist, title, label, and price. Includes entries like SUNNY/SUNLINERS SUPREMES, TAYLOR BOBBY, and TURNER IKE & TINA.

SURF ALBUMS

Table listing surf albums with columns for artist, title, label, and price. Includes entries like ASTRONAUTS, BEACH BOYS, and CATALINAS.

C & W ALBUMS

Table listing country and western albums with columns for artist, title, label, and price. Includes entries like ASTRONAUTS, BEACH BOYS, and CATALINAS.

SOUL ALBUMS

Table listing soul albums with columns for artist, title, label, and price. Includes entries like ASTRONAUTS, BEACH BOYS, and CATALINAS.

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Table listing records with columns for artist, title, label, and price. Includes entries like SOUNDTRACK, SPIRIT OF THE STARS, and TOP RANK.

FOLK ALBUMS

Table listing folk albums with columns for artist, title, label, and price. Includes entries like BAEZ JOAN, VAN GUARD, and HORIZON.

BLUES ALBUMS

Table listing blues albums with columns for artist, title, label, and price. Includes entries like ALL STAR ORCH, PARIS, and OFFICIAL.

GROUP REISSUE ALBUMS

Table listing group reissue albums with columns for artist, title, label, and price. Includes entries like ROBINSON, SUGAR CHILE, and RUSHING JIMMY.

MALE VOCALS LPs

Table listing male vocal LPs with columns for artist, title, label, and price. Includes entries like APOLLO, MERCUY, and CAPITOL.

JAZZ ALBUMS

Table listing jazz albums with columns for artist, title, label, and price. Includes entries like ADDERLEY, CANNONBALL, and ALLEN STEVE.

JAZZ ALBUMS

Table listing jazz albums with columns for artist, title, label, and price. Includes entries like ADDERLEY, CANNONBALL, and ALLEN STEVE.

Table listing records with columns for artist, title, label, and price. Includes entries like HATHENS ROY, HOLMAN BOBBY, and HUTTON LEROY.

NEW JAZZ

Table listing new jazz records with columns for artist, title, label, and price. Includes entries like JUST US, THE FABULOUS (MARIANO), and LOVE ON LOVE.

RECORDED IN BOSTON

Table listing records recorded in Boston with columns for artist, title, label, and price. Includes entries like TROPICANA, AUDIO FID, and VERVE.

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DVD Video VHS section listing releases like Deep Purple, Marillion, Emerson Lake & Palmer, and Rick Wakeman.

APRIL WINE section listing releases like April Wine, April Wine, April Wine, April Wine, April Wine, April Wine, April Wine.

Main table listing releases from April Wine, Arena, ASIA, Ayreon, Bloodrock, Marc Bolan & T Rex, Terry Bozzio projects, Jon Butcher, Cairo, CAMEL & members, Colin Bass, Caravan, Charlie, Crack The Sky & members, Deep Purple, Dream Theater, Derek Sherinian, Electric Light Orchestra, Eloy, Emerson Lake & Palmer, ELP, Kansas, and many others.

Table listing releases from Carl Palmer, Qango, RIK EMMETT, The Flower Kings, Genesis, Kalpa, FM, Foghat, Steve Hackett & his bands, Happy The Man & members, Jeff Watson, Ice Age, Journey & members, Kansas, and many others.

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Table with columns: ARTIST, TITLE, CVR/REC, PRICE. Lists various artists and album titles such as 'ALLMAN BROTHERS...', 'AMBY DUKES...', 'ANDWELLA...', etc.

BLUES

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Table with columns: ARTIST, TITLE, CVR/REC, PRICE. Lists various blues artists and album titles such as 'ELECTRIC INDIAN...', 'ELECTRIC PRUNES...', 'ENTWISTLE JOHN...', etc.

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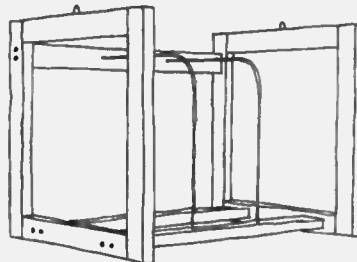
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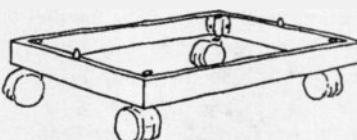
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Reissues

VARIOUS ARTISTS

Produced By George Martin: 50 Years In Recording
EMI (07243 532631 2 6)

Box sets are commonly released to chronicle the long-term career of an established artist, but there are few devoted to record producers. Then again, there are few whose careers merit a box set — and George Martin is most certainly a producer who does.

Though Martin's name will be forever linked with The Beatles, *Produced By George Martin* illustrates his versatility in other musical genres as well, spanning five decades and six CDs. The set also shows how fortunate Martin was in his timing. He began his career at EMI in 1950, just prior to the advent of rock 'n' roll. He spent the decade learning his craft and developing an interest in seeking out the new and different, both in his artists and in studio technology. Thus, by the time he met The Beatles at Abbey Road Studios in June 1962, he was armed with sufficient skills to help the group bring out the their very best.

In many ways, the three CDs that feature Martin's pre-Beatles work are the most interesting. Some of the artists merely emulate a U.S. sound, such as Freddy Randall & His Band's "Won't You Come Home Bill Bailey" and The Southlanders' "Earth Angel" (which has as much passion as Pat Boone's rock 'n' roll covers). On the other end of the scale, there's a Butlin's camp (a British holiday camp) sing-along of Joe Daniels & His Band's "Oi! Oi! Oi!," future Beatles' publisher Dick James' hit "Robin Hood" (the theme song for the U.K. TV show) and early U.K. rock from future musical star Jim Dale (Martin's "answer to Tommy Steele") and The Vipers' "No Other Baby" (later covered by Paul McCartney on 1999's *Run Devil Run*).

But Martin first made his name with comedy records, and an entire CD is devoted to the tracks he cut with Spike Milligan, Peter Sellers (including his wonderful hit with Sophia Loren, "Goodness Gracious Me"), Bernard Cribbins, Rolf Harris, and the Beyond The Fringe and Cambridge Circus comedy troupes. One other notable element of these records is that making them frequently pushed Martin to use studio equipment in innovative ways in order to create the desired "sound pictures," something that would prove very useful in his work with The Beatles (though oddly, none of his more innovative work with the group, such as "Strawberry Fields Forever," is featured).

But Fabs-related tracks nonetheless dominate the set. Though there are only four Beatles songs included, there are also four McCartney/Wings songs (plus his theme for the film *The Family Way* and "Thingummybob," both performed by The George Martin Orchestra, the latter released for the first time), six songs the Lennon/McCartney team wrote for other artists, eight Beatles covers (Ella Fitzgerald's "Can't Buy Me Love" is a standout), "Ringo's Theme (This Boy)," written by Martin for *A Hard Day's Night* and performed by The George Martin Orchestra, and Martin's "Pepperland Suite," written for *Yellow Submarine* but here drawn not from the film's soundtrack but Martin's last album, *In My Life*.

Much of what follows that remarkable decade is understandably anti-climactic; it's hard to get excited by fluff such as Neil Sedaka's "Amarillo" or Kenny Rogers' "One Perfect Song." There's even a track from the unmitigated disaster that was the *Sgt. Pepper's Lonely Hearts Club Band* film, with Martin's rationale for doing the film given as, "It wasn't so much a question of 'Should I do it?' but 'What if I don't, and someone else mishandles it?'" Nice try — though Billy Preston's "Get Back" is a decent-enough rocker. But selections from a new recording of the Dylan Thomas play *Under Milk Wood*, the Broadway production of *Tommy* and *The Glory Of Gershwin* compilation are all good examples of his willingness to continue exploring new musical realms throughout his career.

There's much more to be discovered: Cleo Laine, Matt Monro, Mandy Miller's "Nellie The Elephant," Cilla Black,



Gerry & The Pacemakers, America, Cheap Trick, Shirley Bassey, Edna Savage, and Peter Ustinov, among others; it's astonishing to think that one person managed to work with such a collection of talent. Special praise should also be given to Beatles biographer Mark Lewisohn, who conceived and researched this set, in addition to writing the excellent liner notes. *Produced By George Martin* stands as a testament to a career that can only be called extraordinary.

