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

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE

October 19, 2001 VOL 27+ NO 21+ ISSUE 554

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PLUS...

- Porky Chedwick World's first oldies DJ
- Not Lame Records Pop-ing out all over the place

#### Reviews ...... Bill Kirchen > John Tillotson Joan Baez > Joy Division Roger McGuinn > System Of A Down

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Metro200, Inc. VINTAGE M	EMORABILIA FO	R SFT SAIF Metro20	e, Inc.
			-
AC/DC - Block Buster Pavilion Yr. 2000 size XL Red Promo T-Shirt to gig	E Gloria Estefan - 12 in mixes on CD 5 tracks Rate	Page & Plant 2 CD Live in Jpn. 1994 Tour	\$35+3
\$25 +3 Aerosmith - Best Yrs. Of Our Life 2 CD picture label music & interviews \$35 +3	The Eagles - Please come home for Christmas U.S. picture song sheet\$75 +3 Everclear - Live 1 CD\$15 +3	<ul> <li>- (4) Box Set 500 only Interview Disk great picture cover</li> <li>- HMV Zoso CD Custom Box #549 of 3,500 Sealed</li></ul>	\$30 +5
Aerosmith - Pump Jpn Box Custom CD MVCZ7 - Out of Print Scaled\$75+5 Anderson Bruford Wakeman & Howe - (4) 2 CD Live Yes Music Plus Circa	F Filter - Live 1 CD \$15 +3 The Firm - Sleeveless Zipper promo only shirt embroidered \$100 +3	- (4) Original Apr. 1977 unused ticket to stadium show	200 +3
1989 St0 + 3 Tori Amos - Promoter issued custom embroidered hooded heavy sweatshirt size XL For Under the Pink S145 + 5	The Firm - Sleeveless Zipper promo only shirt embroidered	Mamas & Papas - Original 1960's Chicago American Newspaper b&w in S	\$75+4
<ul> <li>Laser etched numbered Wooden Box Set 2 CDs Winter &amp; Little Earthquakes No. 2 of 250</li></ul>	seat location, back is etched to Christine McVie must see - very rare\$1,500 - UK Book by Steve Carlie soft cvr\$20 +4	Madison Square Garden = 1967 Program to Grand Opening - wide orig. er	250 +5
<ul> <li>(9) Laser etched Single Wooden Box w/ CD</li></ul>	Foo Fighters - (4) 2 CD Live in the Pit	- Cast Iron Skull Box w/ Jpn. CD one scaled #2 of 2,500	100 +5
Audio Pro - Subwoofer w/amp & crossover	Gin Blossoms - Live 1 CD	Bob Marley - UK Little Book hardevr. They Died Too Young	\$20 +3 \$20 +3
Beatles - The BBC tapes - The Original Masters 6 CD Set Christmas labels \$175 +4	Guitar Heroes - Hardevr Book by Tobler, UK 1978 Rare	- Rebel Book     S     Glenn Miller - UK hardcover little bk     S     Meat Puppels - (2) Live 1 CD - Rare     S	\$20 +3
- No. 1 Scaled U.S. LP	Guns & Roses - Appetite For Destruction Jpn. Boxed CD Geffen MVOZ-6 - Rome \$75 +4	Man of LaManca - 1963 orig theatre program	\$50 + 3 \$45 +4
UK release in orig, box only 1000 made	- (2) NY Ritz Gig 88 Colored Vinyl 4 45 RPM set	<ul> <li>Megadeath - (120) Inserts to Singles Jpn. Box includes postcards of each member, Japanese book and pen set plus custom foil sticker</li></ul>	\$25 +3
<ul> <li>More rare newspaper items on Cool Rock Stuff online.com</li> <li>(20) McCartney - OFF the Ground limited edition UK Wooden Box Set with</li> </ul>	- Illusions Box Set both CD's high quality box	Motorhead - (6) Cast Iron Box Set of same	\$60 +:
CD: Only 500 made	Genesis - 1983 Rosemont Horizon Chicago Tour Jacket size S Rare S75 +5 - Phil Collins But Seriously embroidered denim jacket Tour 90 Black size L 	N	c 10 .
ity \$\$20 +2 - Revolver - 2 CD outtakes. - Beate Yrs, Orig, CD Hard Days Night \$\$20 +3 - Source State Strain State	Н	New Musical Express - UK Custom hard cvr book 1955-1990	
Beatle Yrs. Orig. Focus on Ringo	Jimi Hendrix - Live CD - Europe 70	Pink Floyd - (11) Animals Box Set (wooden) w/ UK CD - has pig shape Numbered Ltd. Edition - A deal at	\$55 +:
\$20 +3 Bad Company - Live 2 CD orig, band	Ι	(3) Animals UK CD sealed	\$10 +:
Kate Bush - (14) Red Shoes U.S. Sealed CD	Ice Shows, Ice Follies, Ice Capades - for listings of Ice Follies & Ice Capades orig. memorabilia from the 50's & 60's	3/10/94 - has NBA basketball logo on it. Very rare Size XL	225 +
w/ CD	- Phantom of the Opera Deluxe Set from Dutch 1981 Show - high quality	includes CD - A deal at	\$20 +
<ul> <li>Moments of Pleasure sealed custom box from UK</li> <li>(2) Very Rare UK box set A Lioness at Heart incl. 48 pg. photo book plus</li> </ul>	inserts	Robert Plant - 1 CD Koebworth Live Concert of the Colonies 1993	\$35 +
CD	Jefferson Airplane - Vintage Live CD 1967 - from 1st & 2nd LP's	Pretenders - Live 1994 I CD	\$20 + \$75 +
Ultra Rare French 3 CD box set incl. Kick, Inside, Lionheart and Hounds     scaled	Judas Priest - Heavy Metal Photo Book Vol. 6 from Japan high quality. \$35 +4	Diamonds & Pearls Deluxe box set w/ CD No. 123 of 1,000 Wooden h pearls inside	
- Shoe Box scaled heart shaped box set	Kiss - Music Life Jpn Magazine, circa 1977 cvr. story on Kiss - Rare\$75 +4 - Music Life Jpn. Magazine circa 1978 cvr. story on Kiss\$60 +4	Queen - Died Too Young, Freddie Mercury UK hardevr little book	
Black Sabhath - Remaster UK CD's sealed Vol. 4, Paranoid Masters of Reality, 1st CD self titled; Each is	Led Zeppelin - 20th Anniv. Ticket to last show from 1980 at Chicago stadium.	Custom Deluxe UK Wooden Box Greatest Hits Vol. 1, 2, (#3 of 2500)     Box Set Unseen incl. T-shirt Custom Book #211 of 2500, Nice	175 +
Ultra Rare Box Set 6 CD UK issue incl. Beads with Cross, T-shirt and first 5 releases sealed plus Greatest Hits. No. 3 of 2,000 - very high quality	For more information check our Web site at ledzeppelintickets.com *special Goldmine deal at \$59.00 per ticket through 10/25/01 includes numbered cer-	UK Biography Book by Judith Davis	\$15+
Blues Portrait - Historic Hardcover Custom UK book chronicling The Best of The Blues - out of print	tificate of authenticity, special custom mat, suitable for hanging on the wall, and shrink-wrapped!* - (3) Portraits Soft cyr, photo book	See	175 +
Marc Bolan - UK Hardeert Little Book - Rare         \$20 +3           David Bowie - Santa Monica 72 Live CD         \$25 +3           Bush - 2 CD Spin Session CD         \$20 +3	- (3) Portraits Soft evr. photo book	Rataan Table - w/4 swivel chairs unwrapped - must see, \$1,000.00. All li brown cane. Custom built! Sold as a set only	Inquir
Brain Food - Set of 5 mounted mental exercise posters. Sold as a set only designed to feed your head. Questions?	<ul> <li>More info. check our website Led Zeppelin Tickets.com</li> <li>(22) BBC Rarities 7 in. 5 songs with picture sleeve Something Else unre-</li> </ul>	Shipping to be determined, based on location. Rock N' Roll Promo Clothing 70's & 80's - Inquire to us available or se wants	send
Buckinghams - Original 1960's Chicago American Newspaper b&w insert \$75 +4	leased song	Rolling Stones - 1981 WJKL The Fox Chicago Radio Station promo jack made for Tatoo You Tour - very rare - Red Size L.	275 +
Cobra - Embroidered Black Satin Jacket to Stallone movie size med. Unreal	<ul> <li>- 1977 Chicago Stadium ticket to show cancelled due to death of Plant's son - Aug. 3 date</li></ul>	The Life & Times of The Stones UK hard evr. book.     For One Charlie sealed box set with Watts signature incl. from his Jazz     S	z tour
Embroidery	Ovelity Deals & Dell	- 1981 Tatoo You Security Shirt - Cool - Size L	.875 + .825 +
Candle Box - Live 1 CD	Quality Hock & Holi	Rolling Stones - Behind the Buttons. Deluxe Box Set of Between the But incl. CD - custom book - high quality	\$60 +
Cheap Trick - Top of the World Live 1979 Chicago Show 1 CD       \$25 +3         Cat Stevens - 1974 Sun Times newspaper cvr. story on him       \$35 +3         - 1971 LA Show live on radio - Vintage 1 CD Rare       \$40 +3	Memorabilia	Beau De Cologne Sealed 2 CD live import, Keith	\$45 -
Chinese Lamp - Unique, heavy duty lamp, shaped like a Buddah, ornate \$300 +shipping	Her II	The Stones Chronicle by Bonanno - well done     1975 Rolling Stone Book on Stones (2)	.\$20 + .\$40 +
Polaroids \$1.00 The Cure - French Sealed 5 CD Coffret set only 2.500 made all picture CD's in custom box		R.E.M (3) Automatic For The People sealed Australian limited ed. gold - Jpn. sealed release of the same	$.520 \pm$
Chicago - Tour 2000 XL Concert Shirt	elli 5.	Rage Against The Machine - (2) Black XL Concert T shirt	.\$25 +
S45 +3 Collective Soul - Live 1 CD S15 +3 Cream - San Francisco Chronicles Import Live 1967 1 CD S40 +4	and the second	<b>Bruce Springsteen</b> - (2) Italian Fanzine Follow That Dream w/ CD scale	
- Tour Program w/ newspaper article of show from Chi	adt cicle	Sex Pistols - I was a Teenage Sex Pistol hardevr UK book	.\$25 + .\$20 +
Milwaukee Time Live 2 CD Import	5 <sup>0</sup>	Santana - Jpn. Star Box CD of Greatest Hits	\$60 +
UK numbered - very rare	Quality Rock & Roll Memorabilia Memorabili	The Smiths - (8) Laser etched wooden box set numbered - A deal	860 H 125 + 1
songs sealed	di <sup>is</sup> DC	Testa - Custom embroidered XL hooded purple sweatshirt logo on back y	very
Rare	Small LERY	detailed	2124
- One of a kind framed item includes:		U2 - War Live LP in custom box UK release 1981 show - Nice	5100 4
A. 1935 Gold Foil Book of Chicago given to A. Wirtz, his name on cover etched. B. Stamped 1939 postcard of stadium	00	<ul> <li>Zoo TV Custom Box Set</li></ul>	\$75 - 100 -
C. 2 Chicago Stadium Review magazines from 30's & 40's D. 1980 Front Row ticket to cancelled Led Zeppelin show signed by Robt.		<ul> <li>WEA embodiced contains intergreen to start at so's industry convention Very Rare - Size L Says U2 is No. 1 over heart</li></ul>	5175 -
Plant E. One of 8 Zenith Shields w/ Hawks & Bulls logos on TV's at each gate downstairs - verv rare		<ul> <li>The CD single collection Box 1 &amp; 2 from Germany limited to 500 sole set only from 1981 to 1989. Vintage includes Zinpo lighter, Very high (</li> </ul>	ld as . ouali
Polaroida \$1.00 Must See - More Orig. Stadium Items Available Inquire		- One set only	both a
Dahlquist - DQ 10 Set of 2 phased aray speakers in original boxes, no stands		Stevie Ray Vaughn - Custom 2 CD wooden laser etched box set number Must see this	
James Dean - UK Hardevr Little Book Rare	Metro Pulse, Inc.	Joe Walsh - Memphis 87 mag evr story from local newspaper	\$75
Doors - Italian Book of Poems by Morrison w/ 3 in CD of rare live Cuts scaled         \$35 + 3           Def Leppard - Illustrated Biography soft cvr.         \$12 + 3	P.O. Box 759, Lombard, IL 60148	- Live 1 CD 80's show All night long song sheet	.830 -
<ul> <li>Sling sealed Jpn CD w/ obi</li> <li>2 CD Greatest Hits Vault w/ 9 song live CD in custom case UK</li> <li>\$25 +3</li> </ul>	1-630-932-9177	Life's Been Good Song Sheet, U.S.	.\$35 + .\$45 +
<ul> <li>Deep Purple - Deluxe Boxed Set Live in Stockholm 1970 2 CD\$100 +4</li> <li>- Made in Japan Jpn CD w/ obi w/ orig, cvr\$40 +3</li> <li>Bob Dylan - Custom Wooden Box Set Dylan Originals incl. Bootleg Series</li> </ul>	FAX 1-630-932-3422 24 Hrs. Check out our Web site at Led Zeppelin Tickets.com	The Who = 1982 Local Crew Shirt Green = Size L. = Very Rare	.\$60 +
Sampler plus 4 trk. CD XPCD 137 high quality #10 numbered\$125 +6 - Hear the document. 1966 Manchester, U.K. 2 CD, live import.	Some prices negotiable, trades considered.	Wishbone Ash Authentic custom wooden box set 70's embroidered tou jacket size small - very rate\$	ur 5175 +
\$35 +3 (Other titles available - inquire)	Polaroids are \$1 each on any items of interest in this ad.	Frank Zappa - Shut up and Play Yer Guitar promo T-shirt	

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In Memory of those who died in New York, Washington D.C. & Pennsylvania on September the 11th, 2001

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. ELVIS PRESLEY - THE WAY IT WAS (A/V DOCUMENTARY)-(DELUXE 1 CD	\$34.99 38. GENE CLARK - UNDER THE SILVERY MOON (RARE, UNRELEASED) - (2	Sale!	BLOWOUT BLITZ	SECHIAD ON
+96 PAGE HARD BOUND BOOK) FTD SERIES (DENMARK) BMG M/S 574 99 FOUR TOPS - FOUREVER/DEFINITIVE BOX - 85 TRACKS (US) M/GTOWN 556225 M/S 10 STAFFORD - COLUMBIA HITS COLLECTION - 29 TRACKS (US) CM 115 M/S 115	CD) 27 TKS. (US) DELTA 6768 M/S.         \$19.99           38. BOBBY RTDELL - WILDWOOD DAY/S/FORGET HIM - 24 TRACKS (EURO)         \$17.99           40. DEE DEE SHARP - ALL THE HITS 1,2 - 24 TRACKS (EURO)         UIBERTY BELL 1055 M.           41. DOYELL - WILDWOOD DAY/S/FORGET HIM - 24 TRACKS (EURO)         UIBERTY BELL 1055 M.           40. DEE DEE SHARP - ALL THE HITS 1,2 - 24 TRACKS (EURO)         UIBERTY BELL 1055 M.           41. DOYELL - ALL THE HITS 0,5 THE GROUPS/YOU CAN'T SIT DOWN - 24         TKS (EURO) UBERTY BELL 7010 M.           42. JOHNNY RIVERS - LIVE '99/BACK AT THE WHISKY - 14 TRACKS (RI)         \$14.99           43. PARTY & THE EMBLEMS - TRIBUTE TO THE MIXED UP SHOOK UP         \$14.49           44. REPARATA & THE DERONS - ROCK & ROLL REVOLUTION - 30 TRACKS         \$17.99           45. PREPARATA & THE DELRONS - ROCK & ROLL REVOLUTION - 30 TRACKS         \$17.99           45. PREPARATA & THE DELRONS - ROCK & ROLL REVOLUTION - 30 TRACKS         \$17.99           45. PREPARATA & THE DELRONS - MACGAL MUSICAL HISTORY TOUP - 29         \$17.99           45. PREPARATA & THE DELRONS - MACGAL MUSICAL HISTORY TOUP - 29         \$17.99	TITLE Duke Ellington - The Duke - Complete Works 1924-1947 (40 CD box) 750 + Tracks (German) HOT Pricel. Various Artists - Amercan Bandstand - (4 CD) 100 tracks (Holland). Elvis Presley - Blue Suede Shoes Collection - (super deluxe 30 CD box) ( Various Artists - RPM Records 10th Anniversary Sampler - 25 tracks (UN Various Artists - RPM Records 10th Anniversary Sampler - 25 tracks (UN Various Artists - Strung Out (instrumental diamonds '63-71) - (2 CD) 60 tracks (UN). Beach Boys - Studio Sessions '61-62 - 21 tracks (UK). Elvis Presley - The Complete Louisiana Hayride Shows - (3 CD) 35 tracks (Holland). Procol Harum - 30th Anniversary Anthology - (3 CD) 52 tracks (UN) John Lee Hooker - Portrail - (10 CD w/40 page booklet) (German) SUPEI	Starting         Song         Song         Song         Song         Song         Song         Song         Song         C & W Trom the 50 to Bio (Ints, response)         C & W Trom the 50 to Bio (Ints, response)         Song         Song	- (3 CD) 35 tracks (Portugal) \$23,299 \$21,99 \$14 quare Record Shop (hot doo wop) tracks (US) w/great book. \$79,99 \$59,99 \$44 em Songs - (50 CD boo) orthes, the, etc.) (Euro, WOW: \$169,99 \$129,99 \$84 (40 CD boo) Appx. 800 tracks \$139,99 \$99,99 \$74 thology - (3 CD) 47 tracks (Hotland) \$36,99 \$29,99 \$24
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Poco's impact on country-rock is vastly underrated. Out of the ashes of Buffalo Springfield came Poco. But a constantly shifting lineup — with a number of players ending up in the mega-selling Eagles as well as splinter groups — didn't help the cause. Yet, Poco's members did write many outstanding songs, some of which reached the Top 20. On and off for the past 30 years, if you think Poco is no longer, you better think twice. ...by George Krieger

#### **18 Poco Discography**

Poco has released recordings since 1969, with the potential for more in the near future. ...by George Krieger and Tim Neely



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The Rock And Roll Hall Of Fame induction committee has released its slate of nominees, which includes The Chantels and Jackson Browne. ...by Greg Loescher

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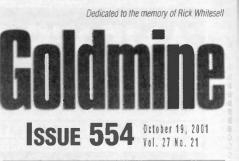
The first DJ to play oldies — way back in 1948, Porky Chedwick is a legend around Pittsburgh and has been honored with an annual celebration called Porkstock. ...by Ed Weigle

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Poobah, wizard of psych, rocks at the Hall

I can't thank *Goldmine* enough for giving my band Poobah a chance to play at The Rock And Roll Hall Of Fame in Cleveland during the National Record Show (Aug. 4-5, 2001)! The buzz in my hometown has been overwhelming, with people asking me about it everywhere I go. It was such a pleasure to be involved with such a fine publication as *Goldmine*. You guys rock! I read the article about the show in The Four Freshmen issue (Sept. 21, 2001, #552) and was thrilled to be part of the news about the show. What an absolute gas it all has been for Poobah. I can't thank you enough.

> — Jim Gustafson (direct from Poobahland, Ohio!)

[Jim, my only regret is that due to a family wedding, I was unable to attend the show and hear your band play. We'll be rockin' at the Hall again next year. Hope to have you back! — Ed.]

#### Simon & Garfunkel reissues: it's the sound

While I wouldn't quibble with the opinions of a critic (they are, after all, just opinions), 1 do have to comment on the brief review by Bruce Sylvester on the recently reissued Simon & Garfunkel CDs (*Goldmine* #552, Sept. 21, 2001).

I think that Sylvester missed advising readers of the *real* importance of this series of reissues. Yes, there are a handful of bonus tracks on each, and yes, they are fairly illuminating. But why this series is so important is the sound of them. Each album has been remastered from the original master tapes, apparently for the first time in this format (the box set *Old Friends* was the first S&rG release to use the recently discovered masters).

Boy, this series is an audio feast. The early albums were pleasant, but simple affairs; here, they are clear, bright and charming (as opposed to muffled on the previous CD releases). But when we get to *Bookends* and *Bridge Over Troubled Waters*, the brilliance of their production collaboration with Roy Halee had really born fruit — and these new remasters are huge, vibrant, wonderful experiences to listen to.

Hey, Bruce, you are writing to collectors and we collectors do collect to listen and enjoy. The brilliant remastering of these classic albums is the *real* reason to buy this series, replacing our old CDs. It's a terrific job. Kudos to Sony for finally doing the right thing, and shame on you for not mentioning it.

, — Gary Shaw via e-mail

[Bruce Sylvester replies: "You have a good point about the importance of discussing remastering. Unfortunately, I had never heard the previous CD versions and so couldn't compare the new and old CDs."]

#### Correction

There was no byline for the Paul Thorn review in our Oct. 5, 2001, issue (#553). It was written by Michael B. Smith.

#### LETTER FROM THE EDITOR Sept. 11, 2001

To all Goldmine readers, advertisers and music industry professionals who have lost loved ones in the hideous Sept. 11, 2001, attacks in New York, Washington and Pennsylvania, our deepest condolences.

People's emotions erupt in many different ways during a tragic time like this. For centuries, music has helped heal deep wounds in people's hearts and also roused people to take action. While America's leaders have made their statements concerning the attacks, people turn to artists to help soothe the soul. A good example is the well-done America: A Tribute To Heroes special aired on every major network Sept. 21. Here's my soundtrack to the situation.

For the victims — "Amazing Grace" by anyone and "In My Life" by The Beatles.

Comfort — "Bridge Over Troubled Waters" by Simon & Garfunkel.

Explanations — "Turn, Turn, Turn" by The Byrds and "Eve Of Destruction" by Barry McGuire.

Unity — "Come Together" by The Youngbloods.

Anger — "If I Had A Rocket Launcher" by Bruce Cockburn.

Forgiveness — Not possible.

Resolve — "I Won't Back Down" by Tom Petty And The Heartbreakers

Free records with stereo purchase!

Are you aware that Columbia Records in 1963 gave away record albums when a purchase of a stereo console was made? When an older friend of mine passed away some years ago, his widow gave me a brown cardboard box of record albums. The outer box is a typical cardboard brown, with black writing stating, "Lifetime Library of LP Stereo Music, A World of Entertainment for Your Listening Joy." Inside is another, more brightly colored box that was obviously intended to be used as a permanent storage box for what was a box of perhaps 50 albums.

I have 19 of the albums that were originally part of the box. Every album is either stereo or electronically reprocessed stereo. Every record cover has a big gold sticker on the cover that says "Columbia Special Archive Series." It gets better: The back cover of every record has the Columbia Special Products logo, rather than the usual Columbia logo, with a line that says "Special Archive Series." And the records read the same, too!

Most of the 19 albums I have are, uh, not too interesting, but some of them are still unopened — including Lionel Hampton's Silver Vibes, Meredith Wilson's Here's Love (by The Merrill Staton Voices). and Larry Wilcox's Tuff Saxes And Twangy Guitars. Oh yes, and The J.J. Johnson Quintet's J.J. In Person (Nat Adderley plays cornet.)

Here's what seems to be pretty interesting.

Hope — "Carry On" by Crosby, Stills Nash & Young and "We Can Work It Out" by The Beatles.

For the children — "Imagine" by John Lennon.

After watching the horrific film footage of the attacks (special thanks to ABC's news division for having the common sense to ban continual replaying of the footage), debating about whether or not a record came out in May or June, was on colored vinyl, had this or that variation, is worth more in stereo or mono — whatever — is suddenly not important at all. Human life is.

The suicide attacks bring a frightening new chapter to the ways of making war, not love. In the words of The Doors' Jim Morrison, "The future's uncertain and the enemy's always near."

May God bring justice to the perpetrators of this crime against humanity, may He take under His protection those who lost their lives and those who remain and may He have mercy on us all.

— Greg Loescher

Editor's recommendation: Put on an appropriate recording. Give your tax relief check (and more) to the Red Cross. Give blood. Pray.

A still-sealed copy of *The Pilgrims* (the trio includes Robert Guillaume) and an open copy of *The Halifax Three* (Denny Doherty's early folk group), and, finally, The Rip Chords' *Three Window Coupe*.

Again, it's on the Columbia Special Products/Special Archives Series line. I'm not familiar with these in the collector's guides, as far as pricing, quantities made/known, etc. Perhaps I just haven't figured out where they'd be listed in the guides. Anyway, any insight would be appreciated.

— Jim Bahler Janesville WI

[Jim, I am sure someone out there in Goldmine land has some thoughts on the series. If anyone does, send them to my attention at loescherg@krause.com. — Ed.]

#### Flamingos fan looking for articles

I'm interested in any and all articles that may have appeared in *Goldmine* over the years on The Flamingos or any of its members. Also, I was wondering if you had obituaries available on performers prior to 1999 — specifically covering members of The Flamingos who died earlier than 1999, i.e. Jake Carey, Nate Nelson, Paul Wilson, and Solly McElroy.

Finally, would it be possible to contact your R&B editor Robert Pruter by e-mail? Thank you.

— Vince Brunotts via e-mail

(Vince, we've published a number of stories on The Flamingos over the years in the following issues: May/June 1978; April 6, 1990; May 1979 (interview with Earl Lewis); Sept. 1981 (interview with Jake and Zeke Carey); March 1978 (interview with Nate Nelson); and an obit for Nelson, appearing in our Oct. 21, 1984, issue We don't sell back issues, but you should be able to obtain them through C-Bub Productions, which stocks a healthy number of Goldmine back issues going way back to the early years. Check its Web site at www.cbub.com or call them at 918-585-8222 for availability and cost. As a matter of policy, we don't give out our writers contact information, unless it is OK with them, but I have forwarded your message to Pruter. had the pleasure of meeting Flamingo Tommy Hunt last year at The Vocal Group Hall Of Fame inductions - even sat next to him during the gala induction concert. It was his first visit back to the U.S. since he moved to England in the late '60s. - Ed.]

#### Where are the auction prices on Stones sleeve?

I am curious as to why you didn't include the fairly recent results of the Good Rockin Tonight auction of an Ex 7 copy with minimum bid of \$4,000 in your article (*Goldmine* #553, Oct. 5, 2001) about The Rolling Stones' "Street Fighting Man" picture sleeve? — Steve Arnold via e-mai

{Steve, there is no reason for not including the results, but we didn't have them. We'll report or the results in a separate news story. Even though I listed prices in the story, I was basically going with a historical angle — how the sleeve came to be, why it's rare, how many are in existence and interesting stories about the sleeve from the few collectors who have them. — Ed.]

#### Arrested Vigotone owner should work for labels

Attention all those music fans who seek out and collect rare unreleased studic outtakes and live concert recordings, it's the end of the greatest producer of Beatles, Beach Boys, and Bob Dylan archival material. The owner of Vigotone CDs has been arrested and his stock confiscated. (The owner went by several nicknames. His real name is unknown at this time. — Ed.)

This person knew more about each o these bands' recording and live concer history than anyone at their respective record labels combined! No employee at a record company is given a test to show knowledge of bands on the label; the only "talent' required is a college degree and the desire to brownnose his or her boss. I know many

(Please see Please Mr. Postman page 77)

#### Submitting letters to Goldmine...

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#### 9



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All items are set sale and in Mint or Near Mint condition unless noted. We accept payment by Money Order (postal preferred), Cashiers Check, Visa, MasterCard, American Express, Discover. All personal check payments are held for 14 days. New York state residents must add the appropriate sales tax. We ship thru the US Post Office/Media Mail Insured. \$4 per order up to \$50, \$5 per order up to \$100, \$7 per order up to \$200, \$8 per order up to \$300. Overseas and Canada write, call, fax, or e-mail first to reserve. Phone reservations are held for 14 days only. Phone hours are from 9 AM to 8 PM Eastern, Monday thru Friday.



CD SINGLE BLOWOUT ARMSTRONG, LOUIS We have All The Time In The World + 2, CD EP in JB, Guiness TV Commercial Issue. 8 +325 Good Stuff + 2, (1) non-LP, UK tid. ed. "Good Stuff w/CD EP 1 badge & postcard, ricker & 2 badger smssing \$2 8 +325 Lone Shack (5 mues) + 1, US, CD EP in JB + "Channe (12 rock mix) B-525 Summer Of Love '98 (2 mixes) + 3, US, CD EP in FLP w/3 remove of other songs S4 BC. 525 Meath The Finitistones (4 mozes), UK, CD EP in JB, S6 BABES IN TOYLAND We Are Family (5 versions), UK, CD EP in BABES IN TUTLAND We are family (5 versions), UK, CD EP in Ji \$3.00 BACCARA Yes Sir, I Can Boogie + 1, UK, CD Single in JB, Old Cold recisive \$2.00 reissue BACKBEAT BAND Please Mr. Postman + 2, UK, CD EP in Co Plus Pack w/3 postcards BADU, ERYKAH Next Lifetime (5 versions), UK, CD EP in JB BANANARAMA Every Shade Of Blue (4 mozes), Germany, CD JB BANANARAMA More, More More (3 muzes) + 1, UK CD EP pink pic disc, part 2 of 2 M-7M BAND From CP From "Jencho", UK, Promo 3-song sampler in JB from "Jencho" (P BANGLES Be With You + 1, Japan, 3" CD Single in 3x7" BANKS TONY/STRICTLY INC Only Seventeen (3 mices) + RARENAMED LADIES Brian Wilson (2 versions), IIK, Promo CD. BARCHARCO CURLS UNFORMENTS IB, UP 2, CD) ensores BARCHARCO LADIES Call And Answer + 2, UK, CD EP in JB w/Z remeas of "De Weak", CD1 BARCHARCO LADIES I's All Been Done + 2 (1 live, 1 remit), S6 00 S6 00 Austral + 10 PP in B BARENAKED LADIES ("ne Week (remix) + 2 (1 demo, 1 liv CD EP in JB BARENAKED LADIES Shoe Box E P., US, Enhanced CD EP, 4 tracks, windle rem x + 2 non-LP tracks, w/home videns tracks, windle remix + 2 non-LP tracks, w/home video stuff, etc BASIA Drunk On Love + 3, UK, CD EP in JB, 1 remix, 1 n 182 \$6.00 od Vibrahions + 3 (195 issue), Holland, CD EP in BEACH BOYS ( BEACH BOYS & STATUS QUO fun Fun fun (2 versions) + BEACH BOYS & STATUS GUO GUI THAN TO CO EP 18 BEASTIE BOYS Body Mexin' + 2, UK, CO EP in JB w/Fatboy Stim \$6.00 remic CD 1 of 2 . BEASTIE BOYS Body Mevin' + 2, UK, CD EP in JB w/Movin' rema, CD 2 of 2" BEASTLE BOTS Wegotation Limerick File + 4, Australia, CD IR 3 mices. I live BEASTLE BOTS Remote Control + 2 (1 remu), UK, CD EP in poster CD, 1 of 2 BEASTLE BOTS Remote Control + 4, Germany, CD EP in PS, 3 e of diff control + 4, Germany, CD EP in PS, 3 es of diff songs BEASTIE BOYS BS 2000 Buddy + 3, UK, CD EP in PS featuring \$6.00 Adam Horovitz of the Beasties BEATLES Anthology 2 Sumpler, US, Promo 10-Song Sampler C BEATLES Anthology 3 Sampler, US, Promo 5-Song Sampler C JB \$25 UL JB BEATLES Free As A Bird, US, Promo CD Single in JB, Apple pic disc \$15 00 REATLES Real Love IIS Promo CB Single in IR Annie i BEAVIS AND BUTT-HEAD Come To Butt-Head (5 moves) [15 BECK disc BECK Devis Haircut + 3 (2 remixes), UK, CD EP in JB, 1 red disc. \$6 BECK Mixed Bizness (3 mixes) + 1, Australia CD EP in PS, \$6 BECK Sexiaws + 2 (1 non-LP), UK, CD EP in JB w/Malibu rem #1 of 2 BECK Sissyneck + 2 (1 remix), UK, CD EP in JB w/Tea Your Cap From Film BECK The Man Deliter Your Cag<sup>1</sup> Fran Film BECM The New Pollution + 2 (1 non-LP), UK, CO EP in J8 w/Rem Black & Pink disc BECK line New Pollution + 2 (1 nemu), UK, CO EP in J8, 1 non-gree\* & red toz inlay BECK Ninger List + 2 (1 nemu), UK, CO EP in J8, 1 non-BECK Where HTS at + 2 (1 nemu), UK, CO EP in J8, 1 non-BECK Where HTS at + 2 (1 nemu), UK, CO EP in J8, 1 non-BEE GEES Still Waters + 1 (1 live), Germany, CD Single BEE GEES Still Waters + 3 IIK Itd. ed CD FP in die w/3 f N grit Heiner BEE GEES Suil Waters (2 versions) + 1, UK, CD EP in J8 . \$6 BEE GEES Still Waters (2 versions) + 2 Australia, CD EP in PS Inve \$6. BELLE AND SEBASTIAN Legal Man + 2 (all 3 non-LP), US, CD IN JB RETTED THAN E7DA Posealia (remin) + 3 (3 loo) IIS Pr BETTIE SERVEERT Tom Boy + 3 (1 acoustic, 1 demo), US, CO IN JIS BIAFRA, JELLO & MOJO NIXON WIN the Fetus Be Aborted US\_CD\_EP in JB BIG AUDIO DYNAMITE Centact (3 mixes) + 1, UK\_CD\_EP in PS BIG AUDIO DYNAMITE Just Play Music + 2 (2 extended), U EP in JB BIG COUNTRY Non EP (1 acoustic), UK, Itd. ed. Green Peace 4 CD EP in si pcase w/poster BIG COUNTRY See You + 2 (1 non-LP), UK, CD EP in JB w/2 BIG COUNTRY See You + 2 (1 non-LP), UK, CD EP in JE BIG COUNTRY You Dreamer + 3 (3 non-LP covers) LIK CC BIG COUNTRY You Dreamer + 3 (3 non-LP), UK, CD EF BILLIE She Wants You (3 mixes) + 1 US, CD EP in JB BIOHAZARD Authority 2 1 non LP 1 dems1, Germany, Cl BIOHAZARD Five Blocks To The Subway + 4 Austral a CD BIGHAZARD How It is in mixed) + 1. Germany CD EF BJORK Alarm Call Part L. UK, CD EP. n. JB, 3 mees BJORK Alarm Call Part 2. UK, CD EP. n. JB, 3 mees BJORK Alarm Call Part 3. K. CD EP. n. D. 3 BJORK Al. IS. Full Of Low - 2, UK, CD EP. n. D. BJORK Hunter - 2 HK CD EP in IB w/II-710 remox. #22  $\begin{array}{l} BJORK \mbox{ H} \mb$ 

