


GOLDMINE

September 21, 2001 VOL 27 • NO 19 • ISSUE 552

GOLDMINE



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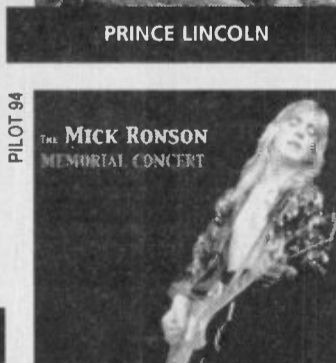
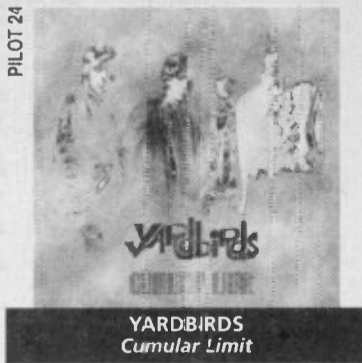
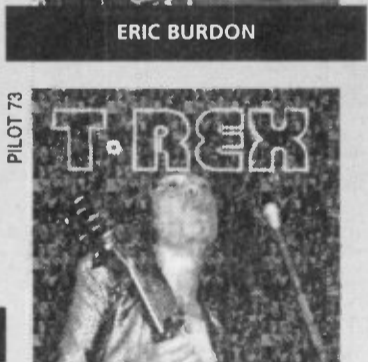
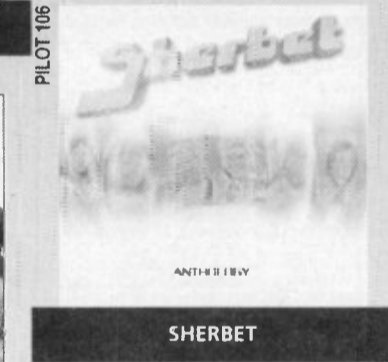
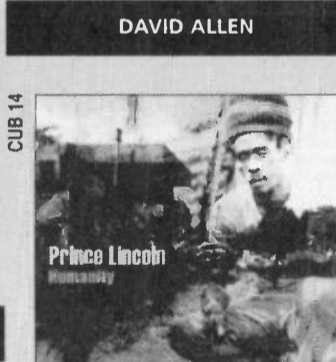
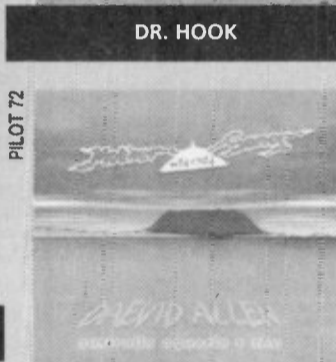
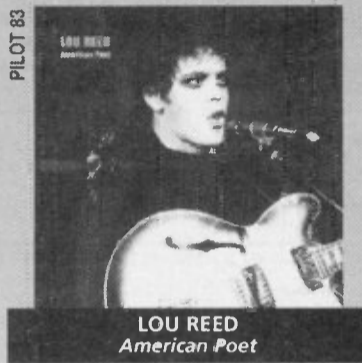
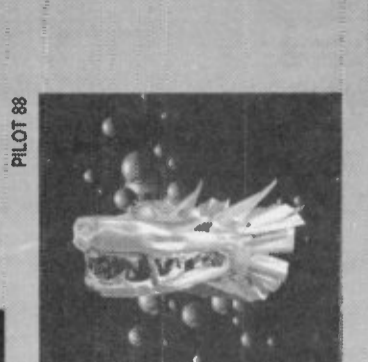
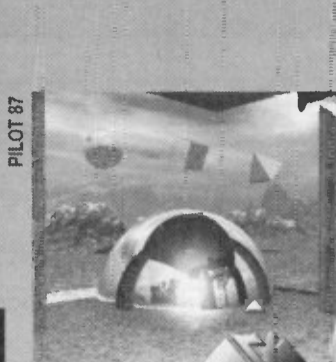


Reviews

- ▶ Simon & Garfunkel
- ▶ Dickey Betts Band
- ▶ The Dream Syndicate
- ▶ LaVerne Butler
- ▶ Accept
- ▶ John Hiatt

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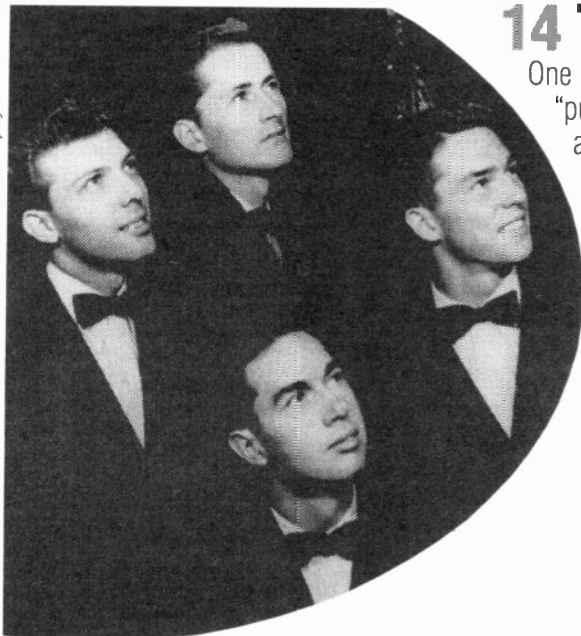
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Dedicated to the memory of Rick White

Goldmine

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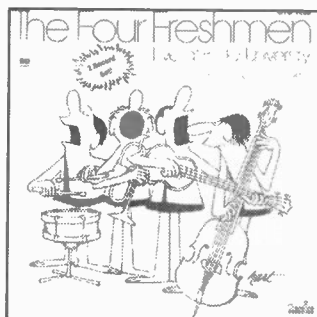
Courtesy of Ross Barbour



14 THE FOUR FRESHMEN

One of the most influential vocal groups of all time, The Four Freshmen brought "purple chords" to a blue world when they first harmonized their way into the airwaves of America in the early 1950s. Groups such as The Beach Boys claim the Freshmen's influence. Raising families while on the road to fame and riches was anything but easy, but the journey worked out and continues to this day with the current Freshmen lineup — its 22nd. *Goldmine* talks to several of the founding members for the story behind their success.

...by Michael D. Amitin



18 DISCOGRAPHY

The Four Freshmen's discography stretches more than 50 years, from 1950 to 2001. Among the rarities is *The Four Freshmen At Penn State, April '57*, released in 1957 and valued at \$200 in near mint condition.

...by Tim Neely



12 GOLDMINE'S NATIONAL RECORD SHOW™

A month-earlier show date helped double *Goldmine's* second National Record Show's attendance to 12,000 at The Rock And Roll Hall Of Fame And Museum. For the most part, presenters, who provided collectors and hobby newcomers with a wide variety of topics, reported standing-room only crowds. Dealers reported strong sales during the show (see *Market Beat*, page 12).

...by Cathy Bernardy and Greg Loescher

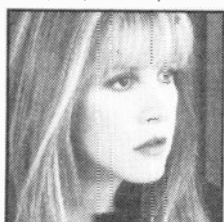
PLUS...

Courtesy of Epic Nashville/ly. D. Gorten



PATTY LOVELESS

Courtesy of Reprise Records/photo by Neal Preston



NEW RELEASES

Courtesy of Warner Bros. Records



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Please Mr. Postman

Golden Earring — now available in English

Really enjoyed the review of the Golden Earring *The Devil Made Us Do It* boxed set in *Goldmine* #551 (Sept. 7, 2001). For those who would like an English translation of the 48-page booklet that was written in Dutch, just send me an e-mail request and I will e-mail it right back to you.

— Craig W. Stotler
hippie@ww.adelphia.net

[Craig, that's a very nice service you are providing Golden Earring fans. Thanks! — Ed.]

Clapton retrospective — is he collectible?

This year, Eric Clapton is on tour (supposedly the last worldwide one), plus he has a new album out. It would be great to have a retrospective, as he has an interesting history. Besides Cream, The Yardbirds and his solo career, he has also appeared on other artists' recordings.

But there are a couple of things in question. First, how is Clapton's status as far as a collector's standpoint goes? Second, he does few interviews (compared to most other artists). Would a Clapton cover article work without an interview?

— Bill Koumarelos
San Francisco CA

Bill, you're right about the possibility of getting a Clapton interview. He's right up there with Bob Dylan as far as accessibility. We have done stories on artists without an interview, but that's not our preferred method — unless, of course, they are dead. Most of Clapton's solo output (45s and LPs) is in the low range of prices. His 45s don't even top double-digits for the most part. He has a few albums, primarily oddball stuff, that get more than \$100, but most of them are in the \$10-\$50 range, near mint. His Cream years net a few high-priced albums (a white-label promo copy of *Wheels Of Fire* is worth \$200, and a Mobile Fidelity copy of the same title is worth \$90), but not much else. The promo copy of Blind Faith's self-titled and only album is worth \$200. Some of The Yardbirds' material is worth a lot, but most with Jimmy Page on guitar, not Clapton. (Led Zeppelin is so collectible, it stands to reason that The Yardbirds' Page material would

Goldmine writer seeks info on mono/stereo variations

Goldmine writer Dave Thompson is currently compiling a checklist of the variations between mono versus stereo and stereo versus quadrophonic LPs, concentrating on different mixes and alternate takes. If any *Goldmine* readers have examples of such things in rock, pop, folk and soul only, they are invited to drop him an e-mail noting the artist, LP title and a line or two noting the difference (For example, *The Who Sell Out* (mono) — Different guitar solo on "Our Love Was." Send your info to Thompson at quatmass@aol.com. Please include the words MONO or QUAD (as appropriate) in the subject line.

LETTER FROM THE EDITOR

Goldmine's National Record Show™ brings in new folks

One of the underlying reasons *Goldmine* is cosponsoring the National Record Show™ with The Rock And Roll Hall Of Fame is to expose our wonderful pastime to new people. Without new blood coming into the hobby, the future of record collecting is in jeopardy.

We are pleased with the doubling of attendance from our 2000 show to the 2001 event — from 6,000 to 12,000. That means even more people have been introduced to record collecting — people who we hope have been enlightened enough about record collecting that they will rethink the value of their old records and go to record shows and used record/CD stores back in their hometowns.

The presentations on collecting were also well attended. We anticipate having more of these at future National Record Shows. These presentations are another first at a record show (outside of Beatlefest and other specific-artist type events), designed to increase awareness and knowledge of the hobby to both hard-core collectors and newcomers.

We'll be working with the Rock Hall on getting artists to come next year for autographs. We're trying to mold the National Record show into more of an event for collectors, such as what happens at the National Baseball Card Collectors Show, Krause Publications' Sportsfest™, the big San Diego Comic Con or even smaller collector conventions such as the Interna-

get the higher prices. Clapton's guitars, however, are highly collectible.) Sometimes artists who are hugely popular, such as Clapton, Fleetwood Mac, and the Eagles, don't necessarily garner the same interest among collectors. That doesn't mean people don't collect their recordings, it just means the prices paid for their records are fairly routine. There aren't many high-priced items due to the lack of variations, picture sleeves and oddball stuff. We ran a review of Clapton's most recent album, *Reptile* (May 4, 2001, issue), but we're pretty well-stocked with other stories, so a Clapton piece is not on the near horizon. We just did a brief interview with Cream's Jack Bruce in our Aug. 24, 2001, issue. Clapton guests on his newest album. Hope this helps! — Ed.]

Loved Queen — has suggestions for box set

I want to commend Dave Thompson on the great Brian May/Queen feature in the Aug. 10, 2001, edition of *Goldmine* (#549). His dream Queen box set was very interesting; however, I would like to add the following observations and opinions.

With so many Queen "best of" compilations already released, I thought disc one was pretty useless since it does not offer any new or rare material whatsoever.

Although I wish discs could hold more than 80 minutes per disc, I doubt if the CDs could hold as many songs as Thompson has listed per disc (for example, according to my time calculations, disc two would be 91

minutes and 29 seconds long). All the other discs (except disc one) appear to exceed 80 minutes as well.

The tracks "A Dozen Red Roses For My Darling" and "Don't Lose Your Head (instrumental)" are one in the same.

Instead of putting the "dreaded" 1991 remixes on the box set (most of which are universally detested by Queen fans), how about adding the following songs that were somehow omitted from the proposed box set:

"Staying Power" extended version (never released on CD)
"Machines" (or "Back To Humans") extended version (never released on CD)
"A Kind Of Magic" remix
"Friends Will Be Friends Will Be Friends" remix
"I Can't Live With You" remix (1991 U.S. radio promo)
"Pain Is So Close To Pleasure" remix (single version mix; never released on CD)
"It's A Beautiful Day" (complete CD single version)
"Stone Cold Crazy Live" (CD single B-side from London, Nov. 20, 1974)
"My Melancholy Blues" (CD single B-side from Houston, Dec. 11, 1977)
"Rock In Rio Blues" (CD single B-side from Rio, January 1985)
"Mad The Swine" (B-side)
"Keep Yourself Alive" (long-lost retake)
"No One But You" (from *Queen Rocks*)

Editor's recommendation: Various Artists, *Sweet Emotion: Songs Of Aerosmith — Blues On Fire* (Heavy Hip Mama HHM-4321-2). Blues artists turn the table on rockers Aerosmith, with some incredible, foot-stompin' results!

— Greg Loescher



Goldmine #549, Aug. 10, 2001

"Keep Yourself Alive" (unreleased De Lane Lea demo, 1971)

"Great King Rat" (unreleased De Lane Lea demo, 1971)

"Jesus" (unreleased De Lane Lea demo, 1971)

"Liar" (unreleased De Lane Lea demo, 1971)

Thanks.

— Mike Tremaglio
Southington CT

[Mike, glad you liked the story and thanks for the suggestions on the Queen box. — Ed.]

Cub Koda interview best ever

Cub Koda was right — his last interview is one of his best (*Goldmine* #549, Aug. 10, 2001). Though I only knew him from *Goldmine*, I always enjoyed his work. Besides being an ambitious musician and great journalist, he was apparently a most-decent human being. He will surely be missed by this reader. Rest in peace, Cubby!

— Nick Fannell
Cranford NJ

Book on trials of putting on major tours?

It was with great interest that I read the articles in *Goldmine's* Aug. 24, 2001, issue (#550) on Sid Bernstein and David Fishof.

Sometime ago I had inquired if a book existed that detailed what it takes to put on a major tour for a major act. I am interested in what goes on behind the scenes, much like in a Broadway production. The reply was that

(Please see Please Mr. Postman page 81)

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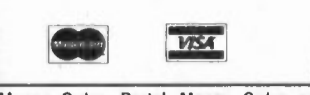


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M - TH., 11 am - 8:00 pm F - SA., 11 am - 9:00 pm Sunday, Noon - 5 pm CST



Lps

Table listing LPs including Rolling Stones, Pink Floyd, David Bowie, etc.

VIDEOS

Table listing videos including David Bowie, Pink Floyd, etc.

BOOKS

Table listing books including Abbey Road, Syd Barrett, etc.

CONCERT PROGRAMS

Table listing concert programs including AC/DC, Aerosmith, etc.

CD SINGLES

Table listing CD singles including Pink Floyd, etc.

CDs

Table listing CDs including Arena, Syd Barrett, etc.

PICTURE DISC LPs

Table listing picture disc LPs including Tori Amos, etc.

CDs

Table listing CDs including Porcupine Tree, etc.

PICTURE DISC LPs

Table listing picture disc LPs including Tori Amos, etc.

Lps

Table listing LPs including Syd Barrett, etc.

Lps

Table listing LPs including Aerosmith, etc.

Grapevine



All photos by Richard Skelly

Artists at the Chicago Blues Fest included (from left): Son Seals, Jimmy McCracklin (who turned 80 during this performance), Ike Turner, and Mighty Mo Rodgers.

Chicago Blues Fest action now spills over into clubs until early morning

Although most blues fans could have left the Chicago Blues Festival perfectly satisfied after Ike Turner's June 9, 2001, afternoon set with his mentor, Joe Willie "Pine Top" Perkins, most didn't. That's the nature of blues fans; they stick with their music and their musicians. Turner and Perkins' set at the 2001 Chicago Blues Festival — the largest free outdoor gathering of its kind in the world — was only one of many highlights of this annual June gathering in Chicago's Grant Park, held this year June 7-10.

Together, the two keyboardists romped and stomped their way through "Chicken-shack," "How Long," "Mojo Workin'" and other classic blues tunes on the Front Porch stage, drawing a huge crowd in the process. Perkins, now 87, followed Turner's lead for part of the set. But Turner, who alternated between keyboards and some blistering guitar playing, later turned the job of leading the band over to Perkins, who sang tunes such as "Down In Mississippi" and "Caledonia."

Other performers at the 18th Annual Chicago Blues Festival included Mighty Mo Rogers, a Los Angeles-based singer, keyboardist and gifted songwriter, whose most recent album, *Blues Is My Wailing Wall*, is out on a major label (Blue Thumb Records); Chuck Berry, who played an uneven but basically satisfying set on the main stage. The Petrillo Bandshell, at night; Son Seals with Jimmy Vivino And Band; Jimmy McCracklin; Irma Thomas; and The Professionals. Of those, McCracklin and his band, which included vocalist Sugar Pie DeSanto, and Thomas and her band put in inspired sets on the main stage. Turner's Kings Of Rhythm, who were highly anticipated by a crowd that hadn't seen or heard from Turner in years, also satisfied the audience at their Friday night set from the main stage.

The Chicago Blues Festival has grown to encompass a whole lot of things, not just the

music in Grant Park, over the last decade or so. Club shows abound, and we caught excellent sets by Evidence Recording artists Melvin Taylor And The Slack Band at Rosa's, T-Model Ford at The Double Door and even took Earwig Records President Michael Franks' bus tour of Southside blues clubs. Two buses full of avid blues fans departed Grant Park shortly after the close of the festival on Saturday. They were escorted to stops at Lee's Unleaded, Linda & Lawrence's Lounge and Koko Taylor's Celebrity Club, which is not on the Southside. For our \$25 bus ticket, we got a home-cooked meal at Linda & Lawrence's Lounge and all cover charges waived at these select, off-the-beaten-path blues venues. We heard excellent sets from Earwig artist Johnny Drummer at Lee's Unleaded, Big James And The Chicago Playboys at Taylor's club, and The Fabulous L-Roy at Linda's Lounge.

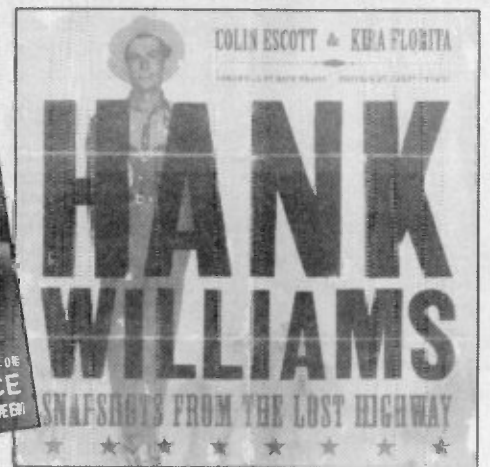
Even if attendees would have had zero desire to hit the clubs after a long, sometimes hot 'n' humid day in Grant Park, their time in Chicago would not have been ill-spent: On the afternoon showcase stages, they could have heard up-and-coming talents such as keyboardist Dona Oxford, guitarist Robert Charles, Johnny Winter's longtime bass player Jon Paris, and even James and Lucky Peterson, performing together just in time for Father's Day.

For anyone who likes blues or anyone involved in the business of blues, Chicago Blues Festival remains a great place for networking, hanging out, enjoying the music and learning.

— Richard Skelly

(To learn more about next year's Chicago Blues Festival, to be held May 30-June 2, write for a brochure: Chicago Blues Festival, Mayor's Office Of Special Events, City Hall, Room 703, 121 N. LaSalle St., Chicago IL 60602; call (312) 744-3315; or go to www.ci.chi.il.us.)

GRAPELEAVES



On the bookshelf: The award-winning *It Ain't No Sin To Be Glad You're Alive — The Promise Of Bruce Springsteen* by Eric Alterman (Back Bay Books) is now available in paperback... *Hank Williams — Snapshots From The Lost Highway* by Colin Escott and Kira Florita is a hardcover celebration of Hank Williams, the godfather of country music, filled with never-before-seen letters, photographs and the lyrics to nearly 30 lost songs. Williams passed away at 29 and had recorded just 80 sessions when he died on New Year's Day 1953. The book's foreword is by Rick Bragg and its preface by Marty Stuart... *Manship's Price Guide To Rare Soul 45s — USA Releases* by John Manship (John Manship Records) is now out. The 212-page guide lists more than 15,000 titles with values plus color scans of the world's two rarest soul labels.

Jim Morrison gets molded in plastic: 2001 marks the 30th anniversary of the death of Doors singer Jim Morrison. McFarlane Toys has captured The Lizard King in his classic bad-boy swagger — bare-chested in brown leather pants and clutching the microphone for all he's worth. The 6¼-inch tall figure has six points of articulation. In addition to his leather pants, he's wearing a decorative belt and cowboy boots. His handheld mic is removable and has its own cord. Available in stores in September, the package also includes a seven-inch tall base with The Doors' logo on it and a separate collapsible mic stand.

Barcelona Record Fair coming up: More than 70,000 record collectors and music fans attended last year's annual Barcelona Record Fair in Barcelona, Spain — making it the largest record show in the world.



Courtesy of Barcelona Record Fair

More than 300 tables are expected to be filled with goodies at this year's show, to be held Nov. 2-4, 2001. For more information, contact show promoter Jordi Tarda via e-mail at jordi.tarda@retemail.es.

Leland's auction snags big prices for Beatles, Sinatra, Stones memorabilia: Frank Sinatra's 1936 Chevy pickup truck, which he owned from his bobby sox days until his death, sold for \$34,788 (including commission) at Leland's recent Aug. 17-18 sports and rock 'n' roll memorabilia auction. Meanwhile, Beatles items that sold

included a November 1963 London Beatles concert ticket — signed by all four Beatles — going for \$5,092; a rejection card for tickets to The Beatles' first Ed Sullivan Show appearance topped \$2,700; an *Abbey Road* white-matte gold record got \$16,405; and a handwritten John Lennon "to do" list from May 1980 topped \$3,000. Other items included a Rolling Stones Best Rock Album Grammy award for *Voodoo Lounge* (\$20,337), a Jimi Hendrix Miami Pop Festival poster (\$4,482), and a Bruce Springsteen poster for his 1971 Asbury Park, N.J., appearance (\$4,681). Meanwhile, a lock of Abraham Lincoln's hair brought a paltry \$2,015. (www.lelands.com)

Rock Hall honors Bessie Smith: The Rock And Roll Hall Of Fame's American Music Masters Series for 2001, to be held Sept. 24-30, is a celebration of legendary blues singer Bessie Smith, who earned the title Empress Of The Blues by virtue of her powerful vocal delivery and command of the genre. The week will be filled with concerts, films, lectures, panel discussions and school programs. For details, visit www.rockhall.com or call the Museum at 888-764-ROCK. The Hall also recently announced that its attendance through June 2001 stood at 256,000 visitors — an increase of 53,000 from the previous year.

Twangbangers on tour: The Twangbangers Tour Of The USA is a four-week tour starting in mid-September featuring former Commander Cody guitarist Bill Kirchen (with Johnny And Jack), who drilled the memorable riff on "Hot Rod Lincoln," Redd Volkaert (guitarist for Merle Haggard's band), vocalist Dallas Wayne, and steel guitarist Joe Goldmark (Taj Mahal, David Byrne, Maria Muldaur, Peter Rowan). The 22-city tour is being presented by HighTone Records, which released a sampler of the artists' previous works, which is available from HighTone if you order any two of the above four artists' newest releases (www.hightone.com).

Odds & Ends: Legendary bluesman Robert Johnson's grave site has allegedly been found at Little Zion Missionary Baptist Church in Greenwood, Miss., where a headstone has been erected in the church's cemetery. Debated for years, the exact location of Johnson's burial was recalled by Rosie Eskridge, who said her husband buried him there Aug. 16, 1938. Johnson was 26 when he mysteriously died, some believing he was poisoned.

— Greg Loescher



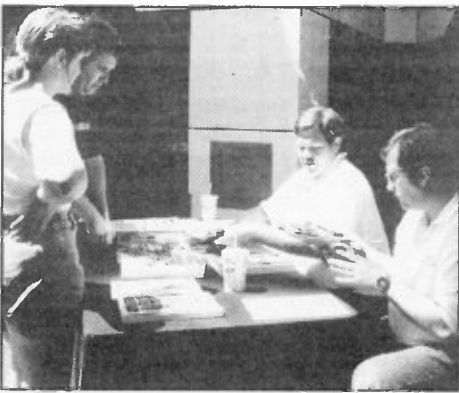
National Record Show at Rock Hall successful on all levels

CLEVELAND — There was no sophomore jinx at Goldmine's second annual National Record Show Aug 4-5, 2001, at The Rock And Roll Hall Of Fame. Attendance doubled from around 6,000 in 2000 to 12,000 this summer, and dealers for the most part were ecstatic about their sales (see *Market Beat* on this page for dealer reactions).

From the standing-room only crowds during presentations in the fourth floor theater (seating of about 100) to the throngs of shoppers on the main and lower levels, the show succeeded on many levels, both literally and figuratively.

"The Second Annual National Record Show was a tremendous success with thousands of music enthusiasts and collectors from across the country in attendance," said Terry Stewart, CEO and president of the Rock And Roll Hall Of Fame And Museum. "In fact, the Museum was so pleased, we are already planning next year's show."

There's enthusiasm on Goldmine's side as



Goldmine price guide author Tim Neely, center, and Collectormania! columnist Chuck Miller helped people determine the value of their records.

well. The dates have already been selected — Aug. 3-4, 2002 — and many dealers and presenters have already expressed interest in coming back next and every year.

Special highlights of this year's show included the addition of seminars on The Beatles and poster and record collecting; Whatzit Day™ times, where Goldmine price guide author Tim Neely helped people determine the value of music in their collection; and a mini-concert by Ohio psych-guitar legend Poobah, as an estimated 500

All photos ©2001 Goldmine/photo by Cathy Bernardy



Beatletoons book author Mitch Axelrod answered questions about The Beatles' cartoon series for from left, Laura, Mike and Hannah Burgess.



The second annual National Record Show at the Rock And Roll Hall Of Fame had 600 people through the doors in the first 10 minutes.

people gathered in front of the Hall Saturday morning to wait for the doors to open.

"The boys in the band thought it was a gas, and I have to admit, it was so much fun to play outside in front of the revered Hall of Rock," said Jim Gustafson, a.k.a. Poobah, who was there plugging a soon-to-be released new album, *Furious Love*, and, as a longtime Goldmine reader doing a little shopping with dealers and also seeing the hall. "Seeing John Lennon's handwritten lyrics was very moving and inspiring. I went back to the motel after the show and wrote another Poobah song!"

Beatletoons book author Mitch Axelrod was also thrilled to attend, and not only for the

chance to see the Lennon exhibit. "What a setting for a show. A truly awesome environment," he said. "Being able to present my book, *Beatletoons — The Real Story Behind The Cartoon Beatles*, in the main theater at The Rock And Roll Hall Of Fame was truly a privilege and an honor I will not soon forget!"

Beatles expert Bruce Spizer gave five talks on The Beatles, from their Vee-Jay to their Capitol eras to the Butcher Cover, and was pleased to have a packed theater for each presentation. Besides the benefit of being able to visit with people and sell some of his books, he said that the collector in him enjoyed the show as well. He picked up recordings by The

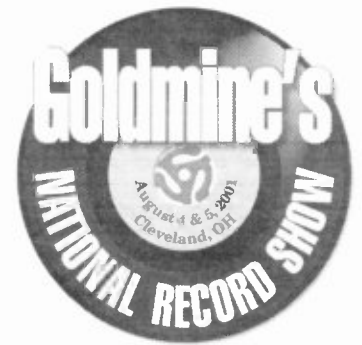
Coasters, The Drifters, and Buddy Holly for his own collection. He said he'll be back next year, schedule permitting.

Morris Everett of The Last Moving Picture Company, who is a movie poster expert and collector, said he also enjoyed speaking. "My presentation with [music poster collector Dennis Hickey] went very well.... Good questions were asked of both of us."

Hickey concurred, adding, "The most interesting question was raised by a collector from San Diego. He wanted to know if eBay prices realized reflected the true value of concert posters. My response was a definite 'No.' Sometimes things go too cheap, particularly with high-value items, while at other times things go much too expensive when two people fight over a fairly insignificant collectible poster."