— Gillian G. Gaar

TOUSSAINT McCALL

Nothing Takes The Place Of You (The Ronn Recordings)
Fuel 2000 (302 061 100 2)

JERRY McCAIN

Absolutely The Best — The Complete Jewel Singles 1965-1972
Fuel 2000 (302 061 098 2)

At least for the moment, the doors to the vaults of Stan Lewis' Shreveport, La.-based Jewel/Paula/Ronn family of labels have been thrown open wide, thanks to the combined efforts of Fuel 2000 here in the states and Westside Records in England. The result has been a plethora of long-overdue collections that Lewis never bothered with during his decades of owning the company, with Toussaint McCall's *Nothing Takes The Place Of You (The Ronn Recordings)* and Jerry McCain's *Absolutely The Best — The Complete Jewel Singles 1965-1972*, a pair of gems high on the list.

Known primarily for one seminal recording — his spine-chilling deep soul ballad "Nothing Takes The Place Of You," a Top 5 R&B smash in 1967 that was cut in his den with only his organ and a drummer for musical backup — McCall actually left a considerable Southern soul legacy behind at Ronn. He managed only one other national hit — the equally spell-binding "I'll Do It For You" later that year — but this Fuel 2000 disc is jam-packed with 25 fine tracks. Blessed with a rich, commanding baritone soaked in Louisiana soul, McCall excelled on riving, deeply devotional ballads often bearing more than a trace of country influence: "Like Never Before," "All For A Love Like You," "King For A Day" and "One Table Away." But he was just as comfortable on the occasional up-tempo grinder: "Baby, You've Got It," "My Love Is A Guarantee," the clever "I'm Gonna Make Me A Woman" and "I'm Undecided" are irrefutable proof, and his skills on organ were advanced enough to support the snappy instrumental work-outs "Shimmy" and "Toussaint Shuffle."

Lewis missed the boat on a few grand McCall waxings that were left unissued at the time (he often recorded in Muscle Shoals, so the grooves are predictably impeccable). Nine

(Please see Reissues page 61)

REISSUES NEWS



Out now: *Meet The Redcoats!* features previously unreleased songs from The Redcoats, a mid-60s band heavily influenced (obviously, with their *Meet The Beatles* look on their album cover) by The Beatles. Before launching The Redcoats, band-leader John Spirit cowrote and sang the Top 20 1963 novelty hit "Martian Hop" by The Ran-Dells... 20th Century Masters/The Millennium Collections just released include *The Best Of The Flying Burrito Brothers (A&M/Universal)*, *The Best Of Bill Cosby, The Best Of Big Country*, and *The Best Of The Cowsills (Polydor/Universal)*, which includes The Cowsills' #2 hits "Hair" and "The Rain, The Park & Other Things"... *Carlos Santana/Divine Light: Reconstruction & Mix Translation By Bill Laswell* is a nine-track album with cuts culled from Santana's *Love Devotion Surrender (1973)* and *illumination (1974)* albums... *John Fahey's Days Have Gone By*, from 1967, his sixth volume of American primitive guitar instrumentals, originally on the Takoma label, is reissued by Fantasy... *Heartandsoul (Warner/Rhino)*, a four-CD, 81-track career anthology of Joy Division, features a massive book chronicling the post-punk rockers' history and includes rare outtakes, unreleased tracks, hard-to-find early releases and live concerts... From Italy's Blue Flame Records comes British blues-rockers Groundhogs' *The Lost Tapes Vol. 1 and Vol. 2*, two sets of unreleased, live and alternate tracks, including a 17-minute live version of their hit "Cherry Red" from a 1976 Stockholm concert.

Coming soon: Due Aug. 7 from Rewind Records are Fuse's debut album with two bonus tracks (Fuse includes Cheap Trick's Rick Nielson and Tom Petersson), guitar-laden Airborne's self-titled debut and '80s rockers Le Mans' self-titled debut... Due Aug. 14 are reissues of Joe Jackson's *I'm The Man* and *Look Sharp (Universal)*. *Steppin' Out: The Very Best Of Joe Jackson* was also just released (A&M/Universal). Upcoming 20th Century Masters/The Millennium Collections to be released in August by Universal include Loretta Lynn (Vol. 2), Conway Twitty (Vol. 2), Toots & The Maytals, Andy Gibb, Tony! Toni! Toné!, Crystal Waters, Shai, Uriah Heep, Village People, and Mavericks. Also coming out from Universal in August are *John Hiatt Anthology (Hip-O; two CDs)*, *Jack Bruce — Willpower: A Retrospective, Muddy Waters Anthology (two CDs)*, *Jerry Jeff Walker — Ultimate Collection (Hip-O)*, *B.B. King — Here & There: The Uncollected (Hip-O)*, *Lynyrd Skynyrd — One More For The Road (Deluxe Edition) and The Mamas & The Papas — All The Leaves Are Brown: The Classic Collection (two CDs)*... Due Aug. 21 from Rhino are the first three deluxe editions of Elvis Costello's entire catalog, *My Aim Is True*, *Spike* and *All This Useless Beauty*. Three albums will be reissued every three months in two-disc sets, with bonus tracks, etc., included all for the price of a single disc.

Alligator turns 30: Alligator Records is preparing *The Alligator Records 30th Anniversary Collection*. The two-CD set will be priced at the cost of one and includes one disc of studio cuts and one live disc, which includes previously unreleased live cuts and also features four minutes of live Hound Dog Taylor video performances from the 1963 Ann Arbor Blues Festival. As an added bonus to the set, 20 coupons will be randomly inserted in to the first 50,000 sets. Lucky coupon finders will receive a set of the entire catalog of Alligator releases. The wide range of blues artists on the set includes Shemekia Copeland, Marcia Ball, Junior Wells, Dave Holé, Johnny Winter, Lonnie Brooks, Elvin Bishop, Albert Collins, James Cotton, Luther Allison, Son Seals, Corey Harris and tons of other stellar blues artists. Happy anniversary indeed!

— Greg Loescher

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With a little help from his friends —

David Fishof: The man behind Ringo Starr and his All Star Band

by Mark Wallgren

For two decades now, David Fishof has been presenting legendary rock 'n' roll artists in concert. As president of David Fishof Presents, Inc., the list of tours he has packaged around the world reads like a nomination ballot for The Rock And Roll Hall Of Fame.

Growing up in the '60s, Fishof's musical tastes were strongly influenced by his brother, a budding drummer who idolized Ringo Starr and blasted Cream records day and night. Even so, Fishof preferred pop, with The Monkees and Beatles among his favorites.

Music, however, took a definite back seat to Fishof's first love: professional sports, especially baseball. A childhood spent collecting baseball cards eventually transformed into an adult livelihood representing professional athletes, including a *Who's Who* lineup of major league baseball and NFL football players.

Fishof's initial foray into music promotion began with The Association. Creating a lineup starring The Turtles, Spanky And Our Gang, and The Association, the Happy Together tour was a smash hit. Coinciding with the success of the motion picture *The Big Chill*, the planned 20-show tour soon escalated to 120 shows! Based on his initial success, Fishof started packaging tours of '70s groups, including Bachman-Turner Overdrive and Dr. Hook, among others.

In 1986, Fishof launched the rebirth of The Monkees, producing their tours in '86 and '87. In 1988, he organized the *Dirty Dancing* tour with Bill Medley, Eric Carmen, The Contours, and Merry Clayton, which played around the world. Wishing to capitalize on Fishof's phenomenal success, Pepsi approached Fishof seeking to sponsor any tour he wanted to put together. As a result, Ringo Starr And His All Star Band was launched in the summer of 1989.

To date, Starr has toured with six incarnations of his venerable All Star Band, enlisting the considerable talents of two dozen veteran rock stars. Several live albums and concert videos have resulted, and so, it is only fitting that on the eve of Starr's 2001 All Star Band tour (featuring Sheila E., Roger Hodgson, Ian Hunter, Howard Jones, Greg Lake, and Mark Rivera), KOCH Progressive is releasing *Ringo Starr And His All Star Band: The Anthology... So Far* in the United States in late July. For its American debut, the three-disc live set presents 48 tracks — Mark Farrow's "Some Kind Of Wonderful" has been added to the U.S. release — featuring performances recorded during the 1989, 1992, 1995, 1997 and 2000 All Star Band tours.