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 \$20 Dack COLLINS, PHIL A Groovy Kind Of Love + 2, UK, CD EP COLLINS, PHIL Both Sides Of The Story + 2, UK, CD EP in JE COLLINS, PHIL Dance Into The Light + 2 (1 demo), Germ EP in JB COLLINS, PHIL (veryday + 2 (1 demo), UK, CD EP in JB COLLINS, PHIL (veryday + 3 (1 demo, 1 non-LP), UK, CD tinfold dig, 1 live + 6 pg 1994 photo calendar COLLINS, PHIL We Wait And We Wonder + 1 (1 demo), Ger CD since PS COLLINS, PHIL we Wait And We Wonder + 2 (1 demo), UK in Dig (4 mil & Pool Table PS) COLLINS, PHIL Wear My Hat (4 mixes), UK, CD EP in JB COLLINS, PHIL You'll Be In My Heart + 2, UK, CD EP COLVIN, SHAWN Every Little Thing He Does + 3, UK, CD EP w3 live non-LP tracks. COLVIN, SHAWN Get Out Of This House + 3 (3 Irve). UK, CD 38, blue pic ds, diff live than orange COLVIN, SHAWN Ect Out Of This House + 3 (3 Irve). UK, CD 38, orange pic diss, diff live than blue. COLVIN, SHAWN I Don't know Why + 3 (2 Irve), UK, CD EP Ist issue COLVIN, SHAWN I Don't Know Why (radio vers) + 3, U CD EP in 18, 2 live, 1 from "Clockwork Mice", issue # 2 COLVIN, SHAWN Nathin On Me + 4 (3 live), Australia, CD I Z remixes \$6 COLVIN, SHAWN Round Of Blues + 3, UK, CD EP in JB... \$6 COLVIN, SHAWN Sunny Came Home + 3 (3 live), UK, CD EP in tb=8022 COLVIN, SHAWN Sunny Came Home + 3 (3 live), UK, CD EP 6648025 COLVIN, SHAWN Whole New You + 2, UK, CD 5 w/live version "Sunny Came Home" COLVIN, SHAWN & M.C. CARPENTER One Cool Remove Live, UK, CD EP in JB. # Obilisk2, where Polatolds, Saturday Night", "Know ng What I R ow Now" COLVIN, SHAWN & M.C. CAPPENTER One Cool Remove live, UK, CD EP in JB, #6611345, where "One Cool R Ive), UK, CD EP in JB, #6611345, w/live "One Cool Rem "Someday", "Another long One CONCRETE BLONDE Caroline + 2 (live), Holland, CD EP CONNICK, HARRY JR. We Are In Love + 3. UK, Gate F COOPER ALICE Feed My Frankenstein + 3, UK CD FP in COOPER, ALICE Feed My Frankenstein + 3. UK. CD pict COOPER, ALICE It's Me + 3 (five) UK, CD EP in JB COOPER, ALICE Lost In America - 3 (3 ) vel. UK, CD E CORRS Radio + 2 (1 non LP). UK. CD EP in JB CORRS What Can I Do (2 removes) + 1, UK. CD EP in JB CORRS/CHIEFTAINS I Know My Live - 2, UK. CD EP in JB. COSTELLO, ELVIS 13 streps Lead Down + 3 (3 min LP), UK COSTELLO, ELVIS A COSTELLO, EL in PC roat 1 of 4 COSTELLO, ELVIS 4 and Nu d 4 in d dip, part 1 of 2 COSTELLO, ELVIS 1 COSTELLO, ELVIS Sulky Girl + 3 (2 non-LP), UK, CD EP

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#### CD SINGLE BLOWOUT

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 CRANBERRIES Ode To My Family + 3 (2 live) UK, CD EP part 1 of 2 CRANBERRIES Due To My Family + 3 (all 4 live), UK, CD EP in 1ld ed hard cardboard slipcase, pt 2 of 2 CRANBERRIES Promises + 2 (2 live), UK, CD EP in JB, CRANBERRIES Salvation + 2 (1 live), UK, CD EP in JB CRANBERRIES When You're Gone + 4 (4 live), Australia, CI PS 2 acountic CREATURES 2nd Floor + 2, UK, CD EP in JB, w/Girl Eats Bo CREATURES Prettiest Thing (3 mixes), UK, CD EP in JB CREATURES Say + 2 (2 non-LP), UK, CD EP in JB, CD CREATURES Say (2 remixes) + 1 (1 non-LP), UK, CD EP in PS 2 of 2 CREATURES U.S. Retrace EP, US, CD EP in JB, 8 songs, inclu strete & remines \$7.00 CREED With Arms Wide Open (5 versions), UK, Enhanced CDS with acoustic, strings, IP and new versions, plus the video \$6.00 CROSEY, DAVID Drive My Car, US, Promo CD single in 18 \$200 CROSEY, DAVID Hero + 2 (1 non-LP), UK, CD EP in JB, teaturing CROSBY STILLS & NASH (Cot To Keen) Open, US, Promo CO. CROSBY, STILLS & NASH Live It Un. US. Promo CD sing CROSBY STILLS & NASH Only Waiting For Your US, Promo grein /B CROSBY, STILLS & NASH Our House + 3, Germany, CD E 1991 issue \$6.00 CROSBY, STILLS, NASH & YOUNG American Dream + 2 Germany \$6.00 3° CD EP + Adaptor in 18 CROSBY, STILLS, NASH & YOUNG No Tears Left (2 version Promo half-clear CD single in JB, edit & LP vr CROW, SHERYL A Change Would Do You Good + 3. UK, CD EF blue digi 3 live w/A postcards different live to the tool of the CROW, SHERYL A Change Would Do You Good + 3 UK Cl

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October 19, 2001



### Music industry affected by terrorist attacks but help victims with donations

The Sept. 11, 2001, terrorist attacks on the Eastern seaboard had an effect on the music industry and record collecting hobby. Since most of the New York-based record labels are located in midtown Manhattan, they escaped any physical damage from the World Trade Center attacks, although the emotional and psychological damage will remain for a long time.

Record labels in New York closed their offices for several days, with many acting as temporary housing, providing blankets and food for stranded employees. Los Angeles-based labels such as Virgin, Rhino, Interscope, Hollywood and Capitol also temporarily closed their offices.

At press time, there were no known deaths of recording artists. However, according to *Billboard* 

away all week I had to see the destruction from the New Jersey side of the river. It is worse than you can imagine. There is a large gaping hole in the New York skyline. It is still smoldering. The white smoke still covers the area and is at least — judging by the buildings still left standing — 50 stories high before it begins to disperse."

lulucci, who spent several days attempting to get flights back to the New York area, said, "I don't believe that I'll be traveling as much anymore.

"We still can't believe that over 5,100 people died here. The others who were looking at the area still couldn't believe what they were seeing. A friend's wife, who was seven months pregnant, is listed among the missing. Life will

#### "We still can't believe that over 5,100 people died here.... Life will never be the same." — record dealer Bob Iulluci

Online, several artists witnessed the devastation first-hand. Mary-Chapin Carpenter had just flown to New York to tape an episode of the new PBS series *Life 360*. She said she saw one of the planes crash into the World Trade Center. Garth Brooks, his manager, and his publicist were in midtown Manhattan on their way to meetings when they saw smoke downtown. Brooks was slated to fly to Washington, D.C., to receive ASCAP's Golden Note Award. The event was postponed.

All 30 employees of a Borders Bookstore and employees at two Sam Goody stores located in the World Trade Genter complex, along with any customers, managed to escape with their lives. All three stores were completed destroyed. J&rR Music World, located nearby on Park Row, was heavily damaged. Due to store closings and the mood of buyers, *Billboanl* predicted sales figures for the week of the attacks will be much lower than normal possibly the lowest ever during the SoundScan years of electronically tracking store sales.

The Vocal Group Hall Of Fame inductions, originally slated for Sept. 13 at the Hall's Sharon, Pa., museum, and The Keystone Record Collectors/*Goldmine*-sponsored record show at the Hall on Sept. 15, were both immediately postponed as a result of the attacks. The events have been rescheduled for Oct. 4, 2001, for the inductions and Oct. 6 for the record show.

Shipping via USPS, UPS and Fed Ex was temporarily halted by the government's grounding of all airplanes — the first time in U.S. aviation history that all planes have been grounded. Mail-order dealers and their customers should expect shipping delays due to the backlog of packages. All deliveries to a number of zip codes in lower Manhattan are either temporarily or permanently suspended. Shippers are advised to contact their delivery service to verify delivery possibilities in the affected areas.

In an e-mail message to friends and business associates sent several days after the attacks, *Goldmine* advertiser and New York record dealer Bob Iulluci wrote: "Since I was never he the same."

New York's 2nd Saturday Record Show for Sept. 15 was cancelled. Show promoter Fred Falk said it was "too hard [for dealers and collectors] to get to the show" in light of the devastation and hampered public transportation.

Kaz Tershima of Earth Wave Records in Rohnert Park, Calif., said due to the terrorist's actions that he canceled his travel plans for setting up at the upcoming Oct. 6-7 Austin Record Convention. Whether other longdistance travelers, especially overseas collectors and dealers, alter their travel plans to the biggest record collectors show will not be known until after the show.

The National Association Of Recording Merchandisers' (NARM) 2001 Fall Conference in Florida, scheduled to run through the weekend, was canceled. Many NARM members had either just arrived in Florida for the conference or were on their way when the attacks occurred.

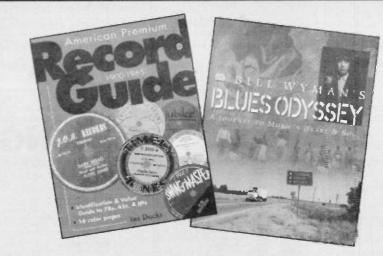
CMJ (College Music Journal) Music Marathon And Film Fest, which was to be held the weekend of Sept. 13-16 in Manhattan and Brooklyn, was rescheduled for Oct. 10-13, 2001, at the Hilton New York.

The Rock And Roll Hall Of Fame And Museum announced the postponement of the 2001 American Music Masters Program at its Cleveland museum. The weeklong tribute to legendary blues artist Bessie Smith was scheduled to take place from Sept. 24-30, 2001. No alternative date has been determined at this time.

The second annual Latin Grammy Awards already moved from Miami to Los Angeles due to possibilities of protests by Cuban expatriates were canceled with no makeup date announced at press time. The Emmys were canceled.

Pollstar, the concert industry's trade magazine, reported more than 2,400 concerts were planned in the U.S. through Sept. 14. According to the MTV news service, in New York,

(Please see Attacks page 23)



GRAPELEAVES

On the bookshelf: Bill Wyman's Blucs Odyssey: A Journey To Music's Heart & Soul (DK Publishing) is a striking look in both words and pictures of the history of American and British blues. The lavish book covers everyone from early blues practitioners such as Robert Johnson, Big Bill Broonzy, and Charley Patton to contemporary players such as Bonnie Raitt, Taj Mahal, and Stevie Ray Vaughan. The former Rolling Stones bassist not only played with many blues greats over the years, but in this tome, Wyman opens up his own photo archives of 38 blues artists, personal pictures and memorabilia, telling the artists' troubled tales as well. There is also a suggested blues buying/listening list... American Premium Record Guide 1900-1965. 6th Edition, by Les Docks (Krause Publications) is the first update of Docks' guide since the fifth edition came out in 1997. The vastly expanded guide has gone from 500 pages to 596 pages, with more than 40,000 listings - 10,000 more than the previous edition. The guide covers blues, country western, jazz, Big Band, R&B and rock 'n' roll recordings from 1900-1965 in 78, LP, EP and 45 formats. One addition to the book is a 16-page color section that is a label identification guide ranging from Meteor, OKeh, Moxie and Oriole labels to Sun, Sunrise, Timely, Vocalion and Vee-Jay labels. Docks is a lifelong collector and has been a record dealer since 1968.

The ultimate collectible - your favorite artists' childhood home: When you have all your favorite artist's records, CDs, memorabilia, sheet music, etc., the only thing left to collect it seems is his or her childhood home. In early September, Bill Pagel of Madison, Wis., purchased Bob Dylan's boyhood home in Duluth, Minn., for \$82,000. The home was listed for \$84,900, but Pagel was the only one to place an offer with the local realtor. A short time later, on Sept. 14, Richard Osborn purchased Jimi Hendrix's family home from Hendrix's teenage years for \$33,000. Osborn placed the highest bid on an eBay auction - although there is a hitch. The white, two-bedroom home in Seattle. Wash.'s, Central Area has to be moved and Osborn resides in Michigan. Wonder if Bags Unlimited has any storage ideas...

For couch potatoes: American Roots Music, a PBS special slated for airing Oct. 29 for four consecutive Mondays, features one-hour segments of rarely seen footage of America's roots music pioneers. Companion DVD, VHS and four-CD box sets as well as a single "best-of" audio disc and a coffee-table book will be released by Palm Pictures Oct. 30. The PBS series covers the early masters in folk, country, blues, gospel, western swing, bluegrass, Cajun, Zydeco, Tejano and Native American music. The box set contains more than 75 classic recordings, and each disc matches one of the episodes. Among the artists featured both in the film and on the CDs are Lead Belly, Muddy Waters, Bob Dylan, Flaco Jimenez, Carlo Nakai, Robert Johnson, Bob Wills, Jimmie Rodgers, The Carter Family, Hank Williams, Mahalia Jackson, B.B. King, Woody Guthrie and many more. The series' theme song is performed by Ricky Skaggs, Earl Scruggs, James Cotton, and Marc Savoy... Just out



Front cover of the American <u>Roots Music book.</u>

from Music Video Distributors are Joe Cocker — In Concert, a 60-minute DVD with footage taken during Cocker's Organic Tour at the Oct. 15, 1996, gig at Ohne Filter TV-Studio in Baden-Baden, Germany and jazz bassist Marcus Miller — In Concert, taken from a June 6, 1994, concert, also done at Ohne Filter TV-Studio... Coming in November from Image Entertainment are the following videos, on DVD and VHS: Nov. 6 — An All Star Tribute To Brian Wilson; Nov. 13 — Electric Light Orchestra: Zoom Tour Live; and Nov. 20 — Emerson, Lake And Palmer: Live At The Royal Albert Hall.

On display: San Diego's Hard Rock Cafe just started a special exhibit of major local artists' memorabilia, on loan from the artists (or their families) for the exhibition. Running through Oct. 30, the display features items from Frankie Laine, Tom Waits, Frank Zappa, Blink-182, Michael Damian, The Locust, The Penetrators and others. It marks the first time ever a Hard Rock Cafe has focused on local bands' memorabilia.

Elvis honored again: Elvis Presley and seven others will be inducted into the Gospel Music Association's (GMA) Hall Of Fame Nov. 27, 2001, at Nashville's historic Ryman Theater. The event marks the first time in GMA's history that the inductions are open to the public.

October 19, 2001

U.S. Snipping charges are \$4.50 for up to 3 CD's (First Class U.S. Mall. U.S. Priority \$1.00 extra); \$5.00 and up for over 3CD's, vinyl, books, & video (Always U.S Priority Mail). Overseas shipping varies.

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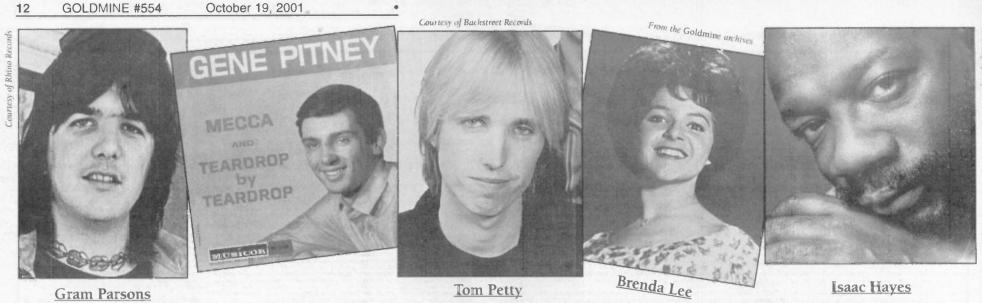
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#### Rock Hall unveils slate of 16 nominees for 17th annual inductions

The Rock And Roll Hall Of Fame Foundation's election process for its 17th annual inductions has begun. Nominees range from '50s R&B legends The Chantels and "Little Miss Dynamite" Brenda Lee to '60s soulman Isaac Hayes and singer/songwriter Gene Pitney to country rocker Gram Parsons and punk rockers Sex Pistols.

A hand whose history is already filled with tragedy, Southern rockers Lynyrd Skynyrd's nomination is bittersweet — founding member and bassist Leon Wilkeson passed away earlier this summer (see obituary on page 23).

The Foundation's nominating committee, composed of rock 'n' roll historians, selects nominess each year in the Performer category. Ballots, which are due Oct. 19, 2001, are then sent to an international voting body of about 1,000 rock experts. Those performers who receive the highest number of votes — and more than 50 percent of the vote are inducted. The Foundation generally inducts five to seven performers each year.

Artists become eligible for induction 25

years after the release of their first record. Criteria for nomination to the Hall include the influence and significance of the artist's contributions to the development and perpetuation of rock 'n' roll.

In addition to the Performers category, several other categories are included in the nominations. These categories are not voted upon by the general list of voters. The special selection committee elects the inductees in the Non-performer and Early Influences categories. Non-Performers include songwriters,

tion generally ers each year. or induction 25 Selection committee elects the ind Non-performer and Early Influenc Non-Performers include s producers, DJs, record executives, journalists and other industry professionals who have had a major influence on the development of rock 'n' roll. Early Influences include artists whose music predated rock 'n' roll but who had an impact on the evolution of rock 'n' roll and inspired rock's leading artists.

A fourth category, Side Men, was introduced in 2000. It honors those musicians who have spent their career out of the spotlight, performing as backup musicians for major attists on recording sessions and in concert. Though they often play a key role in the creation of memorable music, the public rarely knows them by name. A separate committee, composed primarily of producers, selects the inductees in this category.

Information on the final inductees and the date and place of the inductions will be released by the Hall's Foundation in early November. For more information on the selection process, visit the Hall's Web site at www.rockhall.com/hof/process.asp

— Greg Loescher

Rock Hall induction nominees Listed in alphabetical order, here is the slate of 16 nominees for the 17th annual inductions: • AC/DC

- Black Sabbath
- Jackson Browne
- The Chantels
- The Dells
- The "5" Royales
- Isaac Hayes
- Brenda Lee
- Lynyrd Skynryd
- Gram Parsons
- Tom Petty And The Heartbreakers
- Gene Pitney
- Ramones
- Sex Pistols
- Patti Smith
- Talking Heads



Black Sabbath



The Dells (left) and the Ramones (right).

#### Rare Finds

#### Autographs, Beatles references found in 25¢ album

Love your magazine! I don't think this record is a rare find, but I think what was inside may be.

Living in West Palm Beach, Fla., and being a new record nut, I happened to be at a thrift shop, and they were selling albums for 25¢. So I got all I could carry. When I saw The Briarwood Singers cover I knew their picture on the front was 1962-1963, because that's the year I graduated. I had to have it.

After 1 came home, I cleaned and put covers on my new albums. Well, a goldcolored folder fell out. It was an info sheet on the Briarwoods, and they each had signed it. The inside said that they were the opening act for The Beatles at New York's Carnegie Hall. Could this be?

I've played the record and it's great, but the cover has some bad water marks on the bottom. I was thrilled and have no idea of any special value, if any. If anyone knows, I'm sure *Goldmine*'s people will.

– Sandy Kight Lantana FL



{Sandy, thanks for the story. The album itself is not worth much, even with the signed sheet. Of course, to you the sentimental value is priceless, and it is certainly a good find for 25¢! It is unusual to find artist-signed inserts in an album of this vintage. The info sheet probably has some value, primarily because of The Beatles references. The inside copy on the flyer is interesting: "Probably the most unenviable chore in show business was given to the Briarwoods recently. That was to play Carnegie Hall with the Beatles. It's enough to give an oldtimer a scare — the thought of 2,000 screaming voices demanding 'We want The Beatles!' - and for a newcomer, or a group of newcomers, the prospect must be grim, but the four youngsters jumped at the chance and the response was fantastic." They even got a positive nod from Billboard for their performance. - Ed.]

Contributions to the Rare Finds column should be addressed to: Goldmine Rare Finds, 700 E. State Street, Iola WI 549909-0001 or emailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

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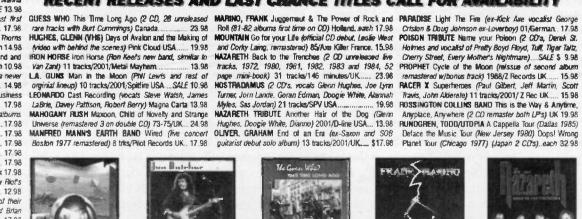
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### sound and the Furay The by George W. Krieger

#### Poco, in 2000, from left are. Paul Cotton, George Grantham, Rusty Young and Jack Sundred.

case could be made for the enshrinement of country-rock pioneer band Poco in The Rock And Roll Hall Of Fame. It will likely never happen, as an equal case could be made for their enshrinement into the Country Hall Of Fame. That is even a longer shot, even though much of what you hear today on country radio directly traces to what a bunch of longhairs where trying to do with a shorthair music form traditionally closed to them. To embrace the twang of country and western music when acts such as The Doors and Jimi Hendrix reigned wasn't a smart move commercially or politically. Country music was seen as being allied with the conservative, slicked-back pro-Vietnam War types certainly not what hip rock musicians would be caught dead playing. Yet...

Poco has already been represented in the pages of Goldmine by two fine articles: Aug. 2, 1985, by Mick Skidmore and Aug. 20, 1993, by William Ruhlmann. The purpose of this article is not to rehash those pieces, but rather to color, correct and update the story. The bulk of the included information comes from separate interviews with founding members the Rev. Richie Furay, George Grantham, and Rusty Young, who are really good guys. That fact doesn't sell records, but it does make their lack of huge chart success even harder to take.

During a 21-year recording career, chart archivist Joel Whitburn shows that Poco charted 16 singles and 21 albums in Billboard That's actually pretty darn impressive, but their chart placement and commercial recognition pales next to the Eagles - a band who learned from Poco's example and even took their bass players

The story of Poco must begin with the story of Furay. Paul Richard Furay (born May 9, 1944, in Yellow Springs Ohio) entered the world of music with The Monks, a folk trio he started while attending Otterbein College to study theater and dramatics. The details of Furay's growth as a musician are well handled in his and John Einerson's 1997 Canadian book For What It's Worth - The Story Of The Buffalo Springfield (Quarry Press).

Suffice it to say that Furay met a young talent in New York in the spring of '64 named Stephen Stills who would join him in the hootenanny group the Au Go-Go Singers. This act recorded one album for Roulette, They Call Us Au Go-Go Singers, then disbanded. Furay went to work for Pratt & Whitney but got the bug to perform again when a friend from the New York club scene (Gram Parsons) brought a copy of his band's new album to him.

"When Gram brought The Byrds' record [Sweetheart Of The Rodeo] to me, it stunned me," Furay told Goldmine. "I had never heard anything like it, and I had to get out of there so I sent a letter off to Steve [Stills]."

The story of how the principals that would form Buffalo Springfield (Furay, Stills, and Neil Young) finally got together is amazing and again, well-covered in the book about the band. Through dumb luck, this volatile group of strong individuals managed only one true hit - Stills' "For What It's Worth." While their first two albums are not country, certainly elements are present, such as Furay's "A Child's Claim To Fame." With the band splintering, producer and engineer Jim Messina (born Dec. 5, 1947 in Maywood, Calif.) was brought into the band as a replacement bassist. (Sidewalk) while the last Böenzee Cryque

Messina had previously been a guitarist playing in bands such as the Dick Dale-influenced Messina And The Jesters (check out "Yang Bu" on the GNP Crescendo CD Bustin' Surfboards). Messina and Furay clicked as a team and set about pulling together a final Buffalo Springfield album, Last Time Around. One track they worked on was titled "Kind Woman," which needed a steel guitar.

Buffalo Springfield had a roadie named Miles Thomas who had come to California with the Colorado hand The Poor To play steel on "Kind Woman" Thomas suggested his friend from Colorado hand The Böenzee Cryque - Russell (Rusty) Young (born Feb. 23, 1946, in Long Beach, Calif.). Young had started playing steel guitar at age six. While The Boenzee Cryque was his first rock band, Young actually had started playing in country bands at age 12. In The Böenzee Cryque he played straight six-string guitar, as can be heard on the April 1967 Uni single "Sky Gone Grey"/"Still In Love With You Baby," a #1 hit on Denver's KIMN-AM. The unusual band name came from the Benzie-Kricke Sporting Goods company in Denver, whose sign intrigued lead singer Sam Bush (not the Sam Bush with The New Grass Revival).

On their second Uni single in June '67 Watch The Time," Young plays a nastysounding steel guitar that gives the song textures foreign to most garage records of the time. The rhythm section of bassist Joe Neddo and drummer George Grantham (born Jan. 20, 1947, in Cordell, Okla.) really comes to the fore on this record. Young's steel sounds wild on the Hendrix-like "Ashbury Wednesday" on the Psych-Out soundtrack

single "Sightseer" (Dot records - listed under their guitarist's name, the late Malcolm Mitchell) sounds Springfield-like.

At the time Young received the call to play on "Kind Woman," he was making good money selling guitars and giving lessons at Don Edwards' Guitar City out on Denver's West Colfax Avenue, but he jumped at the opportunity.

"I didn't realize the Springfield was breaking up, but I really admired Jimmy and Richie," said Young. "I was a big fan. We all realized we had a lot in common and maybe we should see if we could put something together."

Furay and Messina knew they wanted to start a band after their experiences with Buffalo Springfield were over.

"Jimmy and I kind of connected," Furay said. "We just appreciated each other. Jim probably had more of a country vision than I did Sight unseen we brought in Rusty and Jimmy, and I liked the way he played and said, 'There's the guy we want.' Our whole vision included vocal harmonies, and Rusty said, 'I got a drummer who can sing.'

That singing drummer turned out to be Grantham, who was still working in Colorado (listen to the chorus of "Watch The Time" for his counterpoint vocals) That left one unfilled position — bass player. Furay toyed with the idea of a keyboard player, but auditions didn't work out with the more R&B-influenced Gregg Allman.

Auditions turned up a good candidate for bassist in Timothy B. Schmit (born Oct. 30, 1947, in Oakland, Calif.) from the Sacramento band Glad, but there where reservations at the time about his college and draft status. The bass position instead went to Randall (Randy)

#554

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Meisner (born March 8, 1946, in Scottsbluff, Neb.) who was familiar to Grantham and Young from The Poor.

Over the years, Poor leader Allan Kemp has said that "poor" pretty well summed up their economic status after leaving Denver for L.A. It should be added, however, that poor does not describe their series of 45s for York, Loma and Decca. "Once Again" is a great ballad, while "Feelin' Down" shows off Meisner's high harmonies. That Decca single, collectors should note, has "Come Back Baby" on the B-side — written by Meisner.

The five-man band was christened Pogo after the Walt Kelly comic about a possum. Their road manager loved the cartoon, and it was assumed Kelly would be flattered (like the Buffalo Springfield Steamroller Company had been previously). After the band's premiere at Doug Weston's Troubadour in L.A. (Nov. 11, 1968), the guys found that Kelly wasn't flattered; he sued. Since there was already a following for the group, it was decided to simply turn the "g" into a "c" to create Poco (which Furay said sounds better anyway). Poco means "a little" in Spanish (and in exchange for rehearsal space at The Troubadour, the band was paid "little or nothing" for evening shows).

Though A&M had some interest in the band, Poco went with Epic records in perhaps the first "sports trade" in music. Furay was still tied to the Atlantic label, which wanted Graham Nash of The Hollies (Epic) for a new supergroup being formed with David Crosby and Stills. The trade was made for a Jan. 15, 1969, signing that allowed Poco to begin recording their first album. Though there are reports of an audition for Apple Records and perhaps even an unreleased recording, none of the players interviewed for this story would confirm that.

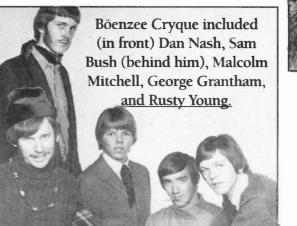
Various stories have been reported about the falling out with bassist Meisner prior to the first album's release. What is clear is that he had wanted to attend the mixing sessions for the record but was rebuffed by Furay or Messina (who was the producer). Not feeling properly a part of the band, Meisner quit.

Interestingly enough, an attendee at The Troubadour during Poco's tenure was former teen idol Rick Nelson. Nelson was taken by this melding of rock and country and decided to put a band together called The Stone Canyon Band.

Roadie Thomas should get some sort of recognition in the creation of country-rock. Just as he had suggested Young to Furay and Messina, this time he brought members of The Poor to Nelson's attention. Drummer Pat Shanahan, guitarist Kemp and bassist Meisner were drafted from The Poor, along with a new pedal steel player, Tom Brumley, and an LP was recorded live at The Troubadour. This became the January 1970 Decca record Rick Nelson In Concert (DL 751620). Meisner left the band but returned for the Rudy The Fifth record before quitting for good to cofound the Eagles. This all happened prior to Nelson's loping countryside #6 hit "Garden Party" in 1972

The loss of Meisner required changes to the completed Poco album. Where possible, Messina took over the bass duties and eliminated Meisner's vocals (though at times his harmonies and playing still appear). Furay said he believes that Meisner originally sang "Calico Lady," but on the released version it Poco includes many branches of country-rock's family tree. Right: Rick Nelson's Stone Canyon Band, from left are: Allan Kemp, Randy Meisner, Rick Nelson, Pat Shanahan, and Tom Brumley. Below, right: The Poor, in this 1966 photo, includes Meisner,

in the paisley shirt.



is Grantham who takes a rare lead. On the cover the picture of Meisner was replaced by a drawing of a dog.

The album *Pickin' Up The Pieces* was very much a Furay record with only one song not at least cowritten by him — the Young instrumental "Grand Junction," titled after a town on the western slope of the Colorado Rockies. A fan of Poco's, Kathy Johnson, wrote a poem about Poco that Furay set to music, becoming the LP intro "Foreword." This leads to the very "up" song, "What A Day."

The best introduction to the band, however, comes on side two with Furay's "Pickin' Up The Pieces," Poco's policy statement. "We're bringin' you back home where folks are happy, sittin', pickin' and a-grinnin'."

While its title track went nowhere, the LP did manage to chart in June 1969 as high as #63 in *Billboard*. The Parsons-led Flying Burrito Brothers charted a month sooner but only reached #164 for A&M, which had whilfed on signing Poco. While the success of Poco's debut was good, there were raised eyebrows when Crosby, Stills And Nash soared to #6 with their self-titled debut. The big country record of that summer, however, was Bob Dylan's *Nashville Skyline*, a smash at #3.

Messina didn't want to continue as bassist, so a trip to Sacramento was executed to draft Schmit, who officially joined in early '70. Back in August '69, his "Hard Luck" had been used as the flip for a non-charting, non-LP single with Furay's "My Kind Of Love" on the top side. (These songs can be found on the excellent two-CD set *The Forgotten Trail* [1969-74], a 1990 release on Epic Legacy.)

On the next LP, titled simply *Poco*, the sound hardened a bit, which, as has been quoted many times since, was "too country for rock and too rock for country." To just get the grooves recorded, however, was a trial. Their management at the time had a tiff with label chief Clive Davis, who prevented Poco from recording until it was settled. The savior turned out to be an agent with the Creative Management Agency, David Geffen, who befriended

the guys and interceded on their behalf. While Geffen didn't take on the band's management, the back of the second LP reads: "Dedicated to David Geffen who 'Picked Up The Pieces."

Courtesy of Beatrice Kemp

The playing is excellent, with Young defying the tradition of country pedal steel by playing it through a Leslie cabinet and making it sound like an otherworldly organ, as he did on "Sightseer" for The Böenzee Cryque.

During the late summer of '70 *Poco* reached #58 in *Billboarl*, helped along by the single "You Better Think Twice," backed with "Anyway Bye Bye." While the 45 charted at #72, Messina's finest moment with Poco deserved far better. The song careens along like a well-oiled steam engine fed by tasty bursts of Messina's James Burton–inflected licks and Schmit's pumping bass. The winddown is preceded by Young and Grantham playing in tandem as a racing fire truck passes by. While all this flailing and picking is going on, the vocal harmonies dance around a catchy sprite of a melody. Furay's bluesy B-side was originally written for Meisner to sing.

The Gary Burden-designed cover is distinctive, with a striking Henry Diltz band photo superimposed on a Morris Ovsey drawing dominated by mountains, trees and two very large oranges. When asked about its significance, Furay replied, "I don't have a clue. I'm not a very visual guy. Somebody liked it."

Sessions for a third studio record did not progress well in July-August 1970. Messina had decided that he was the odd man out when it came to placing songs with Poco (since Furay dominated the writing), and tensions were running high in the studio. Since they were building a pretty fair following in concert (especially at colleges), perhaps the best thing would be to record shows for a live album. October shows in New York and Boston were used for the record.

When Messina decided to leave, he showed a world of class. He helped work his replacement, Paul Cotton, into the act while rooming with him on the road teaching him the songs. Furay today shows great respect for Messina.

World Radio History

"That was pretty upstanding for Jimmy to help get Tim established, and then when he knew he was leaving to bring Paul in. He made that transition easy."

Messina left one other treasure prior to departing, the sweetly soothing "Lullaby In September," which finally saw the light of laser on *The Forgotten Trail* CD (the song was originally a gift for Furay's wife Nancy, then expecting their first child).

Norman Paul Cotton (born Feb. 26, 1945, in Camp Rucker, Ala.) was a rock musician brought in to toughen the sound. Raised in a Chicago suburb, Cotton recorded in the early '60s with the mainly instrumental outfit The Mus-Twangs (check out their raw 45 on Smash, "Roch Lomond"/"Marie," which is very Duane Eddy-ish).

By '69 he and Kal David fronted Illinois Speed Press, who made two Columbia LPs. That band was handled by James William Guercio, who also managed the band Chicago. Chicago's bassist Peter Cetera (brother of Tim Cetera, who took over on bass in Rick Nelson's Stone Canyon Band after Meisner left) was taking steel guitar lessons from Young. Poco needed a guitarist/singer, and Cetera recommended Cotton.

February '71 found Poco with their biggest hit to date as the live record *Deliverin'* went to #26 with Furay's "C'mon" hitting #69 on the singles chart. For many, that remains *the* Poco L.P. It has an acoustic version of "You Better Think Twice" and reminders of the first record ("Grand Junction") and even Buffalo Springfield ("Kind Woman" and "Child's Claim To Fame"). Some of the songs appear in shortened, linked form. According to Furay, this was because as a frequent opening act they wanted to touch on as many songs as possible, so they took to arranging songs in medleys.

In fall 1971, Poco was also on the charts with two live cuts from the bloated triple LP The First Great Rock Festivals Of The Seventies: Isle Of Wight/Atlanta Pop Festival.

This odd pairing placed Poco next to The Allman Brothers Band and Johnny Winter

**GOLDMINE #554** October 19, 2001

Courtesy of Richie Luray

from a July 4, 1970, sweatbox of a festival in Byron, Ga. "Kind Woman" and a steaming "Grand Junction" show the band in top form

For the first record with Cotton, Epic paired Poco with producer Steve Cropper of Booker T. & The MG's. While the mix of a country-rock hand with an R&rB guitarist sounds incongruous, the result is excellent. Furay still has a hard time coming to grips with this record, as he was going through a difficult time in his marriage.