The success of presenters foreshadows that talks may become a staple at future shows. Also a possibility for future shows is having Neely

(Please see National Record Show page 56)



MARKET BEAT

National Record Show dealers tout strong sales

Moving the National Record Show up from September to August helped not only attendance at the show but dealers also reported increased sales.

"We rocked!" exclaimed Rod Branham of Rerun Records. "This show was on par with the Austin [Record Convention] and WFMU show in New York for us. It is now a permanent part of our show schedule."

Branham stocked primarily '50s and '60s rockabilly, garage, group, doo-wop, blues, instrumental/surf and Motown in 45, LP and EP formats. "Far and above '50s stuff" was selling for Branham, with no particular artist outselling the others. "Everything was selling pretty well," he said, noting that most of his sales came from collectors.

"From the reports I have been getting, just about everyone did well," said Gregg Biggs of CVC Collectables. "My wife Karen had a great time, and we did far better than last year."

Karel echoed that CVC did "a lot better! I was a bit bored last year. This year I was so busy there was no time to read, knit, study, etc. We did well with audiophile vinyl, which is expensive.

"We had a lot of looking from newbies but some buying. They seemed a bit amazed that there actually were record shows, but that's a reaction I get all the time. I did get a lot of questions along the line of, 'Do they do this all the time here?' I also got a decent amount of folks from Canada buying from me."

Mark Arevalo of Southland CD said, "We



Rod Branham of Rerun Records (right), helping a customer.

did fairly well. We sold a few high-priced paper items, which made the big difference."

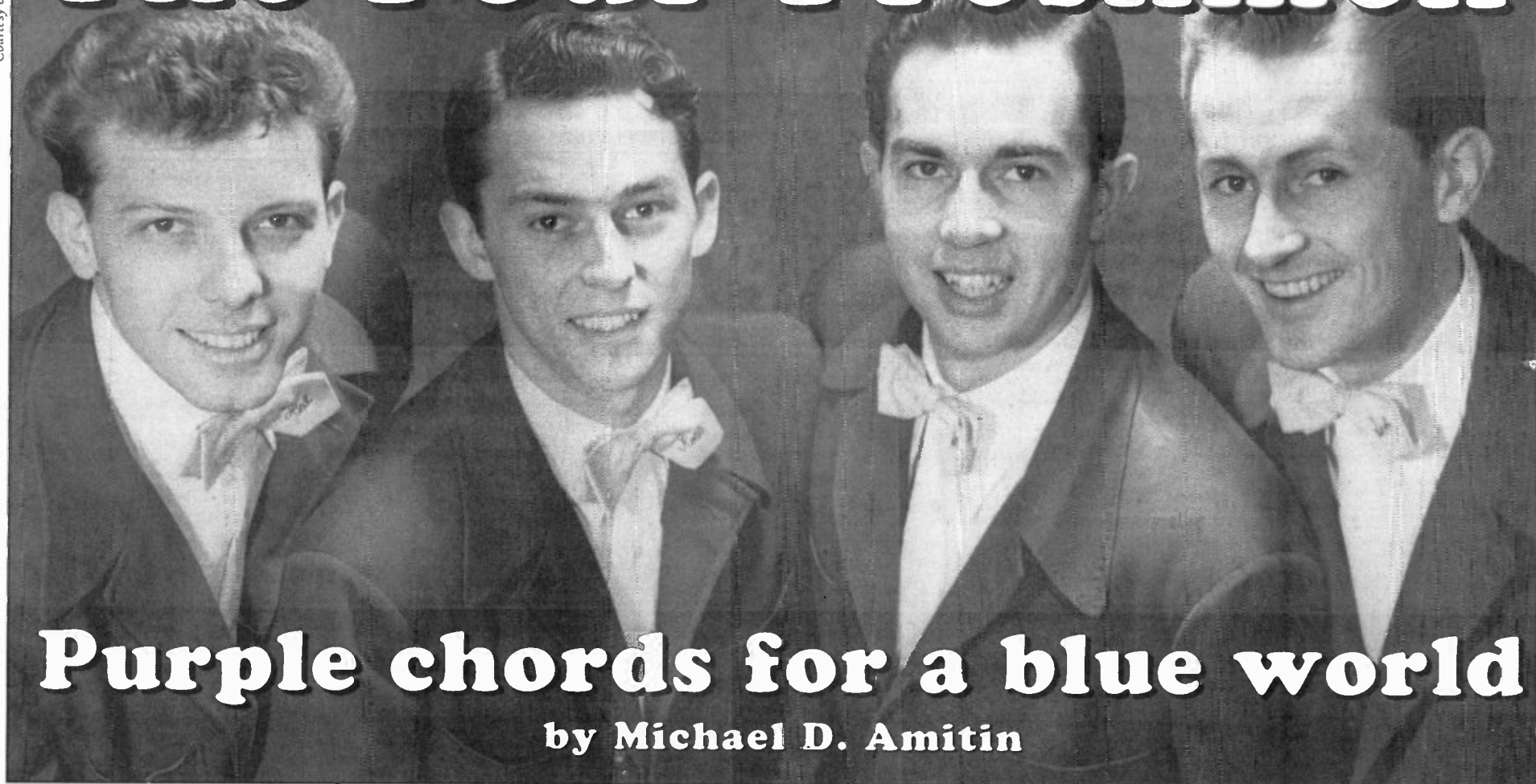
As far as formats, Arevalo sold primarily CDs to buyers, with no one artist in particular selling more than the others. "I focused on bringing classic rock and soul stuff — Rock Hall artists." His sales came from both collectors and newcomers. "Some of the tourists unaware of the show did buy some items, but overall it was those who knew about the show

CDs by their favorite artists that maybe they didn't know about before or thought looked interesting."

Howie Horowitz of Music Machine said his sales were up 50 percent over last year's National Record Show. "It was nice to see sales up," he said. "I attribute it to the Queen convention in

(Please see Market Beat page 56)

The Four Freshmen



Purple chords for a blue world

by Michael D. Amitin

The Four Freshmen in 1950, from left. Hal Kratzsch, Ross Barbour, Don Barbour, and Bob Flanigan.

Braving the cool 1952 spring night, fans huddled outside Detroit's Crest Bowling Alley waiting to squeeze into the lounge and hear the four voices behind "It's A Blue World," the sultry ballad that had been lighting up airwaves all over the Motor City.

A month later, brainstorming over coffee in Akron, Ohio, The Four Freshmen lit up like party bulbs when they discovered "Blue World" on the coffee shop jukebox. It had been four years since the group (packing a feel-good potion brewed in unbridled optimism) set out, crooning their way through the best dives Indiana had to offer.

With voices hewn from barbershop quartet music, church hymns and popular songs of the day, the Freshmen went on to push the envelope of modern harmony singing with trademark "purple chords" that would resonate over a half-century straight into The Vocal Group Hall Of Fame in Sharon, Pa., where they will be immortalized Sept. 13, 2001, as inductees.

In 1948 at Arthur Jordan Conservatory, an outpost for Indiana's Butler University, Ross Barbour was cajoled into forming a group by the bass-singing ladies man Hal Kratzsch. Recruiting Barbour's brother Don to sing melody, the fledgling trio then grilled barbershop quartet maven Marvin Pruitt to see that he could carry the top part, and the first quartet was born.

Listening to the five-part groups of the day such as Mel Torme's Mel-Tones, Stan Kenton's Pastels, and The Modernaires, it was clear that the new "Hal's Harmonizers" weren't interested in becoming the latest knock-off this side of Burnsville.

"We hovered around a piano trying to copy tunes like The Pied Pipers' 'Dream,'" Ross Barbour said, "but basically the five-part groups at the time all sounded vanilla. We made it up as we went, free to sing whatever chords suited our ears. There were those among us who loved the freedom in this modern sound."

Adapting their sound to standards such as "Moonglow" and "The Christmas Song" while continuing to tow the traditional line with barbershop staples such as "Daddy Get Your Baby Out Of Jail," the group became the toast of the church-bazaar circuit.

With the impending exit of Pruitt, the Barbours placed a call to Florida, where unsuspecting cousin Bob Flanigan was about to be coerced into singing lead with Hal's Harmonizers.

As the Barbour brothers plied their special family blend of unison vocals to the "moving middle parts" of the harmony,

Kratzsch sang the bass and Flanigan took the high chair. In an era where the top part of five voices was terrain purveyed exclusively by females, the Harmonizers immediately stood out as the testosterone- and trombone-inflected cousin wailed forth.

"We set out to find the biggest chords possible with four voices," Bob Flanigan told *Goldmine*.

Barbour had heard Cab Calloway in an interview say that a group had to come up with a "peg to hang your hat on"... a chord that made your sound identifiable and set you apart." The group shuffled their deck of chords until they arrived at their calling card — a peg chord that a friend later dubbed those "purple chords the Freshmen sing."

"The 'purple chords' contained all those notes between, the ones nobody else seemed to be going after, and we'd agonize these notes till the magic came," Barbour said. "These were notes we heard the Fodrea side of our family sing at Sunday family picnics when we were younger, notes off the tempered scale, like the quarter tones one would hear in Mideastern music or in Madrigal singing. Forty or 50 of us would sing 'The Doxology' before meals — and the four-part harmony was mind-boggling — and that sound stayed with us. The song 'Now You Know' captures the essence of our peg chord. That song was perfect for us."

It was on-the-job training as Hal's Harmonizers, now The Toppers, that took the Elks Club in Bloomington by storm. Buoyed by the reception, the group's next stop, The Umbrella in nearby Columbus, Ohio, paid \$3.25 (for the whole group) for a night of what the boys called "wailin' for bread."

The maiden voyage brought to light a situation unanticipated by the group.

"After our first gigs it was clear we needed to figure out how to play and sing at the same time," Barbour said. "It had never occurred to us up to that point."

Ross pulled out his snare and his sock cymbal, Don fingered some fairly sophisticated jazz guitar chords, Kratzsch bellowed the bass, and that Flanigan boy blew his trombone.

Displaying a surprising versatility, The Toppers jumped musical chairs on instrumental numbers. Ross moved to piano, Kratzsch to trumpet or his chartreuseophone (a chartreuse-painted mellophone), and Flanigan jumped on bass as numerous ensemble variations arose.

Steady gigs at the nearby V.F.W. and Moose Club in Greencastle, Ind., were only a matter of time. Under the auspices of agent Dick Sheldon, The Toppers secured their first contracted (week-long) gig. On opening night at the 113 Club in Fort Wayne, after hearing a few Topper gems, the club's owner rewarded his new employees with a hearty rendition of "These Guys Stink."

The debacle, however, galvanized the troops, who deflected the criticism. (It didn't hurt that the club owner's daughter was swept into the same tide of infatuation tugging the fantasies of countless other girls — that ocean of cool, handsome Kratzsch).

The set was slowly expanding. "Don knew lyrics to all the songs of the day, and we began mining contemporary tunes such as 'The Night We Called It A Day,' 'Poinciana' and 'Summertime,'" Barbour recalled. "We kept attempting to slide in our modern sound. Initially the reception was pretty tepid."

The Toppers sauntered on, a slow train picking up enthusiastic passengers little by little. Sheldon, convinced that a more contemporary name was in order, paved the way for the coming of The Freshmen Four.

"The gospel quartets of the time had names like The Dixie Four, The Maple City Four. We definitely weren't a gospel group, so we knew we couldn't stay with that," Barbour said. The Toppers begged Sheldon to turn the moniker around. "There was The Four Knights over at Capitol, so our fate was sealed." (In the wake of The Four Freshmen came the Four of everything — Preps, Aces, Seasons).

Riding their new banner, the group temporarily escaped the playin'-for-peanuts circuit, hitting some of the better supper clubs in the Midwest before aiming for the *Arthur Godfrey Talent Show* in New York.

After five encouraging auditions without Godfrey giving the Freshmen a spot on his vaulted program, the group bolted for the greener pastures of Asbury Park, N.J., where a gig at Tony's Tavern awaited. Tony's offered free rooms at a nearby hotel and two meals a day but no pay for the group's exquisite singing.

"We were out walking the Jersey boardwalk one day, and I stopped to buy a praline, which at the time cost 10 cents," Barbour recalled. "I pried loose the nickels from my loafers, and the lady says, 'That'll be 11 cents... a penny for tax.' I

didn't have it, so I pocketed my two nickels and walked away half-laughing, half-crying."

The travails of road life began sinking in. With family in tow, the group linked together months of stops at hit-or-miss taverns such as Tony's.

"If ever a movie was to be made of The Four Freshmen it would start as we left Jersey for Pottsville, Pa.," Barbour stated. "Don and Bob came upon a toll on the Turnpike and were short the loot to pass. The security guy manning the toll booth insisted that the boys just forget it. 'Go on, go on....'" Attuned to paying dues, solid upstanding citizens they were, the boys didn't cave. "No way, we pay our way," he said.

Steadfast, the intent travelers unlocked the trunk of Flanigan's '36 Nash Rambler and began emptying two or three suitcases on the ground digging for pennies to pay the piper.

"Once we got to Pottsville, my wife Sue had to leave our motel and cross the train tracks at night to use a shower at the station, and this was in a rough part of town. That's when our diet consisted primarily of Chef Boyardee and malt balls," Barbour said, signing. And more mouths to feed were on their way.

With the coming of the forever-plaid '50s, America's love affair with swing and vocal groups fronting bands such as The Mel-Tones and Dorsey's Band, was on the wane. Be-bop avatars such as Charlie Parker and Dizzy Gillespie were twisting and prodding sounds in directions heretofore unimagined.

"Musicians were seeking further-out stuff," Barbour stated. "Dizzy Gillespie could appreciate what we were up to. He became an unabashed Freshmen fan after hearing us. When he had his own DG Records label, we flirted with the idea of doing an album with him, but it didn't materialize. Nevertheless, we considered it quite a success to have him as a fan."

The Freshmen absorbed the freewheeling, adventurous sounds of the day as they evolved into the solid-playing ensemble that in the years ahead would garner them considerable respect.

"We enjoyed playing but were always aware that the jewel was the vocal group, the case to put it in were the songs and instruments. The gags, the rest was all window dressing," Barbour reflected.

Of the swing outfits still out making noise, Woody Herman's and Stan Kenton's bands were hot. After wrapping up a set at the Memorial Hall in Dayton, Ohio, in 1950, on his "Innovations" tour, Kenton ventured next door to The Esquire Lounge and poked his ear in on the vocal group that had generated quite a buzz with a few of his local DJ pals.

"We were absolutely embarrassed, just frozen — a little shell-shocked when he [Kenton, a stockholder in Capitol Records] approached us after we got off the stage," Barbour said. "He told us he wanted us to come to New York to do some audition tapes. He thought we should have our own recording contract with Capitol."

"We had this country-boy surprise, 'Our own contract?' It took our breath away. Vocal groups didn't get their own recording contracts in those days. They sang with the band."

Unimpressed parents still waited for the boys to abandon their folly and return home for real work. Two weeks later the band was in a New York studio under the tutelage of acclaimed arranger Pete Rugolo.

"Rugolo had written and arranged with Kenton's Pastels, Billy Eckstine — you name it," Flanigan said. "We went into WMGM and cut 'Baltimore Oriole,' 'Laura' and others. The next day we fled New York thinking we were going to be the biggest thing to ever hit phonograph records."

The Freshmen next trekked to the City Of Angels, where a few downbeats away the gates of Oz were waiting to open. Unsigned but raring to go, the group ventured into the legendary Capitol Studio and cut tracks such as "I Wanna Go Where You Go" and "Pick Up Your Tears." After a day of tracking, the group would moonlight in joints such as Jerry Wald's Studio Club, where they lit up the gilded ears of the rich and famous.

Kenton delighted in the hobnob, bringing industry stalwarts around to show off "his boys." The high-profile scene spawned a longtime association with Steve Allen, as spots on his and other television shows, such as the ABC-TV Plymouth show where they worked with Ray Anthony, would prove to be a prime forum for attracting national attention to the group.

Lead sheets to gems such as "Now You Know" and "After

You've Gone" (a standout on the 1955 Capitol release *Five Trumpets*) started landing on the group's sought-after music stands.

Lightning struck when the Freshmen were handed a piece called "It's A Blue World." It proved to be a red-letter day, which set in motion the breakthrough in Detroit a few years later, where the song became their signature.

A new twist was added to the Freshmen repertoire when MGM, in production with the film *Rich, Young And Pretty*, needed a group to ham it up in a Parisian restaurant. Jane Powell and Vic Damone play starry-eyed lovers who happen into the restaurant. The group (dressed in chefs' outfits), chime the infamous question: "How do you like your eggs in the morning?" Powell and Damone take a breather from their budding romance to answer back in unison, "I like them with a kiss."

Not quite rich but still young and relatively handsome, the Freshmen soon made it up to San Francisco to play a place called Facks.

"It was one of those classic, tawdry old Bay Area sailor bars. A few carloads of Marines showed up for some drinks," Barbour said. "There were mirrors everywhere, a visual echo of every movement you'd make. We're up there on the bandstand, doing 'Blue World,' and chairs started flying. One split right between us on stage. We kept singing and didn't miss a beat. It always seemed to happen on our most tender or quiet song of the set...."

"We must've been an easy target, because we drove down to Texas for a gig at an Air Force Base in El Paso. A less-than-sober airman keeps yelling out for us to play 'Home On The Range.' This goes on and on, until we see one of those standing ashtrays flying at us, so we went into what was becoming our patented 'duck and sing' revue."

Meanwhile, they awaited a wake-up call from the muse of fame and fortune. "We really thought we had something with 'Blue World' and 'Tuxedo Junction' in the can," Barbour said.

But when Capitol decided to shelve the two cuts, the Freshmen were back on the road, label-less wonders. Ken Albers, who would join the group a few years later, summed up the vicissitudes of the entertainers life this way, "Show biz is just one anti-climax after the other."

As benefactor, friend and confidante, the presence of Kenton loomed large throughout the Freshmen journey. Persuading Capitol to get dubs of "Blue World" to the excited DJ Bob Murphy in Detroit, Kenton's intervention was providential.

"Stan Kenton heard what we were going to be able to become and adopted us like we were his children," Flanigan said. "He never took a penny or percentage of anything for his efforts. Stan was one of the truly great people. He showed interest in what were doing right up to his death."

That The Four Freshmen owed more to inspiration than education was a source of great pride for Kenton, who considered them his "find." Kenton was continually amazed at the Freshmen's level of creativity for how little schooling they'd had.

The group signed their first Capitol contract in September 1952. They cut inspired versions of "Graduation Day," "Stormy Weather" and "The Day Isn't Long Enough," and the sky of possibilities appeared limitless. The celebration, however, was tempered by gathering storm clouds.

"It had been a constant fighting the odds to win over bar crowds, just gutting it out on the road," Barbour said. "From the outset it was clear that we'd take the music seriously but not ourselves. The humor in tandem with the premise, 'If it made dollars it made sense,' carried us a long way."

But carrying a family on the road was difficult. "Well, we got to spend a lot of quality time with our kids during the days of the gig," Barbour recalled. "But the tough part was coming into a strange town toting 13 hungry mouths dependent on the Freshmen to feed them. We'd set up shop in an apartment not knowing a soul around or how long we'd be there."

As the Freshmen offspring grew to school age, the group



opted for more one-nighters and brought the family when school was out for the summer.

"We'd go out for five days, come home for two, trying to do more one-nighters. We'd instituted what we called a 'veto power,' where if one person in the group said, 'I gotta be home,' that held up, and we'd honor that vote. That helped us balance the hi-jinx of road life with family the best we could."

The first sighting of family discord appeared to be the strain setting in on the marriage of Hal and Betty Kratzsch. Betty could no longer handle the long trips, so she opted to stay home. No sooner than the band was getting its sea legs with the Capitol signing that Hal announced he was trading his oars in for the home fires.

The Freshmen knew they could have gone home but were much too proud to do it, and the years were finally beginning to pay off. In what would become group protocol, a departing Freshmen member would graciously await for the right replacement before signing off.

"Every time we made a change, we brought in someone we knew or someone we found out about through someone we knew," Flanigan stated.

Enter ladies man, the sequel: Ken Errair. Working in Detroit as a skilled tool and die man, the handsome Errair played trumpet and sang solos with a "society band" by night. Introduced to the Freshmen by one of their songwriter friends, all were game to give it a go.

With the advent of 1954, the group released their debut album, *Voices In Modern*. Within a month of its release, the Freshmen watched excitedly as the record (filled with chestnuts such as "We'll Be Together Again," "My Heart Stood Still" and "Street of Dreams"), climbed to #14 on *Billboard's* album chart.

"Nelson Riddle arranged 'Indian Summer,' 'Please Remember' and 'Love Turns Winter Into Spring' for us," Flanigan



Top left photo, lineup #8 (and #11), from left: Rod Henley, Autie Goodman, Mike Beisner, and Bob Flanigan. Top right, lineup #3, Ross Barbour, Ken Albers, Bob Flanigan, and Don Barbour.



Photos courtesy Michael D. Amittin

Bottom left, lineup #21: Vince Johnson, Bob Ferreira, Brian Eichenberger, and Greg Stegeman. Bottom right, lineup #5: Ray Brown, Ken Albers (in back), Bob Flanigan (in front), and Ross Barbour.

said. "We recorded these at Capitol with his great orchestra backing us. We'd been doing it all by ear up to that point, and it was clear that written arrangements would tighten us up."

Tidy arrangements indeed elevated the group's musicality to new heights. The Freshmen went swinging on Latin-flavored versions of "Day By Day" and "Candy" and experienced a growth spurt in their overall musicianship.

On the heels of their debut album came the Pete Rugolo-arranged classic *Five Trombones*. Reuniting with Rugolo further challenged their ability to perfect an arrangement. "The chords were not necessarily ones we would have chosen, nevertheless, we probably sound better on that record than any of them, because we knew the stuff inside and out," Barbour stated.

Session greats Barney Kessel and Shelley Manne were among those contributing to the record, and the stamp of Rugolo's arrangements would grace many a Freshmen album to follow.

Though their recordings never hit the gold standard, *Five Trombones* was quite the clarion call, becoming the most successful album the Freshmen made.

On The Four Freshmen's recording career, Flanigan quipped, "That we always had one foot in the jazz world and

one in the pop world and were appreciated in both worlds was a coup, but it never did wonders for our record sales." Seconding the motion, Barbour chimed, "Our records only sell to our relatives, and we don't have that many relatives."

More and more the spotlight found its way to Errair, whose lush bass solos added a unique punch to the set. With his mad trumpet and bass violin in tow, the "Kenny Rare" honeymoon was short and sweet, as after a few very productive years (and becoming a crowd fave), kids needing dad's attention took center stage.

Errair suggested the Freshmen consider his friend Albers, of the Philadelphia-based group The Stuarts, as a replacement. Freshmen members were well-acquainted with The Stuarts, long admiring their singing and playing skills.

By all accounts, Albers infused the Freshmen with a tankful of new energy and arrangement ideas, and it was a sort of musical graduation day for the group.

"Capitol wanted two albums a year at that point, and we needed a steady stream of new tunes for the show," Flanigan said. "Ken could write out the arrangements, and he worked well with Dick Reynolds in making the records happen by deadline. Having someone inside the group to write the notes... we were certain not to forget them, and having this combined with our by-the-seat-of-your-pants approach gave us the best of both worlds."

By virtue of his deft arranging skills and top-rate trumpet playing, Albers was given a strong voice in record production, and his compositional skills would gain him coauthorship on the title song of the later-released *First Affair* album. Things were sailing at full mast in 1956 as The Four Freshmen hit #1 in *Billboard* charts and *Downbeat* and *Playboy* reader polls.

Recording by day, by night the group jammed with the crème de la crème of the L.A. studio scene. A tour that included Nat King

Cole, The Ted Heath Band, and June Christy promised to give the band even more visibility.

In spite of the fact that America was busy romancing stellar inventions such as the mall and fast foods, the new interstate highway had some old dividing lines. With Cole's popularity at its pinnacle, the prodigious black singer still couldn't ride with the rest of the entourage. In his hometown of Birmingham, Ala., the Freshmen watched as Cole was tackled and thrown off the stage.

The cavalcade of Freshmen albums continued with the 1958 release of the *Five Saxes* album and the subsequent *Voices In Love*, a Jackie Gleason-esque "for lovers only" mood album. Blaring horns gave way to soft brass and candlelit strings.

Reynolds had become the central arranger during this period, and his string of Freshmen records includes *Love Lost*, *Four Freshmen And Five Guitars*, *Voices And Brass* and *Voices In Fun*.

The late '50s found the group touring at a torrid pace, topping out at some 250 gigs a year. Living hearty, the Freshmen were directing their own highlight film.

"One of the most memorable stops for us was Pittsburgh's Carnegie Hall," Barbour recounted. "It's my favorite place to perform in the world. It reflected our sound perfectly, the red velvet seats came right down to the stage floor... you could flip a coin to anyone, and the sound and lights were just out of this world."

The band took time off the road only for family matters, schedule planning and recording. One memorable tour of that time included a November 1958 East Coast trip with Dave Brubeck and Maynard Ferguson. Then, the first of many jaunts overseas beckoned, featuring a stop in Denmark.

"It was absolutely amazing," Barbour said. "We were doing our thing in Copenhagen, and the entire show the Danish crowd was silent. When we finished they erupted in a rhythmic unison clapping that went on and on — we'd never seen or heard anything like it."

As the '50s made way for Camelot, the Freshmen fell on a particularly rough stretch. Deciding he'd had enough of the pressure, Don Barbour split from the group, venturing out as a solo act before a tragic accident claimed him.

As the emotional dust settled, The Four Freshmen rallied. Albers called friend and fellow Stuarts cohort Bill Comstock, who came aboard in the fall of 1960.

"Bill could hear and sing the right notes in the chords. He was automatic and a heck of an arranger — just the man we needed," Barbour exclaimed.

Sanity in tact, the group rehearsed "Fools Rush In" while

The Four Freshmen scorecard

- The original Four Freshmen, Sept. 1948-May 1953: Don Barbour, Ross Barbour, Bob Flanigan, Hal Kratzsch
- Group #2, May 1953-April 1956: Don Barbour, Ross Barbour, Ken Errair, Bob Flanigan
- Group #3, April 1956- Sept. 1960: Ken Albers, Don Barbour, Ross Barbour, Bob Flanigan
- Group #4, Sept. 1960-March 1973: Ken Albers, Ross Barbour, Bill Comstock, Bob Flanigan
- Group #5, March 1973-Aug. 1977: Ken Albers, Ross Barbour, Ray Brown, Bob Flanigan
- Group #6, Aug. 1977-Jan. 1982: Ken Albers, Bob Flanigan, Autie Goodman, Dennis Grillo
- Group #7, Jan.-April 1982: Mike Beisner, Bob Flanigan, Autie Goodman, Dennis Grillo
- Group #8 (and #11, July-Aug. 1987), April 1982-Sept. 1986: Mike Beisner, Bob Flanigan, Autie Goodman, Rod Henley. Henley returned to the group for two months in 1987 and thus group #8 was reunited as #11 for that period.
- Group #9, Oct. 1986-April 1987: Mike Beisner, Bob Flanigan, Autie Goodman, Dave Jennings
- Group #10, April-July 1987: Mike Beisner, Bob Flanigan, Autie Goodman, Newton Graber
- Group #12, Aug. 1987-Aug. 1988: Mike Beisner, Bob Flanigan, Autie Goodman, Kirk Marcy
- Group #13, Aug. 1988-Aug. 1989: Mike Beisner, Bob Flanigan, Autie Goodman, Garry Rosenberg
- Group #14 (and #16 Oct. 1990-April 1991), Aug. 1989-Aug. 1990: Bob Flanigan, Autie Goodman, Garry Rosenberg, Greg Stegeman
- Group #15, Aug. 24-Oct. 24, 1990: Mike Beisner returned to fill in for Bob Flanigan, who had suffered a mild heart attack.
- Group #17, April 1991-Sept. 1992: Mike Beisner, Bob Flanigan, Autie Goodman, Greg Stegeman
- Group #18, Sept. 1992-Oct. 1994: Mike Beisner, Bob Ferreira, Greg Stegeman, Kevin Stout
- Group #19, Oct. 1994-July 1996: Bob Ferreira, Alan MacIntosh, Greg Stegeman, Kevin Stout
- Group #20, July 1996- Jan. 2000: Brian Eichenberger, Bob Ferreira, Greg Stegeman, Kevin Stout
- Group #21, Jan. 2000- Sept. 2001: Brian Eichenberger, Bob Ferreira, Vince Johnson, Greg Stegeman
- Group #22, Sept. 2001-: Curtis Calderon, Brian Eichenberger, Bob Ferreira, Vince Johnson

driving through a thick Chicago night fog. With the addition of Comstock, the group performed university shows decked with some 4,000 fans without missing a beat.