In addition to the triple-live album, a brand-new television special, *With A Little Help From My Friends*, has recently been completed. This one-hour retrospective,

hosted by Starr, traces the history of the All Star Band and features highlights of more than three dozen live renditions (including previously unreleased performances from the final show of the 2000 tour in Milwaukee), combined with extensive behind-the-scenes footage of Starr and the All Stars on the road. Look for this TV special to air in the U.S. sometime in the fall.

Due out in November from Image Entertainment is a brand-new home video release, *The Best Of Ringo Starr And His All Star Band*. This forthcoming DVD will feature 21 songs, compiled from various All Star Band performances between 1989 and 1997.

2001 is definitely shaping up to be one of the most productive years yet for Starr and Fishof. *Goldmine* caught up with Fishof in mid-April, at La Costa Resort, north of San Diego, where Fishof was relaxing with his family following the initial leg of The Monkees 2001 tour and while final preparations for the new All Star Band tour were in full swing.

Goldmine: This remarkable career you're having — Starr, The Monkees, Grand Funk, Bachman-Turner Overdrive, The British Rock Symphony — you've put all of these artists back in front of their fans. What's been the most challenging aspect of what you do and also the most rewarding?

David Fishof: The rewarding part is to see the fans every night scream and yell. That's the biggest payoff. To go to a show and to see the fans standing up and enjoying. That's the best reward I get. The most challenging, I guess I'd have

to say, is putting together, keeping this great franchise of the All Star Band together and keeping it interesting enough for Starr and the fans to keep coming. And to put together great musicians on stage. To me, that's a challenge, and it's what I love — challenges.

The 2001 All Star Band is unique in comparison to the previous All Star Bands, which generally presented artists from the '60s and '70s. How did this new lineup come about?

Well, with the success of *The Beatles 1*, what you're seeing is that it's kids my son's age — my son Josh is 17 — who are buying this record. It's the youngsters that are in the record stores, and it's all ages. So I decided, I'm going to test the market and see if the later generations of musicians, as well as fans, would want to come along. And I proposed the names to Ringo and he gave me his thoughts and we approached these artists and they thought it would be so cool to play with him.

What can we look for in the way of Sheila E.'s contribution?

Sheila E.'s going to drum and sing. She's going to be behind a kit. She might come out for some of her tunes, and I know she and Ringo spent time talking

about the tour and the drumming responsibilities... I think it's going to be very exciting. They're both going to make it work. I thought that was an exciting move to get her involved, and I really have to thank Jim Kerner. Because I called Jim and asked him to give me some ideas of who could work with Ringo, and he ran through a lot of drummers with me — knowing Ringo's style — and he had recommended Sheila E. to us.

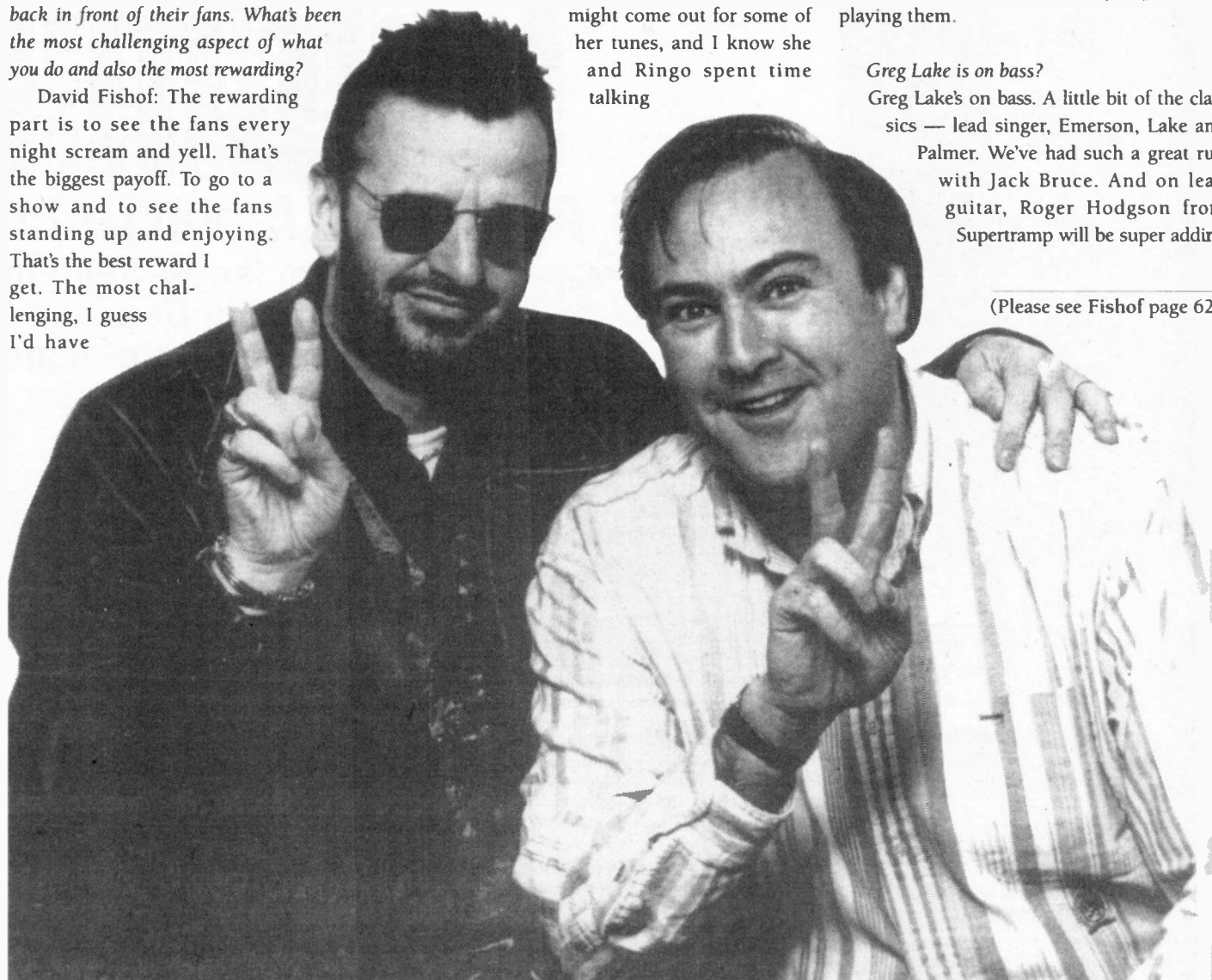
It's definitely one of those inspired bits of Hollywood casting — totally unexpected, very enticing.

One of my thoughts that I've always had was to do an all-female All Star Band — Ringo with all female rockers. You always try to come up with a new theme all the time and this was to get a new band together. To keep the classic rock in there with Ian Hunter but then bring it up another level. And Howard Jones, he's on keyboard because he's such an incredible keyboard player, and I just thought that to bring it up to the '80s and to show the diversification — The Beatles' music has tested the times, and Ringo's songs have been popular all these years — and I think Howard's going to enjoy playing them.

Greg Lake is on bass?

Greg Lake's on bass. A little bit of the classics — lead singer, Emerson, Lake and Palmer. We've had such a great run with Jack Bruce. And on lead guitar, Roger Hodgson from Supertramp will be super adding

(Please see Fishof page 62)



Ringo Starr and David Fishof, 1992.

Reissues from page 58)

lections on this CD are either unreleased together or previously only available on an ultra-rare Japanese vinyl pressing. Among them are covers of Lou Rawls' "Love Is A Hurtin' Thing," the folk standard "If I Had A Hammer" rendered Sam Cooke-style, Joe Simon's Muscle Shoals heart-tugger "Let's Do

It Over" and a gutsy "That's Life" pitched midway between Frank Sinatra and Joe Tex. The freshly unearthed "The Other Man," "In My Arms To Stay" and "What Part Do I Play?" leave one wondering why Lewis didn't make them available when they were fresh. A nice duet rendition of "Let It Be Me" pairs McCall with his even more underrated label-mate, Barbara West.

Jewel was probably best-known as a blues imprint, and in Jerry McCain, Lewis had himself a wry veteran songwriter who also happened to be a monster harpist. By the time McCain signed with Jewel in '65, he'd been recording for more than a decade; his early platters for Trumpet and Excello were registered classics and often hilarious, but like few of his peers, the Gadsden, Ala.,

native managed to remain contemporary across the decades.