We were spending more time on the road than at home, and I lost all concept of home. The band was my family," he recalled.

Yet, as has been proven time and again, conflict often produces great music, and the resulting record From The Inside is no exception. Cotton brought "Bad Weather" from the Speed Press and a tough rock sound as heard on "Railroad Days." The title song is a pretty Schmit ballad, while the lead track is a Furay/Young collaboration, the jolly "Hoe Down." Furay's "What If I Should Say I Love You" is a nice ballad with a great rock chorus, but perhaps his greatest moment in Poco is on the single "Just For Me And You." which only managed a charting of #110 in November '71. The song starts with an attractively Beatles-ish acoustic riff and lopes along like the Eagles' "Take It Easy" would six months later. History is littered with singles that went begging for airplay and were cruelly rebuffed, but that pattern continuously dogged Poco.

From The Inside managed a placement of #52 and leatures a set piece on the cover constructed by Johnson (she of the poem on the first LP). Furay still has the original piece hanging at home

Home for Poco became Colorado around this time. Boulder and the areas just to the west in the foothills had become somewhat of a musical retreat, notably with Guercio building a recording studio at his Caribou ranch (which would become famous a couple of years later via Elton John's record of that name).

We all knew we wanted to get out of L.A., as the smog was driving us nuts," said Furay. "San Francisco was our first choice, but only George bought a place [there]. After we decided to move to Boulder, I remember going up to San Francisco and here's George on a ladder painting, and we tell him that we're all on our way to Colorado. Luckily George is a pretty mellow guy, and he followed in suit. Of all the bands I've been in, Poco was certainly a family, especially when Tim and Paul were a part of the band.'

A new song of Furay's debuted in concert and held the promise of the biggest success yet for Poco.

"You'd play along at one level, then everything would just go right on up to that song. I figured we'd finally got it now, so we hired Jack Richardson and Jim Mason to co-produce 'A Good Feelin' To Know' for us to release as a single.

And... nothing! For some unexplainable reason, the song that has today become one of Poco's standards never charted. An excellent album of the same name was recorded anyway, and it did chart in late '72 at #69, but Furay was devastated by the lack of success of one of his finest creations.

"I wanted to be a rock 'n' roll star like Neil and Steve and Randy and Jimmy," he said.

Indeed, '72 was a watershed year for his friends. Messina teamed up with Kenny Loggins and had a string of chart successes as Loggins & Messina. Meisner's group the Eagles released their debut and soared to gold. Neil Young reaped the same with Harvest, and Stills grabbed gold with Manassas, while Poco kept plugging away to middling sales.

Richardson, who had produced The Guess Who, and Mason, who went to gold recording Firefall, crafted a superb album, A Good Feelin' To Know, that rivaled the Eagles step for step yet couldn't gain the same audience. Cotton's "Keeper Of The Fire," Schmit's ballad "Restrain" and Furay's angelic "Sweet Lovin'" all deserve mention. The standout is probably "Go And Say Goodbye," a Stills song from the Springfield done in a catchy style. But as a single it also tanked.

At that point Furay resolved to give up on Poco and recorded the sixth album Crazy Eyes as somewhat of a lame duck. In this climate, however, some great music transpired.

Cotton set the prototype for today's country with his tough guitar on "A Right Along" while Young chipped in "Fool's Gold" — an instrumental driven by banjo and former Byrd Chris Hillman's mandolin. That song, with Schmit's ballad "Here We Go Again," appeared as a non-charting single. Just months before Parsons' premature death, Furay covered one of Parsons' tunes, "Brass Buttons." The high-point of the record, however, is a nine-minute country-rock opus about Parsons that would become the title song for the album. "Crazy Eyes" benefits from a Bob Ezrin coarrangement using strings and foreshadows his work with Kiss.

Crazy Eyes actually did all right on the charts, hitting #38 in 1973, but Furay's future was already elsewhere.

"I talked to David Geffen and told him I was disappointed [with the lack of success for "A Good Feelin' To Know"]. He said, 'Let's get you together with Chris and J.D. [Souther] and have another Crosby, Stills And Nash."

That certainly became an epiphany moment for Young. who had previously been content to chip in the occasional instrumental and be a silent musician.

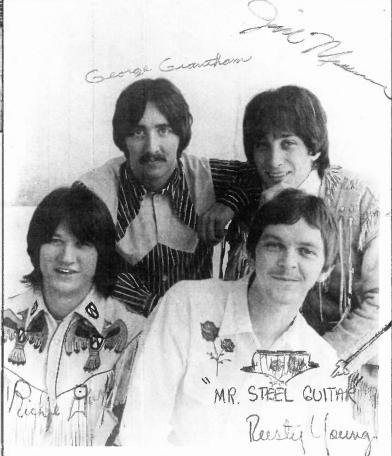
"There are two or three turning points in your life, and that was one of them for me," said Young. "That was the first day I started being a songwriter, because it was obvious that was where everything revolved around — the guys writing the songs.

In retrospect, Young fully understands Furay's leaving but has some animosity toward Geffen. "Geffen threw a lot of money at Richie to quit. I would have done the same thing [leave Poco for that money]. The only unfortunate thing was Geffen wanted Poco to stop and Richie to carry the entire audience. He threatened people."

Rather than throw in the towel, Poco continued as a fourpiece and recorded Seven, which managed a #68 chart placement during summer '74. For the next non-charting single, Cotton's nice ballad "Faith In The Families" was paired with perhaps the best of all the Young "hoe-down" instrumentals "Rocky Mountain Breakdown." This time around, the mandolin was handled by former member Messina with side-

World Radio History

Left: Poco in mid-1972, from left are: Richie Furay, Rusty Young, George Grantham, Paul Cotton, and Timothy B. Schmit. Below: Poco's first promo shot, from 1969.



man Al Garth chipping in on fiddle (never actually a band member, contrary to some reports)

A few months later, the self-titled Asylum debut by The Souther Hillman Furay Band lived up to expectations by going gold, placing as high as #11 in the charts. It spawned a mediumsized hit with the hard pop of Furay's "Fallin' In Love," a #27 charter that would not have sounded out of place on a Poco record. Indeed, the other two songs he placed on the LP would have fit Poco as well: "The Flight Of The Dove" and "Believe Me." A previously unreleased Poco version of the latter, from the Crazy Eyes sessions, appears on The Forgotten Trail CD.

The Poco version is in some ways superior to the Souther Hillman Furay Band version that is a bit tighter but perhaps is not as raw and fun. Veteran producer Richie Podolor, whom Furay credits with coming up with the stutterstep guitar intro to "Fallin' in Love," handled the radio-friendly production. Podolor had earlier been tapped by Poco for a post-Messina recording session, but Epic had rejected the results.

That all was not well in the SHF camp was evidenced by the title of their 1975 LP, Trouble In Paradise. Though it hit #39 that summer, the music had less energy and less Furay contribution. He was experiencing problems at home and within the band.

"Chris was the mediator trying to keep peace while J.D. and I were on opposite sides. Nancy and I had separated again, and we were looking heavily at divorce, so that second record was a real blur. Just to get me to the studio up at Caribou was a chore."

The supergroup broke up, but Furay's marriage was saved and endures

Over in the Poco camp, three more albums had been released on two different labels. Late '74 saw Cantamos (Spanish for "we sing") chart at #76 with some songs reminiscent of early Poco, such as Schmit's "Bitter Blue" and Young's "All The Ways."

Cantamos has a small, square cutout on the cover, which allows a picture to show through from the inner sleeve. Epic played hardball, charging Poco for that little bit of artistry, so with their recording contract up for renewal, Poco moved over to ABC. This did not go over well with their old label, said Young.

"I have a framed letter from the head of Epic that says when

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we would release a record on our new label. they would release something to compete and do their best to bury us.

This competition showed up on the charts in August 1975 when the first ABC album Head Over Heels was climbing to #43 while a two-record set on Epic titled The Best Of Poco was also moving up to #90.

Head Over Heels benefited from the lilting Schmit ballad "Keep On Tryin'," which charted at #50, their biggest hit yet and first Top 100 charter in more than five years. That this single didn't go higher is hard to explain. Indeed, pockets of the country were more open to the song, as seen by Denver's KTLK-AM pushing the song as high as #23 on its chart in early fall 1975 (the same placement as on adult radio nationally). The next single, Young's country rocker "Makin' Love," couldn't duplicate the chart placement, however. Cotton continued to hone his style on the fine "Let Me Turn Back To You." This album is notable for one more thing - Young's first recorded lead vocal, on "Us."

A month before the next ABC album. Epic released a second Poco live record to attempt, no doubt, to undermine the band's new recordings. Any questions about Epic's feelings toward Poco can be read into the cover illustration showing the flank section of a horse with the band's name stamped on the rump. While only charting at #169, Live is actually a pretty good record. Poco had the chops in concert to even do a hot version of "A Good Feelin' To Know" sans the song's writer. Summer '76 saw the new ABC record Rose Of Cimarron rise to only #89. Perhaps the nondescript cover didn't help, with no mention of the band's name or song titles and an unrecognizable picture of the band. The title track is a shuffling Young song that slowly builds to a symphonic end. As a U.S. single it only managed #94 but was a big hit elsewhere.

"That's our biggest song worldwide. It was a big hit a lot of places, including Australia," Young said. "It was covered by a lot of different people, including a German group.

One of those covers was in '81 by Emmylou Harris as the lead track to her Cimarron LP. An overseas single paired the Schmit/Logan ballad "Starin' At The Sky" with Cotton's "P.N.S. (When You Come Around)." "P.N.S." doesn't refer to a medical condition, but rather stands for "Paul's New Song."

That fall, Furay released his first solo record, the Asylum LP I've Got A Reason, which charted at #130.

"That is one of my favorite records," exclaimed Furay. "During our rehearsal time with SHF, Al Perkins [steel guitarist] had led me to the Lord, and I remember when I went in to record this, David Geffen called me in to his office. He wanted to know if I was gonna give him one of those Jesus records. I do admit that in 1976 it was probably not the most popular thing a guy in rock 'n' roll could do, making a commitment to Jesus Christ.'

With this record, Furay pioneered yet another musical vision that others have taken to greater success. The rock radio sound grafted to lyrics that could be read as either the love of two people or love of God has lately come to the fore with acts such as Jars Of Clay and Michael W. Smith. The title ballad, the driving "Starlight" and the superb Poco-like rocker "Getting' Through" are among the highlights of I've Got A Reason

One song deserving mention is the rocker



"Still Rolling Stones," which slaps at the magazine of that name. "I was fed up with Rolling Stone always short-changing every band I've ever been in."

A year after Rose Of Cimarron, Poco had a bit more success (#57) with the Indian Summer LP, which also spawned a #50 single in the title track. Donald Fagan of Steely Dan played synthesizers on the record in return for Schmit guesting on their records. This was the last record with Schmit. Young explained, "The Eagles made Tim an offer he obviously couldn't refuse, plus George was going through some personal things and needed to take some time off. After Indian Summer it was just Paul and me, and the label dropped us."

Fortunately, ABC changed its mind when Cotton and Young auditioned some new songs they intended for the next record: "Crazy Love," "Heart Of The Night" and a couple of others.

Young and Cotton auditioned a number of players for a new rhythm section but settled on two Englishmen who had worked with Leo Saver. Charlie Harrison (born April 8, 1953, in Tamworth, Staffordshire, U.K.) was in on bass, while Steve Chapman (born Nov 11, 1949, in London) took over the drums for Poco to record the album Legend. Due to their having played together previously, they were already a tight section, which gave them the advantage, Young said.

Proving that perseverance pays off, Legend finally rewarded Poco with gold status and a #14 placement on the charts. Young took over from Schmit writing nice ballads, as the first single "Crazy Love" went to #17 in early 1979. Cotton's "Heart Of The Night" did nearly as well at #20, but the third single, the tough rock title track by Young, only got to #103. By this point, Young was playing sixstring guitar rather than steel since he felt that it was easier to sing playing that way. As a result, this LP was a move away from the country sound, yet it was the only time that Poco managed to chart in the country world, as "Crazy Love" and "Heart Of The Night" placed at #95 and #96 respectively. Go figure.

While there was a new Poco, the old Poco (at least the post-Meisner band) all made guest appearances on Furay's second solo record Dance A Little Light. A single of the old Drifters song "This Magic Moment" bubbled just under the Top 100 in summer '78.

In late '79 Furay released his last secular

solo LP, I Still Have Dreams. This album features the title track, a pleasant Poco-ish ballad that hit #39. Proving that he kept in touch with his past, this record has Souther as a guest and, intriguingly, two ex-Poco bassists (Meisner and Schmit) together on background vocals.

While producer Val Garay fashioned a slick record, including a remake of the old Young Rascals song "Lonely Too Long," solo success eluded Furay again.

"When it just didn't happen again I felt. 'Lord, what would you have me do?' and I really started to put my focus on the ministry." He had begun a home Bible study group that escalated to an organized church. "Today I am a pastor at Calvary Chapel of Boulder."

Another hot record of early '80 was an Eagles single of the Schmit song "I Can't Tell You Why," which got to #8. "It got down to a name," Young said. "If that had been a Poco record it wouldn't have been a hit, yet as an Eagles record it was. It was frustrating."

For the all-important follow-up to Legend, Poco released an even less countryoriented album, Under The Gun, which hit #46 in late summer '80.

"Boy, it was nice to finally have a hit," Young said, "and I guarantee you the motivation was to have another. Springsteen had hit, and country-rock was not seen as much of a cool thing anymore."

The sound of the time was new wave (The Knack, The Beat, The Romantics), and the look was skinny ties on skinny guys. The Searchers-like Cotton title track to Un The Gun fell right in line with that sounich in retrospect may have confused IS. Young said he also feels that M( ABC hurt Poco's momentum.

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"When MCA bought ABC, I Dan never made another recon Petty refused to release his all gave him his own label. MCA enemies because they fired a lot of pe

Poco's next move may have doomed atever momentum they still had, according to Young, "We were really unset with MCA and didn't want to be there. Since we owed them two records, we made the huge mistake of recording them really quick just to get off the label. Feople go out and spend money expecting to get their money's worth. We didn't give it to them with Blue And Gray or Cowboys And Englishmen, although there

were some nice songs on each record." World Radio Hi

In 1982, Furay returned to the record stores with a reissue of his I've Got A Reason on the Christian label Myrth. This was followed by a new record, Seasons Of Change. Half of the songs are of a religious bent, while songs such as the autobiographical title track are similar to his other solo records. This is also reflected in the cover art, which shows a very Poco-looking Furay on the front with a cross next to a door on the back cover. Of the more secular songs, "Endless Flight" stands out, while the banio gospel of "Rise Up" and the intense "Through It All" shine in the sacred realm. Poco fans who may have missed this record should look for it at their used-vinyl shops.

In 1982 Poco turned up on the doublealbum soundtrack to the movie Fast Times At Ridgemont High with the Young composition "I'll Leave It Up To You." That same year, Poco delivered a Christmas present to their remaining fans with the album Ghost Town on a new label. Atlantic (ironically, as it had traded away Furay to Epic at the start of this puzzle). A #195 chart placement confirmed that the last MCA album had indeed hurt Poco's career, which is a pity, as this is one of their strongest records.

Giving it one last shot, Young and Cotton released yet another solid record with 1984's Inamorata. Music buyers were not enamored and finally deserted Poco. This LP only hit #167, and more's the pity, as fans missed some of the bands best later-day work; indeed, Cotton's "Days Gone By" may well be his Poco high point. Of note are harmonies on "This Old Flame," "How Many Moons" and "Save A Corner Of My Heart" - a glance at the back cover shows Furay, Schmit, and Grantham li d on vocals Furay noted, Rusty called and said, " ' like you to sing on this record." W sang wen together, though it was not a reunk ... yet."

With success apparently extinguished, Poco was seemingly done in 1984, and Young turned to session work in Nashville. Cotton went in search of a solo career in L.A. Messina's solo career, with the LPs Oasis, Messina and the pleasant pop of One More Mile, had stalled. Meisner had taken a similar dive after the Eagles with One More Song and Randy Meisner but at least spawned three chart singles from 1980-1982 (notably "Hearts On Fire" [#19]). Schmit's solo career hadn't been much healthier with the fine record Playing It Cool doing minor damage at #160 in 1984. Timothy B. did

better, coming in at #106. The single from that album, "Boys Night Out" reached #25 in 1987, but 1990's Tell Me The Truth didn't chart. Furay of course had his church work, while Grantham did some session work.

Rising like the phoenix, however, Poco had one last hurrah when in 1989 they reunited for the Legacy album. Furay gives Young the credit, while Young sees it the other way around. No matter the catalyst, there was new life with some caveats, as explained by Furay.

"We did have some lengthy discussions about the fact that I wanted to be careful of things." Young confirmed that those things were too hard to overcome and ultimately resulted in Furay leaving once again. "Richie has a commitment to his church, and that takes priority. I don't think we fully understood going in [to the reunion] what that meant."

At any rate, the intent to finally record as the first version of Poco (with Meisner) was a commendable idea, if ill-fated. As reunion records go, this one did pretty well, getting to #40 and spawning two hits - "Call It Love" at #18 and "Nothin' To Hide" at #39. The latter shares some similarity to Meisner's "Take It To The Limit" from his Eagles days, while the former has a catchy guitar riff but had a rocky genesis. The original lyrics were of the adult variety and caused some friction.

Furay: "If you would have heard the original lyrics, it was essentially "Call It Lust," and it wasn't Poco. We never wrote songs like that." Young mentioned, "I told them [the writers]. 'I can't sing that.'

Regarding the LP as a whole, both members also confirmed it was more of a project and an attempt by manager Allen Koyac to make Poco into Richard Marx.

Furay said, "Had we been left alone to do our own music, it would have been fine, but there were some songs on Legacy that didn't belong there. I hope I did stand up for the integrity of the band. I don't think Poco wanted to be known for those kind of songs."

Young, Messina, and Meisner created the album with studio players essentially. Grantham was not allowed on drums and Furay played only on his two songs, the autobiographical "When It All Began" and the ballad "If It Wasn't For You."

Furay finally exited over objections to the video done for "Call It Love" and was replaced for the tour by a friend of Young's, Jack Sundred. Of interest is the success this record had on adult stations, as "Call It Love," "Nothin' To Hide" and "What Do People Know" got to #2, #10 and #24 respectively according to Whitburn's Adult Contemporary chart book ("Crazy Love" was their highest adult hit at #1 with "Heart Of the Night" at #5.)

Young said he doesn't feel the band ever got their due. "You had the Eagles, Loggins And Messina, and Poco all on one record. We're up there at Radio City Music Hall singing Take It To The Limit,' 'Your Mama Don't Dance' and 'Crazy Love.' It was disappointing that the critical people didn't jump on the bandwagon and go, 'This is where it all began, guys.'

Messina. Meisner, and Young cut demos for a second LP, but labels weren't interested, and Poco was put back in mothballs

Young's next project was to start a new band. The Sky Kings. "A friend here in Nashville, head of A&R at RCA, wanted to put together a project like a country Traveling Wilburys. We had Bill Lloyd of Foster And Lloyd, John Cowen, an amazing singer from the New Grass Revival, and I called Pat Simmons of The Doobie Brothers since he'd written their hit 'Black Water,' which was very Poco-ish. We cut a great record, and they never released it. The head of the label left, and the new head dropped it.

With The Doobie Brothers reuniting, Simmons left The Sky Kings, who cut another record for Warner Brothers. The single "Picture Perfect" was released from the 1996 sessions, but the album never followed until Rhino Handmade resurrected it in the fall of 2000 in an expanded, 24-track version called From Out Of The Blue (RHM 7714).

Meisner recorded with Black Tie and returned recently with The World Classic Rockers, an aggregation of former chartbusters trying to keep their music before the public. Messina returned to his art and sporadic solo career. Grantham went back to playing drums with the likes of Ronnie McDowell. Cotton has issued two solo albums: Changing Horses in 1990 and Firebird in 2000. Schmit's latest solo album, Feed The Fire (Lucan 2001), came out this past May and features photography by Diltz.

Furay released a solo CD on the Calvary Chapel Music label (www.calvarymusic.org) in 1997. The players include Bush on fiddle and Young on steel guitar and Dobro. For that reason, it sounds in places like "Poco goes to church." Furay continues his ministry with occasional concerts such as a show -– at a Highlands Ranch, Colo., church - that mixed new sacred songs with career highlights such as "On The Way Home," "Go And Say Goodbye" and "Pickin' Up The Pieces."

For the 2000s, the lineup of Young, Cotton, Grantham, and Sundred are out on the road and well worth fans' concert dollar. This writer took his family of four and paid \$54 total while the reconstituted Eagles wanted \$125 for one ticket - sheesh. One glorious night, July 3, 2001, Furay rejoined his old mates at Hudson Gardens in Colorado and played several songs (during a two-hour set), including a white-hot version of "A Good Feelin' To Know" that had the crowd up on their feet, roaring. The five capped the show with a heartfelt and smokin' version of Chuck Berry's "Back In The U.S.A." accompanied by fireworks. Thirty-plus years later, Poco still rocks

Neither Furay nor Young rule out future Poco projects. Young: "Richie sent me new songs, Paul's got new songs and I've got new songs. All we need is an outlet." Furay also has a plan. "After the Hall Of Fame [Buffalo Spried were inducted in 1997] I just got that I'd really love to give it one to th ut Poco on the map. I'd like to m play all this music we did and g · n guys who were Poco. I need to and he felt he couldn't |due to the I respect that, but I really want to Eng on other chance."

Provide Poco people may still get to see their heroes on record again, as a new album is plotted for an early 2002 release (along with an official Web site, according to management).

While Poco's success pales next to their contemporaries the Eagles, frankly, so does everybody else's, since the Eagles currently have the biggest-selling album ever (27 million) with Their Greatest Hits: 1971-1975 package. Few country-ish acts have ever done well on the pop chart, seemingly caught

#### Poco U.S. discography

by George Krieger and Tim Neely

Singles Label/# Epic 10501 Epic 10543 Epic 10636 Epic 10714 Epic 10804 Epic 10816 Epic 10890 Epic 10958 Epic 11055 Epic 11092 Epic 11141 Epic 50076 ABC 12126 ABC 12159 ABC 12204 ABC 12295 ABC 12439 MCA 41023 MCA 41103 MCA 41269 MCA 41326 MCA 51034 MCA 51172 MCA 52001 Atlantic 7-89970 Atlantic 7-89919 Atlantic 7-89851 Atlantic 7-89674 Atlantic 7-89650 Atlantic 7-89629 **RCA 9038** RCA 9131 RCA 9138 RCA 9138 RCA 2623 RCA 2623 Vinyl albums Epic BN 26460 Epic BN 26522 Epic KE/EO 3020 Epic KE 30753 Epic KE 31601 Epic KE/EQ 3235-Epic KE/EQ 3289 Epic PE/PEQ 3319 ABC D-890 Epic PEG 33537 Epic PE 33336 ABC D-946 ABC D-989 ABC AA-1099 Mobile Fidelity 1-4 Epic JE 36210 Epic JE 36211 MCA 5132 MCA 5227 MCA 5288 MCA 5363 Atlantic 80008 Atlantic 80148 RCA 9694- 1 -R **Compact Discs** MCA MCAD-310 MCA MCAD-313 MCA MCAD-313

	Title	Year
	Pickin' Up The Pieces/First Love	1969
	My Kind Of Love/Hard Luck	1969
	You Better Think Twice (edit)/Anyway Bye Bye	1970
	C'mon (edit)/I Guess You Made It (edit)	1971
	Just For Me & You (edit)/Ol' Forgiver	1971
	Railroad Days/You Are The One	1971
	A Good Feelin' To Know (edit)/Early Times (reissued in 1973)	1972
	Go & Say Goodbye/I Can See Everything	1973 1973
	Here We Go Again/Fool's Gold Magnolia (edit)/Brass Buttons	1974
	Faith In The Families/Rocky Mountain Breakdown	1974
	High & Dry (edit)/Bitter Blue	1975
	Keep On Tryin'/Georgia, Bind My Ties	1975
	Makin' Love/Flying Solo	1976
	Rose Of Cimarron (edit)/Tulsa Turnaround	1976
	Indian Summer (edit)/Me & You	1977
	Crazy Love/Barbados	1979
	Heart Of The Night/The Last Goodbye	1979
	Legend/Indian Summer	1979
	Under The Gun/Reputation (also released with picture sleeve)	1980
	Midnight Rain/A Fool's Paradise The Everlasting Kind/ Friends in the Distance	1980 1980
	Widowmaker/Down On The River Again	1981
	Sea Of Heartbreak/Feudin'	1982
	Ghost Town (edit)/High Sierra	1982
	Shoot For The Moon/The Midnight Rodeo	1982
	Break Of Hearts/Love's So Cruel	1983
	Days Gone By/Daylight	1984
	This Ole Flame/The Storm	1984
	Save A Corner Of Your Heart/The Storm	1984
	Call It Love (edit)/Lovin' You Every Minute (also released with picture sleeve)	1989
	Nothin' To Hide (edit)/If It Wasn't For You (also released with picture sleeve)	1989
	The Nature Of Love/interview (?)	1990
	The Nature Of Love/interview (?) (cassette single)	1990
	What Do People Know/When It All Began	1990 1990
	What Do People Know/When It All Began (cassette single)	
	Pickin' Up The Pieces	1969
	Poco	1970
19	Deliverin' (also released as quadrophonic)	1971
	From The Inside	1971
	A Good Feelin' To Know	1972
i4	Crazy Eyes (also released as quadrophonic)	1973
92	Seven (also released as quadrophonic)	1974 1974
92	Cantamos (also released as quadrophonic) Head Over Heels	1975
	The Very Best Of Poco (two LPs)	1975
	Live	1976
	Rose Of Cimarron	1976
	Indian Summer	1977
	Legend	1978
020	Legend (half-speed muster)	1979
	Songs Of Paul Cotton	1979
	Songs Of Richie Furay	1979
	Under The Gun	1980
	Blue & Gray	1981
	Cowboys & Englishmen	1982
	Backtracks	1982
	Ghost Town	1982
	Inamorata	1984
	Legacy	1989
	number is different from above)	1001
019	Legend	1986
327	Head Over Heels	1988
334 353	Under the Gun Indian Summer	1989 1989
323	Crazy Loving-The Best Of Poco 1975-1982	1989
46162	The Forgotten Trail (1969-74) (two CDs)	1990
	Cowboys And Englishmen	1993
	Blue And Grey	1993

MCA MCAD-31353	Indian Summer	1989
MCA MCAD-42323	Crazy Loving-The Best Of Poco 1975-1982	1989
Epic Legacy E2K 46162	The Forgotten Trail (1969-74) (two CDs)	1990
One Way 22067	Cowboys And Englishmen	1993
One Way 22068	Blue And Grey	1993
One Way 22076	Rose Of Cimarron	1993
MCA MCAD-11206	Legend (24-karat gold CD)	1995
Rhino R2-72217	Ghost Town/Inamorata (two LPs on one CD)	1995
Legacy EK 66227	Pickin' Up the Pieces (remastered with bonus track)	1995
Legacy EK 66968	Crazy Eyes (remastered)	1995
Legacy EK 66985	Seven (remastered)	1995
Sony Music Spec. Prods. A 26735	On The Country Side	1996
Hip-O HPD-40136	The Ultimate Collection	1998
Epic Legacy EK 65731	The Very Best Of Poco (remastered)	1999
MCA 088 112 224-2	The Millennium Collection	2000
One Way A 32337	Live (reissue of 1976 LP)	2000

between a rock and a country place. In that context Poco were as successful as any.

While money and fame are critical yardsticks, bands who dare to color outside of the lines are measured more by the things they leave behind. As Captain Beefheart are to the blues and Fairport Convention are to British folk, so too are Poco to country.

Due to his early death, many have anointed Parsons as the originator of the new country, yet the creation of this style of music was more a collaboration than the

creation of one player. The Monkees' Michael Nesmith deserves as much credit as Parsons but gets ignored as a one-time teenybopper idol. If the ability to create music is a superpower, than ultimately it can be said the players of Poco use their powers for good rather than evil

In retrospect, Poco (and their like) created the new country music (which owes much to rock) as opposed to changing the pop charts.

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#### THE BEETHOVEN FIFTH TRANCENDS TIME by Peter Gutmann

Dit-dit-dit-daaaah. Talk about a great hook! Three quick Gs and a long E-flat — they just don't come any better than that. Step aside, Mick Jagger and Keith Richards — the opening of Ludwig van Beethoven's Fifth Symphony just could be the most /

memorable musical phrase of all time. During World War II its suggestion of Morse Code became the powerful symbol of "V For Victory." GIs who didn't know Schumann from Shinola knew this was Beethoven and relished the irony of a German's music galvanizing the Allied effort to defeat the horrific murder machine that country had become.

But that's just the first five seconds. As for the rest, in nearly every poll, even of classical sophisticates, the Beethoven *Fifth* tops the list of favorites. Clearly, Beethoven crafted something powerful and universal that reverberates with ageless significance in every listener regardless of his or her depth of musical culture.

in retrospect we revere Beethoven for having ushered in the century of music that a majority of classical fans enjoy the most. While Mozart certainly was pushing in that direction (and might have broken through had he lived past 36), Beethoven's bold harmonic and structural explorations launched the Romantic era in music, in which personal feelings were no longer repressed bencath conventional form. While the Fifth isn't Beethoven's most innovative or influential symphony (the Third and Ninth compete for that honor), it does have a wealth of groundbreaking features: the first use of a trombone in symphonic music, variations built upon dual themes, two movements joined together, the reprise of an

earlier passage in the finale and, most impressive of all, a single motif that unifies the entire work.

Beethoven reportedly called his opening "fate knocking at the door," but nowadays that's largely discredited as unreliable hearsay; as Beethoven's posthumous fame grew, many associates tried to magnify their own significance by claiming special insights. But, as befits one whose genius lay in the abstract realm of music rather than a more specific art. Beethoven didn't trivialize his creations with a single connotation. Even so, the entire work exemplifies the Romantic ideal of an expressive journey, not in the sense of telling a story but rather as an emotional catharsis.

"Fate" or not, the commanding opening figure pervades the entire work. The first movement is grim and resolute yet charged with constant conflict and energy as glimmers of hope swirl through a relentless storm. It's a miracle of construction with all the ideas firmly grounded in that first four-note phrise -- even a tyrical second theme rides atop and ultimately devolves into it. The focused intensity is relieved by a flowing set of variations, leisurely but with controlled surges of power. Next comes a resolute march built largely upon the insistent rhythm of the opening motif which descends into a hushed section of coiled tension and then explodes into the finale, an exhilarating shout of C-major triumph. In a masterstroke. Beethoven magnifies the effect by summoning again the tense portion of the third movement march and then repeating the triumphant explosion. The work ends in a breathless coda built upon variants of the opening motif to pound home the permanence of the joyous destination.

While Mozart may have written masterpieces in final form right off the top of his head, Beethoven struggled over the *Fifth* for nearly a decade. Many early ideas and sketches



found in his notebooks started out conventionally, with lengthy repetitions and standard harmonic progressions. As a great composer, Beethoven delved deeply into his material to explore and develop its full potential, and as an equally great editor, he constantly simplified and tightened it. In final form, the *Fifth* is a masterpiece not only of invention, but also of concision. Unlike movies and novels we

consider great but in which minor changes would be inconsequential, not a single note of the Fifth could be improved.

But please don't think of the composer who lavished so much devout care on perfecting his work as a pure soul whose rarified spirit had risen far above the venality of the

#### In nearly every poll, even of classical sophisticates, the Beethoven *Fifth* tops the list of favorites. Clearly, Beethoven crafted something powerful and universal that reverberates with ageless significance in every listener regardless of his or her depth of musical culture.

rest of us mere mortals. Beethoven was all too human — he contracted to sell the *Fifth* to a wealthy patron for 500 florins (a considerable sum), but after collecting the first 350 he turned around without apology or refund and sold the very same score to a publisher. But perhaps it was Beethoven's intense humanity that enabled him to write in a style that appealed to *real* people, not just aristocrats.

That, in itself, is an essential key to understanding Beethoven's lasting appeal. Two centuries ago classical music was wholly dependent upon the patronage of nobility. Public concerts were rare and established professional orchestras unknown. The Fifth was given its world premiere in a massive four-hour concert Dec. 28, 1808, that consisted entirely of new major Beethoven works, including his Sixth Symphony, Mass In C, Fourth Piano Concerto and Choral Fantasia. By the time the Fifth rolled around that night, the audience was not only too exhausted to have paid much notice but also nearly frozen, as the hall was unheated and the winter bitterly cold. With only a single rehearsal by a pick-up ensemble for the entire program of unfamiliar and difficult music, the execution was a mess. At one point, things got so tangled that Beethoven had to stop and restart, a humiliation that the shivering players repaid in their performance.

Not surprising, the world was hardly transformed by first hearing this glorious creation; as the premiere was essentially an exercise in sight-reading, notions of sensitivity and interpretive feeling were well beside the point. Nowadays, we've made up for that with a huge variety of distinctive, highly polished and deeply expressive recordings that plumb the considerable depths of this amazingly rich work. Here are my favorites:

Although Arturo Toscanini's reputation as a classical speed demon is largely unwarranted, he does claim the fastest *Fifth* on records — a stunning concert of May 8, 1945, celebrating V-E Day (on Music & Arts CD 753). Toscanini was a fervent antifascist, and the overthrow of Mussolini and Hitler overpowered his usual sense of proportion to produce a hair-raising distillation of his political emotions that clocks in at a breathless 26 minutes, 45 seconds. Nearly as thrilling are his two studio recordings — a fleet and streamlined 1953 LP (BMG 60255) and a richer and more complex 1939 set of 78s (BMG 60270).

Politics also flavored the best of Wilhelm Furtwängler's readings. The first was a 1943 Berlin concert (Music & Arts 4049) in which Furtwangler's personal agony is frighteningly tangible as the vast pounding tympani and inflated dynamics of his wartime desperation battle the symphony's intrinsic indomitable spirit. (Despite suspicions of collaboration for having remained in Germany throughout the war, Furtwangler was deeply conflicted and courageously endangered himself by working within the system to save dozens of lives.) A May 1947 concert (Music & Arts 789) marked his return to active musical life after his exoneration. Proceeding from a grimly powerful opening to an ecstatic explosion of victory, it symbolizes not only Furtwängler's personal odyssey from repression to freedom but the triumph of permanent culture over temporary politics. There's also a remarkably noble 1954 Vienna studio set (EMI 69803) in which Furtwängler harnesses his former angst to animate a subtly shifting and superbly controlled overall flow.