"The show never stopped," Barbour said. "The right guy would show up and add his flavor. We never missed an engagement."

Colleges were evolving into a solid bastion for the cardigan crew to strut their stuff, and it was here that another dimension of the group's talent came to the fore.

"We'd be setting up for soundcheck and would pick the sound crew's brains. 'What is the most notorious bar in town? What do you call your lover's lane? What's the rival college? Band director's name?' etc...."

Barbour would write the names on his snare head. As the show kicked in and the group loosened up, the gags helped pull the audience in.

"I'll meet you at the [name of local bar] later." "This tune was written by [band director]." ... and so on.

The crowd considered these localized jokes the ultimate form of endearment. "Getting on a first-name basis created an intimacy, an instant bond," Flanigan said. "It showed at least we cared enough to get a little involved in their personal lives."

The deadpan Barbour was the perfect foil to Flanigan's instigating prankster. When their engines heated up, it was hard to put a lid on the barbs traded. The good-natured ribbing and infectious optimism is where The Four Freshmen gathered a host of customers to sign up for the duration.

With the crowd in a buying mood, they closed the deal with a "Graduation Day" or "How Can I Tell Her." "We'd get them with a ballad, and we'd have them for the night. We were balladeers at heart. That's obviously where we could milk the richness of our harmony blend," Barbour said.

With the '60s heating up, the group recorded *The Freshmen Year*, *Voices In Fun* and *Stars In Our Eyes* and soon found themselves trying to find a place in the times-they-were-a-changing music world.

"We put on some do-your-own-thing clothes, but it just didn't make it," Barbour said. "People who liked us, our die-hard fans, liked us for what we were all about — that vocal sound and those romantic songs from that era, so our efforts, needless to say, were met with some stiff resistance.

"Once The Beatles hit, forget it, the whole game changed.... I mean, Nat King Cole couldn't get in the door at Capitol."

The group stayed true to their school, holding enough core Freshmen fans to stay afloat. A handful of tunes did crop up in the mid- to late-60s that were a natural fit for Freshmen harmonies, including Jimmy Webb's "By The Time I Get To Phoenix," The Beatles' "She's Leaving Home" and The Association's "Wendy."

As record industry interest in The Four Freshmen waned by the late '60s, the group's recordings started being reissued, repackaged and resold on labels such as Liberty and Coronet (Capitol subsidiaries).

Radio station WAZE in Clearwater, Fla., for whom The Freshmen performed a concert in 1971, recorded a show that has recently been released as part of the WAZE *Jazz Concert Series*.

By the late '70s, Barbour was ready to hang up his cleats. Flanigan would wait a while before the other shoe (taking over the

band's management) would drop.

Having not been shy about digging into his dad's Freshmen records while growing up, vocalist Greg Stegeman finally got a chance to see his heroes perform when he was 17. He joined the group in 1989.

With Barbour claiming him as his adopted son, the talented Stegeman has now held a chair in the Freshmen for some 13 years.

"The Freshmen flame is kept alive and well in the hands of this latest, very capable incarnation," Barbour stated. "Greg's a terrific arranger. Instrumentally and vocally, this group is stronger than it's been since the '50s."

Keeping true to the arrangements on the old hits, the current band has also found its own voice.

"We feel comfortable doing five or six Freshmen classics in the set and stretching out with our own arrangements on tunes like Sinatra's 'I Fall In Love Too Easily,' Stegeman said. "It keeps it fun for us and still fun for the Freshmen faithful who want to hear the classic stuff. This approach gives us credibility instead of just re-creating the past. We see ourselves as an evolving organism, not just a trinket.

"We have a healthy respect for maintaining the instrumental integrity of the band's legacy. Right from *Voices In Modern*, it was clear that this incredible group of singers could play. It was, and still is, a great calling card. Ken Albers — he was as good a trumpeter as there was. I'd put him in the same class as a Chet Baker. Flanigan was a real good swingin' trombonist."

On the vocal front, Stegeman broke in singing baritone, then moved to the lead part a few years back when Flanigan traded his trombone for extra phone lines and fax machines.

"The recent [1996] addition of Brian Eichenberger singing the lead has really invigorated the sound. He's young, 24... and I'm happy to go back to baritone," said Stegeman.

The Four Freshmen recently garnered Vocal Group Of The Year 2000 honors in *Downbeat's* Readers Poll. Their talents will be showcased on an upcoming live album scheduled for a early 2002 release. The current group performs 150-170 dates a year, mostly in older theaters, jazz festivals, clubs and opera houses, as well as doing some overseas touring (including a recent show for the king of Thailand).

(Stegeman exited the lineup as of Labor Day weekend, when Curtis Calderon made his Four Freshmen debut on the Jerry Lewis Telethon. The new release will, however, showcase him, as the recording is of lineup #21. — Ed.)

The Four Freshmen forever wear a crown of distinction. Brian Wilson has joyfully acknowledged their influence on his Beach Boys arrangements. The likes of Kenny Rogers, Glen Campbell, The Lettermen, and Steve Allen have thrown their hat in the ring of luminaries who've both lauded the Freshmen



The Four Freshmen appeared in the movie *Rich, Young And Pretty*.

as cohorts and called them friends. Performers from The Fab Four to The Four Seasons have cited the Freshmen as major influences. "They got the cash, we got the credit," Barbour said, laughing.

The Four Freshmen cut a template for groups such as The Hi-Lo's, who sang intricate harmony and played, and designed a blueprint for countless groups whose bread and butter would come not from million-selling records, but rather from selling their wares town to town.

Outlasting the 78, the 45, the 33, eight-track and Quad, it could be argued that with their unprecedented humility and grace, the group created a model for negotiating the music biz maze. Still amazed that they ever made it off the farm, the ebullient Barbour (living happily with his one and only Sue in southern California) flashed the mischievous sparkle permanently lodged in his well-traveled eye and said, "Well, we knew we didn't want to go back home, so we had to invent a

way to keep going."

Good thing there was no road back — The Four Freshmen's brand of optimism dusts the dirt off everyday life, keeping us forever fresh and young.

The Four Freshmen Society

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Rates: \$30; \$20, renewal for one year; \$15 each, renewals for two or more years
Frequency: Six issues per year
Special features: Tour dates, collector info
Description: The Four Freshmen Society is dedicated to the support and promotion of The Four Freshmen and the preservation of the Freshmen sound. The organization was formed in 1987.

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Check this out, vocal group fans: We have a copy of Rhino's *Doo-Wop Box III* box set and Krause's *The Complete Book Of Doo-Wop* to give away, as well as music by groups such as Manhattan Transfer, Dion, Rockapella, The Four Lads, 'N Sync (DVD) and more to many lucky winners! Cool prizes are just part of the reason you need to keep your *Goldmine* subscription going — or start your subscription. We'll be having more of these easy-to-enter contests in upcoming

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Classical Notes

CLASSICAL CLASSICS: STRAVINSKY'S *RITE OF SPRING*

by Peter Gutmann

Goldmine readers love music — that's a given — but often with a blind spot for the classics. Many have heard of the legendary works without ever having heard them. Yet, it is this very music that has stood the test of time, full of meaning not only in its own age but to each generation since. Beginning this month, Classical Notes launches a new series of Classical Classics, in which we'll explore the importance of masterworks from many eras and genres and suggest recordings that reveal their splendor.

There's no better place to start than with Igor Stravinsky's *Rite Of Spring*. Written in 1912, its impact still resounds across all types of music.



Le Sacre De Printemps ("The Rite Of Spring") is surely one of the most important works in the annals of music. At the turn of the last century, serious music had reached the outer bounds of the tonal system, and its future seemed in jeopardy. It took Igor Stravinsky, in one bold and visionary gesture, to blast music into a wholly new realm from which it would never return.

The 28-year-old Stravinsky was the toast of Paris. In 1910, he had launched the hugely successful *Firebird*, a delightful ballet with a fanciful story and gorgeous music in the grand and familiar style of Tchaikovsky. For the next season he produced *Petroushka*, which, while more modern, was anchored in memorable folk tunes and offered a charming tale of intrigue among established Commedia dell'Arte characters. It was with those wonderful memories firmly in mind that society audiences anticipated yet another fabulous but essentially traditional evening of entertainment.

Like its predecessors, *The Rite* was commissioned by Sergei Diaghilev for his Ballets Russes and was to be choreographed by the legendary Vaslav Nijinski. It was to be the third triumphant crown of the most potent combination of music and dance that Europe had ever seen. But Stravinsky had other ideas. He would later say, "I was guided by no system; I wrote what I heard." That what he heard was like nothing else was immediately apparent at the premiere, perhaps the most notorious of all time.

The troupe's conductor, Pierre Monteux, was introduced to the score when the composer played it on the piano. He recalled, "The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis." Monteux thought Stravinsky was "raving mad" and predicted the music would cause a scandal. He was wrong: It provoked a full-scale riot.

The extreme difficulty of the music demanded an augmented orchestra, and the radical choreography required well over 100 rehearsals, which could not be accommodated for the 1912 season. Instead, Ravel's *Daphnis & Chloe* was presented, fulfilling audience expectations with a mythic story, orthodox dancing and one of the most ravishing scores ever written. Anticipations for the delayed premiere of *The Rite* continued to rise. At last the fateful night of May 29, 1913, arrived.

The first two minutes apparently went well, with the audience enthralled by the haunting introduction. But then, the astringent brutality of the first scene broke through as, in Stravinsky's words, "The curtain rose on a group of knock-kneed and long-braided Lolitas jumping up and down." The subject itself was scandalous: Instead of the fanciful amorous stuff of fluffy ballet dreams, ugly pagans sacrifice a young girl to propitiate the gods of spring. The choreography, costumes and sets boldly dispensed with grace and beauty to emphasize awkward, primitive starkness. At first there were a few boos and catcalls, but then a storm broke as the outraged audience

reacted by throwing, yelling and fighting. Diaghilev tried to quell the disturbance by switching the house lights on and off, but to no avail. In the meantime, Nijinski tried to sustain the performance as best he could by shouting out numbers and cues to the dancers, who couldn't hear the music, loud as it was, over the din. Stravinsky was furious and stormed out of the theater before police arrived to end the show.

But as happens so often in art, the scandals of the past generate the foundations of the future. Indeed, the very next year Monteux introduced the score in concert and its appeal began to take hold. By 1929, the staid *New York Times* proclaimed the significance of *The Rite* "to the twentieth century as Beethoven's *Ninth* is to the nineteenth." The arrival of *The Rite* in the pantheon of pop culture was clinched in 1940 when it was used in Walt Disney's *Fantasia*. Incidentally, Stravinsky resisted but accepted \$5,000 for the film rights after being told that if he didn't consent Disney simply would appropriate the score anyway due to copyright enforcement problems. The composer's reaction was to condemn the

The troupe's conductor, Pierre Monteux... predicted the music would cause a scandal. He was wrong: It provoked a full-scale riot.

simplified and rearranged soundtrack performance as "execrable" and the associated depiction of a primordial world "an unresisting imbecility." But from that point on, *The Rite* has become one of the most popular of all modern scores, enjoyed by millions throughout the world.

Stravinsky's score is an absolutely brilliant component of the ballet, which opens in a wondrous evocation of the first promise of spring and concludes in vicious human sacrifice. The music ranges from a plaintive folk tune to huge, pounding rhythm, from placid reverie to grating dissonance and from bounding grace to irregular metric fragmentation. Stravinsky didn't set out to destroy tradition, but his jagged rhythms, wild harmonies and violent dynamics sidestepped the predicament of tonality and pushed music into a new dimension. In the process, he gave birth to so much of the music of our time.

Pianist Artur Schnabel once defined a masterpiece as a work whose richness no single performance could ever convey. Indeed, classical music is a re-creative art and much of its glory arises from the vastly different insights of performers who personalize their interpretations of a composer's conception. Claims of "the best" and other superlatives are wholly out of place and generally only reveal narrow-minded taste and inexperience.

Yet, among dozens of critically praised recordings, there is one that towers above all the others, simply because it alone succeeds in restoring *The Rite* to its rightful place in musical history — a stunning January 1958 record by Leonard Bernstein conducting the New York Philharmonic Orchestra that explodes with huge crackling sparks of rough, untamed excitement.

The Rite presents a crucial performance problem nowadays — how to restore the original impact. The score was intended to assault audiences with startling freshness, yet listeners now take its innovations for granted and, thanks to *Fantasia*, remember the work more as a cartoon soundtrack for dancing dinosaurs than as the bold cornerstone of 20th century music.

Bernstein's solution to the problem of historical perspective was brilliant and yet, as so often with artistic triumphs, disarmingly simple. He was well aware that what shocked audiences in 1913 would seem pretty mild stuff two generations later. He couldn't expect audiences to simply turn back



the clock, forget what they knew and participate in an aesthetic masquerade. Neither would he falsify the score by adding more "modern" elements. There was only one way to jolt contemporary listeners while preserving the integrity of Stravinsky's original conception: To generate a level of energy so intense as to restore the disparity between what the audience expected and what they had to experience.

But all the frenzied podium gestures in the world would be unavailing without a corresponding contribution from the orchestra. The New York Philharmonic, in most critics' view, had become lazy and unkempt by the late '50s, sleepwalking through concerts without challenge. Recently appointed its permanent conductor, Bernstein's hyper baton turned their unruliness to superb advantage, inspiring them to overcome the boredom of professional routine and to convey an urgent sense of creating art afresh.

Fully reflecting its conductor's galvanic commitment, the Philharmonic's attacks are razor-sharp, its outbursts perfectly synchronized, its dynamics startlingly precise and its virtuosity dazzling, even in the most complex and difficult passages in which the score abounds. Most amazing of all, the players manage to suggest primordial snarls and shrieks that fully convey the raw excitement of Stravinsky's conception.

The early stereo engineering provides astoundingly vivid sound. A huge number of spot microphones must have been used, as the listener seems to crawl inside each of the instruments and can actually feel the buzz of a vibrating reed, the grip of a rosined bow, the impact of a plucked string, the tense breath on a flute, the biting flatulence of the heavy brass. The very air reverberates with the sounds of primal nature, like a forest pulsing with life. Above it all the percussion section is given extreme prominence, far louder than could be generated in any auditorium, with the tympani in particular tearing the sonic fabric with their harsh blows.

This is not the sort of realistic sound to which listeners have become accustomed nowadays, but Stravinsky's was hardly a natural conception. If the performance is a vibrant dream, its recording is a thrashing hallucination. The all-important rhythm, which pounds home the structure, and the exaggerated presence, which underlines the radical harmonies, all grab one's attention and batter the ears with their overwhelming power. This is classical engineering at its most creative level — using the resources of the studio to enhance the composer's and performers' intentions.

This awesome performance is still available in the 1992 Bernstein *Royal Edition* (Sony SMK 47629), on a single mid-priced CD that includes Stravinsky's previous ballet *Petroushka* to set the aesthetic perspective. Accept no substitutes (including the more recent Sony Bernstein *Century* edition) — all other CDs of Bernstein *Rites* are of his diffuse 1972 and 1983 remakes with the London Symphony and Israel Philharmonic Orchestras. I'll discuss performances of historical importance, including pioneering Monteux and Stravinsky accounts, on my Web site at www.classicalnotes.net/columns/rite.html. But they all pale beside that stunning 1958 achievement, which preserves a unique convergence of genius — Stravinsky's blazing conception, Bernstein's inspired interpretation, the Philharmonic's gripping execution and Columbia's brilliant engineering.

Peter Gutmann can be reached via e-mail at pg@commlaw.com.

Country Junction

Amid the current parade of female country vocalists, one who never gets lost in the crowd is Patty Loveless. In the last decade and a half she has held fast to a soulful country music foundation while regularly achieving critical and commercial success. She's scored chart hits such as the #1s "Blame It On Your Heart" and "You Can Feel Bad" while piling up nominations and awards.

After a string of successful collections capped by her 1997 album *Long Stretch Of Lonesome*, Loveless took a break from recording to recharge, then returned nearly three years later with the charming *Strong Heart*, followed soon after with the acoustic collection *Mountain Soul*. As she toured to support her recent albums, the singer took time to discuss both projects.

What made you decide to come out with an all-acoustic album now?

I was called by Ralph Stanley in 1992 to do his twice-a-year bluegrass festival, so we put together a little bare-bones type acoustic band and learned a 45-minute acoustic set for just that one show. I've been wanting to record something like this ever since, and I feel like I'm established enough in my career now [to do so]. My husband [Emory Gordy Jr.], who's also my producer, wanted to do it as well. After doing old songs like "Soul Of Constant Sorrow," he just turned to me and said, "I'd love to do a record like this with you someday if at all possible." Lo and behold, it's slowly but surely come together.

10 Questions For...

Patty Loveless

by Thomas Kintner

You released the new set less than a year after your most recent collection. What was the intent there?

We're still working *Strong Heart* as well. We just released the title track, and a lot of the music on that particular album lends itself to the format of what country radio is playing. The label gave me an opportunity to spread my wings a little bit with the new record, which is acoustic and 90 percent live. We just went in and did 12 songs in about five days — vocals, background vocals, everything — which is not your usual way of making records.

*Is there any sense, then, that *Mountain Soul* stands apart from your more commercial work?*

I truly think that if you took all of the electric instruments away from records I have done in the past, you would have a very similar thing to what this record is about. I am the same person, I am the same artist, I am the same vocalist. The sound that I have

always had is from the music that I was influenced by back in the mountains.

How do you plan to promote the new collection without competing with yourself?

I don't know how you label music these days, but I think the sound of *Strong Heart* is familiar, so we released [the title track] to country radio and did the video of "The Boys Are Back In Town," which is the kickoff on the new album. I don't think we were taking that big of a chance with those people who know the music I've been doing. Our hope is to give people an idea of what else I'm doing, the idea that the new record is like an extra addition to what I've been doing.

Do you see yourself leaning more toward acoustic music on future projects?

Not exactly. If a song calls for acoustic sounds, that's what I'll go for. I may end up breaking down on the road and doing more songs acoustically. It all depends on the song and what its character is. If it doesn't call for any electric instruments at all, I'll follow my feelings on that.

How did you enjoy going back to your hometown to shoot your new video?

It was a blast. We went back to Stone, Ky., which is close to Pikeville, where I was born. We shot the album cover in Stone, so

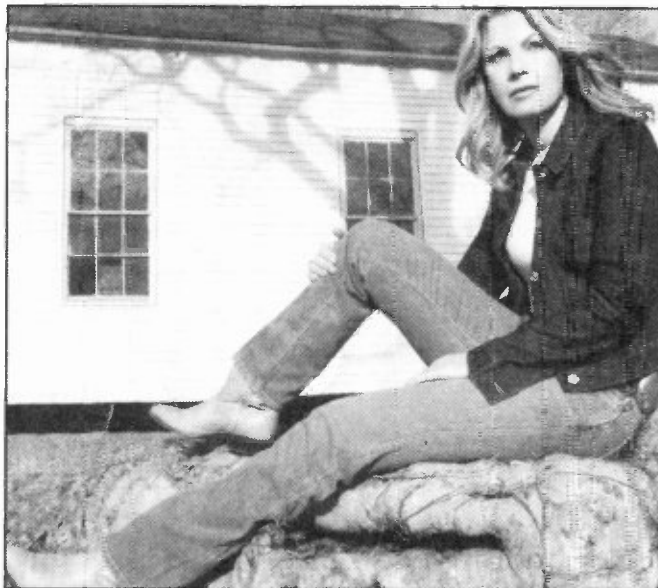
we decided to go back there to shoot the video to keep the same kind of vibe that the record was about.

*Before *Strong Heart* you took nearly three years off. How did that help you creatively?*

I think it's really important that you do that from time to time. There are many other different genres of music where artists take three-year breaks, but in country road life was always a way to make a living. With the increase of record sales, it isn't just that way anymore. I do enjoy the road, but I think the worst part for me is knowing that you're playing the same areas every year. You just go back and recycle yourself, so I think that every once in a while both listeners and performers need to rejuvenate themselves, to experience a lot of different styles of music.

Did you find that the country music landscape had changed when you got back?

Yes, quite a bit. The attendance for my



Courtesy of Epic Nashville/D. Garten

shows has been great, and I think that's one of the good things about being away for a while. For the most part, attendance at all concerts, not just country, is not that great right now. That goes back to what I was saying about having to be away for a while. In order to be true to myself and people I play for, I felt the need to get away, take a break, go in search of music and try to get back into writing, myself.

What told you that it was time to start recording again?

I tell you, the people who inspire me are the ones who have been around a long, long time, and they take a break and come back revitalized. I went to see Bruce Springsteen in concert last year, and I hadn't seen him since the '80s. It was just so good to go and see him again, and I think that's the case for a lot of audiences out there — the chance to take out old records like treasure and admire them all over again. When it comes to country artists, I like to pull out my old George Jones or Stanley Brothers records and listen to them. It comes back to me like they're my wonderful, beautiful jewelry or a treasure that has been passed down over the years. I know that some day when I bring these old records out and play them for maybe the grandchildren, when they're ready to appreciate it, it will recycle. Good music always comes back around. My saying today is tradition is always in style.

Do you look at your own albums and wonder how they will age?

I think I'm just like any other artist out there. We cringe at our first art! [laughs] Other people can admire it and appreciate it a lot better than you yourself. For the most part, on my early stuff, I'm my own worst critic. When I listen back to those records, I think there are some good songs there, but I wish I could just take it and re-record it and do it the way I hear it now. I'm fond of a lot of it, but I would love to take it and reproduce it all over again.

NEWS & NOTES

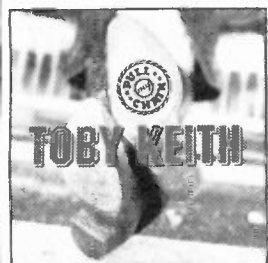
The Corncob: Performers on the *O Brother Where Art Thou?* soundtrack — including Emmylou Harris, Ralph Stanley, and Alison Krauss And Union Station — are planning a 20-city national tour for January and February. Non-soundtrack contributor Patty Loveless is also expected to join the lineup... Clint Black and wife Lisa have recorded a new duet, "Easy For Me To Say." It's the first single from Black's upcoming hits collection... George Jones and Garth Brooks recorded a duet, "Beer Run," which is expected to appear on Jones' new album *The Rock: Stone Cold Country*... For an informative, first-hand look at the Nashville music scene through the years, check out Terry Karl Wendt's book *The Early Years*... Mark Collie will record a live album at Brushy Mountain Correctional Complex — a maximum-security state prison in East Tennessee — in October. The project is tentatively set for release next spring by MCA.

New Releases/Reissues: Sept. 4: Jeff Carson, *Shine On* (Curb); Wayne Hancock, *A-Town Blues* (Bloodshot); Hal Ketchum, *Lucky Man* (Curb). Sept. 11: Blue Highway, *Still Climbing Mountains* (Rounder); The Derailers, *Here Come The Derailers* (Lucky Dog); Merle Haggard & The Strangers, Vol. 5 *Train Whistle Blues* (Rounder); John Hartford, *Hamilton Ironworks* (Rounder); Robert Keen, *Gravitational Forces* (Lost Highway); Katy Moffat, *Cowboy Girl* (Shanachie); Osborne Brothers, *The Essential Collection* (CMH Productions); SheDAISY, *All Mixed Up* (Lyric Street); Ricky Skaggs, *History Of The Future* (Skaggs Family Records); Dan Tyminski, *Carry Me Across The Mountain* (Doobie Shea); Doc Watson, *At Gerdes Folk City* (Sugar Hill); Gene Watson, *From The Heart* (Row Music Group); Hank Williams, *Prodigal Son* (Arpeggio); Bob Wills, *The Original Columbia Recordings Vol. 2* (Rounder). Sept. 18: Martina McBride, *Greatest Hits* (RCA); Buddy & Julie Miller, self-titled (HighTone); Wayfaring Strangers, *Shifting Sands Of Time* (Rounder). Sept. 25: Thom Bresh & Buster B. Jones, *Guts & Steel Groovemasters Vol. 5* (Solid Air); Chad Brock, III (Warner Brothers); Gail Davies, *Live & Unplugged At The Station Inn* (Valley Records); George Jones, *The Rock: Stone Cold Country* (BNA); Danni Leigh, *Divide & Conquer* (Audium); Jamie O'Hara, *Beautiful Obsession* (Valley Entertainment); Ralph Stanley, *Clinch Mountain Sweethearts* (Rebel); Chely Wright, *Never Love You Enough* (MCA).

TV/Movie News: Look for Toby Keith and Larry Gatlin *In Performance At The White House* Sept. 6 on PBS... On CMT: Willie Nelson is featured on *CMT Inside Fame*, and Martina McBride discusses her music video career on *CMT Personal Playback* (both Sept. 8). *CMT Crossroads* — a new show teaming up country stars with performers from other music genres — debuts Sept. 16 with Hank Williams Jr. and Kid Rock. CMT provides six hours of live coverage from *Farm Aid 2001* on Sept. 29. Hosting yet again are Farm Aid founders Willie Nelson, John Mellencamp, and Neil Young... Tim McGraw appears on ABC's *The View* on Sept. 13... Dwight Yoakam's new film *South Of Heaven, West Of Hell* will be released in October. Yoakam also cowrote a song with Mick Jagger, "What's Left Of Me," for the soundtrack... As always, check 'em out!

— Jim Bagley

On the racks



TOBY KEITH
Pull My Chain
Dreamworks
(DRMF-13766-2)

Toby Keith's output at Mercury Records (1993-1998) brought him steady — if

unspectacular — success. Keith finally broke through to country's elite status with his 1999 award-winning Dreamworks' debut *How Do You Like Me Now?* Its follow-up, *Pull My Chain*, looks to continue that momentum.

The CD gets off to a strong start with a double dose of Keith's sharp wit. "I'm Just Talking About Tonight" tackles commitment-phobia in a lighthearted manner, while "I Wanna Talk About Me" is a rip-roaring rapper (think "Getcha Some" on caffeine) about a guy tired of hearing his self-absorbed woman's raving.

Keith settles down quite a bit thereafter, with some nice ballads detailing love in various stages: lost ("I Can't Take You Anywhere"), devoted ("You Leave Me Weak") and struggling ("Tryin' To Matter"). Best of the lot is "The List," a gentle rumination about finding time for the important things in life.

The ability to effectively blend sass and substance keeps Keith a couple of steps ahead of the cookie-cut pack. How do I like you now? Just fine. Keep up the good work.

— Jim Bagley



Courtesy of Relentless Nashville

Steve Forbert

STEVE FORBERT
Young, Guitar Days
Rolling Tide (M2N2 1259)

Steve Forbert started his recording career with the country-flavored, folk-rocking *Alive On Arrival* 23 years ago. He had his only hit a year later with "Romeo's Tune." Though Forbert has produced some great albums — his last, *Evergreen Boy*, being the best since his salad days — his first few years were his most fertile.

Young, Guitar Days is 20 tracks of previously unreleased outtakes, B-sides and live rarities from 1978-1981. Many tunes are better than the ones that actually made his albums (and the production values are usually top notch). "House Of Cards" is a tribute to Elvis Presley as Forbert recalls his reaction upon hearing of the King's death ("I guess a lotta sad people grew up on that hot summer day/one more big dream swept away"). "Witch Blues" is typical Forbert, a smooth ballad with a resonant Hammond organ. Both tracks could have fallen right off his debut or its successor, *Jackrabbit Slim*.

This album is dedicated to the late great songwriter Doc Pomus, and Forbert covers "Suspicion," (with a little help from The Jordanares) which Pomus cowrote. Published by Presley Music, it was actually a

smash in early 1964 by Terry Stafford. The other cover is a live take on Jimmie "The Singing Brakeman" Rodgers' "In The Jailhouse Now," revealing one of Forbert's earliest influences and aptly showcasing his yodeling skills.

— Brad Bradberry

GILLIAN WELCH
Time (The Revelator)
Acony (ACNY 0103)

Time (The Revelator) shows Gillian Welch's red-clay voice sweetening a bit, compared to her 1996 Grammy-nominated debut, *Revival*. With lyrics less narrative than those on her first two discs, the lethargic *Time* challenges the listener with stream-of-consciousness dreamscapes such as two ruminations on "Ruinination Day," April 14 — the date of Lincoln's shooting, the *Titanic* tragedy, Woody Guthrie's 1935 "The Great Dust Storm" and an aspiring band's disastrous gig.