Elements of funk and Southern rock slip into a handful of the 15 numbers on *Somebody's Been Talking*, along with plenty of McCain's sly trademark wit. He rattles off a laundry list of vim-and-vigor-inducing vitamins and slips in a plug for Metracal to rave about his baby's "Homogenized Love" (half of his first Jewel 45 from '65); announces his lascivious intentions from the top of "Put It Where I Can Get It," and on "She's Crazy 'Bout Entertainers," issued in '66, he's chagrined to learn that his girlfriend is consorting with Otis Redding, Joe Tex, and James Brown! The harpist's ears were wide-open: The bouncy "Love Ain't Nothing To Play With" opens with a sawing harp riff

lifted directly from The Beatles, Sam Cooke's gentle lilt opens "Sugar Baby" before McCain takes a right turn into straight shuffle territory and "Stick 'Em Up" rides a funky sax-and-guitar-driven rhythmic thrust, McCain tossing off a jabbing solo.

Cooking instrumentals were always a part of McCain's repertoire. He plays through some sort of attachment on the easy-swinging "Midnight Beat" and "728 Texas (Where The Action Is)" (the address of Jewel Records) that makes his harp resemble a Leslie-amplified organ. His adaptation of Bill Doggett's "Honky Tonk" escorts the venerable theme in more of a juke-joint direction, though 1967's

(Please see Reissues page 67)

Book review

ANIMAL TRACKS: THE STORY OF THE ANIMALS, NEWCASTLE'S RISING SONS
By Sean Egan
(Helter Skelter Publishing, U.K., 218 pages, £12.99)

They may not have been the first, and they may not have been the greatest. But serious students of British R&B overlook The Animals at the group's peril — not because they scored a worldwide chart-topper with what was, at the time, the longest 45 ever released; nor because that same 45 ("House Of The Rising Sun," of course) promptly went on to create Bob Dylan's electric folk; nor because no other band of the age so ably mapped the path from boozy blues to druggy psych. You cannot ignore The Animals because they'd probably beat you up if you did.

The story of The Animals, as this relentlessly entertaining book makes clear, is one of never-ending warfare between a fiercely partisan provincial English band and the blindly parochial London-centric media; between a wildly ambitious team of musicians and the bland, blinkered suits at the record label (even producer Mickey Most initially rejected "Rising Sun" as a single); but most of all, between the band members themselves. Even in triumph The Animals were in turmoil, and author Sean Egan pulls no punches as he documents, often in the members' own words, precisely what went on behind the scenes and below the belt.

Animal Tracks: The Story Of The Animals, Newcastle's Rising Sons is the story of The Animals, but, more specifically, it is the story of frontman Eric Burdon on the occasions that he traded beneath the Animals banner — that is, the raucous R&B days of the early/mid-60s, the psychedelic New Animals with whom he saw out the decade, the ill-natured reunion that arose irrelevantly in the late '70s and the sundry regroupings that have taken place since.

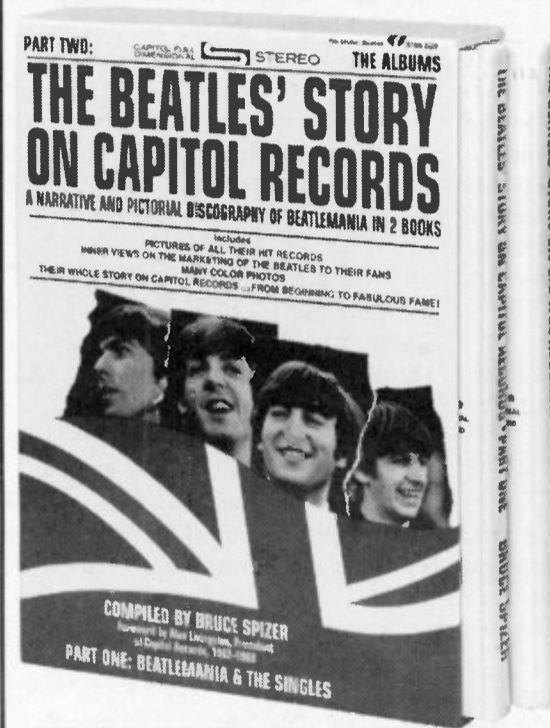
It is a gripping story, all the more so since the band seem forever to be teetering on the very brink of greatness. From "Rising Sun" onward, it was arguably downhill all the way, yet Egan somehow succeeds in keeping the reader on edge regardless, as though this time around, things might turn out different. Of course they don't, and neither Egan nor his interviewees have any difficulty in pinpointing who was most at fault. The fact that it was usually The Animals themselves simply adds piquancy to the unfolding tragedy.

The 202-page biography is followed by two discographies, one outlining original releases in clear and concise style, the other documenting and recommending important CDs and compilations featuring Animals material. Neither is as complete and detailed as the arch collector might desire, but in terms of pinpointing how to start (or maybe complete) a collection, they're hard to beat.

— Dave Thompson

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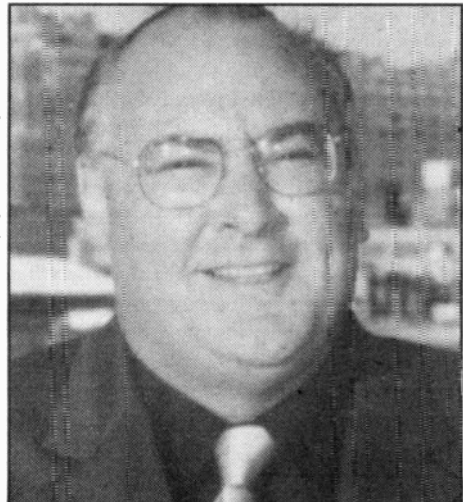
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Courtesy of David Fishof Presents, Inc.



David Fishof, today.

(Fishof from page 60)

all his hits that he's written and sang, and that also gives Ringo new songs to play. I think what it does is open up a whole new avenue. It will hopefully keep him out there for years, if he can keep playing with new musicians.

What can we expect from Starr this time out? Is he doing any numbers he hasn't done in the past?

Yes, we had this discussion, and Ringo said, "Whatever the fans want, I want to give them. They've supported me, so I'm out to support them." And so, I've asked a couple of the fans who are regulars to give me some suggestions and they've asked for "Octopus's Garden" and "Don't Pass Me By."

Who picks the songs for the other members of the band, and who decides the final set list?

Well, Ringo has a rule. He only wants hit songs. And so, everybody's top songs [make the initial list], and he basically lets the artists pick them. And then Ringo puts the set list together. He decides — he basically does it with the musicians. In the past few years he's used Mark Rivera, who's helped him and has been a good sounding board. And of course, Mark is back on board for this tour. He's such a talented and versatile musician.

How do you go about assembling these line-ups when it comes time to put a new All Starr Band together?

Lead singers! The rule is that you have to play your own instruments, and you have to have sung lead on the song or a big part. We've had a few situations like with Simon Kirke, but he sang on the songs that he's written solo, and he's just a great drummer. He complements Ringo so well.

You told me earlier that you regularly read Goldmine.

Yes I do. I use Goldmine when I want to come up with ideas for different bands, different musicians — over the years it's given me ideas to take to Ringo and say, "How about this musician?" Of course I have to take my magnifying glass with me because the ads are so big they list 1,000 names [laughs]. But I always enjoy reading Goldmine.

Let's talk a about the new album. As the co-executive producer with Starr, how did this three-disc live set come about?

It came together when I approached Terry Shand at Eagle Rock about putting together *The Anthology... So Far*. Ringo was able to pick the songs from the various shows we've recorded over the years. He basically listened to everything and chose every track. The album has already been released in Europe. I just got an e-mail yesterday from Sweden — where they're advertising and selling it via TV ads — and they've already sold 30,000 copies in Sweden!

OK, let's set the record straight about Farner and *The Anthology... So Far*. What can you tell me about that, and what's your relationship like with him?

I am a huge Mark Farner fan. Mark and I got very close on the Ringo Starr And His Third All Starr Band tour. He contacted me a few years back, as Grand Funk had gotten back together to do a couple of shows. And

he said, "Would you come and get involved, because I think we've got something here with the three original members." I had just returned from Bosnia where I had gone to see the ruins from the war, on the request of the ambassador from the United Nations, who wanted me to stage a rock concert there. So Grand Funk did these three concerts and were able to raise money to help them build part of an orphanage there. And I love Mark Farner. I think he's such a super talent not only because of the music — and I like the way he plays the guitar — but as a performer he gets out there and just plays that audience. As far as the new album goes, it's unfortunate. Basically it was an oversight that Mark's song was left off *The Anthology... So Far*. Ringo feels bad about it, and I feel bad about it. But my relationship with Mark Farner is terrific. We speak all the time, and I'm hoping that when the record is released here in America we're going to be able to add Mark's performance of "Some Kind Of Wonderful" or "The Locomotion."