For the opposite extreme to Toscanini, Otto Klemperer, one of the stalwarts of German tradition, stretches his *Fifths* out to a glorious 40 minutes, both in a 1959 studio record (EMI 63357) and, to even greater effect, in a magnificent 1969 concert (EMI 66865). The result is like an athlete in slow motion, with power transmuted by surreal grace. Equally spacious is Glenn Gould's playing of the Liszt piano transcription (Sony 52636), highlighted by an *Andante* of prayerful intimacy. A different sort of transcendence is

achieved by Sergiu Celibidache (EMI 56521); consistent with his Zen beliefs, he strips the music of all rhetoric and presents it as a pure, radiant abstraction.

At this point you may well ask: "Does music this great really require extensive interpretation to convey its treasures?" No, it certainly doesn't, and indeed most conductors, perhaps humbled before Beethoven's genius, let the *Fifth* speak largely for itself. Among many others, Fritz Reiner (RCA 68976), Carlos Kleiber (DG 447 400). Pierre Monteux (London 443 479), and Herbert von Karajan (EMI or three remakes on DG) all present magnificent playing and a satisfying balance of energy and control, drive and repose.

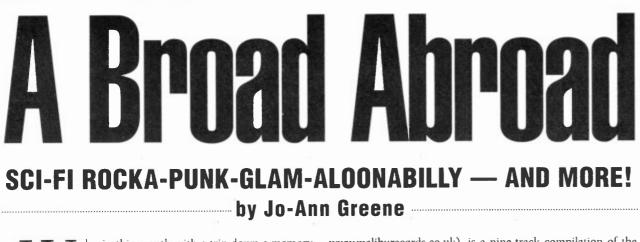
A fascinating alternative is one of the "authentic instrument" renditions, which use the smaller

orchestras, lower tunings, less powerful instruments and wind- and brass-heavy balances of two centuries ago in an attempt to re-create a performance that Beethoven's audiences would have recognized. It's not a mere gimmick — Beethoven wrote the *Fifth* for the purpose of being performed, with a specific sound image in mind. But rather than settling our historical curiosity, the results raise an interesting question despite careful scholarship to emulate the original sound, they all sound so different, from the warmth, leisurely pace and subtle blend of the Hanover Band (Nimbus) to the furiously driven Orchestre Revolutionnaire et Romantique (Archive). Which of these would Beethoven have chosen as the most valid? Ironically, he might have been utterly indifferent; by the time he finished the *Fifth*, he was largely deaf and so perhaps conceived the work largely in the abstract after all!

Let's not forget the pioneers, who were raised in a era that encouraged personalized interpretation and who present a cavalcade of styles that remain fascinating and influenced all who followed. I'll survey the trailblazers on my Web site at www.classicalnotes.net/columns/fifth.html.

In reviewing several dozen *Fifths* for this column, I was struck by two realizations. First, even after such intensive and repeated exposure, I'm still as enthralled by the work as ever. Second, I've yet to hear a single record, even by an unknown orchestra and conductor, that's without interest. That, perhaps, is the strongest proof of Beethoven's genius — this is a work of limitless depth and matchless inspiration that constantly challenges and transcends personal taste and trends.

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The begin this month with a trip down a memory lane that some readers, to be honest, may not actually remember. *Roll Out The Barrel* by Terry Bradford and Sussie Arvesen (Famous Record Company, U.K.) is a hit-filled souvenir to one of the surprise smashes of the British theatrical season, a re-creation of an English music hall of the late-19th/early 20th century.

This area has already been well-documented by Bear Family's all-encompassing (but, unfortunately, sonically distressed) On The Town Tonight box set. There, original recordings of the era's greatest hits were reproduced from the best possible sources which, in too many cases, meant extremely hiss- and crackle-laden 78s and cylinders that are literally painful to listen to.

Although the recordings of standards such as "Down At The Old Bull And Bush," "Daisy Daisy" and "I've Got A Lovely Bunch Of Coconuts" are not performed by the original artists on *Roll Out The Barrel*, the sound and the mood remains as authentic as one could wish. Indeed, if your Anglophile tendencies reach back to Herman's Hermits and their re-creations of standards such as "Enery The Eighth" and "Leaning On A Lamp Post," *Roll Out The Barrel* will be right up your street.

Canadian bluesman Dave Goodman has a strong and devoted following across Europe, and his debut solo release, *Roadbook Rhymes* (Crosscut Records, Germany, www.crosscut.de) tells us why. Born and raised on Vancouver Island, Goodman started out loving Jimi Hendrix but playing Duke Ellington. It is this early dichotomy that still fuels his music — and that despite him abandoning electric guitar for acoustic, shortly before he began work on *Roadbook Rhymes*.

Recorded live to two-track in the studio, the 15 songs have a loose, ghostly feel to them, whether Goodman is performing alone (which he does for the majority of the set) or on those cuts where Hank Shizzoe, a second guitarist, plays, also bringing in an acoustic lap steel and even a bouzouki. Mention of Shizzoe, meanwhile, brings his own excellent album to the top of the pile. *Hank Shizzoe* (Crosscut) follows Goodman's lead into some dark and deeply personal acoustic areas, with a slightly (very slightly) country tinge thrown in on top. His version of Ned Washington and Dmitri Tiomkin's theme to *High Noon*, "Do Not Forsake Me Oh My Darling," is especially spellbinding, while Shizzoe's ability to conjure magic from seemingly every instrument he lays his hands on gives the album an almost symphonic feel, while remaining as simple and uncluttered as you could hope.

Another ace guitarist is Bill Nelson, one-time leader of cult '70s heroes Be Bop Deluxe and Red Noise but, for the past two decades, a solo artist pursuing some incredibly eclectic courses. *Simplex* (Tone Swoon, U.K., www.netcomuk.co.uk) is an album Nelson recorded during the 1980s as the soundtrack to a movie being made by the Henry Moore Foundation, examining the sculptor's work in relation to the landscape.

A series of brief but often beautifully atmospheric instrumentals, the album was originally intended for release on Nelson's own Cocteau label. It never appeared and, while a semi-bootleg edition did emerge briefly during the 1990s, a fully authorized version has long remained a Nelson collector's dream.

Its appearance today brings us 31 tracks, essentially vignettes, none much more than two minutes in length, but the overall mood is extremely self-sustaining; time passes quickly in their company. Though one does seek to find other artists with which to compare it, the journey between early analog Tangerine Dream and mid-period Mike Oldfield, with diversions via Gavin Bryars, David Bedford, and The Orb, is so vast that *Simplex* clearly cannot be so readily pigeonholed. For fans of ambient music it is a masterpiece.

From the sublime to the sweet... or, rather, a little before Sweet. 68 Was 68, by Brian Connolly (Malibu, U.K., www.maliburecords.co.uk), is a nine-track compilation of the vocalist's session and studio work in the period immediately before Sweet began functioning as a recording act. It is, of course, nothing like anything you have ever heard from Connolly in the past — only one song, a demo version of the Sweet's first ever single, "Slow Motion," is even vaguely familiar.

The rest of the album catches Connolly singing what he's told to sing by whomever was masterminding the session, mainly the kind of up-tempo middle-of-the-road-type ballads that were so popular on the U.K. chart at the time. Nothing to be ashamed of there — many of the brightest stars of Britain's glam-rock era spent some time cutting similar material, often for release under their own names.

Connolly's contributions to the genre appear to have been intended more as guide vocals than final recordings and exist now only as reference tapes. Indeed, the liner notes caution that the recordings were taken from "the only available source and... lack the dynamics of modern digital sound." No matter. 68 Was 68 is an excellent collection, both entertaining and historically fascinating — the fact that it arrives at a time when Sweet collectors have been starving for something new and meaty to get their gums into only adds to its appeal.

The ever-excellent Angel Air (www.angelair.co.uk) weigh in with some remarkable reissues this month, first and foremost being *Lost World* by Zzebra. Everything you've ever read about this short-lived early '70s British band probably leaves you believing they were part of the jazz-rock community whose peregrinations often sound somewhat dated today. If that is so, then you're in for a surprise.

There are jazzy inclinations here but, as the liner notes swiftly point out, "describe Zzebra? Try Afro-rock-jazzprogressive." One simple comparison might be with Phil Manzanera's Quiet Sun spin-off — there is a sense of adventure the size of an interstate running through the band's musicianship. But whereas such ambition often got bogged down in the seas of self-indulgence, Zzebra never seem to lose sight of the fact that people might want to play their records rather than simply marvel at their technique. Eight studio recordings and four live cuts from a 1975 European tour catch Zzebra in audacious form, pushing *Lost World* up among the very best Angel Air releases of the year.

It's been said before, but let's say it again. What the world needs is an Atomic Rooster box set that rounds up everything that helped establish that group among the most powerful, potent and pertinent hard rock bands of the 1970s and beyond. What it doesn't need is yet another installment in the apparently never-ending, British industry-wide saga of outtakes, live cuts, oddities and latter-day reunions that have piled up around them in recent years. But first impressions of *The First Ten Explosive Years Volume Two* (Angel Air) suggest that is exactly what we've got.

A complete absence of source information leaves us totally in the dark as to when these performances were recorded or whether they've seen the light of day before. Are they from early on in those first explosive years, when the Rooster was crowing the loudest? Or do they hail from the still impressive but infinitely less volatile years at the end, when Atomic Rooster were adopted by the New Wave Of British Heavy Metal audience and ground their way around the denim and dandruff circuit, playing to an audience which, quite frankly, would have wet itself if it had encountered the original bird?

The answer is a bit of both, but with the CD paying no more regard to chronology than the sleeve pays to detail, one cannot help but feel the entire Rooster reissue project is in desperate need of a serious rethink. Angel Air have now released four Rooster CDs and, if you are looking to investigate the band, they are the ones to go for (*Live And Raw, Rarities* and the first volume of 10 Explosive Years are the companions). But if you are hoping to understand the band... good luck. With the so-called third wave of ska having apparently crashed itself out on the rocks of public apathy, it might seem an especially inopportune time to be reissuing the first two albums by Two-Tone veterans The Selecter. Both *Too Much Pressure* and *Celebrate The Bullet* appeared during 1980/81 but resurfaced — in spirit if not in fact — during the mid-1990s, as a revitalized Selecter toured the circuit, reinvigorating their old favorites even as they created some new ones. That moment seems long past now, but spinning the two reissues (both Captain Oi! — U.K., www.captainoi.com) it is not difficult to imagine it rekindling on the spot. Far from resembling the ghosts of some long-forgotten age, both albums explode with a freshness and character that has to be heard to be believed.

Too Much Pressure, the band's debut, remains the classic. Across the original vinyl's 13 songs, plus three bonus tracks drawn from contemporary 45s, The Selecter's grasp of ska as a living, breathing art form certainly exceeds the better-known Madness and UB40's efforts. "Three Minute Hero," "Missing Words" and "Too Much Pressure" are classic ska-pop songs, with vocalist Pauline Black the equal of any of the original Jamaican ska boom's best-loved chanteusses — a role call that includes legends such as Norah Dean and the singularly named Margarita, Patsy, and Naomi.

Heavily slated at the time, The Selecter's second album, Celebrate The Bullet, is less urgent than its predecessor, but a fresh listen reveals it to be equally dramatic. The 12-inch mix of "Train To Skaville," one of four bonus tracks, is devastating, while album cuts "(Who Likes) Facing Situations," "Washed Up And Left For Dead" and "Selling Out Your Future" aren't only excellent songs, they also offer a pigeon'seye view on the death of the 2-Tone movement itself. Another sophomore LP that was hammered at the time but has improved with age is Penetration's Coming Up For Air, the successor to the hit favorite Moving Targets. Cut only months before the band broke apart, it vividly illustrates the conflicts that were tearing Penetration apart, as new-wave pop sensibilities battled with new-wave metal ambitions — and neither side came out on top. But listened to 20+ years on, with ears uncluttered by the petty life-stylistic rivalries that seemed so important back then, Coming Up For Air emerges a very strong, pounding set, high on emotion and energy alike.

Finally, Captain Oi! have also repatriated *Rev Up*, the first album by The Revillos, the freakish sci-fi rocka-punk-glamaloonabilly band spun off from the much loved Rezillos. Thirteen great slabs of, indeed, revved-up pop nonsense comprise the original LP, five more fly off the end as bonus tracks, and anybody who has ever paused to wonder what would have happened if The Cramps and The B-52's had ever tried playing each other's greatest hits should grab a copy now. All the more so since the end result doesn't sound anything like you imagine it would. An amazing band release an amazing album.

#### Best of the rest

Front Page Review: Mystic Soldiers (Akarma, Italy). Another gem in Akarma's journey through producer Alan Lorber's legendary Boston Sound 1968 vaults is Mystic Soldiers. Front Page Review are best-remembered today for providing Boston new-wavers Nervous Eaters with frontman Steve Cataldo — here he is a decade earlier on an album that went unreleased in '68 but truly merits attention today.

Orpheus: *The Complete Orpheus* (Akarma, Italy). More Boston Sound, this time a lavish two-CD package bringing all four of Orpheus' fondly remembered albums together for the first time. Awkwardly, the first and fourth LPs share one disc, the second and third the other, thus sabotaging the opportunity to trace the group's development from pillar to post. But that aside, *The Complete Orpheus* is one of those sets that will be in with a shout for reissue of the year.

T-Bone Walker: Back On The Scene — Texas 1966 (Indigo U.K.). Two excellent sets from the blues giant T-Bone Walker, caught in Houston and Pasadena, Texas, during 1966. Previously released as the now much-in demand *Home Cooking* album on the long-defunct Jet Stream label, it is undeniably Walker at his hottest.

WTDN: "The Beeper Song" (Mummy, U.K.). Who's The Daddy Now (WTDN for short) represents the long-awaited (but still unexpected) reunion of Carter The Unstoppable Sex Machine. with the bonus addition of lunatic chum Professor Bootle. The partnership is only temporary, and this three-track CD of "The Beeper Song" might well be their only release. So what are you waiting for?

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	ROLLING STONES - ALMOST HEAR YOU SIGH: Purple Transluce         S77           Vimyle Columbia Sleeve         S71           StotLing STONES - SAINT OF ME         \$33           GOD RUNDGREN - PARALLEL LINES         \$77           YUSH - NEW WORLD MAN. M-         \$99           SYSTEM OR A DOWN - CHOP SUEY (E)         \$6           ROGER WATERS - WAIT GOD WANTS (H)         \$6           NOGER WATERS - WAIT GOD WANTS (H)         \$6	<ul> <li>BUWIE - ALL SAIN'S (E) Collection of instromentals 197/-1999, most unreleased</li> <li>BOWIE - HOURS (J): Bonus Song.</li> <li>BOWIE - HOURS (J): Bonus Song.</li> <li>BOWIE - HOURS (J): Bonus Song.</li> <li>BOX (E): 12-CD, 6 Complete Shows from Australia, Tokyo, &amp; Hong.</li> <li>BOX (E): 12-CD, 6 Complete Shows from Australia, Tokyo, &amp; Hong.</li> <li>BOX (E): 12-CD, 6 Complete Shows from Australia, Tokyo, &amp; Hong.</li> <li>BOX (B): Diguest vocasition LIORD - MALICE IN WONDERLAND.</li> <li>Bonus Songs.</li> <li>Standard Bonus Songs.</li> </ul>	Interview & ROM Live in Offenbach 3-16-67. VARDBIRDS - FOR YOUR LOVE (E): DP.118 Bonus VARDBIRDS - HAVING A RAVE UP (E): DP.1180 VARDBIRDS - OVER UNDER SIDEWAYS DOWN Songs PICTURE DISC	Songs. \$21.00 Nus Songs. \$19.00 (E): DP, 10 Bonus \$19.00 LPS LPS Vinyl HENDRIX Gram Audiophi JMI HENDRIX Rarities & Unr JMI HENDRIX
MIRBLE ALL MURLES       First       Addiabation	WEEZER - HASH PIPE WHO - YOU BETTER YOU BETT VG+ + 12" PICTURE DISCS All Records have Clear Plastic Surveys unless noted.	20 6 Complete Concerts (Adelaide 1984, Stockholm 1985, Budapest 1987, Stockholm 1993, FL Lauderdale 1995, & Osaka 2000) Remastered. 575.00 DEEP PURPLE - WHO DO WE THINK WE ARE (E): 7 Bonus Songs Remastered. 226.00 EAT STUTIC - IN THE NUDE (E) 224.00 EAT STUTIC - IN THE NUDE (E) 224.00	Picture In main PI TORI AMOS Y KANT TORI READ. Promo TORI AMOS - TO VENUS AND BACK: Promo BEATNICK TERMITES - LIVE AT THE ORIFICE BOWIE - HOURS Promo CASUALTES - UNDERGROUND ARMY: #'d.	JIMI HENDRIX - \$33.00 Vinyi \$33.00 JIMI HENDRIX - \$12.00 Vinyi \$33.00 JIMI HENDRIX \$34.00 Vinyi ENGRIY
<ul> <li>High &amp; Ref (1) (Mark 2001)S (40, 0 P / 10, 0 P / 10,</li></ul>	ANTHRAX - IN MY WORLD (E) S111 David Bowle - Hearts Filthy Lesson (E) Pi 512. Kate Bush - Rubberband Girl (E) Pi 516. Captain Sensible - Stop The World (E): M 510. Faith No More - Midler Chils (E): M <sup>2</sup> d Pi 512. FISH - BROTHER 52 (E). S10. FISH - Lady Let IT LLE (E) 511.	00         Unreleased Live Recordings from Krakow 1995.         \$23.00           01         FISH - SASHIMI (E). 2-CD; Concert from Poznan, Poland 10-3-99         \$20.00           02         FEER GABRIEL - 0-V0 (LIMITED EDITION) (E). 2-CD; Special Book, Sibjo-case, & Bonus CD with Unreleased Sorg. + ANM.         \$29.00           03         Na GILLAN - GARTH ROCKETT & THE MOONSHINERS LIVE (E). Live in Machinetre 1997.         \$19.00	CRADLE OF FILTH - CRUELTY AND THE BEAST (6 DEPECHE MODE - EXCITE (6): Promo DISTURBED - THE SICKNESS (E) FISM - SUITS (2): 44 DIR-Cut Cover GRATEFUL DEAD - THE DEAD LIVE ON CONCE HELLOWEEN - THE DARK RIDE (G): DCC	27.90 Audiophile Vim 34.90 Jimi HENDRIX - \$21.90 Jimi HENDRIX \$22.00 Jimi HENDRIX \$22.00 Audiophile Vim \$1.971 (I)- DCC Jimi HENDRIX \$25.00 Jimi HENDRIX - \$19.00 CC
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Country Junction

Brenda Lee, power-lunged Little Miss Dynamite, entered the world as Brenda Mae Tarpley in an Atlanta hospital's charity ward Dec. 11, 1944. At the tender age of 10, she joined Red Foley's *Ozark Jubilee* on ABC-TV and cut her first Decca single ("Jambalaya"/"Bigelow 6-200") July 30, 1956, with a country voice that began where pop's Teresa Brewer — whom she still admires — left off. One of the youngest and tiniest rockabilly pioneers, Lee moved toward huskyvoiced pop ("I Want To Be Wanted") and, as a full-grown 4-foot-11-inch adult, back to straight country ("Big Four Poster Bed").

She has just tied together her autobiography — tentatively (and appropriately) titled *Little Miss Dynamite* — with publication by Hyperion slated for early next year. Just don't expect a kiss-and-tell expose. She has been wed to Ronnie Shacklett (who is now her manager) for 38 years. Here Brenda Lee talks to *Goldmine*.

Goldmine: Your Web site, www.brendalce.com, speaks of a gospel CD on your own label, BL Productions.

Brenda Lee: I'd always wanted to do a gospel album, and don't know why I didn't do one when I was on a record label. So I thought I'd just go in and do one. My husband and I produced *Precious Memories* ourselves, and we're proud of it. People can order it through my office [PO Box 101188, Nashville TN 37210, \$18]. It has songs I sang as a little girl in church: "Just A Closer Walk With Thee," "In The Garden," "This Little



#### by Didde Cylin

#### Light Of Mine."

Which came first: the 1957 song "Dynamite" or the nickname "Little Miss Dynamite"? I'm sure the nickname derived from the

when I went overseas to perform, the nickname came up over there.

The notes to your 1991 Anthology say that "Rockin' Around The Christmas Tree" took its time to become a holiday standard.

It came out in 1958, two years before my first big hits: "Sweet Nothin's" and "I'm Sorry." When they re-released it after "I'm Sorry," it started doing well and has done well ever since.

You've said that you couldn't record a song if you didn't love it. Were there hit songs you passed on because you couldn't get into them?

Oh, there've been a lot of songs that I passed on simply because I thought I could-

n't do them justice or they just weren't my type of song. I passed on "She's In Love With The Boy," Trisha Yearwood's big entry into the recording world. I passed up [The Everly Brothers' "Bye Bye Love," [Lvnn Anderson's] "I Never Promised You A Rose Garden" and [Dolly Parton's] "Here You Come Again." Kenny Rogers' "She Believes In Me" was submitted to me as "He Believes In Me." I knew they were hit records, but I didn't feel that I could do them well.

Like Brooke Shields' acting in Pretty Baby, your early records convey adult emotions you were probably too young to have actually experienced. How did you do it?

People ask me that all

the time, and I swear to you I do not know. I certainly wasn't dating. As you say, I wasn't living out those experiences I was singing about. Twe always loved lyrics and tried to put myself in the situation of what's going on in a song, whether I'd experienced it or not.

Growing up as your family's sole support since your father had died, did you feel that you were missing out on a normal childhood?

I didn't worry about that. My childhood was as normal as it could have been considering what I was doing. I went to public schools and had my little friends and played. The only difference was that I was working. At that age, I didn't think, "Oh, my gosh. I'm having to support my family."
I was getting to sing, and singing was what I loved to do.

Did your autobiography require a lot of legwork?

It did. I cowrote it with [music journalist] Robert Oermann and my daughter, Julie Clay. She's written *The Stars That Shine* [a collection of stories] on 12 country stars. They worked a year on the proposal before we started writing it. The book itself took a year and a half. We went to Chattanooga to interview Peanut Faircloth, the disc jockey who introduced me to Red Foley. We interviewed my family in Georgia. We did a lot of phone work interviewing people from the early days in my original band, The Casuals, and kids 1 went to school with for a year in California. I had gone out there to make a movie and was enrolled in Hollywood Professional School.

A lot of people say they hate writing their stories. I didn't have that experience at all. I had a great time. There'll be some things that



the fans don't know. I don't want to give away the story now. Some of it has to do with financial things and deranged people.

My book certainly is not a tell-all book because that hasn't been my life. It's a great music book. It goes from the '50s into this decade in terms of people I've known and what was happening musically as well as politically 1 think it's very interesting because I've been blessed to have worked with people like Sophie Tucker, Judy Garland, and Jimmy Durante, and then I've worked with the rock and country people. I've had a real diversified career as far as working with different genres of artists.

Have you followed any do's and don't's in keeping your voice in shape?

I don't smoke. I'm not a drinker. On the road, I try to get plenty of rest. I vocalize a little bit every day. I just take care of my voice and try not to abuse it.

Is it true that you tried to get Decca to sign The Beatles?

They were opening for me in Europe. I loved them. They were so talented, such good songwriters, and their look was completely different. I brought back a demo tape and picture to the powers that be at Decca, who passed on them. About six months later "I Want To Hold Your Hand" came out, and the rest is history.

#### What do you do for fun?

I'm probably like any other mother or grandmother. I try to spend as much time as possible with my kids and grandkids. I have a lot of friends. I'm on the National Academy Of Recording Arts And Sciences and Country Music Association boards. I've worked closely with the Country Music Hall Of Fame and Country Music Foundation. I keep busy doing music functions here in Nashville.

#### NEWS & NOTES

The Corncob: The Wilkinsons have signed with BNA Records. Previously, they released two albums for the now-defunct Giant Records... On the mend: Billy Ray Cyrus (knee surgery), Willie Nelson (bronchial infection), Billy Joe Shaver (angioplasty surgery), and Leona Williams (breast cancer surgery)... Carolyn Dawn Johnson captured a record-breaking five Canadian Country Music Awards: Female Artist Of The Year, Album Of The Year (Room With A View), Single Of The Year ("Complicated"), SOCAN Song Of The Year ("Complicated") and Chevy Truck Rising Star... A musical drama about legendary athlete Jim Thorpe, Warrior, An American Tragedy, premiered Sept. 27 at the Country Music Hall Of Fame museum's Ford Theatre.

New Releases/Reissues: Sept. 25: Garth Brooks. The Magic Of Christmas with bonus tracks (Capitol); Confederate Railroad, Country Classics (Atlantic); Skeeter Davis, RCA Country Legends (Buddha); Highway 101, Country Classics (Warner Archives); Kris Kristofferson, All-Time Greatest Hits (Varèse); Dottie West, RCA Country Legends (Buddha); Don Williams, The Millennium Collection, Volume 2. Oct. 2: Gary Allan, Alright Guy (MCA); Béla Fleck & The Flecktones, Perpetual Motion (Sony Classics); George Jones, The Rock: Stone Cold Country 2001 (Bandit, new date); Michael Martin Murphy, Ultimate Collection (Hip-O); Connie Smith, Sings Her Hits (Sony); Joe Stampley, Somewhere Under The Rainbow (Critter); Tanya Tucker, Country Classics (EMI); Dwight Yoakam, South Of Heaven, West Of Hell Soundtrack (Reprise). Oct. 9: Trace Adkins, Chrome (Capitol); David Ball, Amigo (DualTone); Charlie Daniels Band, The Live Record (Audium); Waylon Jennings, RCA Country Legends; Doyle Lawson & Quicksilver, Gospel Parade (Sugarhill); Tim O'Brien, Two Journeys (Howdy Skies); Dale Watson, Christmas Time In Texas (Audium); Wylic & Wild West, Paradise (Rounder Select). Oct. 16: Pat Green, Pat Green (Republic). Oct. 23: Tracy Lawrence, Tracy Lawrence (Warner Brothers); Raul Malo, Today (OmTown); Reba McEntire, Greatest Hits Vol. III (MCA); Olivia Newton-John, The Christmas Collection (Hip-O); Kenny Rogers. Live By Request (Dreamcatcher). Oct. 30: Clint Black, Greatest Hits II (BNA); Joe Diffie, In Another World (Columbia); Collin Rave, Can't Back Down (Epic).

TV News: George Jones performs on CBS' Late Night With David Letterman on Oct. 3... CMT Inside Fame examines the challenges of making it in country music with rising stars Gary Allan, keith urban, and Andy Griggs on Oct. 7. Also on CMT: Roots Of Country, a six-part series that provides an inside look at the history of American country music from its beginnings in Appalachia to its evolution into a billion-dollar industry. Narrated by Kris Kristofferson, the series airs in nightly installments Oct. 8-12. In addition, Diamond Rio's video career is profiled on CMT Personal Playback Oct. 16. Emmylou Harris and Beth Nielsen Chapman will be part of the 2nd Annual Women Rock! Girls & Guitars breast cancer awareness concert broadcast on the Lifetime cable channel Oct. 26... Beginning Oct. 29, a four-part documentary series American Roots Music airs on PBS. The series will feature music by legends such as Hank Williams. Bill Monroe. The Carter Family, and Woody Guthrie. As always, check 'em out!

— Jim Bagley

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### On the racks

#### CHELY WRIGHT Never Love You Enough MCA Nashville (088 170 210-2)

After a few albums' worth of relative obscurity and minor chart success, Nashville songbird Chely Wright scored a #1 breakthrough with the infectious title track of her 1999 disc, Single White Female. Her followup, Never Love You Enough, may render additional hits, but it also includes several misses.

The high points of the set are hard to miss — catchy pop country songs loaded with sure-fire hooks such as those of the fiddlepaced toe-tapper "Horoscope" and the rollicking "Jezebel." Wright's bright voice is not long on power or remarkably expressive, but her growling delivery is more than sufficient to handle the grabby dramatics of the expansive title track. In tender circumstances she nearly speaks her lines, doing so to some effect as she drifts along with the airy pace of "While I Was Waiting."

The limits of Wright's vocal range are less disappointing than the lack of variety in her material. Forgettable romantic fluff is too plentiful on the collection, from the blustery affirmation of "For The Long Run" to the restrained longing that surfeits "Not As In Love" and the needy "Her." The sultry end of her singing suits the mood of her curious embrace of bouts of depression in "Deep Down Low." But more often she floats through insubstantial story tunes such as "Love Didn't Listen," trifles that come and go without leaving a compelling moment in their wakes.

— Thomas Kintner

#### (Attacks from page 10)

concerts by O-Town and Lil' Romeo were canceled, as was Nanci Griffith's Beacon Theater concert scheduled for Sept. 15. In addition, concerts by high-profile artists such as Madonna (to be held at Los Angeles' Staples Center), Black Crowes (at L.A.'s Greek Theater), Stevie Nicks (Rochester, N.Y.), The Guess Who (Pittsburgh, Pa.), Matchbox 20, Jimmy Buffett (Indianapolis), Aerosmith (Virginia Beach, Va.), Janet Jackson (Tampa), and Tool (Dayton, Oh.) were all canceled. Sting's concert from Tuscany, Italy — which was to have been broadcast over the Web — was canceled.

Major concert promoter SFX canceled all of its shows, as did Clear Channel Entertainment, the world's largest concert promoter, which operates 44 U.S. ampitheaters and holds concerts in 100 venues total.

"The decision to reschedule these events was made out of respect for the victims of this nationwide tragedy," stated Rodney Eckerman, clear Channel's president and co-CEO.

ClearChannel has also started ClearChannel.com Relief Fund to benefit victims and their families.

In Washington, D.C., where another terrorist-hijacked plane slammed into the Pentagon, Alanis Morissette's testimony before the Copyright Arbitration Royalty Panel was canceled, as were all events at The Kennedy Center. The Washington, D.C.-based national headquarters of the Recording Industry Association Of America (RIAA) and the National Association Of Broadcasters (NAB) both closed early.

The R&B Foundation's Pioneer Awards 2001 originally slated for Oct. 4, 2001, at The Apollo Theater in New York was postponed until some-

#### ROY ORBISON The Complete Sun Sessions Varèse Sarabande (302 066 233 2)

Sam Phillips felt that Roy Orbison's potential had never been truly tapped at Sun Records circa 1956-1958. Yet, this superior 31-song collection provides compelling evidence that "The Big O" became a stellar rock 'n' roll vocalist and promising songwriter under Phillips' tutelage.

The Texas-born singer used a freakish youthful tenor and rapid-fire guitar runs to achieve his only Sun hit, "Ooby Dooby." However, the ominous growling of "Mean Little Mama," juvenile delinquent-noir of "Domino" and the salacious "Problem Child" showcase some of that label's hottest rockabilly performances.

Although he experimented with Johnny Cash's sound on "One More Time" and "You Tell Me," Orbison's heart was clearly into teen ballads such as "A True Love Goodbye" and "I Never Knew." Those pale in contrast to poignant demo versions of "I Give Up" and "The Clown," both of which anticipate the singer's '60s Monument Records hits.

At Sun, Orbison's releases ricocheted from ridiculous novelty rockers à la "Chicken Hearted" to haunting R&B renditions of "It's Too Late" and "Trying To Get To You." By contrast, his unreleased duet with protégé Ken Cook and demos of "Claudette" (later an Everly Brothers hit) and "Lovestruck" display a fascinating sense of artistic direction and ambition.

Boasting warm, remastered sound though light on session details — rockabilly cats will find this smart and satisfying compilation an affordable alternative to the recent Bear Family boxed set.

— Ken Burke

time in November, contingent upon all the artists being able to show up for the new date.

To help raise funds for the victims and their families, Michael Jackson is planning a project similar to the 46-artist USA For Africa group's "We Are The World" single, which sold more than four million copies in 1985. Proceeds of that project went to help famine-stricken African nations.

The new project, "What More Can I Give?," due out sometime in October, is expected to raise \$50 million for the attack victims. Jackson wrote, produced and financed the single, which, at press time, garnered support from Carlos Santana, Britney Spears, Destiny's Child, Backstreet Boys, and 'NSync.

\$2 million has been donated to a fund for the families by German-based media giant Bertlesmann (BMG), which owns retailer CDNow and Napster. Sony and Vivendi Universal are also expected to announce significant contributions to the fund.

Among artists, Earth, Wind & Fire is donating \$25,000 to the American Fred Cross for the New York City firefighters, police and their families. Donating at least \$10,000 from their current concerts are Janet Jackson, James Taylor, Maxwell, Lynyrd Skynyrd, Backstreet Boys, and Sade. Creed's Scott Stapp and the With Arms Wide Open Foundation announced that it will immediately donate \$50,000 to New Yorkers For Children (NYFC). The list of artists helping in some fashion goes on and on.

Of course, no amount of money can bring back the lives of those lost. But the music industry has shown — by stepping up to the mic with checkbooks in hand — it can help heal the wounds of a shattered nation.

— Greg Loescher, with contributions from Chuck Miller, Carlo Wolff, Tina Ellingson, and Pam Horvitz (NARM). ALISON KRAUSS & UNION STATION New Favorite Rounder (11661-0495-2)

With a whift

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of allure in her

prayer-like voice. fiddler Alison

class to bluegrass

long thought

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Krauss

Photo by Pamela Spring-teen/

New Favorite was recorded — unlike

her previous release Forget About It — with her band, Union Station, once again getting equal billing. The first three songs sandwich sharp folk-country sung by guitarist Dan Timinski (George Clooney's singing voice in the flick O Brother Where Art Thou) between two of Krauss' smart pop numbers penned by her protégé Robert Lee Castleman, whose well-crafted ballads nicely suit her airy, understated delivery.

More sophisticated than Krauss & Union Station's prior venture (1997's So Long So Wrong), New Favorite manages to leapfrog from Krauss' to Timinski's lead vocals, from pop to hoe-down, without sounding disjointed. Multiple Grammy winner Jerry Douglas cuts dark, bluesy Dobro notes into Timinski's traditional "The Boy Who Wouldn't Hoe Corn." For a freshly written touch of old-style maudlin country, "Momma Cried" cleverly laments, "There was mourning in the evening." By the time New Favorite reaches its wistful close (the title track written by Gillian Welch and Dave Rawlings in a style quite unlike the songs on Welch's retro discs), Krauss has again shown that pop can bloom by an Appalachian spring.

- Bruce Sylvester

#### MARTINA McBRIDE Greatest Hits RCA (07863-67012-2)

For the past 10 years, Martina McBride's breathtaking soprano has been an enjoyable fixture in country music. This 18-track *Greatest Hits* offers her most successful recordings.

As this set shows, hits collections are not always the most satisfying representation of an artist's work. McBride's early hits (1992-1995) were all romps such as "My Baby Loves Me," "Life #9" and "Wild Angels." Subsequently, the first third of this chronologically arranged disc is predominantly uptempo, with only the poignant ballad (and non-single) "Strangers" interrupting the frenetic pace ("Still Holdin' On" — her sorely missed duet with Clint Black — would have helped the balance).

The disc starts to blossom with McBride's best work from 1997's *Evolution* (her strongest release to date) and 1999's *Emotion*. The gospel-ish "A Broken Wing" and the anguish-filled "Whatever You Say" showcase McBride's impressive vocal range while "Valentine" and "Wrong Again" reveal her mastery of intimate material. "Love's The Only House" finds McBride revisiting social issues (first tackled on "Independence Day") whereas "Happy Girl" and "I Love You" capture her perky pop side.