Writing/singing partner David Rawlings (the spare CD's only other picker) capably assumes the producer's seat, delivering stunning Doc Watson-like guitar-runs on the longtime concert fave "Red Clay Halo." "Dear Someone" could have stepped off of a 1930s Jimmie Rodgers 78. Amid the nods to trad ballads and folk heroes Casey Jones and John Henry, we find a hook from Steve Miller's "Quicksilver Girl" on the hazy "My First Lover." For all their '30s-'40s revivalism, Welch and Rawlings have rock roots also. Two of *Time*'s strongest cuts quietly reflect '50s rockabilly as if Elvis Presley were shaking that thing like a Harlem queen, like a holy roller reaching for redemption. "I Want To Sing That Rock And Roll" gives a new twist to brother duets such as The Stanleys'

"Angel Band," where a '50s hillbilly act wants to jump on rock's bandwagon to save, not their soul, but their career. *Time* can wink at its roots even as it reveres them.

— Bruce Sylvester

TRACY BYRD
Ten Rounds
RCA Records (RCA07863-67009-2)

One of the richest vocal sounds in contemporary country music is the baritone of Tracy Byrd, the charms of which have been displayed on tunes such as "Keeper Of The Stars." Byrd's confident delivery colors a reworking of that tune and the 11 new numbers that join it to comprise *Ten Rounds*, but the new material is a hit-and-miss lot, an uneven listen despite his appealing sound.

Byrd's foundation is firmly country, but he draws on pop-style melodies amid the piano trickles of "Never Gonna Break Again." He apparently sees a limit to how far into such crossover regions anyone should go, however, putting the cheese in machismo as he and Mark Chesnutt offhandedly slam "sissy" pop cowboys in the bravado-heavy duet anthem "A Good Way To Get On My Bad Side." Similar energy suffuses the drinking romp "Ten Rounds With Jose Cuervo" in more enjoyable fashion, matching a fun lyric with an infectious lilt.

Byrd's winning way with a ballad comes through amid the sweeping of the gentle plea "Just Let Me Be In Love," but he cannot solve the trifling melodramatics of the expansive ballad "Needed." While his best expressive growl colors the ashes of aspiration at the heart of the rock-edged "Somebody's Dream," the real reason the tune stands out is that too much of what surrounds it is easy to forget.

— Thomas Kintner

Betty Everett, R&B singer

Betty Everett, best-known for "The Shoop Shoop Song (It's In His Kiss)," a #6 pop record in 1964, was found dead by family members at her home in Beloit, Wis., Aug. 19, 2001. Cause of death was undetermined at press time. She was 61.

Born at Greenwood, Miss., Nov. 23, 1939, like many rural Southern blacks she moved to Chicago with her parents in the 1950s. Gospel trained, she had local success on labels such as Cobra, Onederful, and C.J. before signing with Vee-Jay in 1963. Her first taste of national success was with "You're No Good" (#51 Pop), and then she reached the Top 10 with "The Shoop Shoop Song." Other successes at Vee-Jay included "I Can't Hear You" (#66), "Getting Mighty Crowded" (#65 Pop) and "Let It Be Me" (#35), a splendid duet with Jerry Butler. After Vee-Jay folded in 1964, Everett moved to ABC with zero success. A move to Uni in 1969 proved to be what the doctor ordered, though. She returned to the charts with "There'll Come A Time" (#2 R&B, #26 Pop) as well as "I Can't Say" (#78 Pop) and "Been A Long Time" (#98 Pop). In 1970, Everett transferred to Fantasy, achieving her last taste of chart success with "I Got To Tell Somebody" (#96 Pop, #22 R&B) and "Ain't Nothing Gonna Change Me" (#32 R&B).

— Jeff Hannusch

John Hartford, singer/songwriter

Singer, songwriter, storyteller, multi-string player and fiddler John Hartford died June 4, 2001, in Nashville, Tenn. He was living in Madison, Tenn., and was readmitted June 1 to Centennial Medical Center after a 21-year battle with non-Hodgkin's lymphoma.

John Cowan Harford was born Dec. 30,

1937, in New York City, N.Y., while his father was in medical school. He was raised in St. Louis, where he developed a lifelong interest in bluegrass music, riverboats (he became a licensed riverboat pilot) and the Mississippi River (his book *Steamboat In A Cornfield* was published in 1986). The 'r' was added to his surname when he recorded his first album in 1966 for RCA Victor Records. Due to his degree in commercial art from University Of Washington (Missouri), he often created the artwork for his many albums.

A master bluegrass and traditional musician, he will be remembered for writing the often-covered song "Gentle On My Mind" (for which he won two Grammys) and his 1976 Grammy award-winning tribute to river men, *Mark Twang* (Flying Fish Records). His other important albums include *Gentle On My Mind* (1968), the David Bromberg-produced *Aereo-Plain* (1971), *Morning Bugle* (1972), *Gum Tree Canoe* (1987), *Good Old Boys* (1999) and two releases dedicated to the music of fiddler Blind Ed Haley (1883-1951) — *Wild Hog In The Red Brush* (1996) and *Speed Of The Old Long Bow* (1998).

His albums and videos were released on Blue Plate Music, CMH, Dot, Flying Fish, Hal Leonard Video, Opryland USA Home Video, RCA Victor, Rounder, Shanachie/Ramblin'/Homespun Video, Takoma, Warner Brothers and on his own record label, Small Dog A-Barkin'. He also recorded with Peter Alsop, Hoyt Axton, Byron Berline, Karen Beth, Delaney & Bonnie Bramlett, The Byrds, Bob Carlin, Vassar Clements, David Allan Coe, J.D. Crowe & The New South, Doug Dillard/Dillards, Béla Fleck,

Kinky Friedman, Bob Gibson, Josh Graves, David Grisman, Benny Martin, Seals & Crofts, James Taylor and many others.

He appeared many times on television, including on the 1960s *Smothers Brothers Comedy Hour*, *Glen Campbell Goodtime Hour*, *Grand Ol' Opry*, *Hee Haw*, *Nashville Now*, and *David Letterman*. His voice is heard in Ken Burns' 1990 documentary series *The Civil War*. He contributed instrumentals of "I Am A Man Of Constant Sorrow" and "Indian War Whoop" to the 2000 movie soundtrack of Joel and Ethan Coen's *O Brother, Where Art Thou?* He was also filmed (emcee/performer) on May 24, 2000, by independent director D.A. Pennebaker for the *Down From The Mountain* documentary concert film recorded at the Ryan Auditorium, with performers from the Coen Brothers' film.

Survivors include his wife, Marie; a son (from his a previous marriage), recording artist Jamie Hartford; a daughter, Katie Hogue; and stepchildren, Cherry Bourke and Ricky, Gerry and Christy Barrett.

— Eric S. LeBlanc

Harold S. Groosbardt, record store owner

Harold S. Groosbardt, cofounder of Colony Records, one of New York City's most famous record collectors' stores, passed away June 10, 2001. He was 85. Founded in 1948 with partner Sidney Turk, hundreds of musicians shopped at Colony Records, including Frank Sinatra, John Lennon, and Michael Jackson.

— Greg Loescher

Milton Gabler, jazz record label founder

Milton Gabler, who founded America's first independent jazz record label and ran the jazz-jammed The Commodore Music Shop in New York City, died July 20, 2001.

— Greg Loescher

Neil Cooper, record label founder

Neil Cooper, founder of Reach Out International Records (ROIR), died of cancer Aug. 13, 2001. He was 71. Cooper started ROIR, initially a cassette-only rock and reggae label, in 1979. The label's first effort, by James Chance And The Contortions, was released in 1981.

— Greg Loescher

Frankie Carle, Big Band leader and pianist

Bandleader, composer and pianist Frankie Carle, "The Wizard Of The Keyboard," died March 7, 2001, in Mesa, Ariz. Francis Nunzio Carlone was born March 25, 1903, in Providence, R.I. He is best-known for his composition and recordings of "Oh! What It Seemed To Be," and "Sunrise Serenade."

He first recorded with legendary band-leaders Edwin J. McEnalley and Horace Heidt. After leaving Heidt's band, he formed his own band in 1944 and featured vocalist Paul Allen, Marjorie Hughes (his daughter), and Phyllis Lynne. His albums are available on Circle, Dot, Columbia/Harmony, RCA Camden/Victor, and the Vocalion/Decca labels.

Survivors include his daughter, Marjorie Carle-Wahl; and Betty Scott, a faithful companion.

— Eric S. LeBlanc

Obituaries

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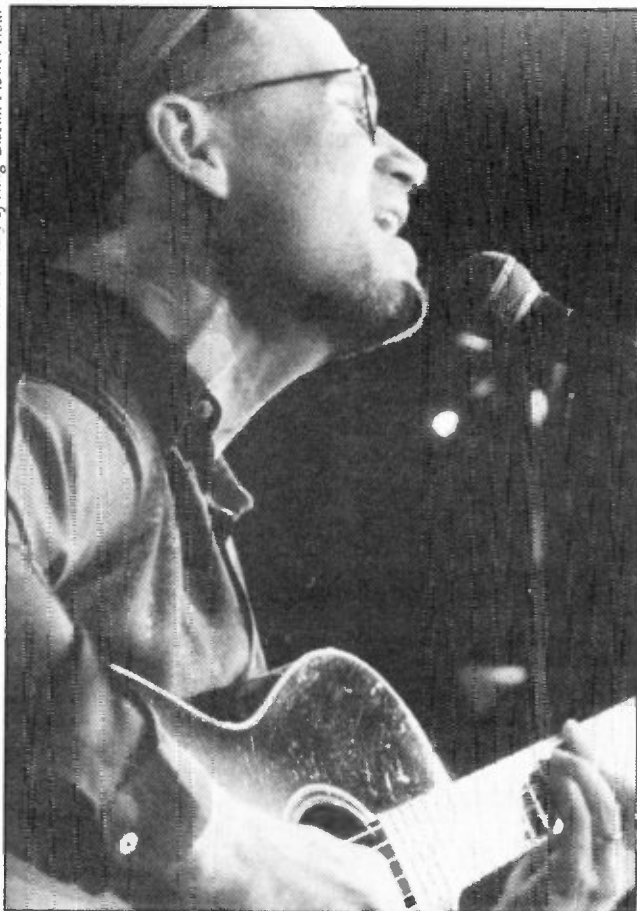
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New Releases

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Marshall Crenshaw

MARSHALL CRENSHAW
I've Suffered For My Art... Now It's Your Turn
King Biscuit Flower Hour (70710-88059-2)

With a self-deprecating title borrowed from comedian Henny Youngman and a pocket full of excellent, understated performances, Marshall Crenshaw delivers a revelatory live album with *I've Suffered For My Art... Now It's Your Turn*. Recorded for the *King Biscuit Flower Hour* radio program at the legendary Stone Pony in Ashbury Park, New Jersey, *Art...* finds the multitalented Crenshaw and his songs shining in an acoustic setting.

Joined by bassist Greg Cohen and Charlie Giordano on accordion, an upbeat, amiable Crenshaw digs deep into his ample catalog and pulls out goodies such as "Someday, Someway," "There She Goes Again," "You're My Favorite Waste Of Time" and "Whenever You're On My Mind," as well as a clutch of lesser-known (but nonetheless great) tunes such as "Better Back Off," the lovely "I.M.D." and "What Do You Dream Of." Also included are two well-chosen covers: a bluesy take on Jody Reynolds' death-rock oldie "Endless Sleep" (which, to his credit, Crenshaw doesn't play for laughs) and a faithful reading of The Left Banke's "Walk Away Renee," which works better in Crenshaw's hands than you might think.

The acoustic format allows Crenshaw's always engaging tunes to take center stage and also plays up the fact that the guy is one hell of a guitarist. Check his fancy finger-pickin' on "Better Back Off" or the near-bluegrass licks he effortlessly spins off on "Cynical Girl," or perhaps just marvel at the

immediacy of this whole record. Fourteen acoustic tracks that never once even threaten to become boring, *I've Suffered For My Art... Now It's Your Turn* is a worthy addition to Crenshaw's recorded canon. (Available at www.KingBiscuitRadio.com)

—John M. Borack

LaVERNE BUTLER
A Foolish Thing To Do
Maxjazz (MXJ 113)

LaVerne Butler is a stylish New Orleans native with a knowing attitude and a supple, if overly reserved, jazz approach. On tunes such as "Go Away Little Boy" (her recasting of the Goffin-King-penned "Go Away Little Girl," a 1963 pop hit for crooner Steve Lawrence), Antonio Carlos Jobim's "Dindi" and the sultry "Never Let Me Go," Butler tries on a clutch of different styles with equal authority. Her singing is assured and warm, her phrasing confidently languorous, her taste

in sidemen impeccable. Backing by producer/pianist Bruce Barth is unusually sleek, suggesting Butler would be a knockout in a concert club.

But she doesn't let go enough, making Barth's instrumental track, "Affinity," a welcome anomaly in an otherwise airless album. Saxmen Steve Wilson (a standout on "Affinity") and the veteran David "Fathead" Newman, trumpeter Terrell Stafford, bassist Daryl Hall, and the dependable drummer Victor Lewis give Butler a solid platform from which to emote. Barth's occasional interpolation of strings helps, too; at least it provides variety. But overall, Butler plays it safe, steering Wes Montgomery's "West Coast Blues" instead of shouting it and otherwise delivering an album so immaculate it makes you scream.

—Carlo Wolff

STEVIE NICKS
Trouble In Shangri-La
Reprise (47372)

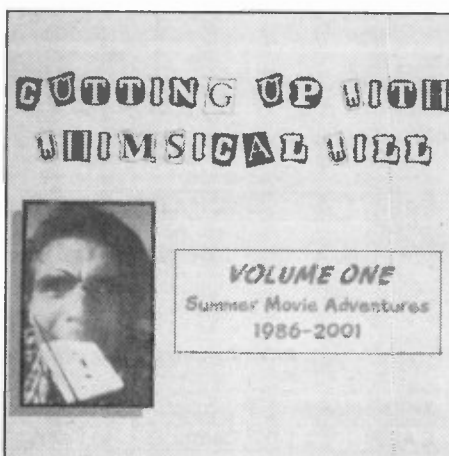
Here she goes again, seeing crystal visions. On her first album in seven years, *Trouble In Shangri-La*, witchy woman Stevie Nicks is up to her old magic tricks. A quick glance over the song titles — "Candlebright," "Sorcerer," "Planets Of The Universe" and "Bombay Sapphires" — reveals that not much has changed since 1994's bomb *Street Angel*. Of course, Nicks hasn't been just kicking back and watching the unicorns frolic since then. She took part in Fleetwood Mac's world-dominating reunion a few years back and even assembled a three-disc box set of

her solo material.

Trouble In Shangri-La, however, finds Nicks with a bunch of new friends (Sheryl Crow, Natalie Maines of Dixie Chicks, Macy Gray, and Sarah McLachlan, among them) on a bunch of new songs about the same old thing. Things, as usual, get confessional, but now that Nicks no longer rings like a bell through the night, they strike a more poignant note. "I have so many questions about love and about pain/About strained relationships/About fame..." she sings on the pretty and plaintive "I Miss You," and there's definite heartache there.

It's as if it's all finally caught up to Nicks, the game Kurt Cobain and a bunch of other distressed souls told us about in the '90s: Fame ain't all that great. The title, *Trouble In Shangri-La*, says it all. There are times where Nicks empties her head and just rolls on, such as on "Planets Of The Universe." But for a good deal of the time she looks back, with some regret, on the sacrifices she's made for her career (no husband, no kids, etc.). It's the cause and effect. The give and take. You know what they say, girl: Thunder only happens when it's raining.

—Michael Gallucci



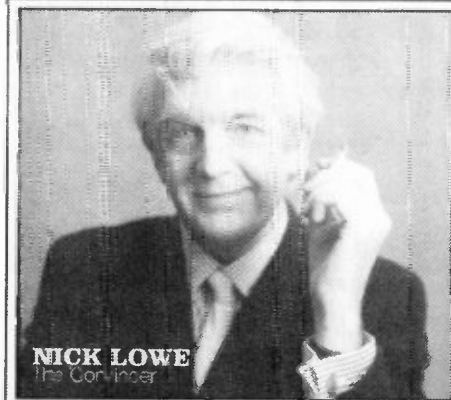
WHIMSICAL WILL

Cutting Up With Whimsical Will Volume 1:
Summer Movie Adventures 1986-2001
Whimsical Will Records (Each disc is hand-numbered)

Whimsical Will has been a fixture on Dr. Demento's radio comedy/ novelty show for nearly 20 years. Will's comedy recordings are an extension of the "snippet" records that were Dickie Goodman's stock in trade — but instead of limiting his samples to popular songs of the day, a Whimsical Will sound collage incorporates movie and TV dialogue, popular catchphrases and mantras and hilarious out-of-context juxtapositions that turn everything from Hollywood movies to video games on their collective ears.

Cutting Up With Whimsical Will Volume 1: Summer Movie Adventures 1986-2001, Will's first CD, incorporates 16 of his most popular "summer movie" snippets, each one focusing on a particular summertime blockbuster or box-office turkey. Three tracks are devoted to the *Batman* movies, while three other break-in songs chronicle the *Jurassic Park* film

NEW RELEASES NEWS



NICK LOWE
The Convincer

Just out: The Gourds' newest is *Shinebox* (Sugar Hill)... Graham Parker just released *Deepcut To Nowhere* (Razor & Tie)... Two new releases from Blues Express include Frankie Lee's *Here I Go Again* (Lee is a former vocalist for the Ike and Tina Turner Revue and The Albert Collins band and originally signed with Duke-Peacock in the late '50s) and legendary Texas sideman Joe "Guitar" Hughes' *Stuff Like That...* Perry Farrell, frontman for Jane's Addiction and Porno For Pyros, as well as founder of the Lollapalooza festival, just released his new solo album, *Song Yet To Be Sung* (Virgin)... *Songs In Red And Gray* (A&M Records) is singer/songwriter Suzanne Vega's first new studio album since 1996's *Nine Objects Desire*... Funny guys The Jerky Boys' newest album is *The Jerky Tapes* (Laugh.com)... Dream Theater's James LaBrie's newest is *Mullmuzzler* (Magna Carta)... Just out from Sally Oldfield, Michael Oldfield's ("Tubular Bells") sister, is her U.S. debut *Flaming Star* (New World)... Deep Purple bassist/vocalist Glenn Hughes has just released *Building The Machine* (SPV), which includes a new spins on Deep Purple's classic "High Ball Shooter" and Rare Earth's "I Just Want To Celebrate."

Coming up: Due Sept. 11 from Nick Lowe is *The Convincer* (Yep Roc)... Los Straitjackets' next release, *Sing Along With...* (Cavalcade), is due Sept. 25. Guests on the 13-track album include Mark Lindsay, Big Sandy, Dave Alvin, Nick Lowe, The Trashmen, and The Reverend Horton Heat, among others. It's the band's fifth album, and their first with vocals after four instrumental albums (one live)... Due Sept. 25 is The Knack's *Normal As The Next Guy* (Smile Records)... Bluesman R.L. Burnside releases his first-ever live recording, *Burnside On Burnside*. Oct. 23. The album title comes from the location of Portland, Ore.'s famous Crystal Ballroom, which is on Burnside Street. The album was taped at a sold-out show at the Crystal's 87th anniversary fling.

Tributes: *Listen To What The Man Said: Popular Artists Pay Tribute To Paul McCartney* (Oglio Records), a 16-track set, is due Oct. 9. Following that release Oct. 23 is the 15-track *Coming Up: Independent Artists Pay Tribute To Paul McCartney* (Oglio Records). Artists on the first album include Owsley, *Barenaked Ladies*, *Matthew Sweet*, *They Might Be Giants* (They might be still performing?!), *Judybats*, *Robyn Hitchcock*, and others. The second album features *Starbelle*, *Ray Paul With Emmitt Rhodes*, *Phil Keaggy*, *Cockeyed Ghosts*, and others... Following up on the recently reported quirky hillbilly music tribute to AC/DC, *Hayseed Dixie*, comes *Pickin' On Peter Frampton* (CMH Records), a bluegrass tribute including takes on "Baby, I Love Your Way," "Show Me The Way and Do You Feel Like We do." Yikes!

—Greg Loescher

series. Other summer motion pictures, including *Who Framed Roger Rabbit*, *Dick Tracy*, *Robin Hood: Prince Of Thieves*, *Twister* and *The Flintstones* all get a splice treatment on this CD.

How varied are the samples in a Whimsical Will track? Packed in "A Trip To Jurassic Park '01" are tracks from Creed, Uncle Kracker, Dido, Lifehouse, Destiny's Child, Eminem, Shaggy, Baha Men, and Nelly Furtado. Then Will adds chunks of dialogue from the movie, tosses in the theme from *Survivor*, adds the cyber-techno Internet hit "All Your Base Are Belong To Us" and *Weakest Link* maven Anne Robinson's catchphrase "You are the weakest link, good-bye."

In another side-splitting splice job, "Hey X-Men," Will interviews the mutant superheroes, as characters such as Wolverine and Professor X find their voices have been replaced by Top 40 lyrics. For example:

Will: Professor X is addressing his mutants.

Professor X: You are the few, the proud, you are the antibody (from Smash Mouth's "When The Morning Comes").

Will: Professor X, when do you think people will accept mutants into society?

Professor X: Someday, when my life has passed me by (from Sugar Ray's "Someday").

Will: What's it like being leader of the X-men?

Professor X: Late night, come home, work sucks, I know (from Blink 182's "All The Small Things").

Although some of the humor might seem dated (a track devoted to *Howard The Duck* is the most egregious offender here), Will's inventiveness in finding the right track or phrase to tweak a summer-film character's clichés or crutches shines through in nearly every track.

The disc contains three hidden tracks, including an alternate ending of "Hey Phantom Menace," where Will and Darth Maul slaughter Jar Jar Binks (the listed track actually has Darth Maul slicing up The Teletubbies); and a track called "Hey Dickie," where Will creates an interview with Goodman out of Goodman's original break-in records.

(Available at www.whimsicalwill.com or through The Demento Society, P.O. Box 884, Culver City CA 90232.)

— Chuck Miller

DICKEY BETTS BAND
Let's Get Together
Back Alley Records (FE 7017 2)

Dickey Betts' new band and his new release have plenty of fire. Kicking off *Let's Get Together* is the Allman Brothers-ish instrumental "Rave On" with a signature Betts guitar lick accompanied by a sax and harmony guitar. The tune puts perspective on the direction of Betts' music.

His voice is in fine form for the title song, which features plenty of harmonized guitar and sax lines with vocals and handclaps coming in from the left and right speakers — a real soulful performance. "Immortal" is written by keyboard man Matt Zeiner, whose fine, raspy voice enjoys the lead vocals on this Edgar Winter's White Trash-influenced selection. Betts' gift for songwriting with a hummable melody enhances "Sing While I'm Walkin'" and "Tombstone Eyes." Old-style jazz comes to mind on "One Stop Be-Bop," as soprano sax and guitar lines interweave throughout this 10-minute plus instrumental.

Two of fellow band member/guitarist/vocalist Mark May's song contributions, "I Gotta Know" and "All For You," both swing and rock right along. Carlos Santana comes to

mind on the 12:16 epic "Doña Maria." It's yet another instrumental, but it grabs the listener's attention because it sounds so distinctive and still matches the flow of this album.

Although three different songwriters present tunes, each song complements the next, and the band sounds really powerful as a unit. Betts also shares the solo spotlight with his band and lets everyone shine. The sax sets the band apart from the Allmans, but Betts' style and tone are so recognizable. Even his phrasing with his singing complements Gregg Allman.

I went to Betts' album release party at the Gibson Custom Shop in Nashville where he jammed with Lee Roy Parnell and Pat Martino, and his playing and singing were in great shape. Betts' newly formed label, Back

Alley Records, should do well because it's putting out good music — his own. (Freefalls Entertainment, 178 E. Washington St., Chargin Falls OH 44022; www.freefalls.com)

— Michael Buffalo Smith

JOHN HIATT
The Tiki Bar Is Open
Vanguard (79593-2)

Most of veteran songsmith John Hiatt's waters have been dark and muddy over his 27-year recording career, but with last year's searing, all-acoustic *Crossing Muddy Waters*, he created an especially tough act for himself to follow. In a nutshell, *The Tiki Bar Is Open* is less scary and more rocking than its Grammy-nominated predecessor.

"It's an old man's dreams that a young man fears," Hiatt half-growls with an aging rocker's wisdom born of pain. His reckless youth isn't that far from his heart in "My Old Friend." Even if the title track's character hasn't had a drink in 17 years, he's grateful that The Tiki Bar is still there to restore some sort of equilibrium in a Florida paradise of suntan dreams still out of reach and strip malls to rob him blind.

The charging opener "Everybody Went Low" has the classic Hiatt woman who will send a helpless guy's tires swerving. "Death's the truth and death's a lie," he sings in "Farther Stars," an atmospheric eight-minute

(Please see New Releases page 32)



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A Broad Abroad

LONG-LOST PUNK & FOLK RESURFACE

by Jo-Ann Greene

A lot of rock festivals have gone down in history, but you can count on one hand the number that have actually changed history. Monterey, introducing America to the magic of Jimi Hendrix, The Who, and Otis Redding, is one; Woodstock is probably another. Britain's Reading festival was perennially pertinent through the 1960s and America's Lollapalooza during the 1990s. Then there was the 100 Club Punk Festival, staged in London in September 1976 to showcase a movement that even the street level wasn't sure it had heard of yet.

Rumors that all, or some, of the festival was recorded (unofficially, of course — not a band on the bill had a record deal) have circulated for years, but evidence of the fact has been nonexistent for so long that the tapes are almost as legendary as the festival itself. Until now.

The Vibrators' Live At The Nashville '77 & The 100 Club Festival '76 (Overground, U.K. — www.overgroundrecords.co.uk) offers six of the songs the band performed that night, recorded by a friend on a portable tape recorder and, frankly, sounding like it. Knox's vocals are high in the mix, the band is basically a blur behind him and the audience is drowning in a sea of a hiss. But that matters not a jot. So many of rock 'n' roll's most crucial moments have been lost forever, that, even if this were absolutely unlistenable (which it isn't), its existence would still be a cause for celebration. As it is, once your ears have adjusted to the murk, the performance isn't simply interesting, it is vividly exciting as well.

History recalls The Vibrators as reformed pub rockers who simply sped up to meet the mood of the times. The 100 Club show, however, reveals a live set that is as ferocious as any of the young guns blazing elsewhere on the punk scene at the time, with a version of The Stooges' "1969" proving that The Vibrators were at least as aware of punk's then-unspoken precedents as anyone else.

A fiery rearrangement of The Rolling Stones' "Jumping Jack Flash" and a fluid "I Saw Her Standing There" are equally wrenching. Three original compositions include a dramatic "Whips And Furs" and a churning "She's Bringing You Down." The former was destined to become one of the highlights of the band's debut album and a portent of their future role among punk's most melodic participants.

That the group's early credentials never eroded is evidenced by the remainder of the disc, 18 tracks recorded (in marginally better quality) at the Nashville pub seven months later. All, bar two, of the 100 Club tracks ("I Saw Her Standing There" and "1969") are reprised, although the latter has simply been superseded by a frenetic medley comprising fellow Stooges classics "No Fun" and "Raw Power." Other highlights include a soaring version of "Baby Baby," a subversively delightful "I Wanna Be Your Nazi Baby" and a brutal garage-land take on "London Girls."

It sounds horribly hyperbolic to describe *Live At...* as one of the crucial punk archive releases of recent years, but for once it is true. Reams of paper and gallons of ink have been used up trying to explain what the 100 Club Punk Festival portended. Now, even if only for 20 minutes, we can discover what it sounded like as well.

Germany's Garden Of Delights label has long been a reliable source of unsuspected — even unimagined — treasures, as two recent collections prove. Even among aficionados, Gila and Brainstorm are seldom ranked in the forefront of the Kraut-rock movement, with the latter best-remembered for the defiantly deceptive glam rock jacket to their 1972 *Smile A While* debut album. *Second Smile*, their 1973 follow-up, came with a more trustworthy cover but much the same blend of Mellotron madness, fuzzed guitar frenzy and jazzy-prog jamming as before. Reissued here with one bonus track, the 1973 single "You're The One" — if you imagine Faust colliding with Colosseum (and overseen by Frank Zappa), you

won't be too surprised.

Gila's *Bury My Heart At Wounded Knee*, on the other hand, is considerably more contemplative. Dating from 1973 as well, it was also the group's second album, although only vocalist Conny Veit remained from the original incarnation. He is joined, among others, by Popol Vuh's Florian Fricke, and turns in a concept album related to the fate of the Native American people (both the title and the theme were taken from Dee Brown's acclaimed book on the subject). Largely acoustic, lush and literate, it's a superb album, bolstered by one bonus track and (as are all Garden Of Delights releases) a packed, informative booklet.