[Note: Shortly after this interview, KOCH added the previously unreleased "Some Kind Of Wonderful" to the U.S. issue of *The Anthology... So Far*.]

Tell us about Starr's new TV special.

We've put together this one-hour TV special, *With A Little Help From My Friends*, hosted by Ringo, that chronicles the history, so far, of the All Starr Band. We've got some great behind-the-scenes footage that we've taken on the road — there's a lot of camcorder stuff. Paul McCartney introduces Ringo at the beginning of the program! There are a lot of nice moments and memories.

Besides the TV special, there is a new All Starr Band DVD due out?

And then we also have a DVD coming out from Image Entertainment, *The Best Of Ringo Starr And His All Starr Band*. They've given us a list of the tracks that they want from all the tour videos that we've produced.

How would you describe your personal relationship with Starr?

I think we have a remarkable working relationship. He said to me, "I play the drums and you do the business." It's an amazing honor to be around Ringo, and he's been in my life for the last 12 years and I hope I can continue for many, many years because I feel it's an honor to work for him. As for our personal relationship, I've learned so much from him... I'm so thankful to Ringo and his wife, Barbara. Just the way he conducts himself as a human being is an inspiration. The human side of Ringo is the most amazing. Here's a man who is really the royalty of rock 'n' roll and also a true gentleman and to observe how he treats all the musicians equally and just the way he is around people. Every year I just want to work harder and harder for him. I don't think there are many bosses in this world that you find yourself wanting to work harder for, and with Ringo it just gets greater and greater.

Anything else you can add about the new 2001 All Starr Band?

This year's tour is going to be one of the most interesting, given the new lineup. I'd also like to thank all the fans who've been encouraging us with their e-mails and their letters and who come to the shows every year. I know Ringo really loves them and sends peace and love to them and thanks them for supporting us. Because without them we would not be able to continue to keep putting on these great shows.

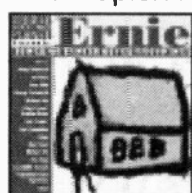
New from Gadfly Records:

Tonio K. 16 Tons of Monkeys

The first ever live album from Tonio K. chronicles a 1992 performance with his Austin supergroup 16 Tons of Monkeys. TK and co. rip through a dozen of his songs, including the unreleased "Blind and Lucky", "The Facts Don't Matter (It's the Feel)", and "Still Not Over You"; also includes two bonus unreleased studio tracks: "I Don't Like It" and "Where's My Baby?"



The Duplex Planet Presents: Ernie (songs of Ernest Noyes Brookings)



Duplex Planet producer David Greenberger comes up with another installment of the unique and bizarre poems of the late Ernest Noyes Brookings paired with the musical performances of ROBYN HITCHCOCK, DAVE ALVIN, THE FIGGS, DUMP (YO LA TENGO bassist James McNew) + 11 others.

Billy Bremner Bash!

Legendary guitarist Billy Bremner (part of ROCKPILE, w/ Dave Edmunds and Nick Lowe) released this solo LP in 1984, which is finally released on CD with all the original artwork, and 5 BONUS TRACKS. Produced by Will Birch (ex-Records), this power pop gem includes Birch/Bremner originals, plus songs from Elvis Costello and Squeeze's Difford/Tilbrook.



Julie Adams & The Mountain Stage Band Live, Vol. 2



Mountain Stage vocalist showcases her breadth & versatility as she romps through cuts with help from BRUCE COCKBURN, DON DIXON & MARTI JONES, TIM & MOLLIE O'BRIEN, DUKE ROBILARD, and others.

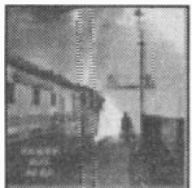
Fred Koller No Song Left to Sell

(songs of Fred Koller and Shel Silverstein)

Songwriting icon Silverstein ("The Unicorn" and "A Boy Named Sue") and Nashville songwriter Koller (who's penned songs for K. Mattea, N. Griffith, and others) collaborated on dozens of songs, most of which were unrecorded up till now. Koller's gravelly and expressive delivery hits the mark on these 14 mostly-unknown collaborations.



Larry Kirwan Kilroy Was Here



Kirwan, leader of the Irish/American rock band Black 47, releases this exquisite solo CD that blends poetic story-songs like "Molly" and the title track with upbeat tracks like "History of Ireland, Part I" and a cover of Simon & Garfunkel's "The Only Living Boy In New York."



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RINGO STARR AND HIS ALL STARR BAND The Anthology... So Far
KOCH Progressive (KOC-CD-8312) (Three discs)

Coinciding with the current North American tour by Ringo Starr and his seventh All Starr Band, KOCH Progressive officially released *The Anthology... So Far* in the United States in late July. This three-disc compilation features four-dozen "live" performances by Starr and a celebrated cast of 24 rock 'n' roll All Starrs, recorded on tours between 1989 and 2000.

Previously only available on import — the album was released in late 2000 by EMG Records in Europe — KOCH Progressive's newly released U.S. edition differs notably in both packaging and content from its European counterpart.

Of greatest significance to interested fans and serious collectors worldwide, the album's executive producers Richard Starkey (i.e. Ringo Starr) and David Fishof have increased the original 47-track lineup to 48 tracks, with the surprise addition of another previously unreleased recording — Mark Farner's soulful rendition of "Some Kind Of Wonderful" (recorded during the 1995 All Starr Band tour of Japan) — which has been added to disc one. The highly welcomed inclusion of Farner, who was "missing in action" on the earlier European pressing, completes the 1989-2000 All Starr Band roster. The content of discs two and three remains unchanged.

In addition, the original cover design has undergone an Andy Warhol-like transformation, as has the accompanying 12-page booklet (which remains essentially unaltered inside). The booklet offers a brief overview and history of the All Starr Band, including details of the six previous tour lineups — though still lacking any identification of the locations and dates of these individual recordings.

The Anthology... So Far serves as a comprehensive revue of Ringo Starr and his various All Starr Bands, featuring more than 20 previously unreleased recordings. KOCH Progressive's new three-CD, 48-track "live" collection of assorted rock classics stands as the ultimate musical souvenir of the All Starr Band legacy, showcasing the impressive musicianship and wealth of creative talent displayed on stage by Ringo Starr — with a little help from his legendary friends.

Note: For further details about these recordings and the musicians involved, see the author's original review of the U.K. import in Goldmine #539 (March 23, 2001).

— Mark Wallgren



June 2001
Issue 157

discoveries
FOR RECORD AND CD COLLECTORS

INTERVIEW
Andrew Loog Oldham
The Man Behind The Stones



July 2001
Issue 158

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(Reissues from page 61)

"Juicy Lucy" is funky in a modern mode, and the weird "Soul Spasm," his last Jewel offering from '72, finds him playing over a grinding fuzz-tone-drenched guitar riff that repeatedly descends into spaceland.

Both of these artists have long deserved comprehensive collections of their Jewel/Paula catalogs, and they couldn't have been done any better than this.

— Bill Dahl

THE SOFT BOYS

Underwater Moonlight
Matador (OLE 500-2) (Two discs)

Out of England, Robyn Hitchcock's Soft Boys (who also included Katrina & The Waves founder/guitarist Kimberly Rew) struck a perfect balance between the manic, over-the-top energy of punk and the more melodic, restrained intellectualism of new wave. The band's second studio album, 1980's *Underwater Moonlight*, was influenced as much by Lou Reed (perhaps the original punk rocker) and John Lennon (post-Beatles) as it was by '60s psychedelia (especially Syd Barrett's early Pink Floyd). Though many credit R.E.M.'s Peter Dinklage with reactivating The Byrds' wonderful jangly guitar sound, it is probably The Soft Boys who deserve that honor.