Greatest Hits concludes with four new tracks. Among them, the power ballad "Where Would You Be" takes McBride to new depths of vulnerability, countered by the feisty "When God-Fearin' Women Get The Blues." All four make it clear that the Martina McBride musical story is far from over.

— Jim Bagley

**Obituaries** 

#### Aaliyah, R&B singer and actress

Singer and actress Aaliyah, one of R&B's most promising young artists, died in a plane crash in The Bahamas Aug. 25, 2001, along with eight other passengers. She was 22.

Born Aeliyatt Dani Haughton in Brooklyn, N.Y., Jan. 16, 1979, Aaliyah grew up in Detroit, Mich., where she attended the Detroit High School Of Fine And Performing Arts. At age 15 she released her debut album, Age Ain't Nothing But A Number, hit #18 and spawned the hit singles "Back & Forth" (#5, 1994) and "At Your Best (You Are Love)" (#6, 1994). Her next album, One In A Million, sold more than two million copies and reached #20 in 1996.

In 1999, Aaliyah was nominated for a Grammy award for her performance of "Are You That Somebody," a song from the film sound-track for *Dr. Doolittle*. She was nominated again this year for "Try Again," a song featured in the movie *Romeo Must Die*, in which Aaliyah also starred. Her latest album, *Aaliyah*, debuted in July at #2 on the *Billboard* Top 200 album chart.

Aaliyah is survived by her parents, Diane and Michael Haughton, and by her brother, Rashaad. ----- Russell Hall

#### Leon Wilkeson, Lynyrd Skynyrd bassist

Lynyrd Skynyrd bass guitarist Leon Wilkeson died in his sleep July 27, 2001, in Jacksonville, Fla. He was 49. His body was found in a Ponte Vedra Beach hotel room about 17 miles from his home, where he was taking a break from the group's current tour. He was an original member of the legendary band.

An autopsy concluded no apparent cause of death, although the results of toxicology tests are forthcoming and may take several weeks. The autopsy did show serious lung and liver damage.

Lynyrd Skynyrd formed in Jacksonville, Fla. in the late 1960s. With hits such as "Free Bird," "Sweet Home Alabama," "Gimme Three Steps," "I Know A Little" and "Gimmie Back My Bullets," the band became a worldwide phenomenon, selling out large venues and arenas with their Southern-fried, British-influenced rock 'n' roll.

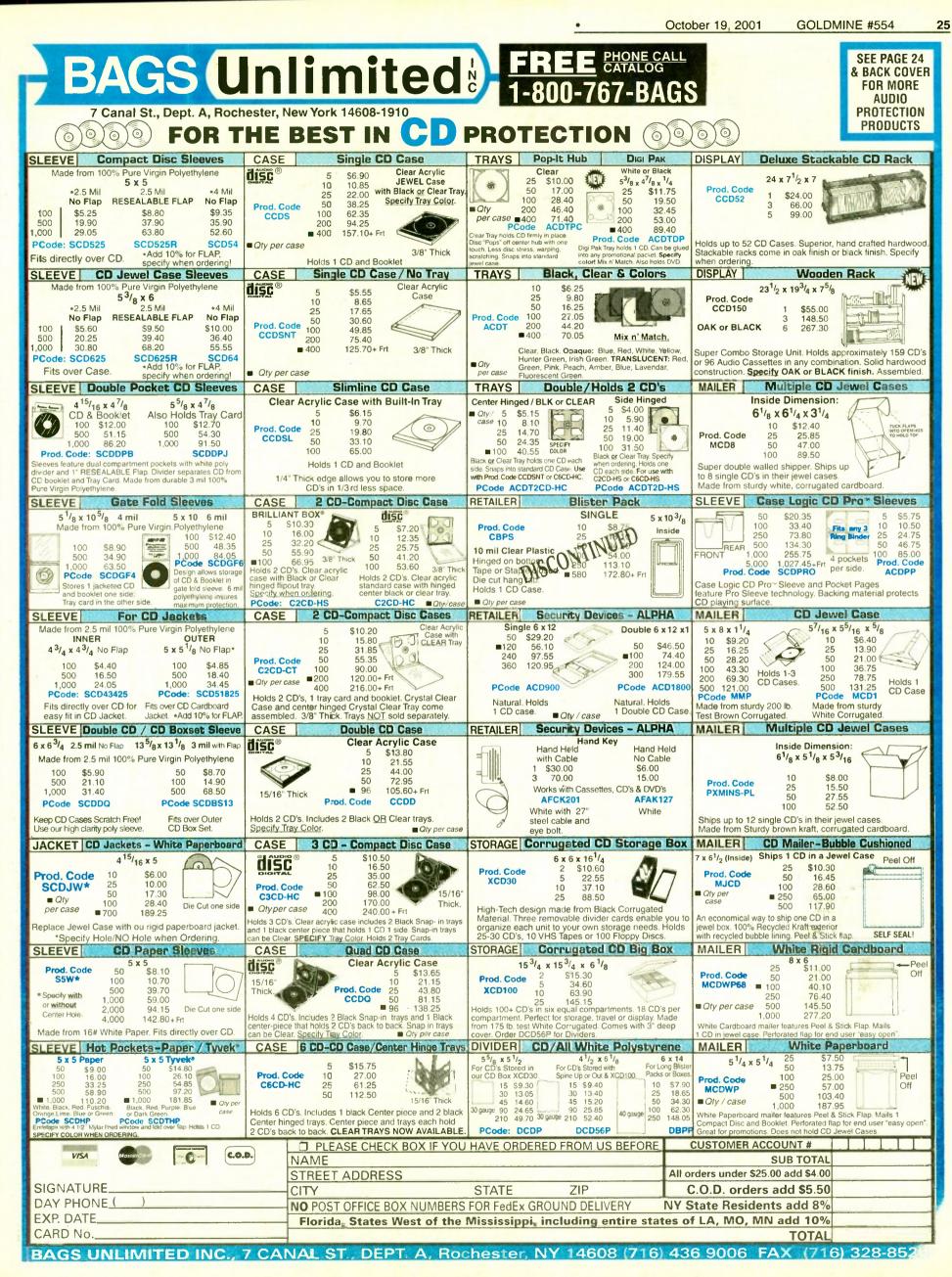
lust prior to the release of their fifth record, Street Survivors, on Oct. 20, 1977, the band's chartered plane crashed between gigs in Greenville, S.C., and Louisiana, resulting in the deaths of lead vocalist Ronnie Van Zant, guitarist Steve Gaines, background singer Cassie Gaines and others. Several members of the band formed The Rossington Collins Band in 1979, and then Lynyrd Skynyrd reunited in 1987 with Johnny Van Zant, Ronnie's younger brother, fronting the group. The band then suffered another tragedy when founding member Allen Collins - who had been paralyzed in an automobile wreck in 1986 - died Jan. 23, 1990, from complications while battling pneumonia.

Still performing sold-out concerts nationwide and recording, Lynyrd Skynyrd has continued the success established by its original lineup — Lyve From Steeltown (CMC International, 1998) was recently certified gold by the RIAA. After taking a short break after Wilkeson's death, the band returned to the road with a temporary substitute on bass, billing the affair as a "Traveling Memorial To Leon Wilkeson."

Wilkeson is survived by his father, Russell; his mother Mabel; a sister, Mary Wilkeson; and a son, Leon Wilkeson Jr. — Michael Buffalo Smith

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Left: Ken Sharp; center, The Rooks; right, Mark Helm.

### Not Lame Records Label's sound reflects the pinnacle of power pop

ny music fans who have ever found themselves in pursuit of pure power pop know that Not Lame is the label for its most passionate partisans. Few record companies can boast such a strikingly consistent sound — Not Lame's artists bear a common allegiance to an engaging rock 'n' roll regimen rooted in the '60s and '70s. Currently, its roster is home to some of the genre's most creative combos; bands such as The Posies,



The Rooks, The Shazam, Myracle Brah, Bobby Sutliff. Martin Luther Lennon, Idle Jets, Michael Carpenter, Frank Bango, Wanderlust, and Doug Powell have all become familiar favorites to Not Lame's legions.

For owner Bruce Brodeen, Not Lame is a true labor of love. His larger business, a distributorship that represents not only his label's offerings but also those of other labels and independent power pop artists, finds him trumpeting new releases with an endless stream of calculated comparisons intended to pinpoint an album's specific sound. "Later psych w/ melancholy pop. Connect Hollies, Byrds w/ '80s Paisley acid-psych bands and Outrageous Cherry ... " is a description typical of Not Lame's catalog entries. "... wickedly groovy guitar-pop with a major dose of honey-throated vocal harmonies, and a slew of smashing songs. Want name drops: tons of Raspberries, Fountains Of Wayne, exceptional sugar-coated pop hookery that sounds like your favorite BEATLEesque JELLYFISH songs blessed w/a syrupy smidge of the PUSH KINGS meets Kyle Vincent ultra-friendly doo-wop white-boy '60s soul" goes another. Whew!

"You will always hear/read me rave about anything I put out on any of the labels as they typify 'why' I do this for a living and live, breathe and see this stuff not only in my personal, but professional life," he wrote in an intro to a past catalog. "They do the hard work, I just put my money where my mouth is and try to convince the rest of you, you should too. The labels are not about 'the industry' and becoming part of it. The Not Lame Family Of Labels modus operandi are to release 'pop records for pop fans' and 'good music for good people.' Pure and simple."

He may be a fan first and foremost, but Brodeen's enthusiasm is matched by his acumen. Prior to launching his label just over five years ago, he had already garnered extensive business expertise by working at various jobs, both in and out of the music industry. Born in Boston — he still considers himself a major Red Sox fan - he majored in political science and theology at Wittenberg University in Springfield, Ohio, studied his senior year in Germany and eventually ended up in California. There he tried his hand at concert promotion, band management, record company operations, radio and music retail management throughout the mid- to late '80s. Ironically, it was his experience in the early '90s when he worked for a hair-care company that proved to be most valuable.

"I was operations VP, and it much better prepared me for running my own business," he recalled. "Without question. It greased up the skills for focusing on prudent, wellfounded business principles." Even so, after four years of running the company, Brodeen grew tired of the day-today regimen. "I became burned out," he admitted. "I came home from the office one day and told my wife, 'We're moving back to Colorado' — I wasn't balanced spiritually after seven years in L.A."

Brodeen quit and the move was made. "I sold everything we had — not my record

"I sold everything we had — not my record collection, though, of course. I wasn't that out of my mind!" — Not Lame founder Bruce Brodeen, on his move to Colorado after becoming burned out in L.A.

collection, though, of course. I wasn't *that* out of my mind!" The couple ended up in Aspen and took the only work they could find. His wife Ruth waited tables; he worked at a hotel. Despite the low-paying circumstance, the advantages clearly outweighed the challenges. For one thing, he said, "We got to ski and hike every day."

He hadn't completely forsaken his former life, however. Having experienced L.A.'s burgeoning underground pop scene, he decided he could channel some of that excitement into a start-up record label, an idea born "literally, going up a ski lift in Aspen." He financed his fledgling operation with what was left of his savings along with loans from low-interest credit cards and money borrowed from his parents.

"It was therapy, not a business idea," he insisted. "I did it for me, and it just sort of took off and I was full time in a year."

That ski run was in November 1994, and

the label was launched in the spring of '95. Eventually, the label spawned a mail-order business, and later, a distribution company specializing in indie artists.

Initially, he recruited bands via ads in Yellow Pills, one of the first fanzines devoted exclusively to power pop. After sending out solicitation letters, interest began to build, eventually flooding him with eager applicants.

It was "part of the dredging process," Brodeen recalled. He claims that it was "divine intervention" that led him to Michael Mazzarella, whose band, The Rooks, became the first act signed under the Not Lame imprint (he recently re-released the band's debut album and early EP on a single disc). "It was music for the soul," he said, sighing.

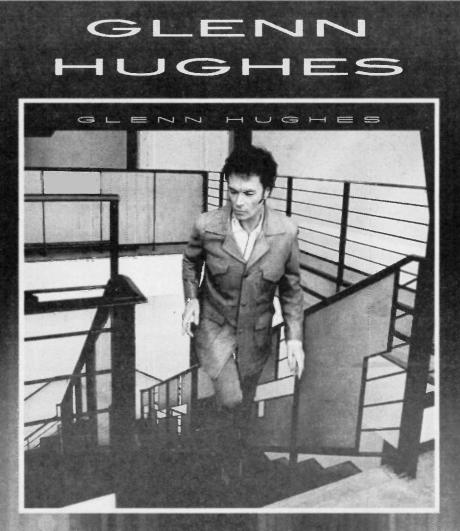
Brodeen built the business slowly but tenaciously. Late last year, he figured Not Lame had finally "turned the corner. We're quasi-lucky," he confessed. "Each release is guaranteed to do a certain amount, guaranteed not to lose money."

The company catalog — which consists of the regular run of Not Lame Recordings, re-releases via Not Lame Archives and limited-edition discs through Not Lame Limited — currently boasts more than 50

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The Voice of Rock brings us "BUILDING THE MACHINE" a varying palette of musical styles, where his unique voice stands - as always - at the forefront.



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#### (Not Lame from page 26)

offerings, with approximately 13 to 14 new entries each year. Each new project costs around \$5,000 to \$10,000, and Brodeen emphasizes that all his artists receive advances.

"A thousand to 1,500 is a first run," Brodeen explained. "What they say is true - cash flow is king. Printing less is better - 1,000 is the minimum for most pieces. You can get 500 but the price breaks don't make sense, so 1,000 is realistically it. I take it from there. Most releases sell that anyway. I promo out a few hundred, but label sales average between 900-1,500. A third of the bands will break that and fall into the 1,500-2,000 range. A handful break 2,000-3,000."

He lists The Shazam, Myracle Brah, and The Rooks as the most popular bands on the Not Lame roster, both critically and commercially. Asked how he makes the decision on which artists Not Lame will sign, Brodeen declared, "Pure gut instinct! It's what I love, and I feel a strong sense of personal connection. It's never because I think something will sell a lot — let's face it, pop does not sell a lot anyway. At the end of the day, I need to be in love with it because if it sells poorly and I lose money on it, then at least it's something that goes up on the 'mantle of pride,' something you can always look at, touch and listen to and still be connected to."

Indeed, an equal mix of cash and conviction spurs Brodeen's efforts. The oft-quoted Not Lame creed is, "Good Music For Good People!!!!" "The label is the most honest reflection of my personal tastes," he admitted. "I'm a musical pantheist. I always try to find something that's endearing and meritous of my time in anything. But the label isn't strong enough to only keep my myopic focus. I sometimes find myself repping other bands and labels to the detriment of my own bands."

Probing into Brodeen's preferences brings some interesting insights. The Stooges' Raw Power was the first album he ever bought, and he admitted that he'd love to sign a "punk band with that classic sound of the '70s." He cited Big Star as his favorite band of all time and even remembers the date he first discovered them.

"It was Jan. 10, 1975. Up to that time, my favorite tune was "Bang A Gong" by T. Rex. I bought a copy of Radio City in Woolworths for 97 cents, and my world was never the same again." Other preferences include Tom Verlaine, Foghat, late '70s AOR, modern-day classical music ("I'm a Stravinsky freak"), aggro-folk, prog-rock from the early to mid-70s and "down and dirty rock 'n' roll." As he reels off his references, he shuffles through some old vinyl albums, looking for titles that illustrate his point. "Did you ever hear of a band called Trooper?" he asked, gazing at an album cover that caught his eye. "If you liked Bachman Turner Overdrive, you'd love these guys. Of course, if you didn't, you'd think they were just plain bad.

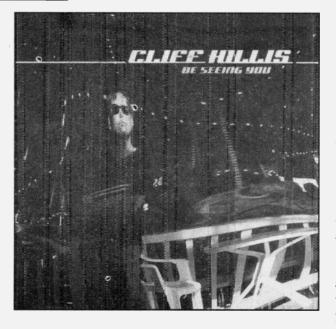
"I'm a fan, but I'm not an obsessive collector," Brodeen said, claiming that he freely allows friends to go through his piles of new CDs and even borrow from his personal collection without keeping tabs on who's taken what. At one point he was so pressed for cash, he sold half his albums to buy Ruth an engagement ring ("It was worth every single penny"). Of his core collection - roughly 1,500 to 2,000 pieces - he said only, "I'm a slovenly slob when it comes to collecting."

This personal tie to the music also translates to his direct relationship with Not Lame's faithful following. Because the label's releases don't offer the type of music that creates big sales in traditional retail stores, Not, Lame sells most of its music through mail order.

"Sales direct to the consumer are a huge part of the mix," he explained. "Gross margins are higher for a label when you can do this, and it helps the health of the company to be able to sell a lot that way .... It's important here. Every sale matters in a most personal, bottom-line connected way."

He also admitted that heading a small company creates limitations in what he's able to do in terms of marketing and promotion. "All I need is more time in my life! I'm doing too much for one person - running three labels, distributing 2,000 plus releases. One-stopping to stores is too much for one person, and I've had my moments of breaking."

Even so, the company is making progress. From its humble beginnings in an eight-foot by 10-foot laundry room, the label progressed to a bedroom ("with a spider-infested basement to



ship from") to a bigger basement ("Clean!"). Finally, in the summer of 1999, the operation was relocated to an actual 1,450-square-foot office space in Fort Collins, Colo., where Brodeen and his family now reside. Staffing is still limited to Brodeen, his recently hired assistant Nicholas Cole, part-timer Marilyn Palumbo, plus the company mascot, Townshend, "The Pop Pup." A work week can easily average 50 to 60 hours, but Brodeen isn't complaining. "There's weekend work always," he said. "Saturday night I was answering e-mail from 11 p.m. to 2 a.m., for example. It's not brutal, but the hours can get long." He's particularly vexed by the volume of e-mail. "It's oppressive --- I receive 100-plus e-mails a day that require my attention and some degree of response. That's easily three to four hours [a day] of just answering e-mail before taking care of any other business."

Nevertheless, the hard work seems to be paying off; in 1999, the company's sales topped \$450,000, and last year's revenues are expected to hit \$500,000. True, not a single Not Lame artist has ever been nominated for a Grammy or any other major award, but nevertheless, the company has compiled a list of titles that rank among the best of the power pop genre Last year saw the long-awaited release of an exhaustive four-CD set of Posies outtakes, demos and rarities. It also produced an expansive tribute to the former Byrds member, the late Gene Clark. ("I'm especially proud of that one," Brodeen boasted. "I consider it one of the best tributes ever.")

Recent releases include follow-ups for rock wunderkinds Myracle Brah and The Shazam, a third effort by former Todd Rundgren associate Powell, a new album by one-time NRBQ member Terry Anderson, a second CD from producer Michael Carpenter and a debut disc from singer/songwriter Mark Helm.

Brodeen is determined to keep building on that momentum. He relies on daily e-mail and catalog mailings every 18 months or so to reach his ever-growing database, currently numbering approximately 4,000 names. The label's revamped Web site, with improved customer-friendly features, went online in January, and Brodeen said new elements will continue to roll out.

It all boils down to Brodeen's belief that one-to-one communication is essential for the label's ultimate success. "I depend on the fans of this style of music to help grow it. Believe it or not, there are a lot of closet pop fans out in record stores willing to play and push the music, given the chance. I'm focusing more on those types and giving distributors better materials - posters and stickers, for example to give to their record stores. We'll also offer more valueadded items to go along with their orders. For example, buy two Not Lame CDs, get this free Not Lame label sampler or CD opener or sticker."

The one essential element that Brodeen keeps as his constant is credibility. He sums up his sales strategy with one word - trust

"At this point, you really want to only sell a CD, especially from the label, to someone who is going to really dig it," he pointed out. "It's better not to sell it if they do not have a high probability of digging it. Why? Well, Not Lame wants to have customers who have a high degree of happiness with anything they purchase.

"We focus on a limited style of music. If you decided some-

thing sounded great, bought it, hated it, then, guess what? You're going to hate the majority of what's going on here, and I personally recommend those folks run away from Not Lame not because I don't want them, but I truly don't want them to associate Not Lame's name with a consistent negative connotation. You are better off in the long term turning away from those dollars, those types of sales, and focusing on building affinity-based relationships with customers who have a probability of getting what you are doing and are going to create a win-win scenario for all participants in the transaction."

Brodeen is equally emphatic - and effusive -- as he notes the importance of those descriptions that color his catalogs and e-mails. There's a big difference between hype and hyperbole, he said.

"They are meant to supply folks with as much information as possible to make the most informed decision they can and connect up that information to their own frame of relevance, musically and, additionally, further connect the process to their long-term, overall batting average of happy purchases from Not Lame and yield a high success rate on taking a chance," he mused.

"It works. It's not perfect, far from it. But compared to just reading a magazine review or whatever, it's much better. Plus, I'll be compiling customer profiles of personal tastes and trying to extend that feeling even further. At first, I'll start with the more frequent customers, though. You want to get into that classic database marketing situation and concentrate on the 80/20 rule, as it just makes better, more efficient sense.'

However, even though he expresses himself in terms that sometimes make him seem as if he's pontificating, Brodeen's optimism is also tempered by the hard realities of the modern music business.

"I get a sense of accomplishment out of all this, but it is tough dealing with hundreds of musicians and artists. Sometimes you have to tell them that their music isn't appropriate for what we're doing or you have to tell them something that lowers their expectations.... Just because they're with Not Lame, it doesn't bring any guarantees. It's incumbent on the band to market and promote on their own, to have some push/pull aspect in their efforts."

As with any indie label, there are also drawbacks that come with running a company that fills a relatively narrow niche.

"With marketing to power pop fans, it's wrestling with the ubiquity of CD-R technology and the bootlegging that's become a problem," he suggested. "Folks are trading and bootlegging CDs more and not buying CDs from the indie bands and labels. This is a potential death knell for label like Not Lame. So finding new, creative ways to add value to the music is an issue that needs to be addressed and explored. We'll see what the future brings.'

Actually, Brodeen does have something of a forecast. Upcoming offerings include solo sets from Not Lame veterans Scot Sax of Wanderlust and Cliff Hillis of Starbelly, a two-disc Jeff Lynne tribute and a compilation featuring unreleased tracks from all the artists on the label's roster. He also hints at a slight shift in direction, with more emphasis on rootsier singer/songwriter types as typified by the new Terry Anderson effort and the recent release from Helm, whom Brodeen

describes as "otherworldly, honest, gorgeous — a cross between Elliot Smith and American Music Club's Mark Eitzel."

Whatever the outcome, Brodeen's main priority is to keep the music coming and keep having fun. "I'm blessed," he admitted. "I thank God every day."

#### Not Lame

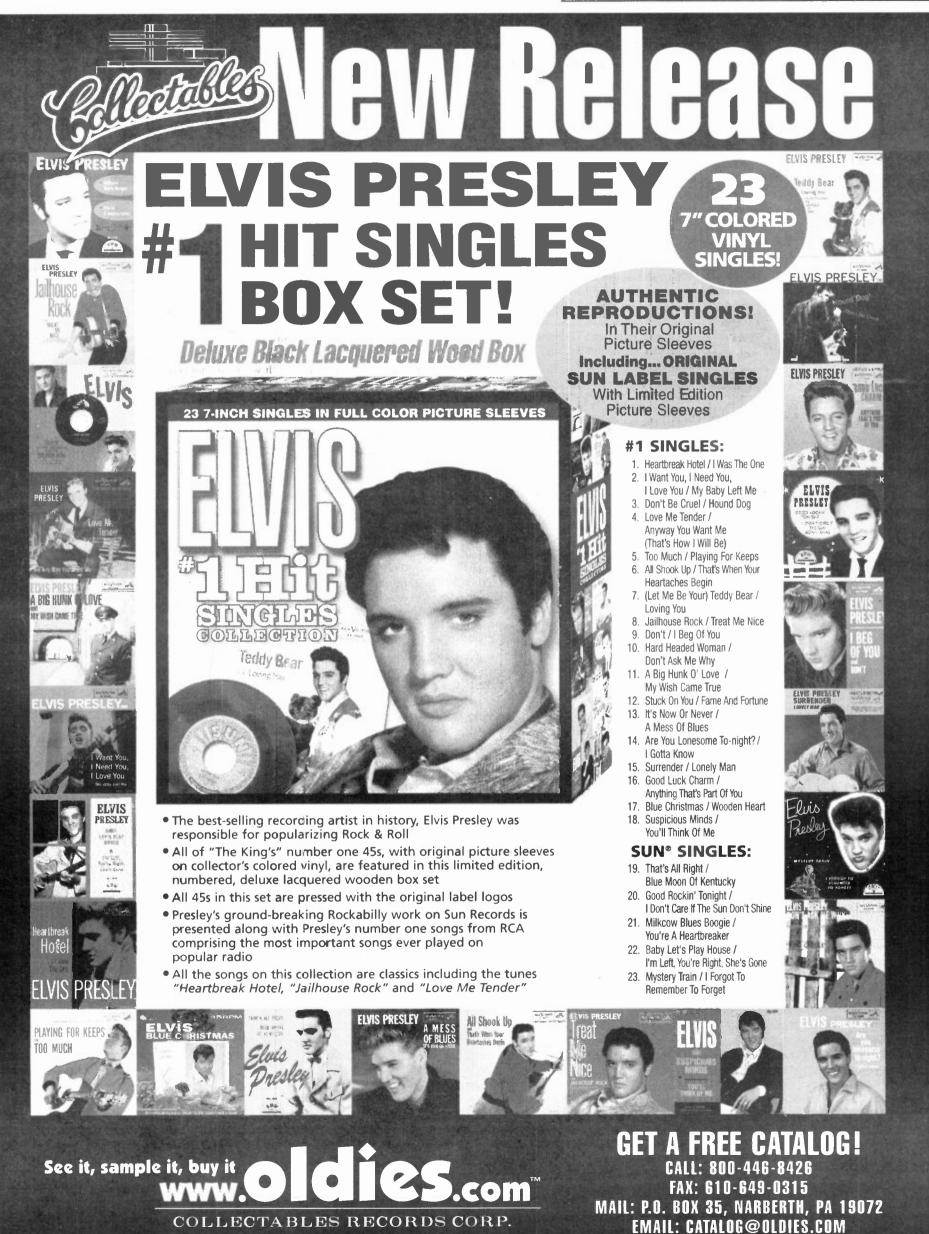
Not Lame Recordings PO Box 2266 Ft. Collins, CO 80522 Phone: 970-407-0250

Fax: 970-407-0256 Web: www.notlame.com E-mail: popmusic@notlame.com Promotions: Nicholas Cole Advertising: Bruce Brodeen Sales: Bruce Brodeen Mail order: Yes Catalog: Write, e-mail, fax or visit Web site Main styles of music: Power pop, eclectic but melodically driven rock Top artists: The Shazam, Myracle Brah, The Posies, Dwight Twilley,

The Rooks

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# New Releases



#### BUTTHOLE SURFERS Weird Revolution Hollywood/Surfdog (162269)

Three years ago, after the surprise success of 1996's "Pepper" propelled Butthole Surfers somewhat into the mainstream, the noise/punk vets were all prepared to release their follow-up album, After The Astronaut.

**Indie Label Spotlight** 

Copies were pressed, sent to the media and previewed. At the last minute, the peace between the Surfers and their record label, Capitol, broke. The band left the company and the album was never released.

Forward to 2001: The group has a new home and a new album, Weird Revolution, which sounds very familiar — especially to those who have heard After The Astronaut. It should, since eight of its 12 tracks have found their way onto Weird Revolution. The band returned to the studio after their Capitol debacle and re-recorded most of the album that was to succeed Electriclarryland. Missing pieces have been filled by, most prominently, a new collaboration between Butthole singer Gibby Haynes and Kid Rock, "Shame Of Life" (the only thing here that has even a chance of getting these guys back on the radio).

But Weird Revolution remains a difficult listen. Butthole Surfers have never been an easy band to embrace — gimmicky and harsh, they're at their best when their self-conscious pretenses aren't so obvious, such as on the 1985 EP Cream Corn From The Socket Of Davis. This retooling of a complicated album in the first place gives little justification for the revisit. There are plenty of Butthole-esque touches on Weird Revolution (distorted sound, skewed rhythms and megaphone shouts). Their command of the studio has matured, but there's something a bit hollow and forced about all this. Perhaps they should have just scrapped the barely there material and started from scratch.

— Michael Gallucci



BILL KIRCHEN Tied To The Wheel Hightone Records (HCD8138)

Bill Kirchen, the original picker of Commander Cody's "Hot Rod Lincoln," is still slammin' those Fenders and poppin' their strings! Kirchen continues his tasteful clean Telecaster-style pickin' with his new album *Ticd To The Wheel* with Johnny Castle on bass and Jack O'Dell on drums — the rhythm section that has been with Kirchen for 10 years.

Every track sounds like a good three-piece. early '70s honky-tonk band. Although there are guest rhythm guitarists, steel guitarists, vocalists and keyboard players, the album still maintains that sparse three-piece sound.

"Truck Stop At The End Of The World" sets up the rest of the album with its opening cleanly picked guitar licks. Real country harmonics accompany "Dim Lights, Thick Smoke" as Kirchen duets with Dudley Connell

All sorts of farm animals come to mind on the excellent instrumental "Poultry In Motion." Bob Dylan's "Just Like Tom Thumb's Blues" rocks in its own low-key manner with Kirchen's voice taking on youknow-who's phrasing and tone. The entire album has classic guitar intros, outros, solos and super lyrics.

Kirchen is currently on The Twangbanger Tour Of The USA with fellow HighTone labelmates Redd Volkaert, Dallas Wayne, and Joe Goldmark. Buy this album and check him out live!

- Guy Lec

#### VARIOUS ARTISTS Labour Of Love: The Music Of Nick Lowe Telarc (CD-83538)

As with many other tribute albums, there's always a potpourri of musicians who sing and perform their interpretations of the artist being honored.

The combination on Labour Of Love: The Music Of Nick Lowe is a good cast, beginning with Dar Williams lending her vocals to "All Men Are Liars." She is backed by G.E. Smith and T-Bone Wolk (who provide the foundation for most of these songs). Graham Parker gives "The Rose Of England" a simple, downto-earth arrangement using just an acoustic

(Please see New Releases page 41)

#### NEW RELEASES NEWS



Just out: Austin, Texas', roots-rockers The Derailers debut on Lucky Dog Records is Here Come The Derailers ... Boz Scaggs' first new album in more than seven years is Dig (Virgin) ... Acid jazz kings Jamiroqui's newest is A Funk Odyssey (Epic) ... The solo debut of Ben Folds Five's namesake is Rockin' The Suburbs (Epic)... Hailing from the Isle Of Man but now living in Canada, slide gutiarist/singer/songwriter Harry Manx, who has recorded with Ry Cooder, just released Dog My Cat (NorthernBlues Music), a rootsy world/blues album that includes two sitar-laden blues rags .. Dwight Twilley's latest is The Luck (Big Oak)... Irish rock guitar legend Rab McCullough, who shared stages with Jimi Hendrix, John Mayall, and The Small Faces in the days of the '60s British blues scene, just released Belfast Blues (NorthernBlues Music), dedicated to the memory of guitarist Rory Gallagher, a fellow Belfast native who passed away in 1995.

Coming up: Coming Oct. 2 from The Rembrandts is Lost Together (J-Bird Records), the duo's first new album since 1995's L.P... Due Oct. 16 from HighTone Records is Rhythm Room Blues, a live compilation celebrating the 10th anniversary of Phoenix's premier blues club, The Rhythm Room. Backed by a stellar blues rhythm section, guest lead players on the 13 tracks are R.L. Burnside, The Fabulous Thunderbirds' harpist Kim Wilson, Chicago's blues piano master Henry Gray and drummer Sam Lay, Mojo Buford. Sonny Rhodes, and Nappy Brown... Due Oct. 23 is Gov't Mule's The Deep End, Vol. 1 (ATO Records), the first in a three-part series featuring the band performing with 25 of the world's greatest bass players, including Bootsy Colllins (P-Funk, James Brown), Flea (Red Hot Chili Peppers) and Phil Lesh (Grateful Dead). The series is made up of two CDs and a video. The band will be supporting the project with a fall tour. Gov't Mule's original bassist Allen Woody passed away Aug. 2000 ... Coming Nov. 6 is a new album from Tony Bennett, Playin' With My Friends: Bennett Sings The Blues (RPM Records). Bennet, who turned 75 in August, tackles blues songs and duets with the likes of Stevie Wonder, k.d. lang, Bonnie Raitt, Ray Charles, Natalie Cole, Billy Joel, B.B. King, Sheryl Crow, Diana Krall and others. Phil Ramone produced the album, whose title is the title of a song from blues great Robert Cray.

Signings: Canadian singer/songwriter Bruce Cockburn has signed a multi-album contract with Rounder Records. which includes the reissuing 18 of Cockburn's albums originally on Columbia, Gold Castle, Millennium, and True North Records from 1970-90 plus a "best of" collection with two new tracks due in early 2002 and a new album due out sometime in the fall of 2002. — Greg Loescher

ROGER McGUINN Treasures From The Folk Den

Treasures From The Folk Den Appleseed Records (APR CD 1046)

Having gotten his fair share of fame and fortune with The Byrds, Roger McGuinn's solo career has found him slipping further and further from the commercial spotlight. No longer content to rest on his laurels, replay the hits at his frequent appearances or contend with record company rejection, he returns to his roots with *Treasures From The Folk Den*, reprising the supporting role he played early in his career. Here he shares the spotlight with a rotating cast of his musical heroes, among them Pete Seeger, Judy Collins, Odetta, Joan Baez, and Eliza Carthy.

The songs on *Treasures From The Folk* Den are drawn from a series of downloadable offerings posted on his Web site. Inspired by McGuinn's devotion to authentic folk fare, the album emerges as a series of traditional tunes performed in a markedly bare-bones style.

In fact, the majority of the material reflects McGuinn's interest in recycling more obscure entries, which he documents in the liner notes via his enthusiastic explanations and personal observations. Resembling something of a scholarly treatise,



Treasures From The Folk Den's few familiar entries are limited to the traditional English ballad "Fair Nottamun Town," Woody Guthrie's "Alabama Bound," the rousing Irish drinking tune "Whiskey In The Jar" and a rudimentary remake of "John Riley," a song he recorded with The Byrds on The Notorious Byrds Brothers album from 1968.