Fast developing as a veritable power in the world of archive-conscious British indies, Liverpool's Viper label (www.the-viper-label.co.uk) unleashes *Liverpool Cult Classics Unearthed Volume 1*, a 16-track collection highlighting the last two decades worth of inspired and inspiring obscurities to have emerged from that city. Some of the names will be familiar to

The Vibrators' Live At The Nashville '77 & The 100 Club Festival '76... recorded by a friend on a portable tape recorder and, frankly, sounding like it... But that matters not a jot. So many of rock 'n' roll's most crucial moments have been lost forever, that, even if this were absolutely unlistenable (which it isn't), its existence would still be a cause for celebration.

anyone paying attention to the region — The Wild Swans, Brit-pop pioneers The La's and modern-day chartbusters Space spring immediately to the eye when looking over the track listing, and all are represented by some primal rarities.

Space serve up a frantic demo for what became "Mr. Psycho"; The La's offer a sparse prototype for their first B-side. But even greater jewels appear under some quite unfamiliar names. Punk-era power-poppers The Yachts, for example, appear as The Chuddy Nuddies, under which alias they released the '60s dance stomper "Do The Chud" as a 1977 single on the local Eric's label. Noel Burke, best-remembered as the frontman with an early 1990s version of Echo & The Bunnymen, is represented by St. Vitus Dance's barrel-housing "The Silence." Julian Cope's oft-documented but seldom-heard days in A Shallow Madness get an airing with "Straight Rain," a jerky instrumental that clashes Kraut-rock structures with Pete Ubu-esque sensibilities and is as dislocated as that sounds. It's a shame the tape is faded after less than two minutes — it could have gone on forever!

Another odd gem is delivered by Magic Clock, whose "Strawberry" cheekily lifts a large section from Pink Floyd's "Bike" for its intro, while The Melotones emerge with the best title of the batch, "I Walked With A Bugs Bunny Bendy Toy." If Roky Erikson had spent less time hanging out with zombies, this is what he might have sounded like.

More primal La's turns up on *Lost La's 1984-86* (Viper, U.K.), 14 tracks recorded at the outset of the group's career and drawn from a variety of sources — live cuts, Portastudio demos, rehearsal cassettes and so on. Sonically it's a mess, but the band's future promise and prowess shines through across the board. Historically, as aforementioned, The La's are now regarded as the first (and, at the time, lonely) flowering of what became Brit-pop — that is, they represented a return to song structure, melody and lyrics at a time when everyone else was obsessing on beats, production and snappy slogans. *Lost La's* proves that the originality for which they were subsequently praised was a part of their arsenal from the very beginning.

A generous reissue of Alun Ashworth Jones' 1969 debut album, *Al Jones* (Mooncrest, U.K.) reminds us of one of the great unsung heroes of the late 1960s folk club scene.

Recorded with the likes of Harold McNair, Gordon Huntley, Bob Hall, and Martin Stone among the accompanying musicians and producer Sandy Robertson, *Al Jones* occupies a gentle, pastoral corner somewhere between Donovan, A. Stewart, and William R. Strickland — although sharp-eared Led Zeppelin fans will find the quirky instrumental "Ire & Spottiswood" strangely familiar as well.

The entire album is reissued here, together with a crop of bonus tracks drawn from live performances at the legendary Les Cousins folk club in London (themselves originally scheduled for inclusion on the album), plus five songs scheduled for a new album in 1971 with producer Bill Leader. All retain the mood of the original LP; all tell us how much we lost when Jones retired from music in 1973 — a break that, thankfully, finally ended in 1998, with the release of the critically acclaimed *Swimming Pool* album. A new Jones album, *Big A Lands End* is, apparently, imminent. Until it arrives, the beautifully repackaged *Al Jones* will plug the gap very nicely.

Another piece of long-lost folk is resurrected with the release of *Rosemary Lane* by the evocatively named Tickawinda (Kissing Spell, U.K. — www.kissingspell.com). Originally issued in 1979 as a limited edition of 400 (of which 250 were promptly and inadvertently thrown away), the album has long been a highly priced legend in collecting circles — and now we know why. It is a masterpiece.

Tickawinda occasionally featured future Any Trouble frontman Clive Gregson, although it was the core quartet of Kath Richmond, Alison Tulloch, David Birchwood, and Jim Schofield who formed the group and are the stars of the album. Their use of traditional staples such as "John Barleycorn," "Lyke Wake Dirge," "The Galtee Farmer" and "Weary Cutters" evidence a profound debt to Steeleye Span, but the arrangements and performances are Tickawinda's alone.

A lovely version of Ann Briggs' "Go Your Own Way" is another standout, while an a cappella "She Moves Through The Fair" surely rates among that song's most ethereal performances. Tickawinda save the best until last, a heartbreakingly moving "And The Band Played 'Waltzing Matilda'" that captures all the despair and horror of the lament's subject, the ANZAC's World War I assault on Gallipoli.

Finally, fans of rootsy rockabilly will not want to miss Velvetone's *Dark Blossom* (Crosscut, Germany — www.crosscut.de), a blistering blend of high-energy, high-volume Americana, delivered up by one of Germany's most intense concert experiences. With guests ranging from Wanda Jackson to Willy Schwarz (Tom Waits' old accordion player!), *Dark Blossom* seethes across 14 tracks of violent, moody mayhem, with guitars cranked up full on the Link Wray scale, percussion powering straight out of a military maneuver and songs that drive nails into your skull while you're sleeping. It's certainly the best album of its ilk released this century; it could be one of the finest ever.

Best of the rest

FANCY: *Wild Thing/Turns You On* (Angel Air, U.K. — www.angelair.co.uk). A long-awaited reissue of the Fancy two-fer briefly available in the mid-1990s (but deleted long ago), featuring both LPs cut during 1974/75 by one of Britain's finest funk-rock pop groups. Both the smoldering hit version of "Wild Thing," with vocals by a former *Penthouse* Pet, and full-time singer Anne Kavanagh's transformation of Stevie Wonder's "I Was Made To Love Him" are worth the price of admission alone. Three bonus tracks append the original LPs; producer Mike Hurst supplies liner notes.

JOHN LEE HOOKER: *Boogie Chillen* (Indigo, U.K.). The latest in Indigo's *Essential Recordings* series of classic blues compilations highlights 20 John Lee Hooker gems from 1948-49, including sides cut under the names Birmingham Sam, Delta John, and Texas Slim.

THE JERKS: *We Hate You* (Overground U.K.). Three live shows from The Jerks, one of punk's most endearing second-division talents — two cut in the band's 1978/79 prime, the third dating from 1997. Soundwise, the 1979 set is readily disposable; the other two, however, are excellent.

MENACE: *Crisis* (Captain Oi, U.K. — www.captainoi.com). A brand-new album by Menace, a group whose first 45, back in 1977, was produced by John Cale — and who are as dangerously edgy today as they ever were. Thirteen tracks thunder with an energy that defies the intervening years, with a cover of ATV's "Action Time Vision" an especial highlight.

Reissues



SIMON & GARFUNKEL
The Columbia Studio Recordings 1964-1970
Columbia/Legacy C5K 63815

Wednesday Morning, 3 A.M.
Columbia/Legacy CK 65999

Sounds Of Silence
Columbia/Legacy CK 65998

Parsley, Sage, Rosemary And Thyme
Columbia/Legacy CK 66001

Bookends
Columbia/Legacy CK 66003

Bridge Over Troubled Water
Columbia/Legacy CK 66004

1966 was a fertile time for rising tradition-rooted bands such as The Byrds and The Rolling Stones. With falsetto Art Garfunkel's choir-boy vocal arrangements, Simon & Garfunkel were among the quieter Young Turks, as Paul Simon's writing moved beyond youth pop culture and momentary "Satisfaction." Instead he'd offer a bittersweet hook: "We've all gone to look for America."

Columbia/Legacy's mildly expanded reissues of the duo's studio LPs (available separately or in the five-CD box *The Columbia Studio Recordings 1964-1970*) begins with *Wednesday Morning, 3 A.M.*, whose "Sounds Of Silence" was later redone to be their breakthrough hit and title track on their follow-up album. With traditional ballads, a Bob Dylan cover and only four Simon originals, *Wednesday* reveals an act that hadn't yet forged its unique identity.

Though the harmonies alone make it clear, *Sounds Of Silence's* four bonus tracks show the New York duo's descent

from Kentucky's Everly Brothers — half of those songs having been on *Folk Songs By The Everly Brothers/Songs Our Daddy Taught Us*.

Reaching beyond typical pop production, Garfunkel added his quiet collage of old folks' words to *Bookends*, while *Bridge Over Troubled Water's* "El Condor Pasa" features Peru's Los Incas' piping, presaging Simon's 1986 African foray *Graceland*.

Parsley, Sage, Rosemary And Thyme's "7 O'Clock News/Silent Night" juxtaposes an angelic carol and turbulent newscast from the real world of '66. The newscaster calmly bidding us good night after traumatizing us with current events was a perfect close to the LP. In contrast, the expanded CD ends with two alternate takes, which you can ignore or program out if you choose. Sure, it's nice to get bonus tracks, but a few LPs are so well conceived that they're best left as their original artistic statement.

Double-sided LPs offered artists two starts and two closes. *Bookends'* theme, which frames side one, now comes at the start and middle of the single-sided CD. Thus we get mid-disc segues the artist didn't intend in the LP era. For example, *Parsley's* bouncy "59th Street Bridge Song (Feelin' Groovy)" now precedes "The Dangling Conversation"'s angst — an abrupt shift.

From the bruised, bloody "The Boxer" to "Keep The Customer Satisfied"'s tired star on the hit machine's treadmill, Simon as a writer revealed vulnerability at a time when it wasn't hip. But then, so did the Everly Brothers. Maybe Simon & Garfunkel were simply cerebral Everlys in a dangling conversation, the voices of a generation gone to look for America.

— Bruce Sylvester

THE DREAM SYNDICATE
The Days Of Wine And Roses
Rhino (R2 79937)

Steve Wynn's insistence, at the time of the release of the Dream Syndicate's Velvet Underground-seeped debut EP, *The Dream Syndicate*, that the Velvets had little influence on him was, as Robert Christgau once wrote, very Lou Reed-like in its sheer arrogance. There is a certain likable conceit in Wynn's claim. Of course that self-titled record from 1982 sounds like the Velvets, and of course Wynn was correct in denying the inspiration. Back then, rock 'n' roll music was in desperate need of some good ol' droning guitar flights, and fans would take them however they came.

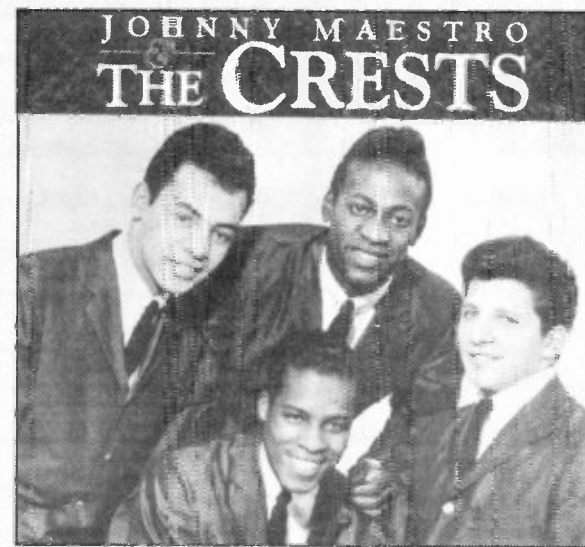
The Dream Syndicate — included in the expanded reissue of the same year's debut album *The Days Of Wine And Roses* — is an exercise in guitar squawk excess. Wynn and his mates (most notably axeman Karl Precoda) not only channels the Velvets on these four brilliant songs, but they also turned the indie underground into a playground where its participants didn't necessarily have to ignore their elders. They made it cool and OK to acknowledge some sort of heredity, even as one as obscure as the Velvets (this was 20 years ago, remember, before the band was really discovered by outsiders). The Dream Syndicate made it cool and OK to play guitar in a post-punk universe.

The Days Of Wine And Roses, the subsequent album and center of this essential reissue, tones down the Velvet vibe a bit, but its walk through the wasteland left in punk's demise tried to pick up the pieces left by those there before it. It's part inspired chaos, part planned turmoil — every bit as good as the EP. "That's What You Always Say" and "When You Smile" are reprinted with more contained versions, but it's the opening "Tell Me When It's Over" that sets the album's murky, yet confident, tone.

This 17-song re-release, in addition to *Days* and the '82 EP, includes a couple of previously unreleased rehearsal demos recorded a month before *The Dream Syndicate* and a pair of

(Please see Reissues page 58)

REISSUES NEWS



Out now: Varèse Sarabande has just reissued Johnny Maestro & The Crests' 20 All-Time Greatest Hits, the 18-track *The Best Of Bobby Day Featuring The Hollywood Flames, Bob & Earl And Jackie Lee, The Very Best Of Johnny And The Hurricanes, Feel It — The Very Best Of ? Question Mark And The Mysterians, The Kings Of Rhythm Featuring Ike Turner: The Sun Sessions, Roy Orbison: The Complete Sun Sessions, The Girl Group Sound: 25 All-Time Greatest Hits From Red Bird Records* (featuring The Dixie Cups, Ellie Greenwich, The Shangri-Las, The Ad Libs, and others), and *Thomas King's To Hit Sweetheart, Aloha...* Chris Thomas King, star of the hit movie *O Brother, Where Art Thou?*, is also a blues guitarist. Recorded in 1986 and originally released on vinyl only, *It's A Cold Ass World — The Beginning* (Arhoolie) has been reissued on CD... Ike & Tina Turner's *Workin' Together*, featuring the duo's signature song "Proud Mary," has been remastered and reissued by One Way... *A Little Misunderstood: Rod Stewart — The Sixties Sessions* (Fuel 2000) contains 18 remastered tracks of Stewart's rare early singles, a 1967 duet with P.P. Arnold, produced by Mick Jagger, and a 16-page booklet with rare photos and memorabilia... Blues wailer Jimmy Witherspoon's *Blue Spoon* is a two-disc set from Fantasy featuring *Blue Spoon*, his 1964 session with Kenny Burrell and Roy Haynes, and *Spoon In London*, recorded the following year with an orchestra... Reissued on 180-gram vinyl from Sundazed are *The Guess Who's Shakin' All Over*, a 24-track, double-LP/CD set featuring early 1963-67 cuts from the Canadian rockers, and *Bob Dylan's groundbreaking 1964 album, The Times They Are A-Changin'*, available in its rare original mono mix (and not available on CD)... *James Brown Live At The Apollo Volume II (Deluxe Edition)* is a two-disc, 23-track set culled from his June 16-25, 1967, Apollo shows. The package contains a 28-page booklet with vintage photos and the long version of "There Was A Time"... Southern rockers Molly Hatchet's *Greatest Hits and Flirtin' With Disaster* (Sony) are back on the racks with bonus tracks.

Coming soon: Due Sept. 18 from Rhino are the first three albums from indie punk-rockers X — *Los Angeles, Wild Gift* and *Under The Big Black Sun*, all with original artwork and bonus tracks. The Doors' Ray Manzarek produced all three albums and contributed keyboards on several tracks... Due Sept. 18 from Universal are Squeeze's *Greatest Hits*, *The Who's Live At Leeds (Deluxe Edition)*, Robbie Robertson's *Storyville* and *Robbie Robertson, Big Country's The Crossing*, and *The Four Tops — Forever* (Hip-O), a four-CD box set, among others... Coming Sept. 25 from Sliced Bread Records is the four-CD (with enhanced CD) *Philadelphia Folk Festival 40th Anniversary Collection*, featuring more than four hours of music from more than 50 artists, a 58-page booklet and six video clips from the venerable festival's archives. Some of the artists on the set include Pete Seeger, Fairport Convention, Odetta, John Prine, Judy Collins, Doc & Merle Watson, Mississippi John Hurt, Taj Mahal, Nickel Creek, Arlo Guthrie, Richard Thompson, Phil Ochs, Nanci Griffith, and David Bromberg. The four-disc set is the first (legal) recording from the festival in 27 years... Something to look forward to in January 2002 — EMI will be reissuing seven Frank Sinatra titles, more info to follow.

— Greg Loescher

Courtesy of Vanguard Records/photo by Senior McGuire



John Hiatt

(New Releases from page 27)

finale that recalls *Revolver*-era Beatles. At least The Tiki Bar can be a respite. *The Tiki Bar Is Open* probably won't be remembered as one of Indiana-born Hiatt's classic albums along the lines of *Slow Turning* and *Crossing Muddy Waters*, but it's still a credit to Heartland rock.

— Bruce Sylvester

(Please see New Releases page 34)

Indie label spotlight

4REAL
4realFM
(Independent pressing, no label number)

What if you took the background music away from today's top boy bands?

What if you removed all the production gimmicks, the synthesized, overdubbed vocals, and told them to stand there, in front of a solitary microphone. What if you gave them some classic tracks from the 1950s and 1960s and told them to sing in harmony — in effect, to make their vocals replicate the instruments that once provided their background support?

That might present a problem to many boy bands. Not to the a capella group 4real, however. As proven by their debut CD, *4realFM*, this quartet can blend their vocals with plenty of harmony, passion and sweetness, breathing new life into classic oldies, and may be one of the strongest a capella harmony groups since The Nylons, The Persuasions, or Rockapella.

4real began as teenagers in Indiana, Pa., about an hour's drive from Pittsburgh. Richard Beaulé, Sean Moran, Christopher Murphy, and Devon Lippmann got their start harmonizing at school functions. Eventually they became one of the top doo-wop groups in Pittsburgh, performing at The Vocal Group Hall Of Fame induction ceremonies in 2001, participating in Pittsburgh's Doo-Wop Christmas Eve Mass choir,



representing Western Pennsylvania in the Harmony Sweepstakes A Cappella Festival and assisting WQED in promoting the public broadcasting station's doo-wop fundraising specials.

With their first album, *4realFM*, the group pays tribute to the classic doo-wop and harmony sound. Tracks such as "Under The Boardwalk," "Oh How Happy" and "Pretty Little Angel Eyes" are treated with warmth and aplomb, as if 4real are taking their songs and giving them the respect that a contemporary rockabilly artist might give the works of Charlie Feathers or a blues vocalist might give to the works of Sarah Vaughan.

All the songs on *4realFM* are tied together with a theme. From the opening station ID to its closing tracks, the album sounds like a doo-wop radio station. Between each track, a guest lineup of pop and R&B singers and radio personalities (including The Vogues' Chuck Blasko, the Original Drifters' Bill Pinkney, and Pittsburgh radio legend Porky Chedwick) introduce the songs and pay their respects to the group. The introductions are also listed as separate tracks.

Of particular note on this recording is Eddie Holman's hit "Hey There Lonely Girl," with an ethereal doo-wop chorus that begins the song. Moran's high tenor range reaches not only to the breadth and depth of Holman's original version, but also to the range of stellar

harmony artists such as Eddie Kendricks and Frankie Valli. Try to listen to "Hey There Lonely Girl" without getting an ache in your heart and a lump in your throat.

(Note: After the release of *4realFM*, the quartet became a quintet, as Mark Ferrari and Ben Tinker have replaced Beaulé in the current lineup.) (To order, send \$14.98 to 4real, 220 Hornaday Road, Pittsburgh PA 15210 or order copies via the band's Web site, www.4realonline.com.)

— Chuck Miller



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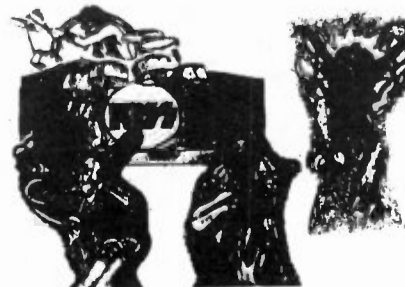
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(New Releases from page 32)

STEVE WYNN
Here Come The Miracles
Blue Rose (BLU DPO 237)

Here Come The Miracles, Dream Syndicate's Steve Wynn's latest solo effort, is more self-conscious, more ambitious and, perhaps, more important than Rhino's recent reissue of *Days Of Wine And Roses*, Dream Syndicate's 1982 classic. *Days*, which brought Wynn wide critical acclaim, remains a folk-punk template; yet to be re-released is the other great Syndicate opus, 1984's A&M release, *The Medicine Show*.

In the meantime, *Miracles* will certainly get you through the night. One of the key albums of 2001, *Miracles* is an amazing, visionary double album, a voyage through the psychic topography of contemporary Los Angeles that taps into and expresses one's deepest fears and one's hopes for redemption. The hype casts it with The Minutemen's *Double Nickles On The Dime*, The Rolling Stones' *Exile On Main Street*, even Led Zepellin's *Physical Graffiti*. Its passion and dour humor, however, align it more closely with Hüsker Dü's *Zen Arcade*. But such comparisons are fundamentally irrelevant, because, like those other ambitious attempts, this is unique. Its cuts span the yearning "Sustain," a "Southern California Line" that puts Wynn in the tradition of Woody Guthrie and Bob Dylan, the swampy "Topanga Canyon Freaks" and the hardest rocker of all, the richly bilious "Watch Your Step."

Recorded with veterans of Green On Red, Giant Sand and Wynn's longtime drum companion Linda Pitmon, *Miracles* tracks

JEFF BECK: CRAZY FINGERS
by Annette Carson
Backbeat Books (\$15.95, paperback 262 pages)

An unauthorized biography of rock's premier guitarist Jeff Beck, *Crazy Fingers* tells his story from his humble beginnings right up to the release of his most recent album, *You Had It Coming*, released earlier in 2001.

Mostly put together with quotes from a large selection of magazine articles, Carson has done a good job putting everything in conjunction for a smooth read. Particulars include Beck's fascination with Cliff Gallop and Les Paul (on building his first electric guitar), the metamorphosis of playing with The Tridents and joining and leaving The Yardbirds, taking the reader into Beck's early development as a guitarist. Fine details of how all The Jeff Beck Groups were formed are also included.

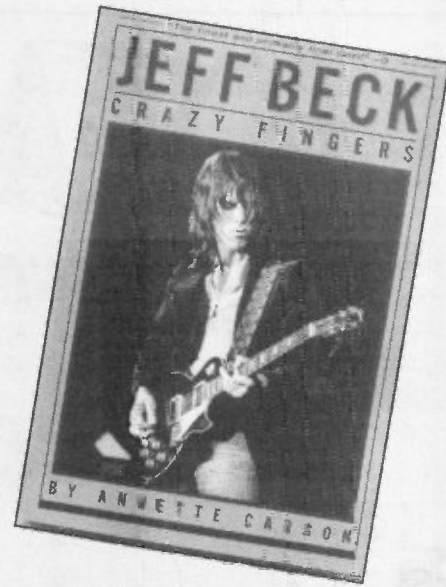
The tales of the early American tours with the first Jeff Beck Group (with Rod Stewart and Ronnie Wood, on bass) are great pieces of music history. Very little has been written about those times, so this is a treasure for those of us who want to know

Book review

what really happened during that period. The gist on the money, the gear, the several firings and hirings of Wood and the rushing to record *Truth* and *Beck-Ola* between gigs gives alluring insight on the early days of rock tours. Plus Carson delves into the scoop on Beck, Bogart And Appice, Beck's transformation into being the rock-guitar instrumentalist and his relationships with producers George Martin and Nile Rogers.

Bringing things up to the present, Carson delves into Beck's (again) groundbreaking and retro guitar work in the '90s with instrumental soundtracks (*Frankie's House*) and re-creating Gene Vincent And The Blue Caps' songs with precision that only a true love for the music could bring.

All of the guitars that Beck used throughout his career are described in detail and are mentioned during each phase of his musical journey, from the Guyatone to his on/off love affair with the Strats and Les Pauls that ping-ponged in and out of his hands up unto the



'80s. There is a fine choice of photos to boot! A chronological discography that not only mentions Beck's colorful catalog but also his session work as well completes this excellent Beck reference.

— Guy Lee

one man's ascent from despair to salvation. Wynn plays lacerating yet melodic, guitar and sitar, sings from (and with) the heart of darkness and makes rock 'n' roll that still matters — rock 'n' roll that's simultaneously grounded and aspiring. "The more I see, the less I think I want to see/which only makes me dare to see/More than I really should," he writes in "Sustain." Praise be: Breaking on through to the other side is still in fashion.

— Carlo Wolff

SPARKLE*JETS U.K.
Bamboo Lounge
Crab Apple (CACD010717)

sparkle*jets u.k. have, within two short years, risen toward the top of the Los Angeles pop scene by virtue of their snappy, pithy tunes and their kickin' live shows (highlighted by the amazing lead guitar work of Mike Simmons and the quirky, good girl-gone-wacky vocals of Susan West).

Bamboo Lounge is the "jets" second full-length release, but there's no need to worry about a sophomore slump; this is a better, more assured and definitely more consistently enticing record than their debut, which was pretty darned good itself.

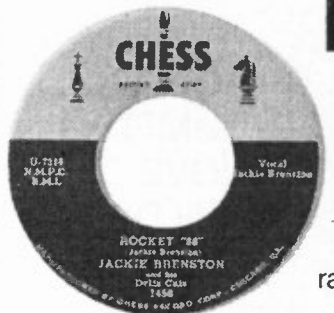
A trip inside *Bamboo Lounge* guides the listener through stomping pop numbers ("So Gone," "She May Be Nice"), an ultra-pretty Beach Boys-styled confessional ("Sorry"), wacked-out psychobilly ("Consult Your Physician"), snotty, anti-girl group pop ("Real Nice Time"), thrashy near-metal ("Hate Your Hair") and an airy, childlike, piano-fueled charmer ("A Nice One"). There's also room for a fun-filled game of "spot the influence," as the band good-naturedly borrows bits from diverse acts such as Kiss, Heart, The Partridge Family, Chicago, and Them.