"The Queen Of Eyes" uses that great Byrds guitar sound, along with tight two-part harmonies. Hitchcock's paranoia is used to advantage on "Insanely Jealous," a near-spoken-word confessional that would influence Lou Reed's own "Endlessly Jealous" four years later on his much-heralded *New Sensations*. "Positive Vibrations," with its electric sitar, and "Kingdom Of Love," with its surreal insect imagery, are considered by many to be the first gasps of the "New Psychedelia" which, for better or worse, has become a sub-genre of its own. The tour de force here, however, is the opener "I Wanna Destroy You" (which would be released as a single). It combines Beach Boys-styled harmonies with the power and angst of early Who and a Lennon-esque sarcasm, making it a modern-day protest song: "The way you



The Soft Boys, circa 1980.

treat each other really makes me feel ill/Cause if you wanna fight then you're just dying to get killed."

The two earlier releases of this album (the first an import, the second by Rykodisc with eight bonus tracks) were both single discs. This third reissue is 36 tracks spread over two CDs! It adds "He's A Reptile," a clever twisted play on The Crystals' "He's A Rebel," to Ryko's original bonus "outtakes" tracks ("Reptile" would be included on *Invisible Hits* and released as a single). This, along with a cover of Barrett's "Vegetable Man" and a handful of other Hitchcock originals, make up the remainder of disc one.

Disc two consists of 17 rehearsal tracks, many of which never made the final cut. Outstanding Hitchcock fare such as "She Wears My Hair" (Bob Dylan-cum-Beefheart), "Leave Me Alone" (Sex Pistols meet psych) and "Cherries" (a Television-styled dueling-guitars instrumental) are among the many highlights. Inspired historical liner notes by *Rolling Stone's* David Fricke (with many quotes from band members) and great artwork/graph-

ics and sound make this an essential extension of the timeless *Underwater Moonlight*.

— Brad Bradberry

SPOOKY TOOTH

Live In Europe
Blue Storm Music 670211-3002-2

This beautifully put together package is a fine live recording of Spooky Tooth, a '60s soul/rock English band. Six tunes were recorded in 1968 for the BBC, of which two are previously unreleased. Gary Wright's "Sunshine Help Me" kicks *Live In Europe* off with some soulful vocals. Covers include Bob Dylan's "Too Much Of Nothing" with Luther Grosvenor's (a.k.a. Ariel Bender, Mott The Hoople) rockin' guitar sound and The Band's "The Weight," which features some brotherly type harmonies. Al Kooper's "I Can't Quit Her" fades into the mix with Mike Harrison's strong vocals sounding similar to David Clayton-Thomas' style — and this is before Blood, Sweat & Tears! Greg Ridley's (Humble Pie) musical bass chops could move a mountain

and are apparent on each selection. "Blues Town" is a Spooky Tooth original that just plain rocks. Recorded in '66, the only known Tooth member on "Pretty Colours" is Grosvenor, who does an excellent job with his distorted surf guitar intro. "Sunshine" and drummer Mike Kellie's soulful "How" are 1999's reunion studio outtakes. Even though Wright doesn't appear on these cuts, the band sound remains intact with Harrison's lead vocals. The two bonus tracks included are "Better By You Better Than Me" and "Soulful Lady," with an extended jam that really rocks. Several of Spooky Tooth's members went on to high-profile gigs, so this recording has historical significance as well as having some great performances. Some well-chosen photos make this package complete.

— Guy Lee

THE BEACH BOYS

Hawthorne, CA — Birthplace Of A Musical Legacy
Capitol (72435-31583-2-3) (Two CDs)

This year is the 40th anniversary of The Beach Boys. To celebrate this occasion and to culminate Capitol's extensive reissues of the group's Capitol and the band's own Brother Records albums, the label has released *Hawthorne, CA — Birthplace Of A Musical Legacy*, a two-CD set of largely unreleased rarities.

Producer Mark Linett, who oversaw the Capitol-era albums, has assembled an irresistible collector's dream set. It's chock full of unreleased tracks (an unearthed Dennis Wilson ballad, "Time To Live In Dreams," is the big find here), alternate versions ("The Little Girl I Once Knew" with an a capella coda), live cuts (an early version of "Shut Down" with Brian Wilson), demos (an embryonic living-room version of "Little Deuce Coupe" from 1963) and a capella mixes ("Forever" and "Kiss Me Baby" are gorgeous, the former surprisingly more moving sans instruments). Many stereo remixes and instrumental backing tracks are also some of the treasures to be found on *Hawthorne, CA — Birthplace Of A Musical Legacy*. Studio banter, radio promos and short band commentary often precede the songs. Hearing Brian inter-

(Please see Reissues page 73)

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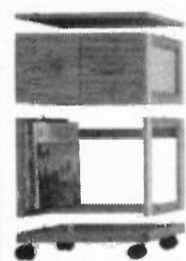


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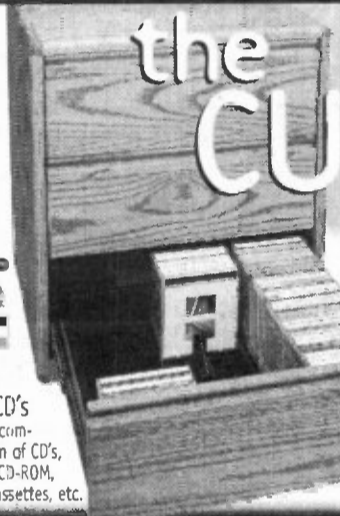
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(Reissues from page 67)

act with session musicians adds insight to his unique recording process.

Hawthorne, CA — *Birthplace Of A Musical Legacy* contains 57 tracks and is nearly two hours long. Extensive track-for-track notation by Alan Boyd is detailed and pulls this eclectic set together. It appears there is a ton more rare material left after the *Endless Harmony* soundtrack was released a few years back. It's a good bet that the years to come will find even more — maybe even the much-anticipated *Smile* release. But for now, this collection should indeed bring a smile to many a Beach Boys fan's face.

— Brad Bradberry

THE EVERLY BROTHERS The Everly Brothers' Best DCC Compact Classics (GZS-1141)

While Chuck Berry, Little Richard, and Elvis Presley may have helped to define rock 'n' roll, it was The Everly Brothers who helped sweeten its sound and soften its soul. Their pristine harmonies brought a purity to a genre that had been dominated by teenage passions and an edgy attitude.

This new collection once again repackages those hits that put the Everlys at the top. However, given the painstaking remastering process used by DCC, *The Everly Brothers Best* is a superb-sounding set that offers clarity well up to the standards audiophiles have come to expect from the company's 24-karat gold disc series. Despite their familiarity, these tracks offer subtle surprises that enhance the enjoyment.

Where the sound on the original releases is sometimes muddled, here it's possible to hear each individual instrument's distinctive presence. The effect is not unlike an unplugged performance, spotlighting acoustic guitars and minimal percussion. "Bye Bye Love" and "Wake Up Little Susie" now sound simpler, stripped to their essentials. Naturally, the Everlys' harmonies come solidly to the fore, particularly on "Take A Message To Mary," "All I Have To Do Is Dream" and "Devoted To You," their singing soaring with a presence and purity only hinted at before. On the other hand, the rockier tunes such as "Poor Jenny" and "Claudette" seem punchier than they once were, while the stereo separation of the bass and drums on "Love Of My Life" ring with a sharpness and sizzle that's spectacular.

As a result of those refinements, *The Everly Brothers' Best* does indeed sound the best it has ever been.

— Lee Zimmerman

THE EVERLY BROTHERS The Complete Cadence Recordings 1957-1960 Varèse Sarabande (302 066 217 2) (Two discs)

The Everly Brothers reaching #2 with "Bye Bye Love" was a nice surprise since no one else had been willing to record tunesmiths Felice and Boudleaux Bryant's snappy tearjerker. Moreover, the Everlys had been dropped hitless by Columbia and, despite the recently deceased Chet Atkins' recommendation, RCA didn't want them. Seeking to move into teen rock, Archie Bleyer's little Cadence label (home of The Chordettes and Andy Williams) signed the Kentucky-rooted Everlys, their clean, close harmonies stemmed from shared DNA. Their sound descended from brother duets such as The Monroes, The Stanleys and, especially, The Louvins (whose "If I Could Only Win Your Love" seems like a precursor of "Bye Bye Love"'s castanet-backed B-side, "I Wonder If I Care As Much").

Basically, the Everlys were teenaged Louvins with a backbeat. Simon & Garfunkel would later add New York intellectualism to the Everly sound.