However, don't expect McGuinn's usual assortment of jangly refrains and catchy choruses; these arrangements eschew commercial considerations. In the end, it's likely only true folk fanatics will appreciate the riches offered by these timeless treasures. — Lee Zimmerman



#### WHAT ARE UNIT SPACE ADS?

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

#### The two types of ads are:

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

#### FOR A BETTER UNIT SPACE AD . . .

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

#### SET SALE GUIDELINES FOR BUYERS

- 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

- 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.
- 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.
- 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**

- First, make sure you are replying to cn auction and not a set sale.
   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

- 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 self 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:

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October 19, 2001

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[77] Paradise Loat - One Second - Italian Cd in Cardbod digi-pak w/ bonus trk \$23
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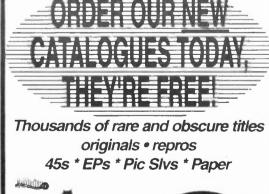
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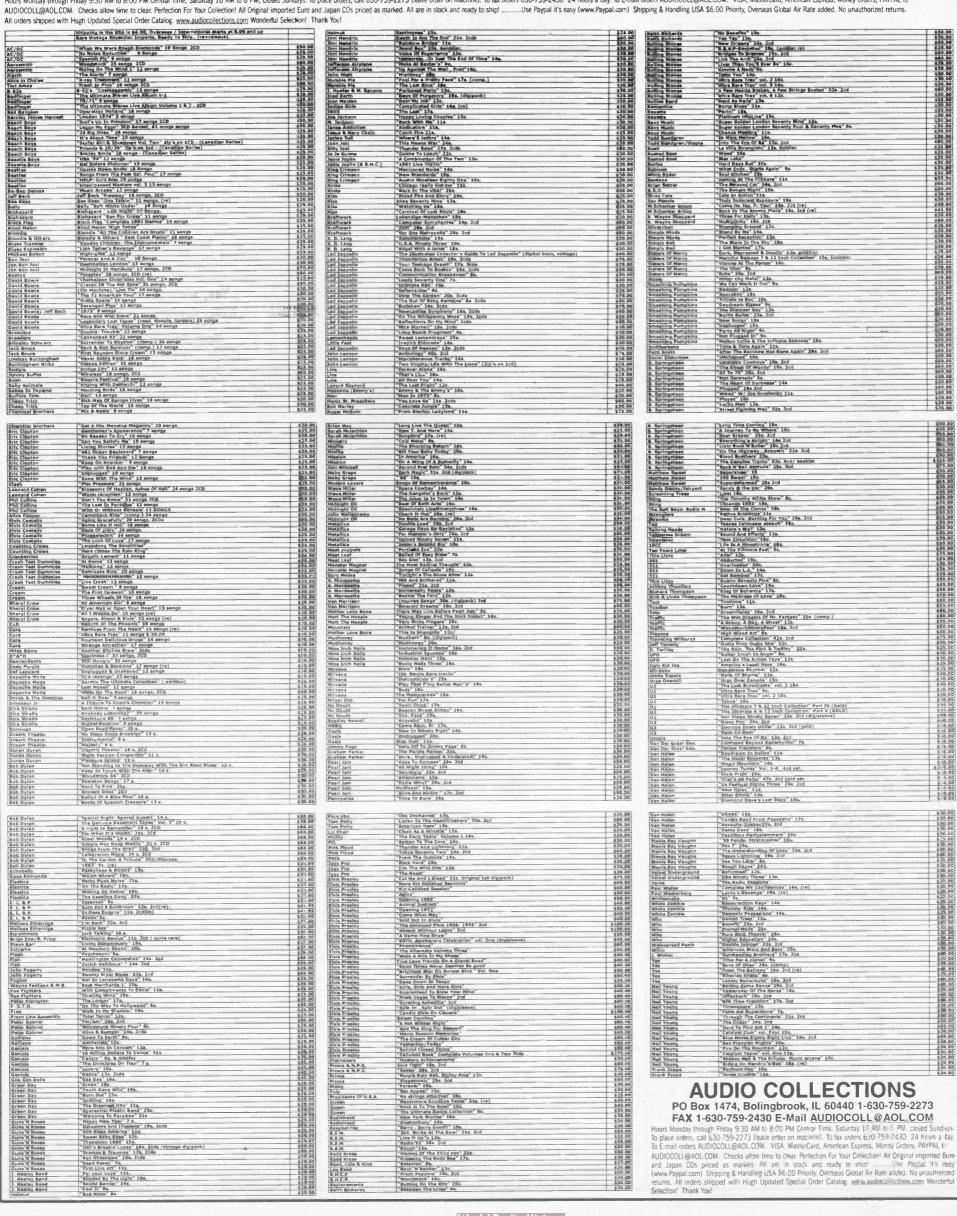
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1Q 1Q	Subterranea: The Concert Nomzamo + 3	2-CDs recorded live in Holland			tMundus Incompertus tGothic Impressions	Brazil Brazil, 1994 release		Yes Yes	Tales From A Topographic (2CD YesSongs (3CD)	Japan, HDCD, LP sleeve Japan, HDCD, LP sleeve	\$40 \$55
It Bites JADIS	Eat Me In St. Louis		\$17	Par Lindh Projec PENDRAGON	tRondo	EP	\$16	Yes Yes	Relayer Going For The One	Japan, HDCD, LP sleeve Japan, HDCD, LP sleeve	\$25 \$25
Jadis Jadis	Medium Rare Understand	2000 release w Martin Orford	\$19	Pendragon Pendragon	History 1984-2000 Not Of This World + 3	w/ 2 new acoustic recordings Japan	\$32	Yes	Tormato Drama	Japan, HDCD, LP sleeve Japan, HDCD, LP sleeve	\$25 \$25
Jadis Jadis	Across The Water More Than Meets The Eye	1992 release	\$19	Pendragon Pendragon	Not Of This World + 2 Kowtow	2001 release	\$17	Yes Yes	YesShows (2CD) Live The House Of Blues (2CD)		\$40 \$38
	Classical Music & Popular pNuclear Furniture	Jadis & IQ member w/ John Wetton Japan, remaster	\$26	Pendragon	The Window Of Life The Jewel + 2		\$18	Yes Yes	KeyStudio Live At The House Of Blues	extened version "Children Of Light" (DVD)	\$15 \$23 \$28
Jefferson Starshi Jethro Tull Jethro Tull	Benefit + 4 Stand Up + 5	Japan, remaster Digitally remastered Digitally remastered	\$18	Pendragon <u>PINK FLOYD</u> Pink Floyd	Fallen Dreams & Angels Piper At The Gates Of Dawn	Japan, digitally remastered, LP sleeve		Yes Jon Anderson Jon Anderson	YesSongs Olias Of Sunhillow Song Of Seven	(DVD) German German	\$17 \$17 \$17
Jethro Tull JOURNEY	This Was + 5			Pink Floyd Pink Floyd	A Saucerful Of Secrets Ummagumma (2CD)	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve	\$29	Bill Bruford	Bruford Tapes	() () () () () () () () () () () () () (	\$12 \$12
Journey	Arrival + 1 Arrival + 2	Japan, "I'm Not That Way" Does NOT have "I'm Not That Way"		Pink Floyd Pink Floyd	Atom Heart Mother Meddle	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve	\$29	Bruford's Earthw		Peter Banks, appear. by PhilCollins	\$12
Journey	Trial By Fire + 1 Greatests Hits	Japan	\$29	Pink Floyd Pink Floyd	Obscured By Clouds More	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve	\$29	Empire	Mark II In The Can	Peter Banks, OOP Peter Banks, OOP	\$15 \$16
Jonathan Cain The Storm	Anthology Eye Of The Storm	w 3 new tracks Greg Rolie, Ross Valory, K Chalfont		Pink Floyd Pink Floyd	Relics Wish You Were Here	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve			Out Of Our Hands Natural Timbre	Peter Banks, OOP 2001 release	\$15 \$15
KANSAS & men Kansas	Somewhere To Elsewhere	2000 release w/original line-up	\$14	Pink Floyd Pink Floyd	Dark Side Of The Moon Animals	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve			Homebrew II Homebrew		\$14 \$14
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Steve Walsh Steve Walsh Jeff Watson	Glossolalia Schemer Dreamer Around The Sun + 1	NEW w/TrentGardner & VirgilDonati Japan, debut album w Kansas vocalist 13-trk, bonus is track w/ SteveWalsh	t \$22	Ring Of Myth	Unbound	prog-rock he member & Paul Speer prog instrum	\$16	<b>Rick Wakeman</b>	Tales Of Future And Past Phantom Power	2-CD solo retrospective	\$16
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GOLDMINE #554

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Birds ite Cannex Heat Captale Boefteart	Roger McGuan+Hene Gank/Out 0 Aah Grove Boogie Case Of The Punks	Ind North MY 7/12/75 CD Ind North Hillies 67-72 CD Ind North Ansterdam 11/80 CD	20.00 20.00 20.00	Jopin Ianis Jopin Ianis Journey Journey	A Wicked Woman Dies Young Industrial Evolution Open Up Charlotte	Ind Nort UnePartiti67-70 CD Ind Nort Chicagoli/9/79 2CD Ind Nort Oricagoli/9/79 2CD	20.00 40.00 20.00	Hush Rush Salt Water Taffy Santana	Return To Cleveland Oak Oppression Finders Keepers Jawming At The Fillmore	Ind No# OH 8/26/74+11/3/74 20D Ind No# Degrat 12/2/78 20D Ind No# OP 60s5atPsychiamPopLP arg00 Ind No# OP 60s5atPsychiamPopLP arg00	40.00 40.00 20.00
Captale Boefheart Captale Beefheart Cars	Hobolsm Live In Liversool 1980 In Memory of Ben Der	Ind No/H Rehearsa/70-80 CD Ind No/H UK 10/29/80 CD Ind No/H VK 78 Texas 85 CD	20.30 20-30 40.30	Joy Division Kansas Kansas et al	Homains Grav Faced Philosophers Grazy Party Nichts	Ind. Note INDTonHean6Sou CD Ind. NotePA 10/31/76CD Ind. Note Monotau 1984 CD	20.00 20.00 20.00	Santana ne Scaqqs Boz Scorpions	kanwining Az the Humone Carlos & Wayne Shorter/Jazz Night Boz First Sting USA	Ind No# SF 3/16/79 CD Ind No# Frace 7/12/88 2CD Ind No# Frace 70/2018 (CD Ind No#Coiccap 79+CD	20.00 40.00 20.00
Cash Jehnny Cash Jehnny Cave Nick	Duets Beast in Me Boys Next Coor	Ind NoW Jani Mitch Etc. CD Ind NoW MD 8/25/90 CD Ind NoW Mitbourne 77CD Ind NoW Mitbourne 77CD	20.00 20:00 20:00	King Crimson re King Crimson re King Crimson re	Bill Bruford/Aling Of Bells Bill Bruford/Bill Mede: Tornedo Bill Bruford/Beck To The Edge	Ind NoW MY 6/10/79 CD Ind NoW Boston 6/21/80 CD Ind No# Kanses 6/80 2CD	20.00 20.00 40.00	Simon & Gerlunkel Simon & Gerlunkel Simon & Gerlunkel Simon & Gerlunkel	First storig USA Concert In Koreiwen Stadium Usten To The Silence 59th Silvest Bridge Songs	ind No/HOrkapp 79+CD Ind No/H Live 5/11/82 200 Ind No/H Vencouv822/93 200 Ind No/H Vencouv822/93 200 Ind No/H Live Parls 5/70 + Demos 66-70 (D	20.00 40.00 40.00
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Dreap Trick Dreap Trick Dreap Trick	Found AF The Dreams Take It Cheap Pick 'em Anil Filch 'em	Ind. NotP Uve+outs 1980 200 Ind. NotP UK 2/10/79+ 200 Ind. NotP UK 2/10/79+ 200 Ind. NotP 10/77+Rachr 70 200	40.00 40.00 40.00	King Crimeion ne Kinics Kinics	Bill Bruford/Perfect Beat Alive Well Playing Westbury X-Norman: A Soap Opera	Ind NoW Detroit7/19/79 2CD Ind NoW Westbury7/31/95 CD Ind NoW Phil PA 3/75 2CD	40.00 40.00 40.00	Smiths Smoke Soft Boys	Rare Tracis Smole Nout Of The Clones	Ind. Not? Reay LA. (30/76 CD Ind. Not? BBC w/Marr 2CD Ind. Not? OP 60x50iPsychGumLP on CD Ind. Not? Live 1927/CD	20.00 40.00 20.00
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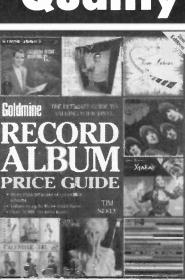
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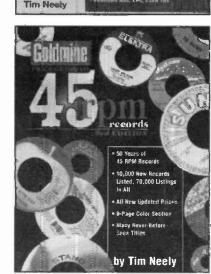
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**RECORD PRICE GUIDE** 



guitar and his vocals. Tom Petty And His Heartbreakers rock jollily along on "Cracking Up." Petty's purposely monotone vocal performance puts a cool undercurrent on this tune.

Sleepy LaBeef's baritone voice and his Zydeco arrangement of "Half A Boy And Half A Man" will make listeners smile. "Television" is sung well by Marshall Crenshaw, who also covers Lowe's breakthrough 1980 hit "Cruel To Be Kind." I have always liked that song, and it's still a catchy tune with Crenshaw's rendition.

Bluesman Charlie Musslewhite brings out the sadness of "Faithless Love." Guy Davis, Levon Helm, and Wolk join together to give a power-trio boost to the blues-drenched "Soulful Wind." Rock and melody come together for Joe Louis Walker's interpretation of "(What's So Funny 'Bout) Peace, Love And Understanding." Funky guitar all the way!

Elvis Costello performs all the instruments on Lowe's ballad "Egypt," using his own style to redevelop the tune. With all these songs united on a single CD and performed by different artists, it doesn't make for consistent listenin'. But all the songs do have a common bond - Lowe's excellent songwriting. - Guy Lee

### VARIOUS ARTISTS

A Loose Salute To The Work Of Michael Nesmith Dren Records (DNCD015)

After reading the expansive liner notes penned by rocker/scribe/devotee Sid Griffin, the reader will believe that Michael Nesmith a) usurped Gram Parsons as the true forebear of country-rock; b) was rock's true renaisOUR BAND COULD BE YOUR LIFE (SCENES FROM THE AMERICAN INDIE UNDERGROUND 1981-1991) by Michael Azerrad

Little, Brown And Company (522 pages, hardcover, \$25.95

In his impressive new book, Our Band Could Be Your Life (Scenes From The American Indie Underground 1981-1991), the revolutionary development of the American indie rock underground scene of the '80s is thoroughly scrutinized and supremely chronicled by the acclaimed author Michael Azerrad. Azzerad previously wrote the bestselllers Come As You Are: The Story Of Nirvana and Screaming Life: A Chronicle Of The Seattle Music Scene.

This tome is an absorbing volume that thoughtfully and effectively traces, in painstaking detail, the birth and fruition of this fiercely independent, alternative American music culture that arose from the ashes of the late-70s British punk uproar, flourished with amazing and unprecedented underground success throughout the Roland Reagan and George H. W. Bush presidencies and ultimately laid the foundation for the commercial coming-of-age of grunge rock in the early '90s

**Book** review

Spotlighting a baker's dozen of the most influential indie bands of the period, the regional-based origins of the nationwide indie movement are illustrated via the exhaustive biographical sketches devoted to Black Flag, The Minutemen (Los Angeles); Big Black (Chicago); Mission Of Burma, Dinosaur Jr. (Boston); Sonic Youth (New York), Minor Threat, Fugazi (Washington D.C.); Butthole Surfers (Texas); Hüsker Dü, The Replacements (Minneapolis), Mudhoney (Seattle); and Beat Happening (in neighboring Olympia, Wash.). The crisscrossing histories of numerous other indie

bands, spin-offs and related alt-rock artists round out this extremely in-depth and engaging overview of the entire indie scene.

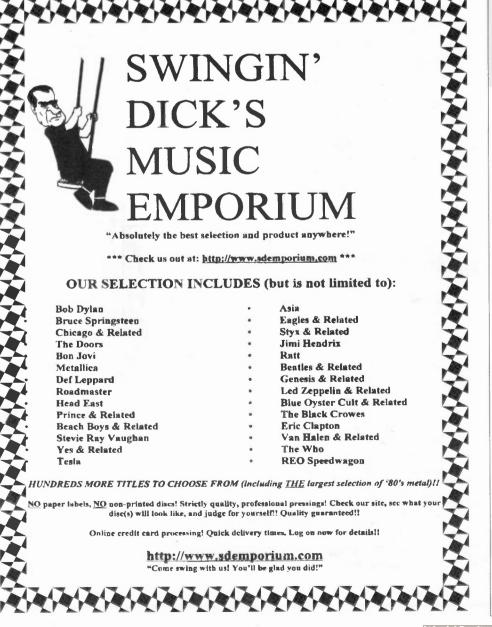
Drawing from the author's interviews with dozens of original band members (many of whom have never before agreed to an interview), record label honchos (representing key labels such as SubPop, SST, and Dischord), college and indie radio programmers, producers and recording engineers, DJs and journalists, Azerrad's Our Band Could Be Your Life is a thoroughly researched, first-hand account-filled historical narrative. It easily stands as the most comprehensive, compelling and compulsory read for indie rock fans, music historians and anyone else interested in discovering the story behind the alternative music culture of the post-punk, pre-grunge American indie underground of the '80s.

- Mark Wallgren

sance man, having virtually invented MTV and the short-form video; c) helped propel the careers of Jerry Seinfeld, Garry Shandling, and Jay Leno; d) has never received his

due; and e) is, in fact, the son of the woman who invented Liquid Paper® correction fluid. Colossal claims maybe, but despite the hyperbole, Griffin is not overstating the case.

Even before he became The Monkees' true musical mainstay (with all due credit to Peter Tork). Nesmith was well on his way to becoming a quiet but distinctive influence in



### rock's repertoire.

Kudos aside, what matters here is the music. In that regard, Papa Nez does an admirable job of spotlighting 19 of Nesmith's most memorable melodies, from the hits he wrote for others to the fondly remembered tunes he penned for the Prefab Four to the equally capable but less successful offerings of his solo sojourns.

The Stone Poneys' "Different Drum" and Nitty Gritty Dirt Band's "Some Of Shelly's Blues" are easily his two best-known efforts,

conveyed, respectively, via a relatively reserved reading by Frog Holler and a far more assertive turn by The Flying Burrito Brothers' John Beland. While Nesmith's country quotient bears an overall influence, John Jorgenson's "You Just May Be The One" and Scott McKnight's "Sunny Girlfriend" spotlight his rock/pop side.

Despite a dearth of headliners here, the

(Please see New Releases page 46)

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Polydor 5045 SS 10.00 DAVE HKIRBCK (CUMPTET: Tritonia ROY AVES USIGUTTY: Virgo Rd Polydor 5016 SS 10.00 DAVE RKIRBCK (CUMPTET: Paper Mon ROY AVES USIGUTTY: Change Up The Concercity Jazz 176 Mon Concercity Jazz 176 Mon Conc	CONNELLS: Surf Forvert Sundazed 5013 SS 11.00 EM/SI COSTICAS; Trutt LURE ELLINGTON: Rockin' In Rhythm Demon 30 (LK) SS 6.00 EM/SI COSTICAS; BLOOD & Chapoblate DURE ELLINGTON: The World of Duke Ellington	(12 <sup>™</sup> Maxi Single) SS RTRACODCLID72: Incident Fire AAM 9303 H BANANARAMA: Same London 820165 SS RTRACODCLID73: Heartbrack Redio AAM 9327 SS BANANARAMA: True Conferencione London 626013SS RTRACODCLID51: Fail Into Spring AAM 9427 SS BANANARAMA: True Conferencione London 626013SS RTRACODCLID51: Fail Into Spring AAM 9427 SS BANANARAMA: True Conferencione London 626013SS RTRACODCLID51: Fail Into Spring AAM 9427 SS BANANARAMA: True Conferencione London 626013SS RTRACONCLID51: Fail Into Spring AAM 9427 SS BANANARAMANARAMAN STRACT STATUS STA
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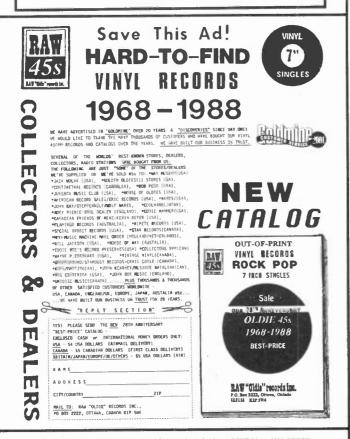
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 ASCOLTIDOW WileFoed in Transdard Collambilit72, scarse Telesty Social Dison, NMM M 316
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 BLODWYN PIG/ Sattand Rings Cut A&AME9 avesone debut LP by UK heavy rockers with MICK ABRAHMS, NW NM 320
 BLODWYN PIG/ Satting To Thind AMK70 grant 2nd LP bu UK heavy rockers with MICK ABRAHMS, NW NM 320
 BOOGE TATDO, 2, rang pinyly AC/DC, NM MM 350
 BOOKY DEY CULLIDA AB DI Cash Abit Prose Rubin MM 350
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 BORDE TATDO, 2, rang pinyly AC/DC, NM HM 350

NMI NM 530
 COUNTRY JOS & FISIK FeeL Like I'm Fibm 'To Die/ Vanguard'87 orginal MONO press, with game, dh, VG++ VG++ 525
 CROW Beel Of Crowl Amaret'72 ong, grifty rocke'n roll, or, SEALED \$12 \*
 CAUGHTERS OF ALBIOM same/ Fontand'88 ong, folkacelie LP with oclo prints, dh, NMI NM 535
 DAUGKTTERS OF ALBIOM same/ Fontand'88 ong, folkacelie LP with oclo prints, dh, NMI NM 535
 DAVIES, ROVU LO' AAMT'S transprotective with WILTON FEDDER, BILLY PRESTON, more, WLP, woc, clear acolcritope on NJ, VG+V VG++ 38
 DAVIS, ROVU LO' AAMT'S transprotective WINICTON FEDDER, BILLY PRESTON, more, WLP, woc, clear acolcritope on NJ, VG+V VG++ 312
 DEAN, MS, SEBE DI, Duul Alord'27 with LEON HISSESLL. DR- JOHN, DUCK DUNN, VG++V NIA 516
 DEAN, MS, SEBE DI, Duul Alord'27 with LEON HISSESLL. DR- JOHN, DUCK DUNN, VG++V NIA 516
 DEMA, MSLEY & RETALIATION/ same/ Bue Thumb-88 debut LP by UK heavy bluesrockers, in shrink, NMN 455
 DUNBAR, ANSLEY! Blue Wale By 720 France import. Science import oaity prograssive bluesrockers, in shrink, NMN 455
 DUNBAR, ANSLEY! Blue Wale By 720 France import is clear import oaity prograssive bluesrock LP, bit MSL M 530
 OYLAN, BOHNES' Undergranund Regthersis 71 and MONO press, with small 'Can Be Payed' on STEREO phone's sticker, punch hole, in shrink, MI M 550
 FONGGRAF (Country Album' Legitar 79 Hungary imports: this science fingarian rock band, small woc, WG++VG++S12
 BLECTRIC FUNES' Undergranund' Regthes 71 MONO beginal press 2nd great LP, in strink MI NM 520
 FONGGRAF (Country Album' Legitar 79 Hungary imports: this science fingarian rock band, small woc, WG++VG++S12
 GUES 4 STEPPI (Cheertul Insanty Of Orearm68 UK import science original LP with pre-CRIMSON ROBER' Handly ACC74 little inover tack as guitar rock band, small woc, WG++VG++S15
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GROUNDROGSI Thank Christi For The Bomb/ Liberty 70 niller UK acid leves with "Strange Town" NMI NM \$25 HARRIS, DON "SUGARCANE"/ Fiddler On The Rock/ MPs-BASF72 great bluesrocker with HARVEY MANDEL, NMI

MARIAS, CON SUGMENTATION OF THE STATE OF THE

Hamittess, NEEP & BANDI Cherd Statut, Verdagu Usram 71 griest UK heavy rock, sinali woc, VG++ VG+515
 HARTLEY, KEEP & BANDI Time Is Nea, J Deram 70 ong, Neavy UK rock, VG++ NM 515
 HENDRIX, JIMI Z 1 Nov. 47 + 18 Geo, 7/II: Polydor 2LP Vinezuelan import, Unusual import only collection, gatefold, Joach & Whiti Sover, "Di VDOR" 2022, VG++ IM 5100
 HERD Rock, Thirty You, Fontana 68 ong UK rock with PITER FRAMPTON, pre-HUMBLE PIE, dh, in shmix, Mit Sa0
 HODGE, CATFISH Boogieman Gama, Get You, Eastbound 72 scance leavy bluestrocker, WLP, cc, NW NA 525
 HOLBES, JAKEF JAbova Ground Sound Oli Tover67 MCNO scance follinock LP with "Dazed & Confused, split scans, VG+VG - 512
 HOUR GLASS' Bawre Oli Lover/S7 debut JP by DUARE & SREGG ALLMAN, in shmix, NW NM 525
 HOUR GLASS' Bawre On Lover Laberyd8 graet 2nd LP by DUARE & GREGG ALLMAN, in shmix, NW NM 525
 HOUR GLASS' Bawre On Lover/S7 debut JP by DUARE & SREGG ALLMAN, in shmix, NW NM 525
 J GELS BANDI Bloodshof/ Atamic 73 eng. DJ only MORO press, WLP, red vmd, prostiks, cc, VG++1 NM 520
 J GELS BANDI Bloodshof/ Atamic 73 eng. DJ only MORO press, WLP, red vmd, prostiks, cc, VG++1 NM 520
 KALEDOSCOPE' (novedlabed Epic/68 great 3rd folkadelic psychrock LP, WLP, VG+1 NM 540
 KALEDOSCOPE' (Love Sav/Atamic 72 et by x-AMERICAN FLYER, sawdi, MM NM 512
 KKZ, ERIC Cut De Sav/Atamic 74 LP by x-AMERICAN FLYER, with DAVID LINDLEY & MAX BUDA, cc, VG++1 MM 520
 KKZ, ERIC Cut De Sav/Atamic 74 LP by X-AMERICAN FLYER, sawdi, MM VM S12
 KKKS, Fanco To Face/ Reprise MONO ong WLP, viny Has that 'reprise haze' on it, listed because of primo statis, VGI VG S30
 KKKS Kinkotiny Reprise MCNO ong WLP, viny Has that 'reprise haze' on it.

KINKS: Face To Face/ Reprise MONO ong, WLP, wrigh thesi their terms haze" on it, listed because of primo status, VG VG S20 KINKS; Kinkdom Reprise MONO onginal WHITE LABEL PROMO, VG-/ VG++ \$40 KINGHT, TERMY & THE PACIFY Reliectoric VG ameo Partwey'S MOND origi, great 2nd LP, with MARK FARNER & DON BRIEVER pre-GRAND FUNK, VG++/ NM %35 LEFT BANKE Traditions and tolewice UP, in shrink, NM VM \$25 LENDEAR, CLAUDAP Phewi Warner's great Mempha inspired rock right B LP with RY CCDDER, JIM DICKINSON, more, small blatky, WP, in shrink, NM VM \$25 LENDEAR, CLAUDAP Phewi Warner's great Mempha inspired rock right B LP with RY CCDDER, JIM DICKINSON, more, small blatky, WP, NM VM \$15 LUTTER/ Emergie Probe/99 limal LP by great 65s garage bayedh band, VG+4/ VG+ \$20 LOND SUTCH and Heavy Franks/ Collision To ong previs with PAGE, BONHAM, BECK, RECDING, HOPKINS, in ahnni, NM VM \$30 LOVE Forever Changes/ Elektra ong, bronze label press, dh, tiny stain at mouth of I/ki, in shrink, VG+4/ VG+ \$20 MAXDEL, HAXEVY Gernes Guitar Phay Philast8 60ng, press blaesy beychnock guitar LP, div, SALED \$30 MARNDEL, DALAWEV Gernes Guitar Phay Philast8 60ng, press blaesy beychnock guitar LP, div, SALED \$30 MARKUSFELD, ALAWEV Le Desent Noric Egg 77 France, ascellent French progressive space meX, sewoul, NW M \$18

MARKUSFELD, ALAMV. Le Desort Nor: Egg 77 France, sxcellent French progressive space neck, aswoul, NMI NM 318 NATAKOPAS. Coming Out Anead: World'87 private western NY metal ranty, mild H20 warpage lower jkt, otherwise, NMI NM 340 NEONALD, KATHU Insene Asylum/ Capitol'74 west coulst rock songaress, vocalist for BIG BROTHER after JANIS, with MONTROSE, CIPPOLINA, LOFGREN, SCHON, morel VG+H VM 315 NECKENNA MENDELSON MAINLINE/ Canado Curl Home And Native Landy GRT71 Canada Import by killer heavy bluestrocars, dh. NMI NM 550 MORNING CLOPY Two Sum WortV Fontan 88 blueen psychrock, CAREFUL...dh in runoff groove, lift Jone arm OUICKIII anali woc, VG+H VG+ 510 MULESKINNER: same Ringonumer?F relat of scarce Nuegrass eatry 70s Warners LP with DAVID GRUSMAN, CLARENCE WHITE, PETER ROWAN, NMI NM I20 NVASOTM Roolin's ACT great twang rocker with DCINALD FAGEN, SKUNK BAXTER, FLO & EDDE, more, WLP, VG+H VM 516 NIT2SCHE, JACKY Choping'F Reprise?#6 MONO scarce LP by late, great Lamed 60s pop studio wiz, WLP, DJstirr, VG+H VG+4 Sa5

NAVASOTA/ Rocini/ ABC/72 griest twang
 WLP, VG-+/ NM S18
 NTZSCHE, JACK Chopin & Reprise/98 MONO scarce LP by late, great lamed 60s pop studio wz, rrc-, L-VG++/ VG++ S25
 ORPHEUB, Vohl-M GMR99, line 3rd LP by good folkadelic rock quartet, dh, NMI VG+ S12
 PLAINSONG semiel Elextran 2 great UK folkrock. LP with IAM ARTHEWS, ANDY ROBERTS, prostikr, small woe, WLP, VG++/ NM S16
 PORTER, NOLRM, No. Apobojest Lizar369 scarce liftle inown Rin Brocker with LOWELL GEORGE & ROY ESTRADA VG++ NM S2C
 PRIDE/ same Wasners 70 title inown, sxellent Latino jesychrock LP, pc, VG/VG++ S12
 PRIDE/ same Wasners 70 title inown, sxellent Latino jesychrock LP, pc, VG/VG++ S12
 REID, TERRY/ River Atlantic73 great guitar rock. LP by UK great with DAVID LINDLEY, produced by GRAHAM NASH, VG-+/ NM S10
 RENAISSANCE: Illusion Vlaand75 ong import, mich 70s relet of 10 recordings of 2nd LP, with KEITH RELF, NM/ HM \$18
 RENAISSANCE: same/ Island/89 impork, mich 70s relet of UK gatefold debut LP with KEITH FELF, NM/ HM \$18

RHODES, EMITT/ same/ Durhill70 LP by great folknocker, tr.MERRY GO ROUND, NW NM \$15 RHODES, EMITT/ The American Dream/ A&M70 debut acid LP with "You're A Very Lovely Woman", NW NM \$16 RISING SONS: same/ no label early bot Islain booling of rate rase with PY COODER, TAJ MAHAL, VG++/ NM \$25 ROK&N FOO'same/ HobMrt69 great paychrock tino, db, VG++/ NM \$18 ROM & SHIRLEY/ Rock & Scrok/ C&C 77 physite New versey electins folk-paych, acid leads, fuzz, keyboards, male & ternate vocals. Silkscreened jkt, insert, VG++/ NM \$15 ROSKO with JOHN BERBERIAN TRIO/ Music & Gibran/ Verve'66 famed poet reads over jazzy folkadelic music, VG++/ NM \$20

RON & SHIRLEY/ Rock & Scrol/ C&C 77 private New Jersey electric folk-psych, acid leads, fuzz, keyboards, male & female vocals. Siliscreenel dit, inark, (Serk/ NM 5125)
 ROSKO with JOHN BERBERIAN TRID: Music & Gibrar/ Verve'66 famed poet reads over jazzy folkadelic music, (Ve+/ NM 520)
 RUBEN & THE JETS/ For Real/ Mercury/3 zhd LP by westocast heavy Latino hom funkrock octat, dh, NW NN 516 \* SABICAS/ Poet Encounter With JOE BECK/ Polydor/69 escellend reamy psychial guitar jazzrock LP, DJstarro, jating, VG+/ NN 325
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN512
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN512
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN512
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN512
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN56
 SAD CAFE Leva in Concert/ RCX81 U.K. Import 2LP, skr.on jkt, VG+/ NN56
 SAD CAFE Leva in Concert/ RCX81 U.K. Import, will NS6
 SAD CAFE Leva in Concert/ RCX81 U.K. Import, will NS6
 SALCAT KA BAND sawe Harveart? Interesting Japanese rock sextet, DJ stamps, VG4/ NN 52
 SALCAT YM S10
 SALCAT YM K, Cork, a bit like 100c, siming strip, WLP, VG4/ NN 56
 SALCOV, The Tred Step/ Epcr?8 U.K. Import, with "Stilleto heads", VG4/ NN 58
 SALCOV, Thorese Epdr?5 U.K. rock, a bit like 100c, siming sing, WLP, VG4/ NN 56
 SALCAT YM AND THE MOTHER BEAV same/ Caddi Concept?68 very cool Chicago bluesy psych group imitar feet to C.J. & Fish VG4/ NM 515
 SALVATION ARF PORCE BAND: Stranger In A Strange Land' Mym177 Christian rockers VG++/ NM 53
 SALVATION ARF PORCE BAND: Stranger In A Strange Land' Mym177 Christian rockers, spoken word & Iwang from Louisiana, dedicated to Ent WOod who died in 199 & bis plctured drinking anti-freeze on back cov

SAROFEEN, ANV Love in a Woman's Heart UWP / Toolking LP by oblinesy flock sortgatesis, Howev him 312 SARSTEDT, CUPE Freeway Glasswy RCA71 and LP by IX singer anonymiter rocker, Distance, wock, VGA/ NM 57\*
 SARSTEDT, CUPE is an even RCA70 U.K. singer songwriter rocker, PETER'S brother, VG+4/ NM 58
 SARSTEDT, CUPE is an even RCA70 U.K. singer songwriter rocker, PETER'S brother, VG+4/ NM 58
 SARSTEDT, PETER/ As Though II Were A Movie World Pacific@ 2nd LP by socellent flok a-delic UK attlat. Concept LP, great production, to be listened to as a whole pleck, VG+4/ NM 520\*
 SARSTEDT, RETER/ Ware Do You Go To My Lovely World Pacific@ beaut LP by UK folkadelic conceptual ansits. NW NM 50\*
 SARSTEDT, RICHARD / Another Dey Passes By Evolution71 brother of PETER & CLIVE. Features CHRIS SPEDIDIG & HEBBIE FLOWERS, Dustam, VG+4/ NM 516
 SARSTEDT, RICHARD / Another Dey Passes By Evolution71 brother of PETER & CLIVE. Features CHRIS SPEDIDIG & HEBBIE FLOWERS, Dustam, VG+4/ NM 516
 SARSEGE GRACE/ Irwor Repres70 excellent doet ugutar hebbity rocker, NW NM 57\*
 SAVAGE GRACE/ Irwor Repres70 excellent doet ugutar briaby rocker, NW NM 515\*
 SAVAGE GRACE/ Irwor Repres70 excellent doet ugutar briaby rocker. NW NM 515\*
 SAVAGE GRACE/ Voor Dall (W Gregar/70 great Danish progrockers with ANNISETTE, NW NM 515\*
 SAVAGE, ROBERT/ The Adventures du, Volume 1/ Paramount/11 scarce, killer heavy gutar tho, savcut, NW M 530\*
 SAWBUCK same/ Rimore 72 obscure Friedo guitar tocker with MONTROSE on 2 cutal timing strip partially removed, www. soc. socktrane on it, VG+70 MIS16
 SCAFFOLDY Soid Out Warners75 UK. Import with MIKE McGEAR, WINGS & more, NW NM 516
 SCAMBERT, LEONARDA & DavA Hei Dog Warners/88 Frisco twends quints, War AM MS10
 SCAFFOLDY Soid Out Warners75 UK. Import with MIKE McGEAR, WINGS & bore, NW MM 516
 SCAMBERT, LEONARDA & Bord Bord O