All the style-hopping might not work in the hands of some, but sparkle*jets u.k. simply sound as if they're branching out and attempting to extend their reach beyond simple "guitar, bass and drums" pop ditties. The perfectly placed horns (courtesy of Probyn Gregory) on tracks such as "Monster," "So Gone" and "Real Nice Time" are evidence of this, as is the band's maturing lyrical stance on cuts such as "Nobody's Girl"

(Please see New Releases page 44)

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New Releases on Compact Disc

Aerosmith - Toys in the Park - Central Park NYC 1975 - excellent quality soundboard recording - ten tracks (48:36)

Allman Brothers - Blue Sky Revival (2 CD) - New Orleans 9/16/71 with Duane excellent soundboard - 14 tracks (73:35 and 74:27)

Tori Amos - Dew Drop Inn Tour "96" - Memphis TN 4/17/96 - excellent quality soundboard recording - fourteen tracks (68:57)

Tori Amos - Y Kant Tori Read - out-of-print album (ten tracks) plus six bonus tracks - excellent quality recordings (68:57)

The Band - Roosevelt Stadium - Jersey City NJ 8/11/73 - excellent quality soundboard - sixteen tracks plus one bonus (77:54)

Beastie Boys - Nasty Beastie Booty - Germany 6/20/98 - excellent quality soundboard recording - 28 tracks (73:46)

Beatles - The Alternate Revolver - alternative mixes - excellent quality studio outtakes - 26 tracks (72:05)

Beatles - Get Back (The Glyn Johns Final Compilation) - excellent quality studio tapes of unfinished LP - 18 tracks (54:30)

Beatles - Posters, Incense, and Strobe Candles - "Get Back" radio broadcast - Boston 9/22/69 - excellent quality - 27 tracks (68:01)

Beatles - Ultra Rare Trax Collection, Volumes 1 - 6 (3 CD) - excellent quality studio outtakes - 65 tracks (59:57, 65:39 and 75:13)

Beck, Bogart & Appice - Let Me Love You - live in Europe 1972 - excellent quality audio recording - eight tracks (62:50)

Black Sabbath - Live in Chicago (2 CD) - Chicago 1/19/99 - very good audience recording - eleven tracks (42:21 and 40:32)

Blind Faith - Debut in Stockholm - Konserthuset, Stockholm 6/18/69 - debut performance billed as "Clapton and Winwood" - excellent quality audio recording - nine tracks (73:31)

Cheap Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - fifteen tracks (73:02)

Cocteau Twins - Pearl, Pink & White - New Orleans, LA 2/28/94 - excellent quality soundboard - seventeen tracks (74:37)

Counting Crows - Woodstock 1999 - Griffiss Park, Rome, NY - excellent quality soundboard - eleven tracks (57:20)

Cranberries - Angelic Lament - acoustic set Brooklyn Academy of Music 1995 (five tracks) plus LA 12/15/94 (six) - excellent quality soundboards (59:29)

Crosby, Stills, Nash, and Young - Balboa Park - San Diego, CA 12/21/69 - excellent quality soundboard recording - twelve tracks (76:26)

The Cure - Unplugged and More - MTV Unplugged 3/3/91 (seven tracks) and Belgium 5/7/81 (12) - excellent soundboards (73:36)

Def Leppard - VH1 Storytellers - stereo television broadcast - excellent sound quality - twenty tracks (73:42)

Doors - Palace of Exile - Isle of Wight Festival 8/31/70 - excellent quality soundboard - seven tracks (61:45)

Bob Dylan & Paul Simon - The Sound of Silence (2 CD) - The Rose Garden in Portland, OR 6/12/99 - very good audience recording - sixteen tracks plus four bonus (59:43 and 64:43)

Bob Dylan - Thin Wild Mercury Music - studio outtakes and alternative versions from 1/15/65 to 1/21/66 - 18 tracks (67:39)

Steve Earle - Living Dangerously - Chicago 8/15/86 (excellent quality soundboard 14 tracks) plus Atlanta 12/17/88 (excellent audience recording - five tracks) (77:56)

Emerson, Lake and Palmer - Mirrors - Toronto, Canada - no date - excellent audience recording - fourteen tracks (49:20)

Melissa Etheridge - Angel in Jeans - LA 1988 and Chicago 1992 - soundboard recordings - thirteen tracks (71:34)

Fish - There's a Guy Works Down the Chips Shop Swears He's Fish - live 1992 excellent audience recording - eight tracks (60:37)

Jimi Hendrix - Listen to This, Eric (2 CD) - Royal Albert Hall, London 2/24/69 - excellent soundboard of the entire concert - fifteen tracks (53:19 and 51:58)

Kinks - Life Goes On 1977-1978 - Rainbow Theater, London 1978 (eight tracks) plus Santa Monica, CA 1977 (nine) - excellent quality soundboard recordings (73:31)

Kraftwerk - Fruhwerte - 1969 Organization tracks (five) plus live USA 1974 (three) plus rare singles 1974-5 (three) (76:47)

Led Zepplin - Royal Treat - Royal Albert Hall in London 1/9/70 - very good soundboard - seven tracks (51:38)

John Lennon - Dreaming of the Past - collection of rarities - excellent quality studio outtakes - 24 tracks (66:27)

Dave Matthews Band - Crashing the Quarter - New Orleans Jazz Fest 1996 (7 tracks) plus 1995 US (6) - ex soundboard - 13 tracks (72:18)

Dave Matthews Band - Live at the Ten Spot - Tabernacle Atlanta 4/21/98 (eight tracks), Toronto 5/4/98 (one track), and State Palace Theater New Orleans 5/6/98 (two tracks) - excellent soundboard recordings (71:27)

Paul McCartney - Flaming Pie and Leftovers Off the Ground - Flaming Pie (seven tracks) and *Off the Ground* (eight) outtakes - studio quality (65:19)

Mudhoney - Fuzzbusters - live in Europe 1989 - excellent audience recording - twelve tracks (52:23)

Oasis - 250,000 Oasis Fans Can't Be Wrong (2 CD) - Knebworth Park, England 8/10/96 (two tracks) and 8/11/96 (eighteen) plus Berkeley, CA 12/12/95 (six) - excellent quality soundboards (64:39 and 62:54)

Oasis - The Acoustic Sessions - various live venues 1994-95 - excellent quality recordings - fifteen tracks (56:01)

Oasis - Supersonic - Cabaret Metro, Chicago 11/94 - excellent quality FM radio broadcast - thirteen tracks (67:10)

Phish - Phab Phour - Loreley, Germany 6/22/97 - excellent quality audience recording - ten tracks (73:42)

Phish - Phun with Phonics (2 CD) - New Orleans 4/26/97 (fifteen tracks) plus four bonus tracks 1994 - excellent quality soundboards (66:39 and 67:57)

Phish - Quadrophonia (4 CD) - Chicago 10/31/95 - excellent quality soundboard - seventeen *Quadrophonia* tracks plus nine Phish tracks and four covers (55:11, 61:30, 52:06, and 69:57)

Phish - Seed Pits (2 CD) - Pittsburgh 10/18/96 - very good to excellent quality audience recording - 17 tracks (72:44 and 72:42)

Phish - Unsurpassed White Album (2 CD) - Glen Falls, NY 10/31/94 (thirty tracks) plus Providence, RI 2/15/90 (seven tracks) - excellent quality recordings (73:34 and 69:12)

Pink Floyd - Just Warming Up - soundcheck rehearsals Tampa Stadium 5/5/94 - excellent quality soundboard - nine tracks (62:37)

Pink Floyd - Pompeii - Pompeii (Italy) Amphitheater 1972 - excellent quality soundboard recording - ten tracks (73:04)

Rolling Stones - Lost & Found, Volume Three - a collection of live rarities with significant guest musicians 1964 to 1999 - excellent soundboards and audience recordings - thirteen tracks (55:58)

Smashing Pumpkins - We Love You - Stockholm, Sweden 1/7/00 - excellent audience recording - twelve tracks (67:30)

U2 - Covering 'em - live performances of other people's songs - very good to excellent quality audits and boards - 22 tracks (79:04)

U2 - Duets - live performances with significant guest artists 1988-96 - very good to excellent quality audience recordings and soundboards - eleven tracks (73:05)

U2 - Eat My Shorts Simpson (2 CD) - Chicago 5/16/01 - very good audience recording - 24 tracks (64:29 and 59:40)

U2 - First Time in Paradise - Paradise Theater, Boston 3/6/81 - excellent audience recording - fourteen tracks (53:54)

U2 - Heltet Skelter in Times Square (2 CD) - Madison Square Garden 9/29/87 - excellent audience recording - 20 tracks plus two bonus with Bob Dylan (69:49 and 33:56)

U2 - Xmas at the Point Depot (2 CD) - Dublin 12/26/89 - excellent quality soundboard - eighteen tracks (53:20 and 39:33)

Van Halen - That's All Folks! (2 CD) - Warner Brothers demos (25 tracks) and 21 miscellaneous live, solo and deleted tracks - very good to excellent quality - (73:43 and 73:52)

Stevie Ray Vaughan - Peace in the Valley - Alpine Valley 8/25/90 (penultimate show) - excellent soundboard - 12 tracks (60:23)

Johnny Winter - Whole Lotta Love - Boston, MA - no date - excellent audience recording - nine tracks (76:40)

Johnny Winter AND - Live '70-'71 - Stockholm 2/1/71 (three tracks) plus Aragon Ballroom, Chicago 9/25/70 (eight) - very good to excellent quality FM broadcasts (68:37)

Frank Zappa - Jones Crusher - Felt Forum Halloween 1977 - soundboard recording (48:28)

Frank Zappa - Nasty Rats (New Uncut Version) (2 CD) - NYC Palladium 10/31/81 (56:34 and 41:03)

Frank Zappa and the Mothers - Smoke on the Water - Montreaux, Switzerland 12/4/71 - excellent soundboard - 13 tracks (72:18)

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8. If you have any questions on how to set up your ad, contact anyone from the *GOLDMINE* advertising staff.

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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

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

Bruce Springsteen Picture Sleeves 12" Singles, etc.

SFT SAI.F. Visual grading, sleeve 1st. Postage \$4 USA Others inquire. Phone (417)887-9280 Fax (417)890-6130 E-Mail recordsmith@worldnet.att.net Credit Cards MC Visa Discover/

Table listing Bruce Springsteen picture sleeves with columns for label, title, artist, and price. Includes titles like 'Hungry Heart', 'Fade Away', 'Santa Claus Is Comin' To Town', etc.

RECORDSMITH

P.O. BOX 1356, SPRINGFIELD, MO 65801 U.S.A.

60's and 70's Obscure Rock LP Set Sale

SET SALE OF 60'S AND 70'S PSYCH AND OBSCURE ROCK LP'S. ALL GRADING IS COVER/DISC. STRICT AND SAINIATION: GRABATED OR FULL REFINED (LESS POSTAGE) DOMESTIC PRIORITY INSURED POSTAGE IS \$5.50 PER ORDER (MIN 2 LP'S). ONE DOLLAR PER ADDITIONAL LP. PAYMENT BY MONEY ORDER, PERSONAL CHECK, OR PAYPAL. FOREIGN RATES QUOTED UPON ORDER. CALL / FAX / E-MAIL / WRITE TO RESERVE OR WITH SPECIFIC QUESTIONS.

Table listing 60's and 70's obscure rock LPs with columns for title, artist, label, and price. Includes titles like 'Blues Theme', 'Same', 'The Capitan Beeheart', etc.

Craig Green, 2715 67th St. S.W., Olympia, WA 98512-7101 Phone/Fax: 360-956-9051 • e-mail: recordmonger@home.com

ROCK ON! P.O. BOX 24 SOUTH OAKLEIGH 3167 AUSTRALIA FAX: 613 9803 6197

PAYMENT METHODS: PERSONAL CHEQUE/POST OFFICE MONEY ORDER/CASH PRICES IN U.S. DOLLARS PLUS POST. WRITE TO RESERVE

Table listing rock LPs for sale with columns for title, artist, label, and price. Includes titles like 'Their Finest Collection', 'The 12" Mixes', 'Shirley Bassey', etc.

SELLING MY COLLECTION! RARE ORIGINAL SIXTIES STUFF!!

This auction will consist of rare SOUL ALBUMS. All original vinyl first pressings. No minimums, but be realistic!

MOTOWN

Note: These all have the original covers, but some are second pressings with later label designs. Inquire!

- List of Motown records for sale including 'Top Ten Story in Sound', 'Motown Hits', 'I Wish It Would Rain', 'Temptations - Sing Smokey', etc.

Send bids: Bomp Records, P.O. Box 7112, Burbank, CA 91510 Attn: Greg or e-mail: greg@bomp.com

THOMAS FUNK PO Box 156, Lake Ariel, PA 18436-0156

PLEASE RESERVE ITEMS & POSTAGE WILL BE EXTRA. WE ARE WELCOME FOR RECORDS, VIDEOS, COMPACT DISCS & CASSETTE TAPES. A - ARTIST / CV - COVER / CC - CLOUT CORNER / DR - DRILL HOLE / DI - DISC JOCKEY OR PROMOTIONAL COPY / GP - GATEFOLD / GM - GOOD MINUS / LT - LABEL TEAR / MM - MINT MINUS / P - PICTURE / SL - SLEEVE / SM - SAW MARK CUT / TB - TEAR ON BACK / TF - TEAR ON FRONT / VG - VERY GOOD / WB - WRITING ON BACK / WF - WRITING ON FRONT / W - WRITING ON LABEL. ANY QUESTIONS PHONE/FAX 570-668-0875 NO COLLECT CALLS. E-Mail ThomasFunk@msn.com

- List of records for sale including 'I Don't Need You', 'I Wish It Would Rain', 'Black Sabbath', 'David Bowie', 'The Beatles', etc.

THOMAS FUNK PO Box 156, Lake Ariel, PA 18436-0156

ROCK N RECORDS

Set Sale: Live CD shows, CDs are mint of our shelves, no bootlegs here. Postage \$3.50 for 1st item, 50 cents each additional. PH 806-365-8743 (MS7) E-Mail: rocknrecords@msn.com Payment to: Rock N Records, Wanted: Steve R. Vaughan collections.

Table listing rock records for sale with columns for title, artist, label, and price. Includes titles like 'Aerosmith', 'Blues Brothers', 'The Beatles', etc.

ROCK N RECORDS PO Box 3777, Rapid City, SD 57709-3777 E-Mail: rocknrecords@msn.com

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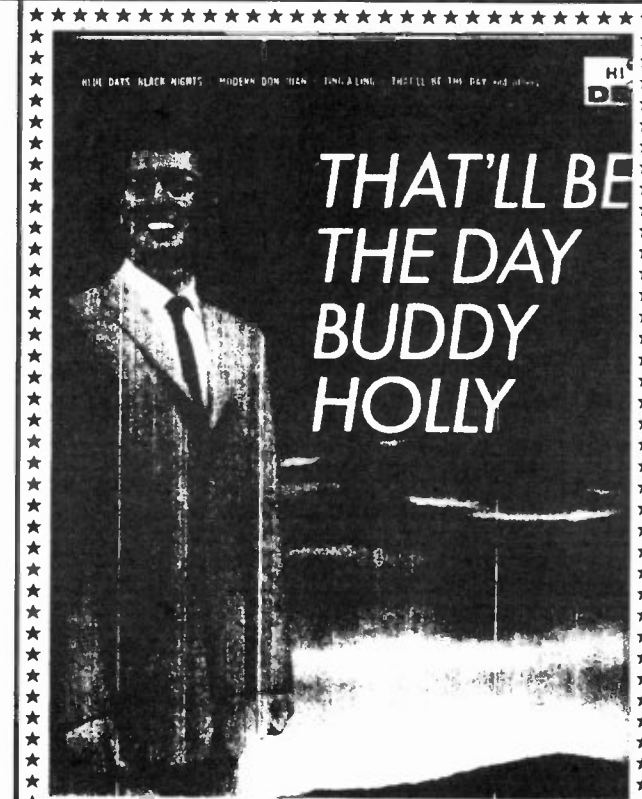
- Check the appropriate boxes below:
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Credit Card Number _____ Expires: Mo. _____ Yr. _____ Signature _____

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Name _____ Address _____ City _____ State _____ Zip _____ BLU

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"The Rarest BUDDY HOLLY LP!?"

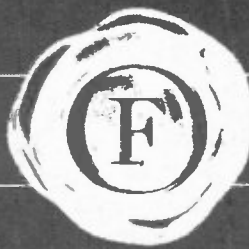
This great record is one of the best, and rarest of early Rock & Roll! The record is now up for AUCTION to the highest bidder. This piece is a very clean VG++, both disc and cover, with very little seam wear showing, and no writing on the cover. There are tiny pieces of tape on the corners. Disc has no obvious scuffs or scratches and is black with silver printing. Unbelievably, both are now about 43 years old! Please place your bids by fax, snail-mail, or email. The minimum bid on this beautiful record is at a fair start of \$900.00! Closes SEPT 30TH!!

OTHER BUDDY HOLLY ITEMS UP FOR AUCTION!!!!

- List of other Buddy Holly items for auction including 'Showcase-Coral CRL751450-NM-MB:\$50.00', 'Story-Coral CRL75279-VG++(Maroon lbl, blk print)-MB:\$75', etc.

"Jimmy Mack Records" 105 Deer Tract Drive Little Mountain, S.C. 29075 Fax:(803)345-6622 or Email:"JMack48@aol.com" Website: www.jimmymackrecords.com

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Live from London's Hard Rock Cafe
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Featuring a fantastic selection of rock memorabilia including: -

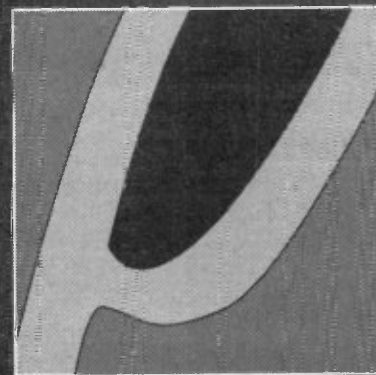
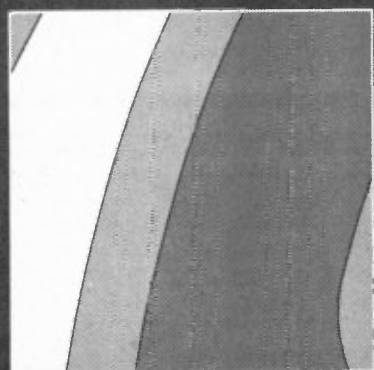
- Candid hand written letter by Stuart Sutcliffe to an ex-girlfriend, whilst in Hamburg
- Colour photographs of the Beatles at the Star-Club, Hamburg circa 1962
- Silk top hat worn by John Lennon in the 1963 Beatles Christmas Show
- Scroll used by Paul McCartney a Pyraus in a spoof of A Midsummer Nights Dream, circa. 1964
- Unseen footage of the Magical Mystery Tour, and alternative promo footage for Hello Goodbye
- Original photographs by Dezo Hoffmann and Robert Freeman

A large eclectic mix of Rolling Stones, from;

- a custom made snooker table used on the 1994 US tour
- rare acetate recording of 'Get Yer Yah Yah's Out'
- unseen cine footage of the band circa 1966
- clothing worn by Keith Richards
- A variety of signed items from the sixties to the current day.
- A rare Sticky Fingers promo standee of an almost naked Mick Jagger

Other items of interest include;

- Jim Morrison's hand written lyrics for 'LA Woman'
- A 'Granny Takes A Trip' jacket worn by Gram Parsons
- A fantastic collection of silkscreen concert posters circa 1970/71, to include Fleetwood Mac, Led Zeppelin, Elton John amongst others
- Original photographs of Buddy Holly and Elvis by Lew Allen
- D.J. Fontana's calf skin drum kit used in Elvis' early recordings and later in the '68 Comeback Special.



The sale also includes a wide selection of signed ephemera, original posters, presentation awards, rare recordings, official merchandise and much much more

Please also visit our Fleetwood Owen auction on Ebay, to run for 13 days prior to the live sale where a range of selected pieces will be available including a large selection of original Polydor records promotional items, early photographs of The Beatles, Rolling Stones and Jimi Hendrix.
<http://members.ebay.com/aboutme/fleetwoodowen>

For detailed information about how to bid live for these items, on Ebay, please visit www.ebayliveauctions.com

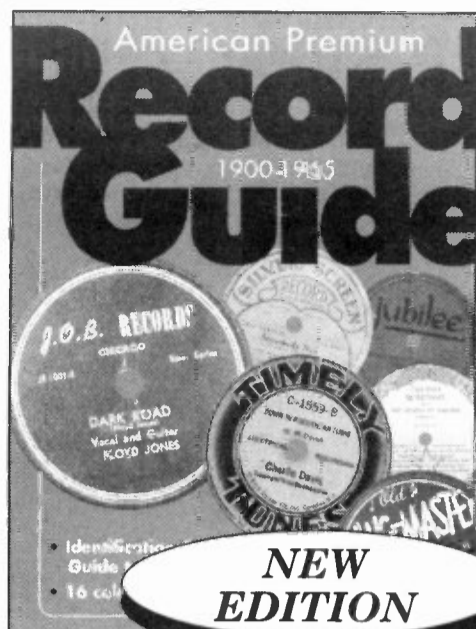
We also will have a large range of music related items available to purchase immediately, including rare rock photographs, autographs, posters, rare records and rock concert merchandising. These are all available at Fleetwood Owen's new Emporium... <http://www.emporium.fleetwoodowen.com>

For information on how to bid and view the complete catalogue please visit www.fleetwoodowen.com

Fleetwood Owen are now planning their second specialist Beatles auction, to be held in November 2001 at the Hard Rock Café London. Entries are now being considered, final date for consignment Friday 21st September.

New Releases...

Goldmine



American Premium Record Guide, 1900-1965

6th Edition

by Les Docks

Here it is record collectors, the updated and expanded version of the authoritative guide to collecting your favorite vintage records. In this comprehensive price guide you will find more than 7,500 artists from all music genres, including big band, blues, jazz, country/western and rock, and more than 30,000 values for collectible 78s, 45s and LPs recorded from 1900 to 1965.

Softcover • 8-1/2 x 11 • 592 pages

1,800 b&w photos • 16-page color section

Item# ARG06 • \$27.95

NEW EDITION

Goldmine Record Album Price Guide

2nd Edition

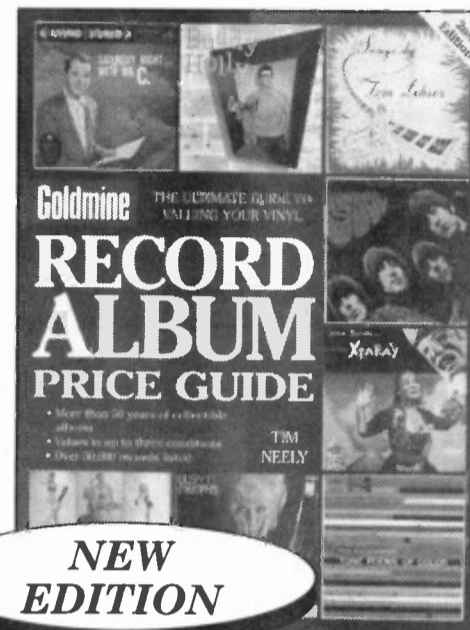
by Tim Neely

Coverage in this comprehensive price guide includes American albums from 1948 through 2000. You will find 50,000 listings in up to three grades of conditions along with many photos of rare and unusual albums as well as a record label identifier section. Albums are listed alphabetically by artist and are in checklist format for easy inventory.

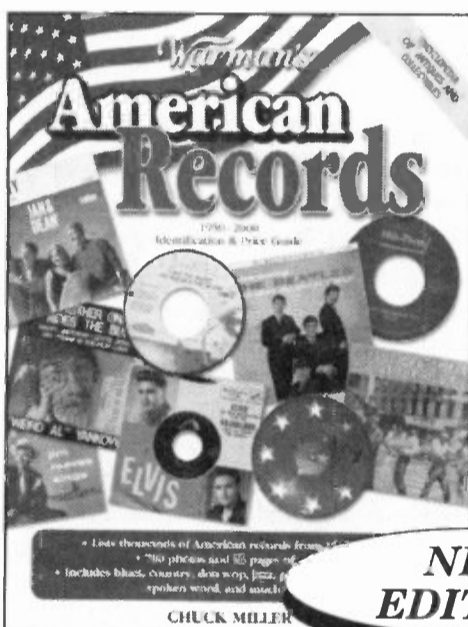
Softcover • 8-1/2 x 11 • 672 pages

200 b&w photos

Item# REA2 • \$24.95



NEW EDITION



Warman's® American Records, 1950-2000

Identification & Price Guide

by Chuck Miller

This guide to American records released between 1950 and 2000 is perfect for any collector, beginning or seasoned. Inside you will find more than 2,000 listings for LPs, LLPs and 45s from a variety of genres, including country, heavy metal, soul, jazz and rock, among others. More than 750 photos and accurate pricing in up to three grades of condition will help you identify and value your collection.

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750 b&w photos • 16-page color section

Item# WAREC • \$21.95

NEW EDITION

...and Proven Favorites



Goldmine Standard Catalog of® American Records, 1950-1975

2nd Edition

by Tim Neely

Record experts called the first edition the "best U.S. guide to American records ever published." In this second edition you'll find 150,000 listings, many of them new; updated pricing with 450,000 prices, one for each of three grades of condition; plus the most accurate information available.

Softcover • 8-1/2 x 11 • 1,296 pages

150 b&w photos

Item# REC2 • \$34.95



Goldmine Jazz Album Price Guide

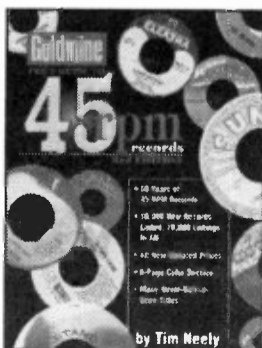
by Tim Neely

Tim Neely, author of eight recording industry price guides, including the *Standard Catalog of American Records*, has authored, compiled and organized this new showcase price guide which features jazz musicians, composers and vocalists from the bebop era through to today. You'll find thousands of jazz artists - Dixieland, big band/swing, bebop, progressive, modern, fusion, and more - all featured in over 40,000 listings and priced in three grades of condition.

Softcover • 8-1/2 x 11 • 544 pages

150 b&w photos

Item# RJ04 • \$24.95



Goldmine Price Guide to 45 RPM Records

3rd Edition

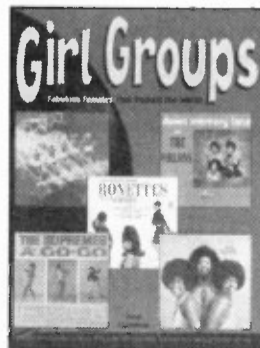
by Tim Neely

You'll get more record listings and current values than any other 45 RPM record price guide. Plus, more than 200 photos will help you identify and authenticate your collection. And over 70,000 RPMs, 45s, extended play singles, and picture sleeves from 1949 through 2000 are graded and priced so you'll have more than 210,000 prices to gauge your collection's value. Includes 8 pages of full-color noteworthy records and sleeves.

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Fabulous Females That Rocked The World
by John Clemente

If you love girl groups from the 1950s to the 1980s, such as the Supremes and the Go-Gos, this is a must-have book. The top 60 girl groups of rock 'n' roll and rhythm 'n' blues are profiled with complete discographies and more than 150 photos. All girl group enthusiasts and music lovers in general will benefit from the biographical information and discography included in this book.

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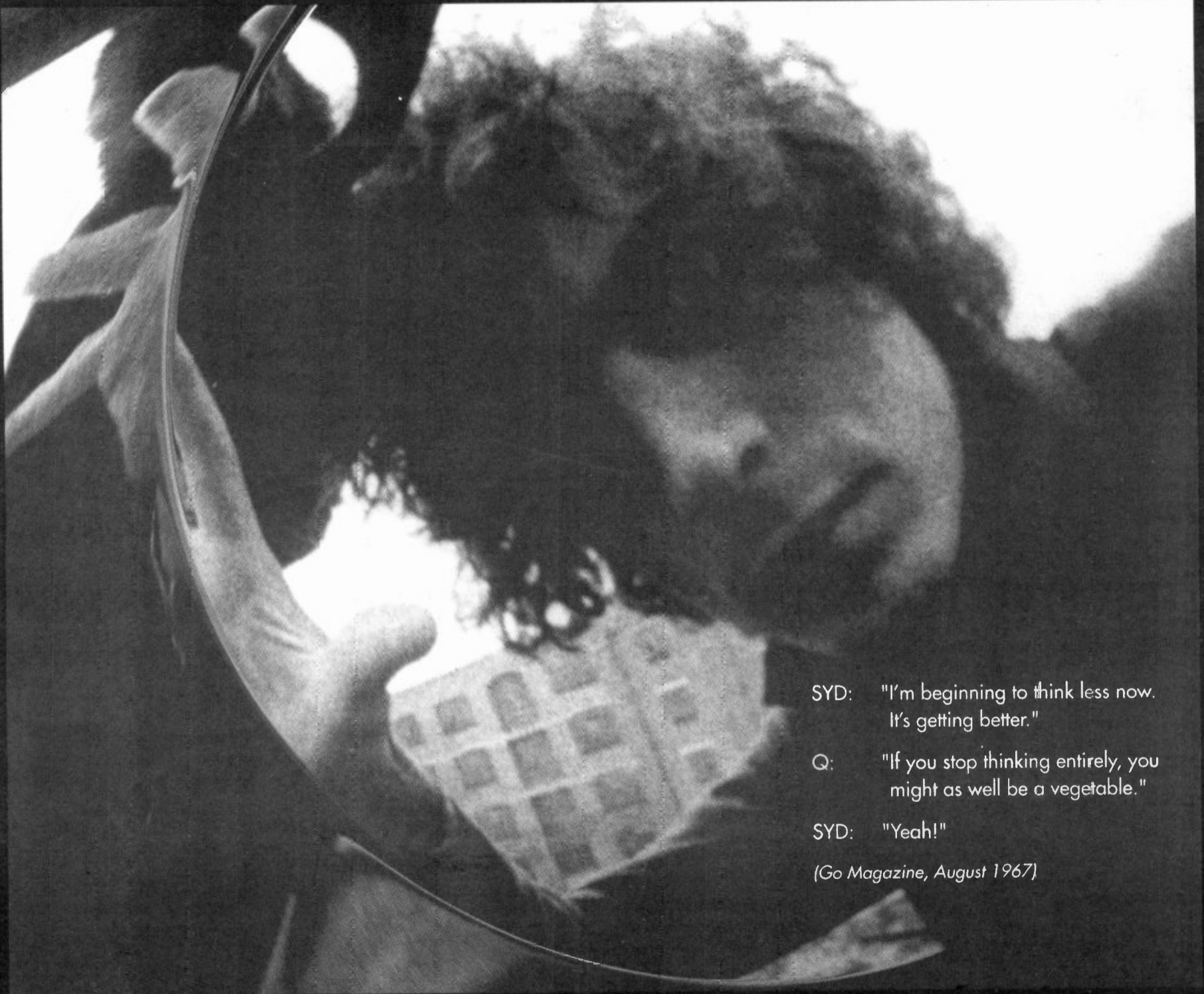
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Includes 'Bob Dylan Blues'



SYD: "I'm beginning to think less now.
It's getting better."