The hits ("Til I Kissed You," "All I Have To Do Is Dream") on this two-disc, 47-track package were generally penned by the Bryants or the Everlys. The set's less-known treat, the quiet traditional LP *Songs Our Daddy Taught Us*, was re-released as *Folk Songs By The Everly Brothers* after the folk boom turned to the sort of songs the Everlys' parents Ike and Margaret had sung on the radio with their kids. The set also includes six demos (five previously unissued), "Oh True Love" (an outtake first appearing on Rhino's alternate-take compendium *All They Had To Do Was Dream*) and the English version of "Poor Jenny," with different guitar and a fight that waits until 1 a.m. to erupt, compared to the 10 p.m. fracas on the U.S. release.

Rockabilly was the first music explicitly for teens. With "Problems" and "Bird Dog," Don and Phil Everly brought country singing's keening torment to the newly minted notion of teen angst.

— Bruce Sylvester

(Please see New Releases page 83)

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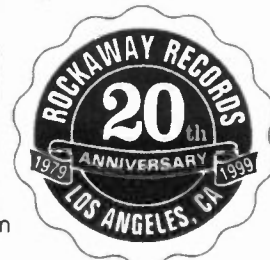

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• Hilo, HI 96720
• E-Mail: craigkiss@hotmail.com
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ROBIN GIBB - Walls Have Eyes, CD, EMI America
VARIOUS - Times Square OST, CD, RSO

FRANK J. ZICKAS, JR.

• 23 Thoroughbred Lane
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• Phone: 518-869-0199
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KINGDOM COME - Live audio/video from March 2001 European tour, need Hamburg, Ger. 3-13-01 show.
STONE FURY (Feat. Lenny Wolf) - Let Them Talk, 1983/84? LP, either LP or CD (prefer CD)
GREAT WHITE - Live audio/video tapes from 1994 Sail Away tour. Need all the FM shows from this tour as well.
GREAT WHITE - Live audio/video tapes of 3 shows in Calif. Dec. 96 where they played only Led Zeppelin songs.
GREAT WHITE - Live audio/video tapes from 1999-2001 tours.
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• E-Mail: scottedgell@mindspring.com
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BLACKFOOT - as above, White Label Promo, 7"
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BLACKFOOT - Spendin Cabbage/Street Fights, also pic sleeve (Portugal)
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FIRESIGN THEATER - Nick Danager 3rd Eye: Case # 666, Columbia DIS-29 Promo
FIRESIGN THEATER - The Three Faces of AI, Rhino RNCD-5812
DICKIE GOODMAN - Everything You Always Wanted To Know About Buchanan and Goodman But Forgot To Ask, STING 58238
JERRY LEWIS - Collectors, Capitol CDP 7931962
LEEROY MERCER - Huh! I'll Whoop Yer, Warhead WHD 80615
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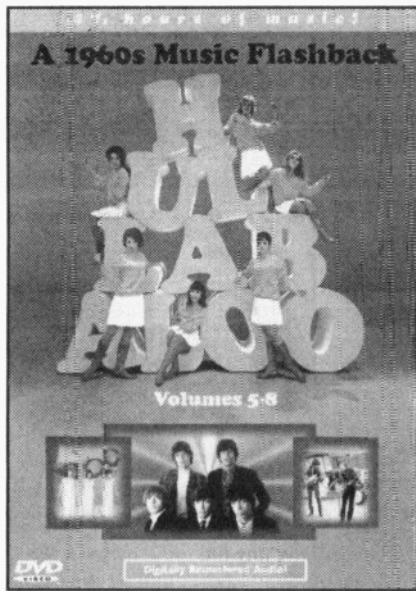
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New DVDs heavy on the British Invasion

by Mark Wallgren



VARIOUS ARTISTS

Hullabaloo (Volumes 5-8)
MPI Home Video (DVD 6389)

British Invasion enthusiasts will warmly embrace MPI's newest DVD compilation of the famed 1965-66 NBC television series, *Hullabaloo*. Seven complete episodes, along with 18 bonus clips, are featured in this newest edition — the second in a planned-trio of *Hullabaloo* DVD releases — with MPI transferring *Volumes 5-8* of its popular VHS collection to the vastly superior and far more economical DVD format.

Among the numerous British Invaders captured on this disc are: The Rolling Stones, The Kinks, Herman's Hermits, Peter & Gordon, The Animals, Chad & Jeremy, Freddie And The Dreamers, Billy J. Kramer And The Dakotas, Georgie Fame And The Blue Flames, and The Zombies. There is also a rare interview of Rolling Stones manager Andrew Loog Oldham by Beatles manager Brian Epstein (host of the series' London segments).

American performers are also well-represented, including: The Young Rascals, Dobie

Gray, The Beau Brummels, The Everly Brothers, Mitch Ryder And The Detroit Wheels, Del Shannon, Junior Walker And The All Stars, Brenda Lee, Sam The Sham And The Pharaohs, The Lovin' Spoonful, Leslie Gore, The Kingsmen, The Outsiders, Joe Tex, The Shangri-Las and many others. Hosts Frankie Avalon and Annette Funicello, David McCallum, Petula Clark, Peter Noone, Barry McGuire, Chad & Jeremy, and Soupy Sales all perform as well.

In all, *Hullabaloo* (Vols. 5-8) offers more than 80 classic performances (all black-and-white), totaling four and one-half hours of sensational '60s hits. Serious collectors and casual fans alike will revel in these rare made-for-television recordings.

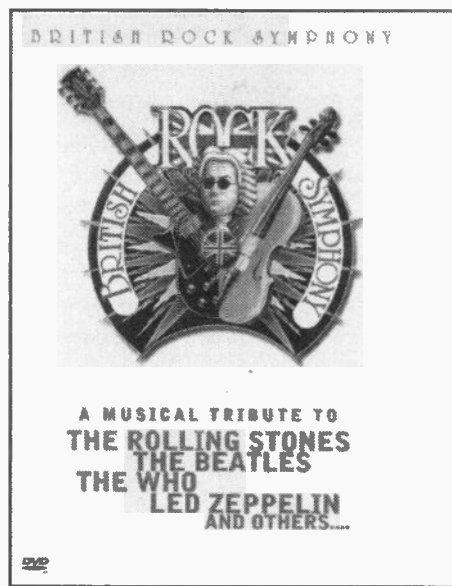
VARIOUS ARTISTS

British Rock Symphony
Image Entertainment (ID9606ERDVD)

British Rock Symphony represents the culmination of a 10-year dream of David Fishof to successfully fuse the timeless music of The Beatles, The Rolling Stones, Led Zeppelin, and The Who with the majesty of a symphony orchestra — complemented with a full-scale rock band, a gospel choir and fronted by some of the most talented vocalists in rock, pop and soul.

The Who's Roger Daltrey headlines the cast, which also features performances from Alice Cooper, Gary Brooker, Paul Young, Nikki Lamborn, Darlene Love, Simon Townshend, and Alvin Fields. The musical ensemble for this 88-minute concert, taped in the U.K. in 1999, consists of The Heart Of England Philharmonic Orchestra, The Voices Of Gospel Choir and a solid group of rock musicians — including The Who's current drummer, Zak Starkey — all under the impressive leadership of musical director Keith Levenson.

The symphony orchestra/rock band/gospel choir combination is at its very best on "Kashmir" (performed by Nikki Lamborn), "Conquistador" (Brooker), and



"Pinball Wizard" (Daltrey). Other highlights include Cooper trading lead vocal turns with Daltrey on The Rolling Stones' "Start Me Up" and "5:15" and Darlene Love's interpretation of The Beatles' "Let It Be."

Image Entertainment's *British Rock Symphony* DVD consists of unique live performances that differ from the studio recordings available on the companion CD of the same title, released in 1999 on the Point Music label. In both, David Fishof's dream has been fully realized in one of the most successful and accomplished unions of rock 'n' roll and the symphony.