SCHAEFFER, LEONARD A Boy And His Dog/ Warners'68 "Frisco twengy rock in unit report, provided in the second second LP/ Verligo75 UK import, followup LP by Sweden's studio guitar legend, NMI NM \$15 SCHAFFER, JANNE/ Second LP/ Verligo75 UK import, followup LP by Sweden's studio guitar legend, NMI NM \$15 SCHAFFER, JANNE/ The Chinese/ Verligo74 UK import, sweden's premere guitaris: Jayod on many LPs as a studio guitar legend, and a studio guitar legend, NMI NM \$15 SCHAFFER, JANNE/ The Chinese/ Verligo74 UK import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 SCHCKERT, GUNTER/ Ubertality Sky/78German import progressive spacerock dirges, NMI NM \$15 Bottrack S/ Tarck UK/697 UK import collection in MONO & stereo. 1 adde WHO, 1 side JIMI, Ma J VG \$15

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AUCTION. COVERS ARI	E GRADED FIRST. AUCTION ENDS IN	O HEELS AFIL	A COVER	DALC.
		PARLOPHONE	NM VG+	мв.15
ILLA BLACK	CILLA(U.R.import)(MONO) ORIG.			MB.15
TILLA BLACK	SWEET INSPIRATION(U.K.import)	PARLOPHONE	NM VG++	
	SAME(U.K. import)			MB B
ANTE BOWTE	ALADDIN SANE(orange 1b1.)W/inset	rt RCA		MB.8
DAVID BOWIE	DIAMOND DOGS(ORANGE LBL.)	RCA		M3.10
A second to the second second	WORLD OF(U.K.import)	DECCA		MB.10
DAVID BOWIE	HUNKY DORY (U.K. import) (orange 1)	BL. JRCA RCA		MB.00
DAVID BOWIE	HEROES(U.K.import)(grean 1b1.)	EPIC		MB.15
DAVE CLARK FIVE	GLAD ALL OVER (MONO)	EPIC	NM VG++	
DAVE CLARK FIVE	COAST TO COAST(MONO)(shrink)	EPIC	NM NM	MB.13
DAVE CLARK FIVE	TRY TOO HARD (MONO)			MB.12
DAVE CLARK FIVE	SATISFIED WITH YOU (MONO)	EPIC	NM NM	MB.18
DAVE CLARK FIVE	GLAD ALL OVER AGAIN(2 LPS.)(U.R	,import i chi	NM-NM	MB.10
CREAM	GOODBYE (ORIG.) (W/POSTER) BM	ATCO	NM NM	MB.20
SPENCER DAVIS GROUN	P Im A MAN (SHRINK)	UA		MB.12
DEEP PURPLE	BOOK OF TALIESYN(SHRINK)W/stick	or TETRAGRAM.	NM NM	MB.13
DEEP PURPLE	IN CONCERT(2 LPS.) (U.K.import)	HARVEST		MB.12
FACES	BEST OF(2 LPS.)(U.K.import)	RIVA	NM NM	MB.12
GEORGIE FAME	THIRD FACE OF FAME(U.K.) (MONO)	CBS	NM NM	
FAMILY (W/insert)	MUSIC IN A DOLLS HOUSE(U.R. impo	rt)REPRISE	NM VG++	
FREE	FREE STORY(2 LPS.)(U.K.import)	ISLAND	VG+NM	MB.12
HERMANS HERMITS	INTRODUCING bb	MGM	NM = NM	МВ,9
HERMANS HERMITS	BEST OF VOL. III (SHRINK)	MGM	NM NM	MB.8
BOLLIES	CONFESSIONS OF THE MIND (U.R.imp	ort) PARLOPHON	E SEALED	MDB.9
TETHEO TULL	THICK AS A BRICK (ORIG. COVER)	REPRISE	NM NM	MB'a
PAUL JONES Jahrink	SINGS SONGS FROM PRIVILEGE (MONO	)bb CAPITOL	NM VG++	
LED ZEPPELIN	SAME (U.K.import)	ATLANTIC	NM VG++	MB.10
LED ZEPPELIN	IV (U.K.import) cc	ATLANTIC	NM NM	MB.10
LULU	TO SIR WITH LOVE (ORIG.)	EPIC	NM NM	MB.8
MOTT THE HOOPLE	MOTT (U.K.import)	CBS	NM NM	MB.10
MOVE	SHAZAM (ORIG.1b1.)	AAM	VG++NM	MB.8
NICE	SAME dh	IMMEDIATE	SEALED	MB,15
PINK FLOYD	BEST OF (HOLLAND import)	COLUMBIA	NM-NM	MB.12
PINK PLOYD	MEDDLE(GERMAN import)	HARVEST	NM NM-	MB.12
PINK FLOYD	RELICS(U.K.import)	STARLINE	NM NM	MB.12
PINK FLOYD	A NICE PAIR(2 1ps.) (U.K.import)		NM NM	MB,18
PINK FLOYD	UMMAGUMMA(2 1ps.) (CANADIAN 1mp		NM NM	MB.15
PINK FLOYD	DIVISION BELL(BLUE VINYL) bb	COLUMBIA	NM NM	MB.12
CHRISTINE PERFECT		BLUE HORIZON		MB.20
PIRATES	OUT OF THEIR SKULLS(U.K. import		NM NM	MB.10
QUEEN	II(U.K.import)	EMI	NM NM	MB.9
QUEEN	JAZZ (W/POSTER) sm	ELEKTRA	NM NM	MB.9
SMALL PACES	THERE ARE BUT FOUR (SERINK)		NM NM	MB.20
TEN YEARS AFTER	HEAR THEN CALLING (2 1ps.) (GERM			MB.12
TRAFFIC	JOHN BARLEYCORN(U.K. import)	ISLAND	NM NM	MB. 8
WHO	SELL OUT	DECCA	NM NM	
WHO	LIVE AT LEEDS(ORIG.) (W/ALL INS)	EDECCA		MB.20
WHO (ORIG.)	MEATY BEATY BIG & BOUNCY (RECORD	CRISIDECCA	VG++NM	MB.15
WHO	QUADROPHENIA(2 1ps.) (W/BOOK)OR	CLUBIDECCA	NM NM	MB.10
WHO	WHO ARE YOU DECEMBER DIGOL	ACLES ALLONG	NM NM	MB.17
WHO	BEST OF THE BISTIES (CERRAN 1mp	ort ) KARUSSELL	NM-NM	MB.12 MB.9
WHO			VG+NM	MB.12
YARDBIRDS (2 1ps.	FEATURING PERFORANCES BY CLAPTO	N, BECK, PAGE	NM NM	MB.30
	11	EPIC		
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### BRITS

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**STAN VITEK** 180 Manchester Ave. Youngstown, OH 44509 October 19, 2001

### (New Releases from page 41)

bands who bear some name recognition are also the ones who deviate most from the album's distinctive down-home sound. Griffin's Western Electric add a psychedelic sensibility to their "Sweet Young Thing." The Heavy Blinkers give "Magic" a '50s finesse. On the other hand, The Mary Janes' dizzying display on "Prairie Lullaby" is spacey and surreal. Taken in tandem, they allow this loose salute to live up to its title.

— Lee Zimmerman

### BLISS 66 Trip To The 13th Epic (EK 85358)

Call me old-fashioned or a throwback, but this reviewer enjoys bands with singers who can actually sing rather than ones who whine, grunt, growl or shout. (Isn't that why the position is called "lead singer"?) A couple of



Cheyenne Goff

months ago, I had the pleasure of seeing Detroit sextet Bliss 66 open a show, having never heard of them before. Recently, upon listening to *Trip To The 13th*, with the first keyboard notes of the leadoff tune, "Paramont," I was catapulted back into the concert. Now that's a memorable hook. How refreshing. The last time I saw a rock band make use of the lushness of a keyboard throughout their repertoire probably was the ast time I saw Bon Iovi, (Kevbo

last time I saw Bon Jovi. (Keyboards and grunge? Not usually. Keyboards and rapmetal? Not on your life.)

Fans of melodic rock that's making headway right now will have a difficult time getting Bliss 66's *Trip To The 13th* out of their CD players. Catchy highlights of the disc, in addition to the aforementioned lead cut, include: "Sooner Or Later," "Trip" and "Letting Go." "Crazy World" was written after lead singer Cheyenne Goff watched the news of the Columbine High School shooting.

Caution: Cranking this disc while trying to work may be counterproductive; listeners may just end up rocking out instead. Its energy is infectious. Any predictable rhymes or lines can be forgiven when one realizes that these guys are not even old enough to be served in the clubs in which they play!

Definitely check the band out live even though they are currently in a bit of a transition. As of Labor Day weekend, songwriter/lead guitarist Aaron Schossau had left the tour but still plans to write with the band. The rest of Bliss 66 are rearranging songs to perform as a quintet. Provided the band doesn't implode, the potential is there for mainstream success with the right label push. The polish (courtesy of Glen Ballard [Alanis Morrisette, Dave Matthews]) and hooks are there.

- Cathy Bernardy

### WILLIAM PEARS Big Bang! Permanent Press (PPCD 52719)

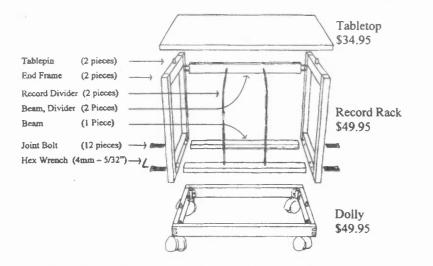
Parle vous Francais? No matter. William Pears — a band, by the way, not an individual — may be a French export, but you wouldn't know it by listening to Big Bang!, the fine follow-up to their self-titled 1998 debut.

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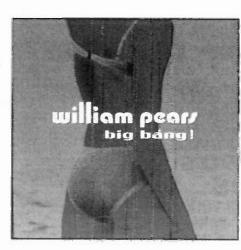
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For one thing, nearly every track is sung in English. The band's Brit-rock sensibility creates eomparisons that range from classic mid-60s English ensembles to more recent retro revivalists such as Squeeze and Australia's Crowded House. William Pears may be from the land of the Eiffel Tower and crepes suzette, but when positioning the Pears, it's like comparing apples to oranges. They are the real deal.

Without appearing phony, William Pears come by their Anglo-oriented sound easily. The shimmering amblance that permeates "Good Old Sun" sounds like vintage Yes, with singer Thierry Dubois emulating the earnest, effusive tones of Jon Anderson. The English accent that's a discernable part of his singing is especially evident on "Forever Punk," an unabashed salute to the '70s. Retro references abound, particularly on the tongue-in-cheek "Oh No (No More Of That Song)," a litany of perfect pop putdowns: "Who needs a teenage symphony/Who needs a backwards solo.../ Now is the time to let a 12-string go..."

In fact, the Pears' pop is perfect, evidenced by songs such as the title track, "Mouse And Kelly," "Easter Man" and "Je Me Venda A Qui Veut M'Entendre," the sole selection sung in French. Fresh, vibrant and irresistibly engaging, Big Bang! lives up to its title.

- Lee Zimmerman

### SYSTEM OF A DOWN Toxicity American (62240)

Toxicity, the sophomore album from Ozzfest vets System Of A Down is fast, loud, and a hell of a lot more provocative than most of their peers' output. There's a heavy charge to the music — nu-metal, without a doubt but experimental where their genre pals are satisfied to stay in the same place and one that races through the album with refreshing vitality.

Middle Eastern rhythms, Gregorian chants and complex (or at least relative to what modern metal typically offers) rhythmic structures are spaced throughout *Toxicity*. They keep it interesting lyrically, as well, getting into the minds of Charles Manson ("ATWA"), cocaine-fueled groupies ("Psycho") and a jaded big-city dweller (the title tune) — which, in fact, this Los Angeles quartet is. They even get political on "Prison Song," which, with its griping homeboy interludes, I swear is meant as some sort of parody of Fred Durst

System Of A Down's 1998 self-titled debut was cluttered and muddy, and *Toxicity* occasionally suffers similarly. Producer Rick Rubin applies appropriate crunch, and at times it's his heavy metal thunder that sustains the album (sometimes the songs just aren't *there*). There's a post-goth allure to the music, which veers between black thrash and nomadic prog, and singer Serj Tankian is an appealingly dynamic frontman. Yet, there are moments of nu-metal excess, and at times it's heavy for heavy's sake. But on its core cuts (such as the slippery "Chop Suey") *Toxicity* is indeed lethal stuff.

— Michael Gallucci

(Please see New Releases page 55)



When hes working his day job with the rowdy Irish insurgents Black 47, Larry Kirwan is a rocker with an antagonistic attitude However, on Kilrov Was Here, Kirwan's first solo album (Gadfly 273), he slips into a meditative mode largely reminiscent of The Waterboys' compositions. With the exception of the two-part "History Of Ireland," a jaunty historical narrative, and a sterling remake of Paul Simon's "The Only Living Boy In New York," the album is defined by its rambling wordplay, free-flowing melodies and evocative anthems. (www.black47.com; Gadfly Records, Box 5231, Burlington VT 05402; 1-888-9GADFLY) ... Life On AM Radio is an appropriate title for the sophomore set by the Canadian combo that calls itself Hennessey. Sounding like a cross between Aimee Mann and Chrissie Hynde, lead singer Pamela Brennan gives the band a radio-friendly facade, particularly on songs such as "Buddhamatic" and "Deliah" when the chorus kicks in and the band strikes a balance between the edgy and the effusive. Confident, catchy and extraordinarily engaging, Hennessey has the perfect pop posture. (www.hennessey.ca: Box 22611. 300 Coxwell Ave., Toronto Ontario M4L 2A0)... Expressive and alluring, Shine Like It Does, (Compass 7 4306 2) the debut album from Northeast native Eileen Rose,

is an autobiographical odyssey in song, detailing her journey from her New England roots to the old English countryside. Rose paints a series of heartfelt vignettes in an earthy, emotional style that's part folk, part country, part rock and even part retro (her "Lincoln Park" references Neil Diamond's "Sweet Caroline"). Recorded in Wales with veteran producer Jerry Boys, Rose's record reveals a confessional yet confident style that's especially evident in songs such as "Rose," "Still In The Family" and "Would You Marry Me." (www.compassrecords.com; 117 30th Ave. South, Nashville TN 37212) ... Sympatico (Surf Road Records), Tom Freund's superb 10-song set, sounds like the work of a seasoned, sophisticated singer/songwriter. Steering between mellow, melodic altcountry compositions ("Old And In The Way," "Seat On This Train") to passionate provisos imbued with desperation ("Wake Up Call," "Do You Do"), Freund creates sinewy vibrations that frequently recall The Wallflowers in their eloquence. It's mostly the finer details that allow Sympatico to soar - the vibrant mandolin that kicks off "Francie," the unexpected trumpet flourishes that spark the title track - and create an experience that is memorable and mesmerizing.(www.tom freund.com) ...

— Lee Zimmerman



CASH, JUHANY CASTAL JUHANY CENTRAL HERVIUS CENTRAL HERVIUS CHAD & TERENY CHELLES, TAY CHARLES, AN CHARLES, RAT CHARLES, RAY CHECKER, CHUBBY CHECKER, CHUBBY CHECKER, CHUBBY CHECKER, CHUBBY CHECKER, CHOBST CHER CHER CHEVALIER, MAURICE CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHILDS GARDEN OF CHRISTIE.LOU CHRISTIE.LOU CHRISTOPERS CLAPTON, ERIC CLAPTON, ERIC CLAPTON, ERIC CLAPTON, ERIC CLAPTON, ERIC CLAPTON, ERIC CLARK, DICK CLARK, GUY CLARK, PETULA CLARK, PETULA

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JACKSON, CHUCK His greatest NONO SPIDOTABA SCALED JACKSON, CHUCK CHOC JACKSON ARCHIVES SEALED JACKSON, CHUCK The great BULLDOE INPORT SEALED JACKSON, MOEON Golden Classics COLLECTABLES SEALED JACKSON, MEDM Golden Classics COLLECTABLES SEALED JACKSON, MELTE JACKSON, MERTARE JACKSON, MELTE JACKSON, MERTARE JACKSON, MERTARE JACKSON, MERTARE JACKSON, MERTARE JACKSON, MERTARE JACKSON, MERTARE JCHURTOLL LICHTON DUL ACAUADON JOIN MET JEFFERSON AIRPLANE J2'N UNARAW OF MONO ONLY MINT JEFFERSON AIRPLANE J2'N UNARAW OR MENTE JETHRO TULL ACAUADUS SECULTE CARDORADA DOVE SIELE JOHN, SITUN GELTEN DOULL LICHTON DOLT SHOUL WITH MINT JOHNES, SANAY SEALED JOHNES AND Y CANADA JOHNES JINNY YAUGHAN ROCHE B3 SEALED JOHNES, MICKY LEE KICK LED JONG CHUCK ES TESI PRESS JOHNES, RICKY LEE KICK LED JACK MORAM ROCHE B3 SEALED JOHNES, RICKY LEE KICK LED JACK MINT MINT JOHNEY FFILONATION COLL WE PROMO JOURNEY JETTING YOU WING MINT JOURNEY FFILONATION (SAME) SAN ANY KANTAY FRANDY KCA RADIO SHOW INVERSE AND PO JOURNEY JETTING YOU WING SEALED KINA, MOY MINT WE ARADIO SAN ALS AND PO KING, AROLE MANDES AND MINT JACK CONFONS SEALED KING, CAROLE MANDES AND MINT JACK CONFONS SEALED KING, CAROLE MET WING ARAM RECH GORON SEALD KING, CAROLE MET WING ARAM RATHOR MARCH ON KING CONFONS SEALED KING, CAROLE MET WING ARAM RATHOR MARCH ON KING CONFONS S KANSAS pre Nelezas Holicage 5762 FACHO ONC KANTNER, PAUL RCA RADIO SHOUL 1993 RAR Orche KAPLAN, GABE Holes 1 Hello-roles ABC MINT KBC BAND 12" Its not you PROMO ARISIA mint KENE, BOB QUINTET Unforgettable Love SongSSOS DELFImo KENNEDY, JOHN F. Sing along with Jack COLPIX Stereo KIM, ANDY Greatest hits ABC DUNHILL WL PROMO KIMO, ROSLYN Give me you RCA SI DYANGROOVE SEALD KIMO, ROSLYN Give me you RCA SI DYANGROOVE SEALD KIMO, ROSLYN Give me you RCA SI DYANGROOVE SEALD KIMO, RALEXANDER Love & Hisses (COMEDY) UA mono KIMO, ALEXANDER Love & Hisses (COMEDY) UA mono KIMO, ALEXANDER Love & Hisses (COMEDY) UA mono KIMO, CAROLE Its too late AAM MEXICO IMP SI KIMO, CAROLE Its too late AAM MEXICO IMP SI KIMO, CAROLE ToroughbreadODE PROMO KIMO, GAROLE Speeding Time ATLAMIC dj MINT KIMO, GAROLE Speeding Time ATLAMIC dj MINT KIMO, STATIN UUTHRE Great Washington March GOSY Nomint KIMOSION TRIO Best of Vol II CAP STARLINE Cermany KIMOSION TRIO Vol 2 CAP MONO MINT shrink KINKS Think Visual MCA 1986 mint

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Summertine drea UA orig Rare Tracks EVA France Len' Last record album w2 01 orig Representing the mambo SEALED Let it foll WE of .; Down on farm WE DJ mint His greatest sides CHESS Best of CHESS MONO Reissue SEALED LITTLE WALTER BEST OF CHESS MONG Reissue SEALED LOLITA HOLIGAY IN AUSTIA PETERS INT IBOT LOMEN, JACKIE IS this what you want APPLE orig LOMEN, JACKIE IS this what you want APPLE orig LOMEN, JULIE Swing use old song ST LIBERTY orig LOMENGES SUNDOWN (same) EXCELLO MO'ST RI SEALED LOPEZ, TRIM AL PJB REPRISE ST LORD FLEA Swingin Calypsos CAPITOL NONO orig LOUEDENTLK, JOHN D Vol 1 Elloree WE WL PROMO mint LOUIE NYE/NONNOTT PAT HARRINGTON, etc. COMEDY CONCERT LOVICH, LENE FLES STIF/EPIC WL PROMO mint LOVIS PSOONFUL JOAN SEASITIS COMEDY COMENT LOVIN SPOONFUL JOAN SEASITIS ANG SUCKERT TWIST AGAIN WIT SALED MINT LOW WHERES TWIST AGAIN WIT AND SPOONFUL

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# **Porky Chedwick** Radio's most ignored pioneer and the first DJ to spin oldies by Ed Weigle

www.ithin the 53 years he has been Pittsburgh's "Daddio Of The Raddio," Porky Chedwick has become a radio legend, as familiar to four generations as The Pirates, Steelers, Iron City Beer and Heinz Ketchup. For the past three years, the annual "Porkstock" summer oldies festival — the only such honor ever given a DJ, living or dead — has drawn thousands to the site where Three Rivers Stadium once stood. He has hosted more than 7,000 sock hops since first spinning his 78s at social gatherings around the city's racially integrated suburbs in the 1940s. The Rock And Roll Hall Of Fame included him among its roster of legendary DJs in 1996 (although the

Once, while excitedly breaking a new record, Porky Chedwick exclaimed, "This is on fire!" Within minutes, sirens blaring, the Homestead [Pa.] fire brigade stormed the studio, responding to hundreds of phone calls from listeners insisting the station was burning down.

museum fails to tell his complete story). He's even been honored by Rep. Ron Klink on the floor of the U.S. Congress as an oldies pioneer. The importance of Chedwick's accomplishments in the dawning days of rock 'n' roll far transcends The Steel City and time itself. Still, more than half a century later, the history books continue to exclude him.

Craig "Porky" Chedwick blazed a dual trail by establishing a foundation for what fellow Caucasian and Pennsylvanian Alan Freed would call "rock and roll" four years later. Porky was the first DJ to present a program of R&B, gospel and jazz — exclusively by black artists — within earshot of a major East Coast city. The "dusty discs" he featured also made him the first bona fide oldies DJ in America. The trend he started days after launching his career at WHOD in Homestead, Pa., on Aug. 1, 1948, gave rise to a still-thriving, billion-dollar industry — including record labels and radio station formats — dedicated to meeting the demand for rock 'n' roll nostalgia. In fact, years later, when concert promoter Richard Nader organized his first rock 'n' roll revival concerts — essentially the catalyst for the '50s music craze of the 1970s — he cited his influence as none other than his hometown hero, Chedwick.

Chedwick was already a popular public address announcer at local school athletic events and a sports stringer for the newspaper in his native Homestead. He learned that a small daytime-only radio station was debuting in the suburb to present ethnic and foreign-language programming to Pittsburgh's vast immigrant blue-collar population. He was instantly granted a five-minute Saturday afternoon sports commentary program and convinced station management to allow him to play records from his own collection. His music was so well received that the sports portion was dropped and his *Masterful Rhythm, Blues And Jazz Show* was expanded to five hours, seven days a week. It finally occupied the noon to five weekday slot as *The Porky Chedwick Show*. With only 250 watts of power, the signal was still more than sufficient to garner Chedwick a large following. Unlike most other white R&B pioneers, Chedwick's first efforts in the fall of '48 were in broad daylight.

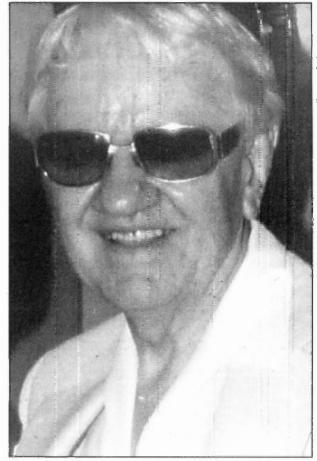
In Chedwick's own impoverished steelworking neighborhood, blacks and whites (as well as every ethnicity imaginable) lived side by side, secluded from much of the prejudices known beyond their tedious world. As the second of 10 children, Chedwick took it upon himself to look after the other children in his extended neighborhood family. He offered them refuge through the records he had been collecting.

> "I was mainly looking for the gospel sound and down-home rhythm and blues — the songs which spoke of the problems of poor people," Chedwick recalled. "That was *my* music."

In the '30s and '40s, "race" or "sepia" records that were banished to stores' back shelves were often simply given to Chedwick by record store owners who couldn't sell them. "I used to have to blow the dust off them before I could play them. On the air I called them 'dusty discs,' and the Porky Chedwick sound was born!"

Chedwick's "sound" established the rich R&B-based repertoire of uniquely Pittsburgh oldies, most of which never

felt the regular kiss of a turntable stylus anywhere else on the planet. Scores of these records may have been completely forgotten because they were released only on 78 rpm discs, which, by the time radio began to embrace black records, were being phased out in favor of the more durable 45s. By 1949, when the black independent labels heard of his success with back catalog material, they inundated Chedwick with new records. He launched many recording careers and established



Pittsburgh as a major industry testing ground for R&B; still, oldies would always dominate his playlist. Nothing could ever make "The Bossman" play a record he wasn't confident his "movers and groovers" would "dig" — a fact that served in his defense when payola witch-hunters came knocking in 1960. From his WHOD "Spinner Sanctum," situated by the Ohio River, the sounds of Roy Brown. Wynonic Harris, Hank Ballard — and their often provocative lyrics — first regularly reached young white ears in that part of the country.

In 1956, "The Station Of Nations," WHOD, abandoned its ethnic manifest and assumed a country format, with Chedwick's show the only exception to the twang. The station became WAMO, an acronym for the rivers Allegheny, Monongehela and Ohio. Two years later, it underwent its most revolutionary change by switching from "hillbilly" to R&B, with an entirely black air staff. All except for Chedwick, that is.

Chedwick's youthful legions — most of whom thought he was black — responded to the "Pied Piper Of Platter" with such fierce loyalty that one can only look back in wonder. The fact that he didn't even have 1,000 watts behind his

<sup>(</sup>Please see Porky Chedwick page 50)



A billboard for the 1998 festival.

**World Radio History** 

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October 19, 2001



Fred Johnson of The Marcels, singing "Blue Moon" at a Porkstock festival.

(Porky Chedwick from page 48)

signal until 1960 makes it all the more extraordinary. When he would open the microphone to shout over the record, "Blow your horn!" during a wailing sax solo, Pittsburgh would respond with a cacophony of car horn blasts! Once, while excitedly breaking a new record, he exclaimed, "This is

### **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

7" - standard 45 RPM record

- 3" compact disc single

cdl5 - 5" compact disc single

10" - 10-inch vinyi LP

12" - 12-inch single

bb - bb hole in cover

boot - bootlea

cc - cut comer

· - cut-out

cd - compact disc

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

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.

Mear 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 scutts or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK

on fire!" Within minutes, sirens blaring, the Homestead fire brigade stormed the studio, responding to hundreds of phone calls from listeners insisting the station was burning down. Police weren't amused, either, the time Chedwick told his listeners to stop whatever they were doing and start dancing. The resulting traffic mess from kids getting out of their cars to dance in tunnels and on parkways took hours to clean up. At a remote broadcast under the marquee of the Stanley Theatre in Pittsburgh in 1961, more than 10,000 kids crowded the streets, with another estimated 50,000 in transit. The resulting gridlock prompted Mayor Joseph M. Barr to personally come to the site to request an end to the broadcast

In 1964, WAMO moved to downtown Pittsburgh. "The Platter Pushin' Pappa" remained the top draw at the station through the end of the decade and was even named by Esquire Magazine as "Pittsburgh's Top DJ Of 1965." His radio presence remained constant for most of his first 40 years, including a 1972 weekend overnight stint on the legendary 1410 KQV. While critics lambasted him for corrupting kids with his "evil music," his private crusade against juvenile delinquency, alcohol and drug use earned the accolades of Sen. Estes Kefauver. Chedwick established youth baseball teams and even took several boys out of juvenile court and had them placed in his custody

In spite of his kindness, fate would not reciprocate where his own family was concerned. He would lose two daughters in infancy and one of his three sons at age 16. Although Chedwick was never motivated by money, his lack of business acumen and reputation for being too kind kept him constantly at the mercy of charlatans, who absconded with most of the profits generated from the many record albums and other projects to which he lent his name and likeness.

"I made a million dollars, but I never saw it," he said, with

### GOLDMINE GRADING GUIDE

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

Picture sleeves and LP inner sleeves will have some slight wear. lightly turned-up corners or a slight seam-split. An LP jacket may have slight signs of wear also and may be marred by a cut-out hote 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. <u>Very Good (VG):</u> 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 sona'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. <u>Good (G), Good Plus (G+):</u> Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus

scondition 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 Tape, writing, ring wear or other defects will start the spine. overwhelm the object.

or other and 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 your have been seeking for years, and the price is right, get it... but keep looking to upgrade.

### COMMON ABBREVIATIONS (not including grades) sl - slight

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 nw - ring wear a - stereo LP

In theory, a compact disc should always play-arade in at least Near its insert (booklet).

Most collector interest currently is with promotional CD's. Again, audible condition of the disc is less of a concern than the condition of its packaging and art-work and the collectibility of the artist.

Used full-length, commercial CD's generally sell for 50-75 percent of the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less.

> UK - United Kingdom (British import) US - United States (domestic pressing) va - various artists wip - 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

### coh - cut-out hole dj - disc jockey (promo) ep - extended play 45 Imp - import Ip - 12" vinyi album m - \*mono EP nap - not affecting play non-lp - not on full-length LP or CD oc - original cast recording

ost - original soundtrack

World <u>Radio History</u>

only a hint of regret. He never enjoyed the benefit of a sixdigit salary like many better-known radio luminaries who, in fact, came on the air after him. He didn't even make union wages for most of his career. In 1991, a year after surgery to remove a large, benign brain tumor, he declared personal bankruptcy. He continues to live from sock hop to sock hop.

Chedwick moved on to several other suburban stations after leaving WAMO in 1984 - a casualty of a new era of radio, where "personality" was no more understood by young program directors than the nontraditional, regional oldies that made his show what it was. His illness in 1990 sent a shock wave through Pittsburgh, as well as a large national community of early rock 'n' roll stars, who gave a benefit concert to help pay his medical bills. Today, in spite of slightly diminished hearing and the complete uselessness of an eye first injured in a slingshot mishap when he was eight, his health is excellent. Jeannie, his wife since shortly before his illness, has admirably taken the reins of his business affairs. His return to WAMO after nearly eight years, his inclusion in The Rock And Roll Hall Of Fame and the "Porkstock" honor have together sparked a new life for the Porky Chedwick legend in Pittsburgh. He is currently heard every Saturday afternoon on WAMO, Sunday nights on WLSW-FM in Connellsville and monthly on 3WS-FM. (WWSW) in Pittsburgh. Still, far 100 few people realize what Chedwick's trailblazing achievements have meant to a global audience.

It's the sincere hope of this writer that music history scholars will finally take a closer look at Chedwick - one the last living radio pioneers of the roots of rock 'n' roll. It is simply intolerable that a man who was one of the very first to perpetuate the music of an entire era should be one of the very last to be given credit. Without Chedwick, no popular music history book can ever be complete.

(Editor's note: Ed Weigle is operations manager for WEDJ-FM/WSYW-AM in Indianapolis and owner of WeigleVOX Productions International. He credits Chedwick with helping to start his successful voiceover career when Weigle was just 13. Weigle's voice has colored comm3ercials and radio station imaging for 21 years.}

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

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

### **OTHER CONSIDERATIONS**

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

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

### A FEW NOTES ON COMPACT DISCS

Mint condition. And even the condition of generic jewel boxes and trays aren't important, as they can be replaced easily. Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.), the two areas to check for grading are its label and

sm spl - seam split

soc - sticker on cover

sol - sticker on label

tc - title cover (12" and CDs)

# - title insert (CD single)

toc - tape on cover

tol - tape on label

ss - still sealed

s/t - self-titled



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JOHN MANSHIP RECORDS 45 Dalby Road, Melton Mowbray, LE13 OBG, England October 19, 2001





Blondie (from left): Frank Infante, Clem Burke, Nigel Harrison, Jimmy Destri, Debbie Harry, and Chris Stein.

BLONDIE Blondic Chrysalis (72435-33596-2-1)

Plastic Letters Chrysalis (72435-33598-2-9)

Parallel Lines Chrysalis (72435-33599-2-8)

Eat To The Beat Chrysalis (72435-33597-2-0)

Autoamerican Chrysalis (72435-33595-2-2)

The Hunter Chrysalis (72435-33670-2-2)

Blondie had already etched their name firmly and deeply into the tree of rock 'n' roll prior to the release of their sixth album, *The Hunter*, in 1982, so even the substandard material and overall boring sound of that LP couldn't shake the reputation they had forged for themselves by then. From their mid-70s debut in New York as a punk band to their flirtations with pop and even disco, Blondie rode the crest of the new wave, hanging 10 and leaving their competition in the riptide. Now Chrysalis has released all six of Blondie's original albums, all remastered and beefed up with bonus tracks.

Blondie, the group's 1976 debut and one of the freshest and most original records in their catalog, is still more fun than a David Lynch film festival, with its punk anthems "X Offender" and "Rip Her To Shreds." The reissue also houses five bonus tracks, including two from their first demo, "Out In The Streets" and "Platinum Blonde," as well as the B-side "The Thin Line" and two outtake versions of "X Offender" and "In The Sun."

Plastic Letters (1977), another fine album on its own, is made even more special with the top quality remastering and the addition of tracks such as B-sides "Scenery" and "Poet's Problem," a kicking live version of "Detroit 442" and a 1975 version of what would later become the band's first #1 single, "Heart Of Glass," called "Once I Had A Love (a.k.a. The Disco Song)."

The original version of the hit "Heart Of Glass" as well a 1978 funk version of "Once I Had A Love" — which is actu-



ally better in a lot of ways than the single — and the original Top 10 hit "One Way Or Another" all appear on the reissue of Parallel Lines (1978). The album also includes excellent live versions of "Hanging On The Telephone," "I Know But I Don't Know" and T. Rex's "Bang A Gong (Get It On)."