Q: "If you stop thinking entirely, you
might as well be a vegetable."

SYD: "Yeah!"

(Go Magazine, August 1967)

22 Tracks

Includes former Pink Floyd Bandmates: David Gilmour, Roger Waters, and Rick Wright

PLUS... The previously unreleased "Bob Dylan Blues"

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See *Hollywood and Vine*
hollywoodandvine.com/sydbarrett



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(New Releases from page 34)

and "So Gone." Also worthy of note are the rock-solid bass of Jamie Knight (love the solo that ends "Monster") and Simmons' perfect, spiraling guitar leads on "They Shoot Square Dancers, Don't They?" and "Real Nice Time."

With equal amounts of musicianship, good humor and — most important — memorable songs (plus some pretty spiffy packaging, to boot), sparkle*jets u.k. hit a home run with *Bamboo Lounge*. (1442 E. Lincoln Blvd., #261, Orange CA, 92865 or available from www.notlame.com)

— John M. Borack

EVELYN FOREVER
Good To Be Alive
 Airplay (AIR2011)

The pop revival of the past five years or so (borne out of music festivals such as Poptopia and International Pop Overthrow) has supplied listeners with lots of great bands and fine music. But unfortunately, much of this music doesn't really have a chance to go beyond cult status (for a variety of reasons, which we won't go into here).

Evelyn Forever, however, is one of the rare pop bands who have the chance to grab that 'ol brass ring and go on to bigger and better things. Why them? They're young; they have the "look," the vocal chops (their harmonies are scrumptious), the attitude, and, based on the aural evidence presented on *Good To Be Alive*, they write ultra-hooky tunes with big, gotta-sing-along choruses.

Try "Purple Flowers," with its insanely grabby "doo doo doo doo doo" chorus (it sounds better than it reads, honest), maybe

the hip-hoppy "Indecision," the big ballad "Good To Be Alive," perhaps the straightforward power pop of "Champagne" or the humorous "Imagine My Surprise," where the band chats with God. Any of these numbers would sound just fab in the current Weezer-iffic music climate. (Speaking of chatting with the man upstairs: Lord, if we have to have boy bands, why can't more of them sound like Evelyn Forever?)

Clocking in at a little over 35 minutes, *Good To Be Alive* harkens back to the days when quality pop music didn't necessarily mean being bludgeoned to death with quantity. This is a fine record, to be sure, and a testament to the enduring power of pure pop. (Box 851, Asbury Park NJ 07712, or available from www.notlame.com)

— John M. Borack

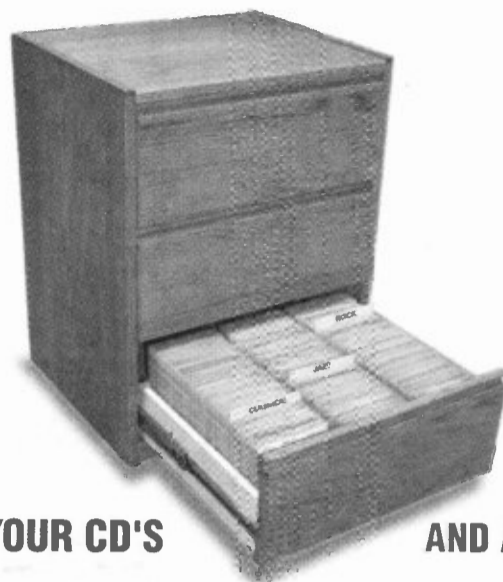
Short Takes

With her fragile, waif-like vocals and wispy, willowy melodies, Jenifer Jackson isn't exactly what you might call an attention-grabber. With the exception of the supple "The Fade," a churning "Mercury, The Sun And Moon" and the sweet country-sounding serenade "What You Said," most of the songs on *Birds* (Parasol PAR-CD-068) barely rise above a whisper. Considering the fact that noted pop producer Brad Jones is at the helm, that's sort of surprising; nevertheless, Jackson's innocent expressions and child-like charm hover somewhere in the realm of the sensual and seductive. (www.jeniferjackson.com; 907 Lynn Street, Urbana IL 61801-5205)...

— Lee Zimmerman

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3. Can I Come Over Tonight - Velours
4. Let's You And I Go Steady - Pearls
5. Newly Wed (Unreleased Take) - Orchids
6. Tossin' And Turnin' (Stereo Mix) - Bobby Lewis
7. Shifting Sands - Nutmegs (Rajahs)
8. Walking In The Rain - Execs
9. Adorable - Colts
10. I Love You - The Four Most
11. Angel - Monterey
12. Blueberry Sweet - Chandeliers
13. You - Aquatones
14. Sindy - Squires
15. Poor Rock N' Roll - Nobles
16. Dream Of A Lifetime - Flamingos
17. All Mine - Five Satins
18. Sunday Kind Of Love - Harptones

Liner notes by Victor Pearlin
 Digitally remastered by Walter DeVenne



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Table listing various artists and their albums, including Small Faces, Style Council, Uriaiah Heep, etc.

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Table listing DVD/VHS/VCD releases, including Asia, Collective Soul, Gillan, etc.

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AUDIO COLLECTIONS

PO Box 1474, Bolingbrook, IL 60440

1-630-759-2273 FAX 1-630-759-2430 E-Mail AUDIOCOLL@AOL.COM

Table listing various audio collections with columns for artist, title, and condition. Includes entries like 'THE BEATLES', 'THE BEATLES', 'THE BEATLES', etc.

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3) Stereolab - Cobra & Phases... - UK Dbl Lp -- Gate cover \$ 25
4) Stereolab - Aluminum Tunes - UK Triple Lp - 3 - way foldout cover \$ 20
5) Stereolab - Emperor Tomato Ketchup - UK Dbl Lp - Gate cover \$ 23
6) Stereolab - Refined Ecstasium (Switched On Vol 2) - UK Clear Vinyl Gate \$ 20
7) Saint Etienne - Sound of Water - UK Lp \$ 21
8) Saint Etienne - Good Humor - UK Lp w/ bonus remix 10" - \$ 23
9) Seahorses - Do It Yourself - UK Lp \$ 20
10) Shed Seven - Let It Ride - UK Lp \$ 23
11) Small Faces - The BBC Sessions - UK Lp - Gate cover \$ 25
12) Small Faces - The Autumn Session - Italy Dbl Lp 30 Tracks includes 5 live \$ 20
13) Spencer Davis Group - Funky - Italy Dbl Lp - 20 Trks w/ TV + Radio Ses \$ 23
14) Spring Heel Jack - Busy, Curious, Thirsty - UK Triple Lp \$ 23
15) Stereophonics - Just Enough Education - UK Lp Gate cover \$ 23
16) Stone Roses - Second Coming - UK Lp Gate cover \$ 20
17) Stone Roses - In A Brown - Golden Greats - UK Lp Yellow Vinyl \$ 23
18) Suede - Head Music - UK Dbl Lp - \$ 25
19) Suede (Bernard Butler) - People Move On - UK Dbl Lp \$ 23
20) Sunny Day Real Estate - Rising Tide - US Dbl Lp - Green Vinyl Gate cover \$ 12
21) Super Furry Animals - Rings Around The World - UK Dbl Lp Gate cover \$ 25
22) Super Furry Animals - Out Spaced - UK Lp - Rarities & B Sides \$ 20
23) Supersuckers - The Evil Powers of R&R - US Lp \$ 12
24) Transvision Vamp - Velveten - UK Wht Label Test Press in Promo Title Six \$ 20
25) T Rex - The BBC Recordings 70 - 76 - Italy Triple Lp Rarities Galore \$ 20
26) T Rex - Electric Warrior Sessions - Italy Lp \$ 15
27) T Rex - Solid Gold T Rex - Top 30 Singles Coll. - Italy Lp - 12 Tracks Gate \$ 15
28) T Rex - (Joe's Children) - Italy Lp / Two B Sides and 2 Live - Gate \$ 15
29) T Rex - Sing Me A Song + 2 - UK Bolan Fan Club Pic Disc \$ 20
30) Teenage Fanclub - Howdy - UK Lp - Gate cover \$ 23
31) 13th Floor Elevators - Easter Everywhere - Italy Lp - Gate cover \$ 15
32) 13th Floor Elevators - The Sounds of... - Italy Lp - Gate cover \$ 15
33) This Mortal Coil (The Hope Bridge) Smiles OK - UK Lp Features M.Coil \$ 22
34) 311 - Transistor - US Dbl Lp - Promo Copy - Gate cover \$ 15
35) Throbbing Gristle - Dimensia in Excelsis - Live in LA 5/22/81 - Germ Lp \$ 15
36) Tindersticks - Can Our Love - UK Lp - Gate cover \$ 20
37) Tindersticks - Donkeys '92 - UK Lp - Rarities/Singles/Unrised \$ 22
38) Travis - The Invisible Band - UK Lp \$ 23
39) U2 - Best of 80 - 90 - UK Dbl Lp - Gate cover \$ 25
40) U2 - All That You Can't Leave Behind - UK Lp w/ Bklt \$ 25

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Table listing various audio collections with columns for label/number, artist, title, notes, and condition. Includes entries like 'Smeets 27039(M)', 'Buena Vista 3303(M)', 'ABC 347(M)', etc.

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

ELVIS PRESLEY AUCTION listing. Here's a listing of ELVIS items up for auction. Auction deadline is SEPT 30th. Grading is Cover/Disc & is visual. Postage will be added to winning bids. All are originals. Thank you for looking, and good luck!

Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will deadline on the cover date of this issue

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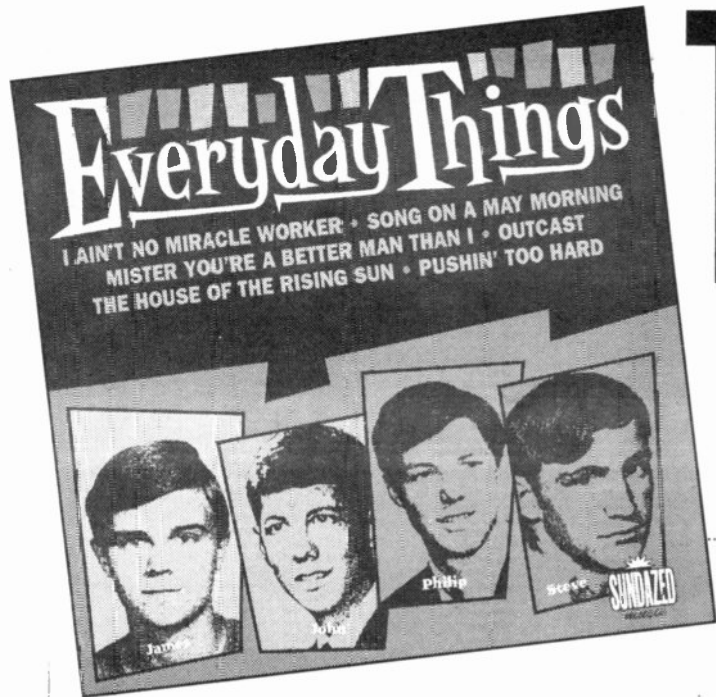
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Table listing vinyl records with columns for artist, album title, format, price, and availability. Includes sections for 'Classic Oldie 7s', 'Compact Discs', and 'World Radio History'.

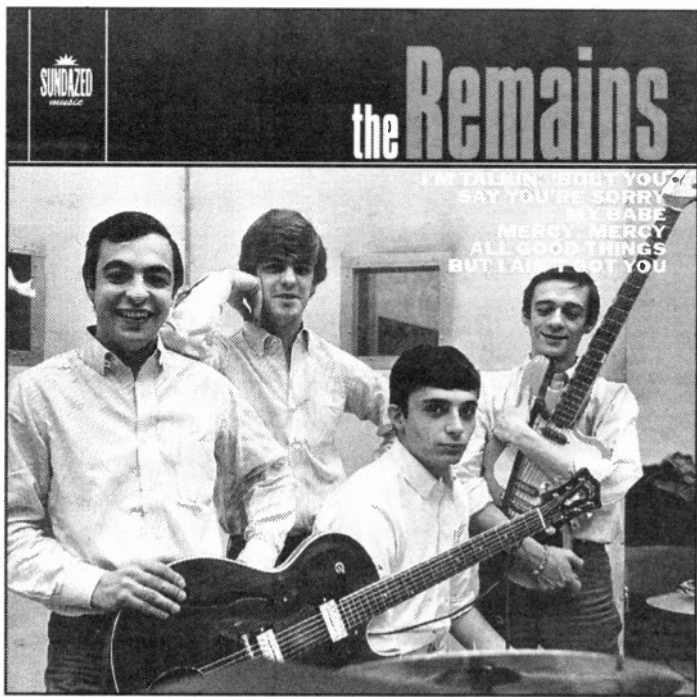
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The 45 Revolution



10-INCH 45s MEAN MORE TRACKS,
BIGGER ART, BETTER NOTES
by Kent Kaster II

As I write these words, I am listening to an advertisement for a new treatment for those with anxiety. How timely considering my editor informed me that the deadline for my next column was hovering near the horizon. Normally such a reminder can induce a mild case of panic, but this time I am on vacation. Not that the editor of this publication is one of those cigar-chomping maniacs, breathing down the necks of trembling contributors as he pounds out a jackhammer rhythm on his desk in accompaniment to his threats over the next deadline. He probably would have understood if I was unable to slip this edition of the column under the deadline wire because my vinyl collection is elsewhere. But I thought to myself, "Would that be fair to the deranged souls who have come to depend on my column for guidance in the pursuit of vinyl 45s?" Such a thing could create anxiety on a par with finding out your new daughter-in-law is Monica Lewinsky. I really don't want to be a party to something like that. So while I am traveling, I will dispatch this column, all from memory and all about four exciting 45 releases in non-seven inch format.



Great minds think alike — or stumble blindly into the same dark corners — which is certainly the case with both Sundazed and Norton Records, who have decided to stir interest in their 45 releases by issuing EPs still spinning at 45 revolutions per minute on big 10-inch wax. The results, as they like to say, are fabulous. Three extra inches allows for more tracks, bigger cover art and extended liner notes in a format that looks great from humble record shop to home turntable. Out of a handful of new releases, the 10-inch offerings from The Remains, The Everyday Things, and The Third Bardo, on Sundazed, and Pretty Things, on

easily could have been recorded by any of the grunge sensations of the early '90s' Seattle scene.

The Remains, from Boston, probably had more brushes with fame than any of the groups discussed on this page, an appearance on *The Ed Sullivan Show* and a spot on The Beatles' last American tour in 1966. But fame was a fleeting thing. When the landmark *Nuggets* series of the early '70s reintroduced America to regional '60s movers and hip-shakers such

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Psychedelia & Related on LP!

- EXTRA RECOMMENDED!**
THE ATTACK "Feral Deam" - UK psych collects alternate & rarities w/ rare 7-inch Get Back LP \$14.75
BRIGADE "Last Laugh" - Thousand-plus dollar rarity from Pacific Northwest 1970 Shadoks LP \$33
DARK SHADOWS - Same - Wanna hear what a \$10,000 album sounds like? Excellent LP \$24
THE ELECTRIC PRUNES "Lost Dreams" - New UK only DOUBLE LP set with 23 tracks; previously unissued alternate versions, demos, and so on. Essential for all Prunes fans. On Hearbeat 2LP \$29.99
EMBRUDO - Same - Top rarity from Chile and label mate with Aquatone LP \$22
THE FLOW "Greatest Hits" - Multi-thousand dollar US rarity reissue of 450 copies; Shadoks \$35
FRESH BLUEBERRY PANCAKE "Heavy" - 1970 Pmsburgh, PA \$2,000-; Shadoks LP \$34
THE HELPFUL SOUL "First Album" - Way rare and solid Japanese psych quartet's debut LP \$16
ILL WIND "Flashies" - Perfect reissue of rare US psych from Akarma LP \$18.99
LADIES IN CHARGE - Same - Hyper rare US psych one of the best Seattle psych LP \$38
MORLEY GREY "The Only Truth" - Super rare US psych re of \$500 heavy guitar LP Akarma LP \$18.99
MY TWOLEEY BROTHERS - Same - House band at Vancouver's famous Retinal Circus club Shadoks LP \$34
NEW INDOLE BROTHERS - Same - Parcourt reproduction of the original oversized sleeve in silver foil sugar cube shaped wooden; sold out the day it was released; Shadoks LP \$70
SHASHI "Gloria De Las Luces" - BEST 60s psychedelic record from Spain. Exact reissue on LP \$22
SHINKI CHEN & HIS FRIENDS - Same - Shinki Chen is the best known of all 80's Japanese psychedelic guitarists and along with Hiro Yanagida & others here he's screaming his way across both sides. LP \$18
SPIRITS & WORMS - Same - Hyper rare US 60s psych w/ rare m/m on Akarma LP \$18.99
TIMOTHY "Strange But True" - sold out Rockadelic reissue 300 copies; Rockadelic LP \$22
TONY, CARO & JOHN "All On The First Day" - 1972 private-label UK psychedelic folk track sold-screened sleeve also like beyond-rare original. PLUS a 4 track 7-inch with rare-LP tracks. Shadoks LP \$36
YUYA UCHIDA & THE FLOWERS "Challenge" - Another super rare from the still-little-understood-Japanese Sisters psychtronic; great nude cover. LP \$22
THE YANKEE DOLLAR - Same - Serious US west coast rarity / v/a pack gatefold sleeve. LP \$22

Psychedelia & Related on CD!

- EXTRA RECOMMENDED!**
ANDWELLS DRILL "Love & Poetry" - Way rare 1969 UK psych/acid w/2 BONUS tracks. CD \$16.25
APHRODITE'S CHILD "961" - The original 1971 Vertigo double LP now on 2CD \$18.99
AZITH "Help" - From 1971 California this rare \$600+ LP is redone here with bonus. CD \$18.75
THE BEYS FRONT "Magma" - UK psych/acid LP remastered w/SEVEN bonus! Past/Present CD \$16.25
BLACKBURN & SNOW "Something Good For Your Head" - 1966 folk-rock masterpiece. CD \$19.50
BLUES CREATION "Carman Mak" - 1970 HEAVY Japanese psych LP CD \$16.25
HARVESTER "Hemmet" - Famous Swedish psych/acid band's early 70s album on CD \$14
HEDGEHOG PIE - Same - 1974 UK psych/acid folk rock aka THREE w/4 it. e.p. BONUS CD \$13.50
ONE SAINT STEVEN - Same - One of the rarest Ohio '70s private press psych LP's CD \$12.99
OUBA "Frank Out Total" - Long awaited reissue of rare 1968 Canadian psych. Great! Vinyl CD \$11.99
OUT OF DARKNESS - Same - 1970 UK rare psych original LP plus BONUS track. CD \$13.50
THE OUTSIDERS "CO" - This 1968 release by the Dutch Outsiders is considered by many to be the best psychedelic LP out of Holland or possibly anywhere. From the masters and with FIVE bonus CD \$17.99
THE SPEAKERS "En Icke Wilson" - South American twisted psych treasure. CD \$14.99
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- "V.A. - 'Children of the Sun: The Story of the Transatlantic Underground 1966-1973' - UK double CD set collects the best of the UK Transatlantic label, includes Stray (Dn), Mr. Fox, Storyteller, Peter Bardens, Mouslims, The Deviants, Judy Gird, The Salyngas, Unicorn, Circus, Cananone, Pegg & more! 22 tracks on 2 discs, 2 CD \$18

"Rare, Medium & Well Done Records From Way Back in the 20th Century."

Right now I am passing through Roswell, N.M., the desert town where many claim a flying saucer hurtled into infamy and controversy at a ranch in 1947 — just the sort of *National Enquirer* front-cover weirdness that floats in the cryptic acid tones of The Third Bardo.

at the Electric Prunes, The Standells, and The Chocolate Watchband, The Remains stood out as an unbelievable rediscovered treasure of accomplished musicianship and raw excitement. On this EP there are several covers: "I'm Talkin' 'Bout You," "My Babe" and a take on "Mercy, Mercy" that rivals The Rolling Stones' version. But like The Everyday Things, the stand-out cut is a more reflective moment, the plaintive "But I Ain't Got You." Fans of The Remains will no doubt enjoy the great cover art and liner notes. Right now I am passing through Roswell, N.M., the desert town where many claim a flying saucer hurtled into infamy and controversy at a ranch in 1947 — just the sort of *National Enquirer* front-cover weirdness that floats in the cryptic acid tones of The Third Bardo. The liner notes rightly

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suggest that The Third Bardo, consciousness-altering time travelers on a cosmic wave of fuzzed-out garage psych, could

have easily been slipped in by an FM radio programmer between The Thirteenth Floor Elevators and The Music Machine. "I'm Five Years Ahead of My Time" is the forgotten classic here and the primary reason I return to this EP more frequently than any of the others. If I weren't speeding through "UFO Country," (I just passed a sign that said so) I would probably be spinning the lost garage outer limits of "I'm Five Years Ahead of My Time," "Rainbow Life," "Dawn Of Tomorrow" and "Lose Your Mind," assuming that after being in this part of the country, I was in control of the audio, the wow and the flutter.

Never one to play around, Norton Records jumped into the 10-inch business by going straight for the big guns by releasing Defecting Grey by Pretty Things. The Pretty Things, the baddest of the bad boys of the British Invasion, the unschooled progenitors of punk, and Norton Records, the independent label with all the great sounds, are no strangers. They have already gotten cozy in an illicit audio liaison that has produced a series of lush seven-inch EP reissues, praised in earlier pages of this publication. Whereas those EPs covered tracks from the Pretty Things' primal infancy to their diverse mid-60s materials, Defecting Grey features more adventurous material from 1967-68, including the superior demo version of the title track. The other tracks are the single sides "Mr. Evasion," "Talkin' About The Good Times" and

"Walking Through My Dreams." It is fortunate that I have arrived at the conclusion of this column, having run out of Holiday Inn stationary. Not only that, but I am under the deadline with a few days to spare and no one can use me as an excuse for their anxiety. If you do feel a little edgy, even after reading this column, or maybe because of it, check out these 10-inch releases from the folks at Sundazed and Norton Records. After all, they don't want to sit around waiting for the phone to ring all day. It makes them nervous.

Label contact info. Norton Records: PO Box 646 Cooper Station, New York, NY 10276. Phone: 718-789-4438. Sundazed Music: PO Box 85, Coxsackie, NY 12051. Phone: 518-731-6262.

Alternative To What? It's been a long time! I've picked up a lot of vinyl over the last year, and am sharing some of it here with you. Domestic postage is \$3.50 for the first item, 50c for each additional. FREE SHIPPING on orders of \$50 or more. Thanks for your kind response to my previous ads. Have a beautiful Autumn 2001! Jim

Table with columns: FORM, ARTIST, TITLE, LABEL, cover/disc, PRICE. Lists various vinyl releases from artists like ABEDARIANS, ARCHERS OF LOAF, and AMY POPLER.

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SPECIAL 45 SECTION



One of the high-value items that passed by the Whatzit Day™ table was an acetate of *TV Guide Presents Elvis Presley*, an interview disc from 1956. Near mint DJ copies go for \$1,200.

(National Record Show from page 12)

man a Whatzit Day table again.

"I lost count of how many people came up to me to say nice things about *Goldmine* and/or our price guides," he said. "And I lost count of how many books I signed — some people even brought older editions of books to have signed."

Stellar items that he saw at the Whatzit table included an acetate of the DJ interview disc *TV Guide Presents Elvis Presley*, (near mint DJ copies are worth \$1,200), and "one of the most sought-after Rolling Stones albums," Neely said. "It was a promo-only LP issued in 1969, *The Rolling Stones — The Promotional Album*, (London RSD-1). Near mint copies go for

several thousand dollars. How did I know it was the real thing and not a counterfeit? The radio station or disc jockey who owned it had taken a pen to the back cover and written in the intro times next to all the songs.... The writing may detract from its condition and value but adds to its authenticity. Someone actually used it for the purpose London Records meant it to be used for — to play Rolling Records on the air."

Over in the dealer arena, not all sales were merely business transactions. One table of Rockit Music Collectibles' stock had all profits benefiting the Rock Hall's Education Fund.

"It's a way to give back a little," said Rockit's Will Simmons.

The fund provides money for "educational programs that take place in the museum, as well as outreach programs to area schools. We create curriculum for teachers that are presented at our teacher workshops.... Programs start with Toddler Rock and progress through college courses," said David Spero, the vice president of education and programming at the Rock Hall.

On Rockit's donation table were posters from the 1990s-2000 and vintage posters and pennants from the '60s. Customers were responsive to the idea, Simmons said, and though the sales from that particular table were not as high as he would have hoped, knowledge about the table's existence this year could spur sales at that particular table next year, he surmised.

At the Purple Moon Design/Deadimages.com booth, photographer Rob Cohn and wife Michelle had their mini-gallery of Jerry Garcia pictures up for display as well as purchase and donated two prints to the Hall. Cohn said that they were thrilled to be set up on the lower level, a stone's throw away from the Garcia guitar display.

Cohn has photographed hundreds of Dead shows since 1984 and sets up and sells material at shows such as the Furthur Festival.

"This is our contribution to keeping those memories alive. It's amazing to go out and tour



Bruce Spizer chatted with Beatles fans and answered questions after his presentations on Vee-Jay, Capitol and the Butcher Cover.

with this stuff," he said. Surrounded by the Garcia images can be "an incredibly cathartic experience [for fans]. People come and spend an hour or two. We're a little different than a T-shirt vendor," he said. Cohn was the first photographer officially licensed with the Dead, in 1992. "Few photographers want to work on a licensing arrangement" exclusively with a band, he said. "The artist is why I'm here."

Whereas most photographers take a wide variety of artists and sell usages to magazines and books, for example, Purple Moon sells Cohn's work — admittedly a narrow focus — directly to consumers. Not realizing that angle, some customers at the show asked for photos of other bands, but Cohn explained that he is not a reseller of other people's work and he only shoots bands whose music for which he has a passion (Stevie Nicks and Bob Dylan are included in his repertoire). Purple

Moon would never jump on a bandwagon. "We're not selling pictures of Britney Spears," he said. "Stuff that we've shot is stuff that moves us. What we do is a labor of love."

Keep tuned to *Goldmine* throughout the year for information on the next National Record Show as the ideas and input on first two events become plans for the third.

— Cathy Bernardy and Greg Loescher

National Record Show™ 2002
Aug. 3-4, 2002

Dealers, sign-up for next year's show will be after Jan. 1; all dealers will have to have their *Goldmine* advertising account in good standing in 2002 to set up at the show.

(Market Beat from page 12)

town, the fact that this show was before Labor Day and some increased local advertising."

Horowitz said strong sellers for him were The Beatles, Queen, and Weezer. "Great combo, huh?!" He sold a unique Rolling Stones LP from Japan for \$300 and also purchased some nice foreign picture sleeves and promo CDs.

Going into the paper memorabilia area, Morris Everett of The Last Moving Picture Company, a major movie poster dealer who also made a presentation at the show on collecting posters, said, "Poster sales were just fine for me.

were a bit more on the modest side than what I am used to. But remember, I focus primarily on psychedelic posters from Austin, and that's where I usually sell. As always, sales of the 1950s-era rock and R&B posters generated some interest, and after-the-show sales have pushed my total sales higher.

"What is always great about these events is the chance to meet other collectors and make trades with other dealers. I managed to make a trade or two that helped build my collection of psychedelic Armadillo World Headquarters posters. Particularly interesting was a "printers' proof sheet" of four great Armadillo posters. For me, just obtaining that one piece made the show worthwhile. After that, the sales generated

"Incredible, much better than expected. The show was very well put together and promoted. The only bad thing is that we now have to wait 12 months for the next one!"

— Sheldon Frymerman

My top sale was \$300 for a Monterey Pop Festival linen-backed one-sheet. I sold a nice balance of material. I bought — of course! — some rock 'n' roll movie window cards. The show was a great success in all respects in my opinion. I would gladly do it again"

Dennis Hickey, Everett's copresenter on collecting posters and a specialist in collecting psychedelic posters from Texas, said, "Sales

at the event were just frosting on the cake."

"Incredible, much better than expected," was the response from dealer Sheldon Frymerman. "The show was very well put together and promoted. The only bad thing is that we now have to wait 12 months for the next one!"

Frymerman said his sales of rock posters and cardboard displays from '70s to '90s artists sold very well, with Queen, Bruce Spring-

©2001 Goldmine by Cathy Bernardy



Shopping at CVC Collectables' tables at the National Record Show. Co-owner Karel Biggs (left) chats with one of her customers.

steen, Nirvana, and The Beatles being the top artists. He said it was mostly the hard-core collectors, not the tire-kickers, who picked up the items from his table.