VARIOUS ARTISTS

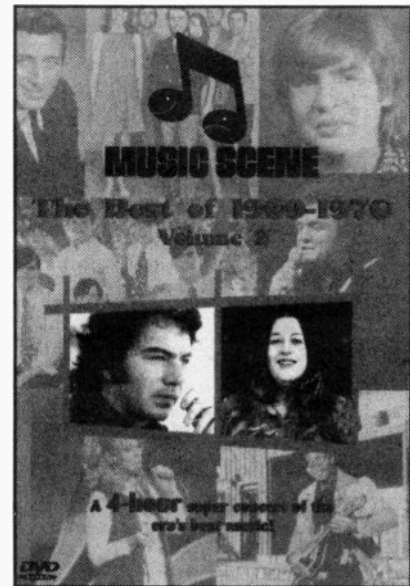
Music Scene: The Best Of 1969-1970,
Volume 2
MPI Home Video (DVD 6399)

The second volume of MPI's DVD release of this short-lived ABC television series presents another four complete episodes on one disc, including *Music Scene*'s final show, broadcast Jan. 12, 1970. *Music Scene* was ABC's weekly music-comedy series in the fall

of 1969, presenting artists then on *Billboard*'s various charts (i.e. Pop, R&B, Country-Western and Adult Contemporary).

Music Scene, Volume 2 features more than 50 musical performances (including two-dozen bonus songs) running nearly four hours. Series' host David Steinberg — and weekly cohorts — introduce classic '60s appearances by Creedence Clearwater Revival, Three Dog Night, The Everly Brothers, James Brown, Dusty Springfield, Joe Cocker, Mama Cass Elliot, Neil Diamond, Stevie Wonder, Johnny Cash, Tony Bennett, Sergio Mendes And Brasil '66, The Monkees' Davy Jones, Lee Michaels, Buffy Sainte-Marie, Chuck Berry, Bo Diddley, Janis Joplin, John Mayall, Pete Seeger, Mary Hopkin, Gordon Lightfoot, John Sebastian, Bobby Sherman, Della Reese and others.

Music Scene, Volume 2 offers something of interest for nearly every music fan. As for the comedy, the final episode of the series features special guest Groucho Marx, who is interviewed by Steinberg. Also included are four promo spots for the series starring The Rolling Stones and members of The Committee comedy troupe.



Five Star Records

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... THEIR 1972 HIT "BETCHA BY GOLLY WOW" WAS ONE OF MY FIRST 45'S!

JOE SIMON

GREAT CELEB PHOTOS!

ALI BOMBAYE

MICHAEL MASSER AND MANDRILL

THIS SINGLE IS FROM THE SOUNDTRACK TO "THE GREATEST", A 1977 FILM THAT CHRONICLES THE LIFE OF MOHAMMAD ALI! "ALI BOMBAYE" WAS THE CHANT FROM THE PEOPLE OF ZAIRE WHEN ALI FOUGHT GEORGE FOREMAN THERE IN 1974! ROUGHLY TRANSLATED IT MEANS: "ALI KICK HIS ASS!"

HOT, HOT, HOT BABE TAMARA DOBSON! ☆☆☆☆☆

EVERYTHING HERE (WITH THE EXCEPTION OF THE TAMMY FAYE SINGLE) IS FROM THE SEVENTIES, THAT GOLDEN DECADE WHEN YOURS TRULY CAME OF AGE... JIMMY CARTER, THE ENERGY CRISIS... IT REALLY TAKES ME BACK!!

Coming to...

Goldmine

Courtesy of Ross Barbour



Bonus distribution at The Vocal Group Hall Of Fame inductions & record show

The Four Freshmen

Formed in 1948, The Four Freshmen set new standards in jazz-styled vocal harmony in the '50s, influencing many vocal groups of that decade as well as others down the road, including The Beach Boys (who covered the group's #17 "Graduation Day") and The Manhattan Transfer. Despite the tragic deaths of three members (due to a car crash, a plane crash and cancer), the Freshmen carried on for decades. Still touring today, The Four Freshmen will be formally inducted into The Vocal Group Hall Of Fame in September. This exclusive *Goldmine* story includes interviews with original members Ross Barbour and Bob Flanigan and explores the group's rich vocal history.

Bonus distribution: Additional copies will be handed out at the Vocal Group Hall Of Fame inductions Sept. 13 and the Keystone Record Collectors/*Goldmine* Record Show at the Hall on Sept. 15. Advertisers, this is a perfect issue for your doo-wop and vocal harmony records, CDs and memorabilia from all eras.

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Sept 21	Aug 23	Aug 30	Sept 7

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(Please Mr. Postman from page 8)

— a small group of fanatics who still buy vinyl and who still go wild over label variations. The fine print of the Atlantic label can make the difference between \$10, \$20 and \$40. You know the story.

There were always records by copycat artists and cover artists. But they had always been upfront about it. They were the "covers" of the 1950s. In the 1950s and 1960s, they were budget versions of the original hits. In the 1970s, they were *The Top Of The Pops* series that didn't list the artists because they weren't the originals.

But starting in the early 1970s, a new type of oldies started to permeate like a terminal cancer. These are "hits that have been specially re-recorded for your pleasure" (Say what?!), "new stereo recordings" and "recordings by one or more members of the original band." Money talks. If a record doesn't sell, it becomes a cut-out and is discontinued. So these horrible records are obviously selling.

Once, 18 years ago, while looking in the record department of a store, I ran into a coworker. It turned out that she also dug the oldies. So we got to talking and she grabbed an album. I looked at it and saw that small print, "re-recorded at a later date by at least one of more members of the original group." Oh no, not another one of those again! I told her not to buy that record. I went on how these selections were not what they appeared to be. She listened, and then she decided to buy the record anyway. I warned her that the record would get played only once and she would never want to hear that record again. I made that mistake buying an album only to discover that not a single selection was the original version!

One such label in the 1970s/1980s was Gusto Records. But lest we are too quick to condemn the label, we must remember that Gusto also bought the rights to the Federal Records/early King records catalog and has also released some great compilation records, selling them as budget records! (Thank you for making great music affordable.) Thank you for giving the chance to give you a piece of my mind.

— Michael McKenna
via e-mail

[Thanks, Michael. Glad I was able to wake you up from your slumber! Perhaps a lot of people don't care because they don't realize they are being duped! But, yes, there are a lot who buy repackaged material thinking they're getting the real McCoy and not caring even if they do find out. Maybe they are just out on the town that night and it's dinner beforehand and dancing at a night club after the concert. Just something to do, but they don't really care. It's still a sad situation.]

The real problem here isn't the fact that people may not care, it's the fact that there are a lot of "artists" out there saying they are a specific act who neither have any links to it nor own the rights to the name. That's where the bad stuff comes in. How about if an act is getting inducted into a hall of fame and no one from the original group is a part of the celebration, but a bogus act is? Of course, people are free to give their hard-earned money to see bands as entertainment. It's just when artists and promoters are not upfront about things that it gets sticky. Perhaps the best comment on the whole situation is the one Peter Noone makes in his story in this issue: "Remember that the next time anybody wants to argue the merits of the recent drive to unmask the manifold pretenders on the oldies circuit. Ask them this — who would they rather hear sing "Energy The Eighth"? "Energy 'imself"? Or any old Willie or a Sam?" Nuff said. — Ed.]

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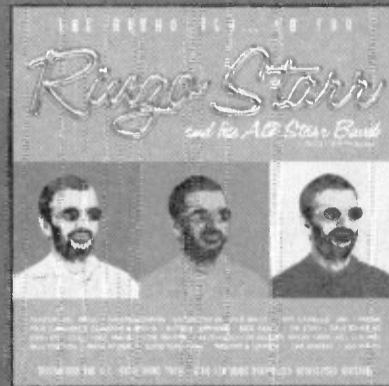
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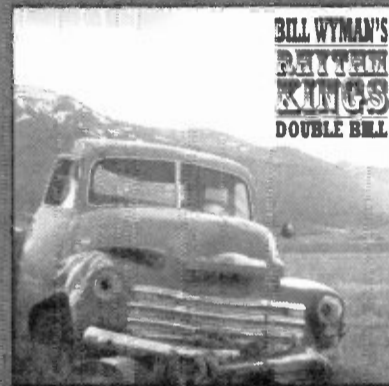
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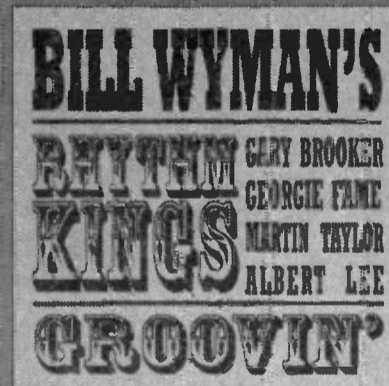
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