With the many fans visiting the Rock Hall during the show, Julie Offen of Bags Unlimited reported, "I have to say the 'tire-kickers' made up a large bulk of our sales. Just about everyone has a stash of records at home that mean something to them that they want to protect and either display or store. These people were able to pick up a bottle of Groovy Cleaner, a few mylar sleeves, 100 poly sleeves or exactly whatever they needed to clean up and preserve their cherished memories. Of course, we had a lot of longtime collectors and dealers who knew exactly what they needed who stopped by to visit us as well.

"We sold a lot of LP-related items this year as

compared to the larger demand for 45 sleeves at last year's show. Outer LP jacket sleeves both in polyethylene and mylar sold extremely well. We sold out of storage boxes for all sizes — LP, 10-inch, seven-inch and CD — pretty early in the show. Bottles of our Groovy Cleaner with a cloth or a pack of sponges seemed to be a popular sale. We had quite a few requests for CD-related items — of which we brought along only a limited supply to save space for our vinyl protective products. Our Album Art Frames were selling as soon as we could put them out on our table!"

Offen said they even had a few requests for a new product idea. A lot of people thought we should look into making our plastic 45 rpm storage boxes in a larger size to accommodate more records."

— Greg Loescher

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<FOR BEATLE MANIA!>			
BEACH BOYS	DEEP SEA TREASURES VOL.1	<sessions etc. 1963-1973>	polar bear \$15
BEACH BOYS	DEEP SEA TREASURES VOL.2	<rare live etc.>	polar bear \$16
BEACH BOYS	HELP ME TAMA (2CD)	<UNRELEASED ALBUM SESSION>	B.B.S-3/4 \$16
BEACH BOYS	ON THE BEACH	<Enoshima 4/8/1979>	dynamite studio \$12
BEACH BOYS	PET SOUNDS MILLENNIUM EDITION (2CD)	happy & luck	\$60
BEATLES	DAY BY DAY SERIES VOL.1 (2CD)	VOL.18(2CD) yellow dog	each \$40
BILLY JOEL	LAST PIANOMAN NIGHT (2CD)	<last live in NJ 20/4/1999>	sttp \$22
BILLY JOEL	LIKE RAY IN NEW YORK (2CD)	<Bottom Line, NY 10/6/1976 etc.>	SB polar bear \$20
BLACK CROWES	ALIVE IN ATLANTA (2CD)	<4/4/1999>	SB polar bear \$30
BLACK CROWES	BOOGIE WITH CROWES (2CD)	<Secret gig in Tokyo 27/1/1999>	sttp \$18
BOB DYLAN	IN CONCERT	<NY 12/4/1963 + NY 26/10/1963>	\$8
BOB DYLAN & GRATEFUL DEAD	STUDIO REHEARSALS 1987 (3CD)	outrider	\$30
BONNIE RAITT	FUNDAMENTAL BLUES HEART	<Shepherd's Bush, UK 11/11/1998>	SB natural woman \$9
BRIAN WILSON	ADULT CHILD MILLENNIUM EDITION	happy & luck	\$30
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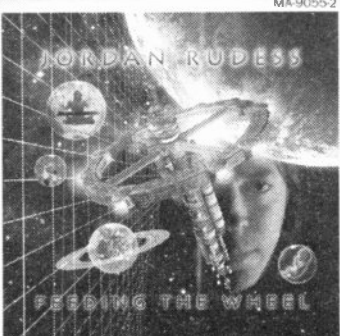


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(Reissues from page 30)

songs from Wynn's pre-Syndicate group 15 Minutes (including yet another version of "That's What You Always Say"). They provide a nice starting point to the meatier EP and album — and a lineage that can be traced all the way back to yes — the Velvets.

— Michael Gallucci

MADONNA**Madonna**

Warner Bros. (9362-47903-2)

Like A Virgin

Warner Bros. (9362-47901-2)

True Blue

Warner Bros. (9362-47902-2)

Over the years, what has often been lost amid all the controversy, image makeovers, and media manipulation is the fact that Madonna has made some great dance music. Warner Bros. has decided to release remastered versions of Madonna's first three albums (*Madonna*, *Like A Virgin* and *True Blue*) to coincide with her Drowned World tour, making for a great opportunity to check out the albums that Madonna made during her initial jaunt on the road to superstardom.

Though she has grown into a more serious and mature artist over the years, in my opinion Madonna has never topped her first album for sheer fun. On *Madonna* she expertly plays the lusty teenage girl next door, and MTV helped make her fishnet stockings and miniskirt the hot new fashion statement, as young teenage girls ran out in droves to imitate her. Beyond that she had

joyous pop songs such as "Lucky Star" and "Holiday" at her disposal, while the impassioned "Borderline" was equally catchy amid its more serious "wrong end of love" lyrics.

The relentlessly rocking "Burning Up" and "Everybody" should also be familiar to anyone who has ever been to a dance club (or a Sweet Sixteen dance), and when she exhorts everybody to "come on dance and sing, get up and do your thing," it's hard not to do just that. Elsewhere, "I Know It" is a lesser-known (and almost as catchy) gem, while "Think Of Me" and "Physical Attraction" adequately fill out an energetic new-wave dance debut that had our heroine well on her road to stardom.

That stardom was instantly achieved with *Like A Virgin*, which was produced by Chic's Nile Rodgers and contained several more signature songs. On "Material Girl" Madonna makes her motives known (hey, she's nothing if not ambitious, and here she's refreshingly honest), while the airy "Angel," the title track, and "Dress You Up" were other significant hits or radio tracks.

The overlooked album track "Over And Over" also sports tinkly keyboards and a hummable chorus that make your toes tap, but overall the hits-to-misses ratio isn't quite as good here. The Kate Bush-influenced ballad "Love Doesn't Live Here Anymore" and the lightly soulful pop of "Shoo-Bee-Do" saw Madonna branching out a bit, but the album mostly continues in the same dance-oriented direction as her debut, albeit with shorter (and less repetitive) songs overall. In retrospect, her girlish high-pitched vocals on both albums are surprisingly weak, which is made especially apparent due to the crystal-clear sound quality on these reissues.

Fortunately, her vocals take a turn for the

better on *True Blue*, which also saw Madonna attempting and generally achieving significant artistic growth musically. Granted, "White Heat" and "Jimmy Jimmy" were arguably her worst songs to date, but the melodramatic ballad "Live To Tell" was probably her best, featuring a deeply felt adult vocal that she hadn't seemed capable of before.

Her voice also deepens on "Papa Don't Preach" and "Open Your Heart," two typically catchy pop hits, though the feminist lyrics on the former ("I'm keeping my baby") and the pleading tone on the latter were far from standard Madonna fare. Elsewhere, "Where's The Party" is a mindless dance song that adds some levity, while the title track is an elegantly evocative ballad that sees Madonna singing about love (and not lust) for a change. Finally, "La Isla Bonita" has an exotic Spanish flavor, while "Love Makes The World Go Around" (*True Blue's* underrated album track) boasts Caribbean dance beats and jaunty horns. The varied end result was arguably her best album yet.

In addition to the already mentioned stellar sound quality, these three albums feature the original LP artwork (to satiate collectors), lyrics to each song and two extended dance remixes per album as bonus tracks. Granted, I prefer the original song versions in each instance, but it's still neat to hear a less-edgy "Burning Up," an altogether different and intriguing ending to

**Madonna**

"Like A Virgin," a more skeletal "Material Girl," a drastically reconfigured dance version of "True Blue" and a version of "La Isla Bonita" that's heavy on female backing singers.

The new version of "Lucky Star" doesn't add much to the debut, but these beefed-up albums (all of which generously exceed 50 minutes) offer an enticing way to catch up on some of Madonna's oldest (and best) songs.

— Scott Floman

(Please see Reissues page 61)

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

7" - standard 45 RPM record
10" - 10-inch vinyl LP
12" - 12-inch single
bb - bb hole in cover
boot - bootleg
cc - cut corner
cd - compact disc
cd3 - 3" compact disc single
cd5 - 5" compact disc single
co - cut-out

coh - cut-out hole
dj - disc jockey (promo)
ep - extended play 45
imp - import
lp - 12" vinyl album
m - *mono LP
nap - not affecting play
non-lp - not on full-length LP or CD
oc - original cast recording
ost - original soundtrack

pc - picture cover (12" and CD's)
pi - picture insert (CD single)
promo - promotional copy
ps - picture sleeve (45s)
quad - quadraphonic
re - reissue
ri - reissue
rpm - revolutions per minute
rw - ring wear
s - stereo LP

sl - slight
sm spl - seam split
soc - sticker on cover
sol - sticker on label
ss - still sealed
s/t - self-titled
tc - title cover (12" and CD's)
ti - title insert (CD single)
toc - tape on cover
tol - tape on label

UK - United Kingdom (British import)
US - United States (domestic pressing)
va - various artists
wlp - white label promo
woc - writing on cover
wol - writing on label
xol - "x" written on label
 *check the context, as "m" can also mean "mint"

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(Reissues from page 58)

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Time

Epic/Legacy (AEK 85421 S1)

Secret Messages

Epic/Legacy (AEK 85424 S1)

These four Electric Light Orchestra reissues — *Eldorado*, *Discovery*, *Time* and *Secret Messages* — all feature digital remastering and bonus tracks (including previously unreleased material), along with brief track-by-track commentary from ELO's creative force Jeff Lynne.

Eldorado (released in 1974) is the album that solidly broke the group in America — their first to crack the Top 20 — with the dreamy single "Can't Get It Out Of My Head" becoming the band's first Top 10 hit. "Dreamy" is an appropriate term to describe this record, given that the album's concept is the world of dreams. The lush orchestral arrangements (the album marks the first time Lynne had used an orchestra) are so soothing, it's no wonder the dreamer chooses fantasy over reality in the title track. The bonus tracks are the previously unreleased "Eldorado Instrumental Medley," and a 46-second clip of the song "Dark City," which would be reworked into "Laredo Torado."

1979's *Discovery* was one of the group's most successful albums, peaking at #5 and featuring three Top 40 hits, including the monster hook-laden "Don't Bring Me Down." The song was the group's highest-charting U.S. single, reaching #4, which makes it all the more interesting that it was written when the album was nearly done, "cos I felt there weren't enough loud ones on the album," in Lynne's words. The rest of the album is equally tuneful, a pop lover's delight, with the expected disco overtones of the era (as on "Shine A Little Love"). Bonus tracks include two brief clips from demos of "On The Run" and



"Second Time Around" and an excellent (previously unreleased) cover of Del Shannon's "Little Town Flirt."

Time, released in 1981, returns to the realm of fantasy, in this case time travel. By now, the rest of the rock world has caught up with ELO's electronic dabblings — you'll swear that's The Buggles doing the vocals on "Yours Truly" (and the tinny vocal sound is perfect for a song about a man who's fallen in love with his computer, a strange thought in those pre-Internet days). If the overall flow isn't as sleek and all-encompassing as *Eldorado*, there's still more than enough catchy material here to make it one of the group's stronger albums. The bonus tracks — "The Bouncer," "When Time Stood Still" and "Julie Don't Live Here" — are all B-sides.

By the time *Secret Messages* was released in 1983, ELO's big hit-making years were over. Certainly the band's light, breezy touch isn't nearly as evident on this record; "Bluebird" has a mournful undercurrent, "Stranger" is coolly laid-back, and "Loser Gone Wild" conjures up the mood of a late-night bar. The album's hit single, "Rock 'N' Roll Is King" (which hit the Top 20), treads "Don't Let Me Down" territory, bold, brassy and strutting (ditto "Four Little Diamonds" and "Danger

Ahead"). The bonus tracks are "No Way Out" and "Endless Lies," both originally slated for a double-album version of *Secret Messages* (the latter song previously unreleased), and "After All," "Rock 'N' Roll"'s B-side.

All in all, these are four reissues that nicely broaden the scope of the original albums.

— Gillian G. Gaar

BUFFALO SPRINGFIELD

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The reasons Buffalo Springfield never made it big are both obvious and confounding. The band in-fighting, the clashing of egos and the temperamental nature of the group itself (Neil Young, Stephen Stills, and Richie Furay all had something to say, and their work often fought for prime space on record) barely kept them speaking to each other during their rocky '60s climb.

Yet, their blend of hippie-folk and country-rock aesthetics pretty much defined the California sound of the '70s (the legacy the Springfield left — Crosby, Stills, Nash & Young; Poco;

Loggins And Messina — says much about their influence). The four-disc *Box Set* gathers it all and attempts to trace the era, sound and tumultuous period that defined the group.

Based on heft alone — 88 tracks, 36 of them previously unreleased — it succeeds. All three of the group's albums ('66's *Buffalo Springfield*, the following year's *Buffalo Springfield Again*, '68's *Last Time Around*) are represented, although *Last Time Around* either omits or replaces with different versions five songs from its original version (little loss here, since the album isn't all that good anyway). Most valuable is the bulk of demos recorded for the unreleased *Stamped* (which was eventually replaced by *Again*), most of which are making their legal debut.

Like the other unreleased cuts, there's both a tentative and self-assured nature to the recordings. This was clearly a group overloaded with talent. The fact that they only managed three proper albums (one of which was released after they disbanded and doesn't really generate much interest among fans or band members) but left so much historically interesting music behind plays well into their favor. Next to The Byrds, Buffalo Spring-

(Please see Reissues page 66)



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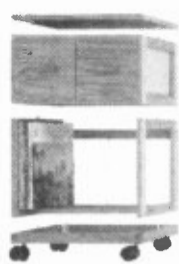
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Slow Down
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GREGORY ISAACS
Red Rose For Gregory
Greensleeves (GREWCD118)

The U.K. label Greensleeves celebrates its 25th birthday with 25 reissues of the best of its back catalogue, many now being made available in the U.S. for the first time. Although leaning heavily toward DJs and the dancehall scene, Greensleeves has also released a host of seminal albums by some of Jamaica's most talented vocalists and producers.

King Tubby needs no introduction, and the seminal *Dangerous Dub*, which features cuts by the Roots Radics is equally legendary; suffice it to say it's a must-have for roots and dub fans alike.

The young Hopeton "Scientist" Brown, was, of course, one of Tubby's proteges, and on *Ride The World Of The Evil Curse Of The Vampire* we find him reaching maturity. The 21-year-old remixer is set loose on a batch of rhythms laid down by the Roots Radics, on this Junjo Lawes' produced album. While

(Please see Reissues page 75)

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(Reissues from page 66)

VARIOUS ARTISTS

Buried Treasure — Lost Gems From Deep In The '60s Vaults
Collectors Choice Music/Warner Special Products (CCM-222-2)

In the early years of the compact disc revolution the Warner/Reprise label seemed to be slow to embrace all the possibilities (expanded versions, rare tracks, etc.) offered by the new medium. Finally, though, that treasure trove of goodies is seeing the light of laser. This 40-track, two-disc set is an example of what every label should do — essentially a *Nuggets* collection of singles (Hey, A&M or Universal, give it a try!). This set runs from 1958 (the rare Troyce Key single "Baby Please Don't Go," which sounds like pure Chuck Berry) to 1971 (the much sought-after full version of Long John Baldry's "Don't Try To Lay No Boogie Woogie On The King Of Rock 'N' Roll").

Just knowing that this set was one of the last ones compiled by the late lamented Capitol Records vice president Bob Hyde tells you that there will be some cool tracks included, plus a lot of stereo versions. Right off the bat, this reviewer headed right for disc two and the holy grail of this set — a first-time stereo mix of Tom Northcutt's "1941," which sounds glorious. This was an FM radio hit from 1967 that took the Nilsson song and added loud theatre organ, calliope and circus sounds to come up with a masterpiece.

On the same disc you get Hamilton Camp's "Here's To You" and Mariam Makeba's "Pata Pata" in rare stereo. Latter-day tracks from early rockers show up with "Lady Madonna" (Fats Domino), "Freedom Blues" (Little Richard) and "Good Good Lovin'" (The Blossoms). It's a bit embarrassing to admit how many times yours truly played Tiny Tim's "Tip-Toe Thru' The Tulips With Me," but the joy of a set like this is you can play a song like that and then segue to a hip track such as "Apricot Brandy" by Rhinoceros or "I'm Gone" by The Magic Mushrooms.

The early days of rock are represented by goodies such as "77 Sunset Strip" by Don Ralke, "Apache" by Jorgen Ingmann

and the jiver "Like, I Love You" by Edd Byrnes (Kookie, baby). If you didn't already buy this label's great Honeys CD, you get another chance here to savor "He's A Doll" sandwiched between The Routers' "Let's Go" and The Marketts' "Out Of Limits."

One also has to wonder after listening to Joanie Sommers implore her boyfriend to be a caveman and yell at her ("Johnny Get Angry") how well that sentiment would work today, but the riff is mighty catchy. Rare Shelby Flint takes of "Angel On My Shoulder" and the dynamic "Cast Your Fate To The Wind" also appear.

Association fans will welcome "One Too Many Mornings," "Forty Times" and the rare studio single version of "Just About The Same" (if you don't have the original version by The Millennium, the Sundazed three-CD set *Magic Time* is essential listening). Byrds fans get the two rare Beefeaters sides, "Don't Be Long" and "Please Let Me Love You," where Gene Clark tries to sound like he's from Liverpool.

Other highlights are "Little Miss Sad" by The Addrissi Brothers and "Morning Girl" by The Neon Philharmonic (both in stereo) and "Looking At My Baby" by The Collectors (*Record collectors?! — Ed.*). There's something for just about anybody except fans of soul ("Al Di La" by Emilio Pericoli and "Comin' Home Baby" by Mel Tormé are on here, for heaven's sake).

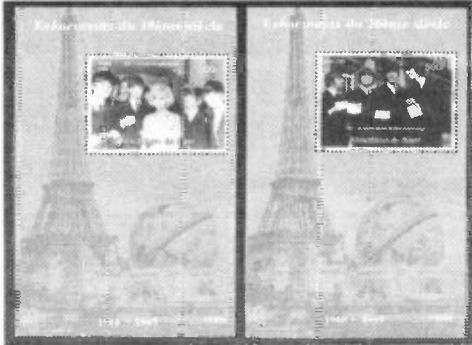
The booklet, written by Hyde, is informative but lacking in pictures and session details. Whether there will be another volume now that Hyde is no longer there to helm it is up in the air, but there is still plenty of great material to choose from. Indeed, this reviewer had sent a 90-minute cassette crammed with goodies to Hyde a few weeks before his passing, so here's hoping that this one sells and a *Volume II* appears (New Order's "You Got Me High" or Freddy Cannon's "The Laughing Song," anyone?). (Collectors Choice Music, Box 838, Itasca IL 60143-838; 800-923-1122; (www.collectorschoicemusic.com))

— George W. Krieger

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Reissues from page 70)

It would be almost sacrilegious to suggest that this is a case of the student instructing the teacher, Scientist does his master proud on a thoroughly enjoyable, totally intriguing, always interesting album of marked creativity.

Among the cuts remixed to perfection is The Wailing Souls' "Firehouse Rock," which titled the group's second album. Lawes was making a name for himself via his work with DJs, but his deep roots production seemed tailor-made for this dread group, and it remains one of their best.

The producer also coaxed stellar material from the former Black Uhuru member Don Carlos on *Day To Day Living*. Again the superb work by the Roots Radics helped to fire the creative juices, and songs such as "Roots Man Party" is good enough to have

been included in Uhuru's own canon.

But the producer's most superlative work, at least with vocalists, is John Holt's *Police In Helicopter*. The former Paragon frontman may have been the king of pop, but by the time Lawes was done with him, the singer had been reinvented as a serious roots artist. While Holt was evolving, Lawes too was stretching, bringing in elements of pop and rocksteady into his mix, aided by the always fabulous Roots Radics. The end result is a classic album.

Producer Linval Thompson had previously worked with Lawes and also used the Roots Radics while recording both dancehall DJs and veteran vocalists. The similarities continued, as Thompson also created a roosty sound, but his big, booming, reverbed beats and lots of open space set his productions apart. One of his most memorable vocalist productions is Freddie McGregor's *Big Ship*. The producer's sound is a perfect backdrop for

the singer, leaving him plenty of room for his own sweet, emotive vocals, which are equally effective on both the love and cultural songs.

Meanwhile, Prince Jammy was mashing up the dance floors with his own "rocksteady goes roots in a dance hall" sound. The producer was instrumental in bringing Dennis Brown back to the forefront of the scene after pairing him with Gregory Isaacs for two albums and then taking him into the studio solo for *Slow Down*. A sublime blend of lovers' rock, roots, pop and culture, this is dancehall for every taste, and Brown's enthusiasm is evident on every track — an absolute masterpiece.

Producer Gussie Clarke preferred a much more digital sound, sliced through with nice, phat rhythms. Much more open than Jammy's sound, it was a much purer regga style but was still suitable for vocalists. The producer recorded a host of dulcet singers and none better than the cool ruler himself, Gregory

Isaacs. *Red Rose For Gregory* bundles up 11 hits with Clarke from the mid- to late-80s, four in superlative 12-inch extended mixes, including the smash hit "Rumours," whose rhythm was reused for J.C. Lodge's international hit "Telephone Love." In an electronic age, Isaacs was just as seductive as in the roots era.

In every age, Greensleeves snapped up the best of the island, classic albums one and all.

— Jo-Ann Greene

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Believe it or not, Quiet Riot paved the way for a slew of L.A.-based pop-metal bands. On the strength of "Metal Health (Bang Your

(Please see Reissues page 80)

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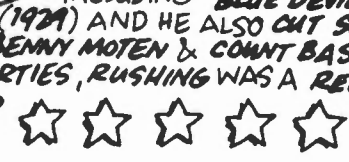
MARTY WINNERS WWW 2001



AFFECTIONATELY KNOWN AS "MR. FIVE BY FIVE" (BECAUSE HE WAS AS BIG AROUND AS HE WAS TALL), JIMMY RUSHING WAS ONE OF THE GREATEST VOCALISTS TO WORK IN THE BLUES/JAZZ IDIOM! LONG BEFORE THIS LP (A 1957 RELEASE ON THE VANGUARD LABEL, WHICH ACTUALLY IS A RE-ISSUE OF HIS FIRST 10" LP "JIMMY RUSHING SINGS THE BLUES") RUSHING HAD HONED HIS SKILLS AS A SINGER WITH THE COUNT BASIE BAND! AND THIS ALBUM FEATURES CLASSIC BLUES TUNES, SOME OF WHICH HE ORIGINALLY RECORDED WITH THE BASIE BAND... "GOIN' TO CHICAGO", "BOOGIE WOOGIE" AND "SENT FOR YOU YESTERDAY" FOR EXAMPLE! IT ALSO SPORTS AN ALL-STAR LINEUP OF MUSICIANS WITH TIES TO BASIE, INCLUDING DRUMMER JO JONES AND BASSIST WALTER PAGE! A MULTIPLE WINNER OF DOWN-BEAT MAGAZINE'S CRITICS POLL FOR BEST MALE SINGER, RUSHING RECORDED AND PERFORMED WITH A NUMBER OF JAZZ GIANTS, INCLUDING DAVE BRUBECK, BUCK CLAYTON, JOHNNY OTIS, BENNY GOODMAN AND EARL HINES!

SPINE SPLITS AND TAPE, ALONG WITH A SCUFFED-UP DISC KEEP MY COPY FROM BEING VERY VALUABLE! IT PLAYS BEAUTIFULLY, THOUGH & CONSIDERING IT'S A \$50-PLUS LP IN NEAR MINT CONDITION, I AM PERFECTLY HAPPY WITH MY \$299 COPY! THE LINER NOTES HERE WERE WRITTEN BY FAMED PRODUCER JOHN HAMMOND* WHO PLAYED AN INSTRUMENTAL ROLE IN PROMOTING THE BASIE BAND DURING THE THIRTIES AND FORTIES WHILE RUSHING WAS A MEMBER!

JAMES ANDREW RUSHING WAS BORN IN OKLAHOMA CITY, OKLAHOMA IN 1902! HE LEARNED TO PLAY VIOLIN AND PIANO AS A YOUNGSTER AND STUDIED MUSIC IN HIGH SCHOOL! HIS EARLY CAREER INCLUDED PERFORMING WITH JELLY ROLL MORTON AND PLAYING WITH WALTER PAGE'S BLUE DEVILS! HE APPEARED ON BLUE DEVIL RECORDINGS INCLUDING "BLUE DEVIL BLUES" (1929) AND HE ALSO CUT SOME SIDES WITH BENNY MOTEN & COUNT BASIE! BY THE MID-THIRTIES, RUSHING WAS A REGULAR PLAYING A KEY ROLE IN POPULARIZING BIG BAND JAZZ!



RUSHING DIED IN 1972 FROM LEUKEMIA.

* ALSO KNOWN FOR RECORDING BILLIE HOLIDAY, ARETHA FRANKLIN & BOB DYLAN!

Coming to...

Goldmine



Poco

In the late '60s, bands began experimenting with adding a country twang to a rock 'n' roll structure. Arising from the collapse of Buffalo Springfield, Poco has never gotten the tributes and acclaim that their country-rock contemporaries the Eagles and The Flying Burrito Brothers have received. Richie Furay with Jim Messina put together a band that endures today as a country-rock mainstay on the touring circuit, yet neither musician is presently in Poco. Messina was the first to leave. Frustrated with the lack of commercial success, Furay would leave also. The core group of Rusty Young, George Grantham, Timothy B. Schmit, and Paul Cotton had some success, but it took more defections before the band reached its zenith with the late-70s album *Legend*. "Crazy Love" and "Heart Of The Night" from that album should have set off a run of hits, but Poco couldn't fight the punk and new wave incursion. A '90s reunion of the original band garnered a couple more hits. Today Poco is launching another comeback with a tour and a new album in the offing. *Goldmine* interviews mainly Furay and Young to offer insight into a band that perhaps deserved to be as big as the Eagles but could never soar that high.

Advertisers — this is a great issue for '70s rock and country-rock or items from any era or genre.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Oct 19	Sept 20	Sept 27	Oct 5

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(Please Mr. Postman from page 8)

no one had any knowledge of such a book.

To Bernstein, I propose that he write a book about what it was like to put together a major U.S. tour for a group coming over from England in the '60s and early '70s, dealing with visas, passports, work permits, etc.

To Fishof, I propose that he keep a detailed diary from start to finish the next time he promotes a major U.S./world tour for a major act.

Even in this day of cell phones, faxes, pagers, computers, etc., I'm sure that it's a major effort to coordinate a tour and to keep things running smoothly. I can only guess what it was like in the '60s when communication was a lot more primitive.

I would like to know what goes on from start to finish, all the wheeling and dealing, planning, logistics, etc. that is needed to pull everything together. What type of people are needed for a tour — roadies, electricians, carpenters? Who else? Who leases the trucks? How is the stage designed? Do accountants travel on the tour? Who coordinates the local venues in terms of security, catering and even the portable toilets?

I doubt if the average concert goer gives much thought to what it took to put the show on to entertain him or her that night, but I bet he or she would be surprised at the effort needed so that "the show must go on!"

Perhaps a writer from *Goldmine* would be able to coordinate such a book with Bernstein and Fishof. I would be greatly interested in hearing what everybody's thoughts are on such a book.

— Michael Nonnemacher
via e-mail

[Michael, glad you enjoyed the article. Perhaps your letter will prompt Fishof, or some other worthy person, to tackle the subject of touring in a book. I know plenty of music books on artists have stories about tours in them but am not aware of one outlining all the aspects of a specific tour. — Ed.]

Elvis News — the only reason for *Goldmine*

I subscribe to *Goldmine* only because of *Elvis News*. Eddie Hammer will be gone a month? Why? That's bad news! Hammer wrote in *Goldmine* #547 (July 13, 2001), "The new Elvis material out there would take another five pages in *Goldmine*. But I know the editor would not give me the OK." Why not? As I said, I only subscribe to *Goldmine* because of *Elvis News*. Eddie does a good job of keeping Elvis alive.

— Trudy Kennedy
Fullerton CA

[Trudy, when Hammer wrote he will be gone a month, he's right. We publish his column every other issue. Since we publish every two weeks, that would make it one month in between his columns. We have a lot of material to run in *Goldmine* every issue, and there are a lot of things to talk about in virtually every area of music collecting. In fact, given the chance, all of our writers would like to have more room for their specific articles, reviews and columns, but that just isn't possible. While you enjoy Hammer's column, which is great, most of our readers get *Goldmine* for a variety of reasons and features — not just one. — Ed.]

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