The re-release of *Eat To The Beat* (1979) of course features the #27 single "Dreaming" and the #17 title track "Eat To The Beat." In addition, there are Blondie's live cover of Johnny Cash's "Ring Of Fire" (from the movie *Roadie*) and live versions of "Die Young, Stay Pretty," The Four Tops "Seven Rooms Of Gloom" and David Bowie's "Heroes."

Autoamerican (1980) has the distinction of yielding one of the very first commercially successful rap tunes — "Rapture," as well as the reggae hit "The Tide Is High." The reissue kicks things up a notch with the chart-topping "Call Me" from American Gigolo, the B-side "Suzy & Jeffrey" and the disco mix of "Rapture."

The Hunter (1982), as mentioned previously, is pretty much an embarrassment when held up the light of comparison alongside the group's five previous offerings. The album was issued to fulfill an obligation to their record company after the band's demise, and is as such pretty much filler. For the record, the reissue includes a bonus track, "War Child (Extended Mix)."

Each of the Blondie reissues comes complete with enhanced packaging and extensive liner notes written by the albums' producers Richard Gotteher and Mike Chapman. The six CDs here are "must haves" for the Blondie fan, the New York rock/Max's Kansas City/CBCB archivist or anyone who still holds a warm spot in his or her heart for Debbie Harry, lo all these years later. Skip *The Hunter* and buy the other five, get yourself a beer and a burrito, pop the CDs into your stereo and eat to the beat. It's trendy to be retro.

- Michael Buffalo Smith



Out now: Mr. Dixons Workshop (Fuel 2000) features 18 tracks written by blues legend Willie Dire main the '50s and '60s as done by the original artists on the Cobra, USA, Jewel, and other labels. Dixon, who produced most of the cuts also plays bass on a few. Fellow blues icons such as Otis Rush ("I Can't Quit You Baby"), Magic Sam "Easy Baby" and "All Night Long"), Junior Wells ("Two-Headed Woman" and "Shes A Sweet One"), Mickey Gilley ("My Babe"), Buddy Guy ("Sit And Cry [The Blues]), and the late Betty Everett ("My Love"), among others. Also included, from Cobra's archives, are a piano-only demo of "My Love Will Never Die" with Dixon on vocals, followed by Rush's full-band version. Liner notes were written by Goldmine writer Bill Dahl ... The Fixx's Phantoms (One Way) from 1984 has been remastered by One Way, which has also released an Archival Edition of The Producers' 1987 Coelacanth album... Rounder Heritage just released Buckwheat Zydeco's Buckwheat's Zydeco Party - Deluxe Edition ... From Universal comes The Best Of Donnie Iris - 20th Century Masters/The Millennium Collection, a 12-track set of early '80s new-wave songs from the solo career of Donny Iris, the former lead singer of The Jaggerz ("The Rapper") and a former member of Wild Cherry ("Play That Funky Music"). Universal has also released Squeeze's Greatest Hits, the only Squeeze best-of to combine their A&M tracks along with their late-80s comeback hits ... Columbia just released Alice In Chains Greatest Hits, a 10-song set that pretty much replicates the band's 1999 Best Of The Box set ... The Cream -John Lee Hooker (Fuel 2000) is a two-disc, 15-song set of the late great bluesman's repertoire ... The Very Best Of Phoebe Snow (Columbia/Legacy) collects her best from the '70s to the '90s, including "Poetry Man," her #5 hit from 1975, and two previously unreleased live tracks from a 1977 Carnegie Hall concert

Coming soon: Due Oct. 9 from Collectables are The Very Best Of Hank Ballard And The Midnighters, a 25-track set that includes the original version of "The Twist," later made a mega-hit by Chubby Checker, and "Finger Poppin Time"; The Very Best Of The Royals And The Midnighters, which also features Ballard and also runs 25 tracks; The Very Best Of Little Willie John, a 25-song album that includes the classic "Fever," covered later by Peggy Lee, The McCoys and many other artists... Also coming Oct. 9 is Jerry Butler - The Gamble & Huff Sessions (Universal) ... Al Jardine Family And Friends, from Beach Boys singer Al Jardine, is due Oct. 30 from Varèse Sarabande... George Harrison's The Concert For Bangla Desh - the first benefit album released by a major rock artist - is set for a Nov. 29 reissue. The star-studded concert was Aug. 1, 1971, at New York's Madison Square Gardens and features, among others, Ringo Starr and Jim Keltner on drums, Eric Clapton and Jesse Ed Davis on guitars, Klaus Voormann and Carl Radle on bass, Billy Preston and Leon Russell on keyboards, and members of Badfinger on acoustic guitars and percussion. One of the highlights of the concert was a last-minute appearance by Bob Dylan - his first live showing in two years. Phil Spector and Harrison were involved in the album's production. The album went go d and spent 41 weeks on the Top 200 album charts, debuting at #14 and two weeks later hitting #2, where it stayed for live weeks.

- Greg Locscher

The Human Kind AKA (1002)

Almost Overnight AKA (1003)

Crazy Old Moon AKA (1004)

Like any country, Canada has its musical secrets. There's more happening north of the border than Celine Dion, Alanis Morissette, Shania Twain or — going back a few years — Anne Murray, Gordon Lightfoot, and The Guess Who. Canada has its share of artists who toil away with little hope of breaking through to the mainstream at home or abroad. Sometimes these niche artists deserve the attention of Goldmine's readers.

Roy Forbes (a.k.a. Bim) has been turning out superior fare since the mid-70s. Based in Vancouver, British Columbia, Forbes has sustained a modest career that has supported him through touring, producing and songwriting for nearly 30 years. To date, Forbes' records have not exactly flooded the market: There have been 11 albums since 1975. Forbes' vocal style is quite striking; he is what the old Seinfeld show would have called a "high singer." Imagine the opening line to Roy Orbison's "Only The Lonely" and consider that Forbes often descends into that range.

Here is a look at four releases — his first album, from 1975, followed by the three most recent.

Kid Full Of Dreams (originally distributed in Canada by A&M) is an absolute gem. The quality of these performances is so startlingly high one wonders how this album didn't rise to the top when it first appeared. Many of these tracks (Forbes originals) received extensive airplay in Canada, and several were released as singles. But without a solid U.S. connection, things just stalled. Tracks such as "Morning Mail," "Me And My Baby," "You Can't Expect Me To Change" and "Don't Try To Get To Sleep" simply settled into cult status north of the border.

One selection from this LP that has stayed with Forbes, even guiding much of his subsequent career, is "I'm So Lonesome I Could Cry." This vocal/acoustic slide guitar version of the Hank Williams classic exudes raw emotional power and has virtually guaranteed Forbes' reputation a quarter of a century later. To this day, he can't perform a show without it.

Although the CD The Human Kind sometimes sounds as if it's trying to be a country album, there is an eclectic quirkiness here that keeps things from descending into mainstream country. Granted, the source of much of the material is roots-country (Hank Williams, Bob Wills, Don Gibson, Webb Pierce, and The Carter Family), but Forbes brings his own vision to much of this music.

This keeps him distinct from the often lobotomized country charts. In fact, he is arguably least successful when he veers closest to the country mainstream and most successful when he delivers this material with a wonderfully slinky, jazzy retro feeling, as he does on "A Sweet Kind Of Love" — the album's best track. On Not Tonight you can hear unmistakable traces of Chris Isaak, although Forbes is quick to note that he doesn't listen to many modern records.

Almost Overnight is a landmark release in

Forbes' career. Facing the fact that music from his first four Bim albums was no longer available, Forbes took a stark vocal/acoustic guitar approach to re-recording 18 of his most-requested tracks from this period, "liberating these songs from 'out of print' hibernation," to use his words.

Bringing a minimalist approach to these 1970s/early '80s tracks makes them quite stunning, often eclipsing the impact of the originals. At the least, this CD provides a telling glimpse of Forbes in person. He is a powerful and percussive guitar player with an unmistakable bluesy edge to his work. There is also a strong melodic quality to his music, despite its relatively simple structure. Forbes talks about nailing many of these tracks in one take. I can only assume that he must have collapsed into a heap after his spectacular performance of "You Can't Expect Me To Change."

The most recent CD, *Crazy Old Moon*, is a mixed bag stylistically. While some of it seems less distinguished by Forbes' high standard, tracks such as the title tune, "No One To Talk To But The Moon" (a duet with Cindy Church) and "I Always Knew I Loved You" are more than worth the price of admission.

Like most Goldmine readers, Forbes is an avid record collector. His love of roots music permeates these recordings. You can use any of these albums with glee to blindfold-test your friends as well as to expand your knowledge of the lesser-known side of Canadian music. (The three AKA releases are available from Festival Distribution, 1-800-633-8282. You can visit the Roy Forbes Web site at www.festival.bc.ca/royf/.)

— Hank Davis



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**Roy Forbes** 

POCO Live One Way (A 32337)

It's April 1976. All of the U.S. is preparing for the 200th anniversary of our country some three months away. Musically, ace guitarist Peter Frampton has been surprising the competition with a huge hit live double album (*Frampton Comes Alive*) while the first and only live Beatles album is only days from release (*The Beatles At The Hollywood Bowl*).

In this climate, it does make some sense for Epic records to release the second live

(Please see Reissues page 70)

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World Radio History

# 25 great folk revival albums not limited to the 1960s

by Bruce Sylvester

The '60s folk revival neither began nor ended in the '60s. It was a spirit, a renaissance, a rediscovery of ancient ballads and styles that led far beyond mere mimicry to a flowering of creativity that honored tradition but still moved forward. Like English punk (itself a folk movement), it was inextricably tied to contemporary events: the civil rights movement, Vietnam, political assassinations and, eventually, the death of the American dream in the hearts of its true believers. With that in mind, here are 25 albums that helped define the folk movement.

Odetta Sings Ballads And Blues (Tradition, 1956). The opera-trained Odetta unleashes her mighty power to boom out centuries of black pain and strength on Odetta Sings Ballads And Blues. Anything more than her acoustic guitar would have been superfluous beside her roars and low, low moans.

The Weavers' Reunion At Carnegie Hall (Vanguard, 1957). "When I hear America singing, The Weavers are there," Carl Sandburg said. Yet, in the ashes of McCarthyism, these buoyant pinkos — Pete Secger, Ronnie Gilbert, Fred Hellerman, and Lee Hays had no idea they were still popular until the sold-out show immortalized in The Weavers' Reunion At Carnegie Hall. After a rousing global tour in song, we get their dreamy theme, Leadbelly's "Goodnight Irene."

Joan Baez (Vanguard, 1960). Cutting to the marrow of human sorrow, the professional debut by Joan Baez, the barefoot madonna, is still arresting in its simplicity and purity. Gripping lyrics reach to Biblical times, the American frontier and the gallowsbound baby killer Mary Hamilton at a royal European court. The teenaged Baez's fatalism was overwhelming while most of America moved from Dwight Eisenhower–era complacency to John Kennedy–era idealism.

Blind Willie McTell, Last Sessions (Prestige Bluesville, 1962). Blind Willie McTell was so seeped in Georgia's Piedmont blues it hardly matters how age and alcohol had impacted the street singer's buoyant 12string picking. It's so cleanly remastered on Last Sessions that you'd never guess the master tapes of this night of talk and tunes were literally fished from the trash.

Ian & Sylvia, Four Strong Winds (Vanguard, 1963). Arresting counterpoint coupled with superh and eclectic song choice on Four Strong Winds made Canadians Ian & Sylvia the First Couple Of Folk. "Northern hillbillies," some scoffed, apparently missing both their high drama and sadly soft romanticism. Neil Young took the title track — Ian's first recorded composition — around the world.

The Freewheelin' Bob Dylan (Columbia, 1963). The singer/writer movement burst into full flower with The Freewheelin' Bob Dylan. Borrowing black blues, Anglo balladry and his rambling hero Woody Guthrie's comic talking blues, the brash Dylan's second LP (the first to showcase his writing) bristles with youthful irreverence and conviction. He'll let you be in his dream if he can be in yours. Who could have sensed that Camelot had but a few more months to live as Dylan prophesied "A Hard Rain's A-Gonna Fall"?

Peter, Paul & Mary, In The Wind (Warner, 1963). Manager/mogul Albert Grossman assembled Peter, Paul & Mary, a mellifluous, well-groomed "baby Weavers," to popularize his scruffy act Bob Dylan's songs to clean-cut folkies with sensitive ears. It worked with In The Wind. Simultaneously soothing and intense, "Blowin' In The Wind" became an anthem of its day.

Phil Ochs, I Ain't Marching Anymore (Elektra, 1964; now Hannibal/Ryko). The stubborn title track of Phil Ochs' I Ain't Marching Anymore and the self-mocking "Draft Dodger Rag" mirror the growing Vietnam conflict among young adults refusing to be mere "Links On The Chain." Poetic musical journalist Ochs offers both rage and comedy. Like his idol Bob Dylan, he saw the foibles on tall sides of an issue.

Traditional Music At Newport 1964 (two volumes, Vanguard, 1965). The mass media hadn't yet obliterated our rustic, indigenous music presented at the original Newport Folk Festivals, such as sharp, fervent sacred harp singing from rural Alabama and shrill Cajun dance music from Louisiana's bayous. A few of these true originals — Doc Watson, Fred McDowell — went on to fame. Most returned to play on their porches. Traditional Music At Newport 1964 is both raw and real!

The Byrds, Mr. Tambourine Man (Columbia, 1965). Fallen choirboy harmonies and Roger McGuinn's ringing 12-string Rickenbacker launched folk rock as the new quintet The Byrds followed the mystical (or psychedelic) Mr. Tambourine Man into a jinglejangle morning. Mix a dash of Pete Seeger and a dollop of Beatles pop with a heap of Bob Dylan to get this Byrds album. The reissue's notes speak of "Gregorian-a-go-go radiance." Yeah.

Mimi And Richard Fariña, Reflections In A Crystal Wind (Vanguard, 1965). Joan Baez's kid sister Mimi and her wild author husband Richard Fariña spun the folk revival's most exotic fantasies while they discreetly moved toward rock in Reflections In A Crystal Wind. It's drenched in blood, fear and premonitions of Richard's imminent motorcycle ride to eternity.

The Fugs' First Album (Broadside and ESP, 1965; now Fantasy). "Slum goddess, gonna make her my bride!" Gee, how romantic. The Fugs' First Album is literary, filthy, pseudocrazy, nihilist and hilarious. Try to imagine William Blake writing for a leftist porn rag. The CD has 11 bonus tracks!

Judy Collins, In My Life (Elektra, 1966). With Joshua Rifkin's sophisticated arrangements, Judy Collins, the folk boom's chanteuse, expands her vision to art song, pop and the British invasion on In My Life. Powerful readings of Jacques Brel and Berthold Brecht bring subtlety to protest music, while her intense vocal caresses seduce us on newcomer Leonard Cohen's surreal "Suzanne."

Mississippi Fred McDowell, I Do Not Play No Rock 'N' Roll (Capitol, 1969). Mississippi Fred McDowell claimed 1 Do Not Play No Rock 'N' Roll. Well, he did. It's called bottleneck blues and gospel -"natch'l blues" to McDowell with the jagged notes from his steak bone sliding down his guitar strings. It's electrified and electrifying in its rustic eloquence.

Gordon Bok, A Tune For November (Folk-Legacy, 1970). Maine coast-bred Gordon Bok's

sonorous bass sounds as deep as his ballads' brine on  $\Lambda$  *Tune For November*'s weathered seafaring songs.

John Renbourn, The Lady And The Unicorn (Reprise, 1970; now Shanachie). Step into Henry VIII's court with the guitar's Renaissance man, John Renbourn, and friends on The Lady And The Unicorn. This delicate instrumental feast of medieval and early modern dance and folk tunes is even more poised than his work in Pentangle. Bach meets the commoners.

Steeleye Span, Parcel Of Rogues (Chrysalis, 1973; now Shanachie). England's trad folkies Steeleye Span merrily hit their rocking stride on Parcel Of Rogues with wonderful ballads of an ugly witch, human transfigurations, routed Scottish rebels and the licentious King George III "riding on a goosie." The clarion-voiced Maddy Prior and amplified fiddler Peter Knight steal the show.

Ralph Stanley And The Clinch Mountain Boys Play Requests (Rebel, 1975). Ralph Stanley's opening notes on "Man Of Constant Sorrow" still send chills up my spine. Hewn from the hard rocks of the Appalachian mountains, there is bluegrass at its most primitive on Ralph Stanley And The Clinch Mountain Boys Play Requests. Curly Ray Cline's stark fiddling perfectly fits Stanley's blood-curdling vocals as he moves into his own following elder brother Carter's death.

Old And In The Way (Round, 1975; now Grateful Dead). Serious bluegrass meets psychedelia in Jerry Garcias brief banjo fling with mandolinist Dave Grisman, bassist John Kahn, and hillbilly jazz fiddler Vassar Clements, Old And In The Way. Golden tenor Pete Rowan (a Bill Monroe alum) shows his songwriting mettle on "Land Of The Navajo" and "Midnight Moonlight."

The Staple Singers, Great Day (Milestone/Fantasy, 1975). Sanctified blues, this stirring 78-minute CD, Great Day, is compiled from The Staple Singers' 1962-64 Riverside LPs Hammer And Nails, This Land and This Little Light. Chicago rhythm and religion is rooted in Pops Staples' native



Mississippi with daughter Mavis' big, earthy contralto. Booty-shaking holiness.

Richard and Linda Thompson, Pour Down Like Silver (Island, 1975; now Hannibal/Ryko). We too go "Walking Down The Streets Of Paradise" in eerie mystery and Richard Thompson's newfound Islamic faith. Dusky-voiced Linda may be the ultimate interpreter of Richard's surrealism on Pour Down Like Silver.

Silly Sisters (Chrysalis, 1976; now Shanachie). An all-star traditional lineup backs June Tabor (then a librarian) and Steeleye Span's Maddy Prior romping through the rich ballads of bawdy olde England on Silly Sisters. It's such fun you hardly notice when they're singing of small children in a Charles Dickens-ian factory.

Bothy Band, Old Hag You Have Killed Me (Mulligan, 1976; now Green Linnet). Bothy Band's Old Hag You Have Killed Me is Irish folk at its finest with Kevin Burke's delightful bowing and the airy soprano of Triona ni Dhomhnaill (pronounced Treena ni Donnell). Pensive ballads, sprightly reels through the mist plus "Fionnghuala" utterly astounding wordless mouth music.

Dorothy Carter, Troubadour (Celeste, 1976). A tiny, golden-haired sprite, street performer Dorothy Carter weaves vibrant tapestries on the hammer dulcimer from melodies of France's medieval troubadours and biblical psalms on Troubadour. Her rippling streams of notes transcend all concepts of time.

Sweet Honey In The Rock (Flying Fish. 1976). The '60s folk boom ends and a new folk era dawns as Civil Rights veteran Bernice Johnson Reagon debuts her black women singers on the fledgling Flying Fish label with Sweet Honey In The Rock. With shattering intensity grounded in her father's rural Georgia church (and, farther back, Mother Africa), the a cappella ensemble offers both sweet honey and the rock of their political convictions. "Nothing lights a fire like a dream deferred." The torch is passed.

### October 19, 2001

### Courtesy of Yep Roc Record

(New Releases from page 46)

### LOS STRAITJACKETS Sing Along With Los Straitjackets Yep Roc (2028)

Back a few years ago when Los Straitjackets burst onto the surf and instrumental rock scene, there were more than a few skeptics in the media who couldn't come to grips with the band's image. Mexican wrestling masks and fuzzy, twangy, surf guitar was pretty original — even in the 1990s.

Then they put out a surf instrumental version of "My Heart Will Go On," the theme from *Titanic*, performed on *Late Night With Conan O'Brien* in December 1995, and their legend began to gel. Pretty soon, even the skeptics began to warm up to Eddie Angel and the boys, who, in addition to being savvy marketing moguls, demonstrate considerable talent on their instruments of choice.

Now the Straitjackets have delivered a 13song disc filled with nostalgic sounds of rockabilly, surf and '60s pop. Each of the tracks features a different guest vocalist, and there are some very good singers belting out the tunes here. Raúl Malo of The Mavericks and the band sound great on a version of "Black Is Black" that remains true to the sound of the 1966 original by Los Bravos. Big Sandy helps turn the Straitjackets into a rockabilly outfit, with a Spanish rendition of "Tallahassee Lassie." Sandy is the only artist to be given two slots on the record, as he shows up later with a Latin reading of Ernie K-Doe's "Mother-In-Law."

Former Paul Revere And The Raiders' lead singer Mark Lindsay belts out "Treat Her Right," and Dave Alvin blasts out a cool



The retro surf band, Los Straitjackets.

remake of The Riverias' "California Sun." El Vez, "The Spanish Elvis," rocks out on "King Creole," and X's Exene Cervenka does a phenomenal job on the country-turnedpunk-pop "I'll Go Down Swinging."

Some of the other highlights include Alli-

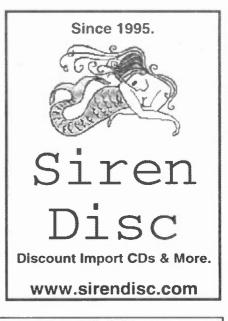
son Moorer and Lonesome Bob on "I Ain't The One" and Nick Lowe with "Shake That Rat," and classic surf boys The Trashmen team up with Los Straitjackets for the instrumental, "A Huevo." Other guests include Mike Campbell of Tom Petty And The Heartbreakers, The Reverend Horton Heat, and Leigh Nash of Sixpence None The Richer.

There are some down-right classic parings on this one, and the overall project has a retro-rock sound that sticks to your psyche like a tongue to a frozen pipe. Like that tongue thing, you might not be able to remember just why you put the record into the player, but you'll be thankful to have encountered the experience. As you finally pull free, you'll be ready to do it all over again, just because.

- Michael Buffalo Smith

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(Please see New Releases page 57)





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New Releases from page 55)

RYAN ADAMS Gold Lost Highway (170235)

JAY FARRAR Sebastopol Artemis (751093)

Proficiency notwithstanding, Ryan Adams still has a lot of growing up to do. The former Whiskeytown member's debut solo album, *Heartbreaker*, released last year, strayed from his alt-country roots, consciously and cannily playing up the "singer/songwriter" tag. In a way, it seemed designed primarily to dispel his Whiskeytown legacy. Why then was *Pneumonia*, the final album from the band he used to lead (which sat on the shelf for more than three years), released with much fanfare earlier this year? Why also is it a more melodic piece than *Gold*, his sophomore solo record?

Mainly because Adams is aiming for things higher than the alt-country gutter. It may not be as immediately likeable and tuneful as *Pneumonia* (like *Heartbreaker*, *Gold's* charms reveal themselves with repeated listens), but it's a better album. Adams sways all over the place, visiting Rolling Stones-y rockers and tear-stained brooders with equal aplomb. The only things Adams has in common with Otis Redding — the obvious inspiration behind the whiteboy soul of "Touch, Feel & Lose" — are the quasi-funky horns and the fact that they're both Southern guys. But Adams has guts.

His conceit is in his concept: *Gold* is an American travelogue. It opens with "New York, New York" and slowly works itself across country, ending up on the West Coast for the closing "Goodnight, Hollywood Blvd."

It's an ambitious move, but one that doesn't quite pay off. Adams is too erratic a songwriter, and *Gold* is an unwieldy album (it was originally slated as a double disc but has been pared down to a 16-song, 70-minute set). Yet, there are moments of Bob Dylan-esque brilliance here. Adams' ability to trek forward gives Gold its luster.

Jay Farrar, on the other hand, is content to let things be. On his debut solo album *Sebastopol*, the former Uncle Tupelo and Son Volt frontman stays on the same dusty trail on which he's traveled dutifully for the past decade. Not much here save a synth here and there and a few worldly rhythms breaks from the familiar pattern. Farrar still has alt-country's laziest drawl, and *Sebastopol* is drenched in faux Americana. It wallows in its very pointlessness.

— Michael Gallucci

### VIGILANTES OF LOVE Summer Shine Compass Records (7 4320-2)

The roots-rock field is so crowded these days that it's almost impossible to keep track of the players. Still, if there's one band who deserves to be singled out from the rest of the pack, without a doubt it has to be the Vigilantes Of Love.

After a steady string of albums dating back to the early '90s, efforts that span both independent and major-label releases, the band finally hit paydirt with last year's *Audible Sigh*. Wilco and Whiskeytown may have the notoriety, but clearly the Vigilantes have come into their own as one of alt-country's most impressive up-and-coming combos.

Summer Shine confirms that assessment. Here again, the band --- now trimmed to a trio --- display the sheer anthemic energy and exuberance that make their music so memorable and moving. That's evident from the outset via the album opener, "You Know That," a stunning, sophisticated barn-burner of a tune fueled by its drive and determination: "Moonlight be a friend tonight/We're all wrecked on these dreams/Holding on a bit too tight/I've got splinters from these moonbeams."

It's only the first in a string of resolute rockers. "Stand Beside Me," "S.O.S," "Puttin' Out Fires," "It's Not Bothering Me," "Making It Up As We Go Along" and the very Byrds-like "I Could Be Wrong," among them — mix craft and conviction with passion and abandon. They sweep the listener along, with an infectious energy that's all but impossible to resist. Similarly, slower songs such as "Along For The Ride," "Green Summer Lawn" and "Sailors," the eerie entry that ends the album, There's a group of musicians down Alabama way trying to make a difference by helping the down-and-out musicians around the world — folks who, for whatever the reason, have lost their money, succumbed to addiction or just need a shoulder to lean on. It is both a worthy and a noble cause. A portion of the proceeds from the sale of Howler's *The Mighty Field Of Vision* will go to benefit those in need. That alone is reason enough to buy it, but that's just one part of the picture.

The other part of the picture is the great music. Nine songs, most of which are written and sung by Stephen Foster, are accompanied by some of the best players out of Decatur and Muscle Shoals, including Ray Brand, Billy Teichmiller, John Huber, Owen Brown, Thad Usry, and Jim Nelson. Background singers — The Visionairres — include Jessica Wagner, Larry Perkins, Danny Wilder, John Huber, Rob Allen, Ray Brand, and Foster.

"Wrapped In Blue" churns a smooth groove as a blues song, with Brand dealing out some tasty guitar. The set opener "Turn It Around" smokes — a real psychedelic '60s-sounding opus. "Price Of Love," another killer tune written by Foster, trembles with some great percussion and guitar and a gospel spirit. "Too Much Seconal" (not the song by Johnny Winter of the same title) rocks along with an addictive groove. The closer, the old traditional tune "Pick A Bale Of Cotton," gets the Howler treatment complete with swampy guitar. Loads of fun.

The highlights here are a reworking of Johnny Wyker's (Sailcat) timeless "Baby Ruth," and of course, the "Mighty Field Of Vision Anthem" — a fine number that would have had Eddie Hinton smiling broadly. Somehow, as I listen to it, I can hear Hinton on the chorus. It's the vibe. It's the heart of this project that bowls me over, and at times, brings a tear to my eye while making my head bob like one of those little doggies I used to have in the back window of my '69 Barracuda. Music to bob by:

Put it on the CD player, lay up on the hood of the Chevy and howl at the moon. While you're at it, give a shout in memory of Hinton and all the other brothers and sisters who died too young. (www.idnmusic.com/howler; Stephen Foster/Howler, 1408 Highland Ave. SE #2, Huntsville AL 35801)

— Michael Buffalo Smith

October 19, 2001



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

- Oct 5-14 IL, Skokie. ALS Les Turner Foundation Mammoth Music Mart, Old Orchard Ctr. I-94 at Old Orchard Rd. & Lavergne. PH: 847-674-6278. Oct 6 CA, San Rafael. Fall Rock Swap, Masonic Hall. 1010 Lootens PI., SH: 10am-5pm. Kris Mikkelson, PH: 510-452-2931

- Lootens PI, SH: 10am-5pm. Kris Mikkelson, PH: 510-452-2831
  Oct 6 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
  Oct 6 NY, New York. Music Memorabilia Show, Tip Top Shoe Bidg, 155 W, 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
  Oct 6 +7 TX, Austin. Fall Record Convention, City Coliseum. 51st St. & Riverside Dr., A: \$4. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
  Oct 6 WI, Menasha-Appleton. Record & CD Show. N8770 Fire Lane #1, near intersection State Hwy. 10 & Oneida St. at Waverly Beach, SH: 10am-4pm, T: 8', F: \$35., A: \$2. PH: 608-525-4033 or 920-954-9969.
  Oct 6 ENGLAND, Birmingham. Music Fair, Academy. Date End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
  Oct 7 M, Southaata, Record Show, Curia Cir, 14700 Recured

- Oct 7 MI, Southgate. Record Show, Civic Ctr. 14700 Reaume, Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35...4' Sampbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
   Oct 7 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: 54. Jack Skuthk, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- 648-9626.
  Oct 13 AL, Huntsville. Record & CD Show, Holiday Inn. 5903 University Dr., beside Madison Square Mall, SH: 10am-5pm, A: \$3., under 12 free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 478-929-3053.
  Oct 13-14 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Dovra, Dovra,
- 6377. Oct 13 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH. 9am-4pm, F: \$45.\$50., A: \$3. ARC Promo-tions, PH: 765-646-5305 or FAX: 765-378-7706. Oct 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show,

- Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
  Oct 13 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
  Oct 13 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Oct 13 ENGLAND, Wolverhampton. Music Fair, Civic Halls. North SL, T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Oct 14 AL, Montgomery. Record & CD Show, Ramada Inn. I-85 at East Blvd., SH: 10am-5pm, A: S3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 478-929-3053.
  Oct 14 MD, Columbia. 1st Annual Baltimore KISS Expo, Hilton. F: 510. in advance, \$12. at the door. George DeCampo, 2849 Westminster St., Manchester, MD 21102. PH: 410-374-4081.
- P: S10. In advance, S12. at the door. George DeCampo, 2849 Westminster St., Manchester, MD 21102. PH: 410-374-4081.
  Oct 14 MA, West Springfield. Record & CD Convention, Best Western Hotel. 1080 Riverdale Rd., SH: 9am-3pm, T: 8', F: \$40, A: \$3.50. Bob Belniak, PH: 413-786-1929.
  Oct 14 NE, Omaha. Record Show. 7803 Military, SH: 10am-4pm, T: 8', A: \$2. Tim, PH: 712-328-8731 or 328-2504.
  Oct 14 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8; F: \$60, A: \$3. Record Baron, PH: 716-871-8722.
  Oct 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Caleteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
  Oct 14 BELGIUM, Mons. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
  Oct 14 FANCE, Auxerre, Becord Fair. (R9) Centre Yaulabelle
- 564622.
  Oct 14 FRANCE, Auxerre. Record Fair, (89) Centre Vaulabelle.
  Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000
  Macon France. PH: (33) 0385384666 or FAX: (33)
- Oct 15 ENGLAND, London. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17

9DG England, PH: 0102 682008 or Mobile, PH: 07801

- 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
  Oct 18 KS, Wichita. Record Convention, Holiday Inn. 5500 W, Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
  Oct 19 OK, Oklahoma City. Record Convention, Travelodge. 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
  Oct 20 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-61, F: \$45, A: \$3., under 10 free. Rod Branham, PD Box 148, Chelsea, MI 48118. PH: 734-475-1006.
  Oct 20 -1 NJ, Atlantic City. Atlantique City Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimlield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
  Oct 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
  Oct 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
  Oct 20 NK, Tulsa. Record Convention, Econo Lodge, 11620 E.

- 9280. Oct 21 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. at Raritan Ctr., SH: 10am-7, T: 200-81, F: \$65., A: \$6. Groovy Prods., Andy or Ira, 742 Rt. 18, E: Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257

#180 Lounge. 1530 N. Stone, SH: 9am-4pm, A: \$3. Bob Pepe" Galvez, 516 W. 17th St., Tucson, AZ 85701. PH

- 520-628-8075. Oct 27-28 NC, Statesville. Records, Toys, Comics, Cards & Movie Items, Signal Hill Mall, I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$60., A: free. Mike Dentino, 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1020

- 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1029.
  Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Oct 27 ENGLAND, Walsall. Music Fair, Town Hall. Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Oct 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
  Oct 28 CT, Danbury. Record & CD Convention, Ramada Inn. Exit 8 off I-84. Trash American Style, PH: 203-792-1630.
  Oct 28 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., H: 10am-5pm, T: 40-8', A: \$4. Jack Kutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
  Oct 28 NY, Massapequa. LI Record & CD Lovers Exp. American Legion. Broadway & Veterans Blvd. (at LIRR, Exit 305 off Southern State), SH: 10am-3pm, T: 70, A: \$5., under 12 Ifree. F. Faik, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 973-773-6067. Oct 28 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Midtown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-1010-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-

- Oct 28 VA, Richmond. Invasion of the Record Collectors Record & OD Show, Midtown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-4919 or 536-3853.
  Oct 28 WA, Seattle. Record & CD Show, Seattle Ctr. Snogualmie Room. SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
  Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalencentrum. Lange Mare 43, SH: 11am-4pm. Franck Leenheer Records. Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
  Nov 2-4 NY, New York City. WFMU Spring Record Fair, Metro-pollan Paynion. 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm. 175, F: 5100, A: 55. WFMU, Mike Lupica, PH: 201-521-1416 ext. 243.
  Nov 2-4 SPAIN, Barcelona. Record Fair, Palau Alfons XIII, Fira de Barcelona. Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat. Sun. 10am-9pm, Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.
  Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd, SH: 9am-4pm, F: \$45-550, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
  Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd, SH: 9am-4pm, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 463 17, PH: 317-882-3378.
  Nov 3 NC, Greensboro. Record & CD Show, Oriental Shrine Club. 5010 High Point Rd., 2 M: Sol 1-40, SH: 10am-5pm, A: \$3., under 12 free. Show Logic Productions, 109 Susan Dr., Warmer Robins, GA 31093. PH: 478-929-3053.
  Nov 3 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St. 7: 6f. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Nov 3 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St. 7: 6f. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Nov 4 CT, Wattrbury, Record Collectors' Convention, Sheraton Hotel: 3580 E. Mais G. Ch. 2018ctors Show

- Nov 4 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F

# **Barenaked Ladies Kiss Meatloaf.**

Final Days – October 12-14

24th ANNUAL MAMMOTH MUSIC MART TO FIGHT LOU GEHRIG'S DISEASE. YOU NEVER KNOW WHAT YOU MIGHT FIND.

### October 5-14, 2001 • Event Times

**Opening Night** Friday, October 5th 6PM-10PM/\$5 Donation

**Opening Day** Saturday, October 6th 10AM-8PM/\$5 Donation

Sunday, October 7th 10AM-6PM

**Columbus Dav Hours** Monday, October 8th 12PM-9PM

Tuesday, October 9th thru Friday, October 12th 3PM-9PM

### BARGAIN WEEKEND

Saturday, October 13th 50% off products \$5 Donation 10AM-8PM

Sunday, October 14th 50% off products+box sale \$5 Donation 10AM-6PM

### ANNUAL TENT SALE - OVER 400,000 MUSIC, ELECTRONIC AND ENTERTAINMENT PRODUCTS ON SALE

Visit Old Orchard Center in Skokie and browse through our vast selection of new and used merchandise including: CD's, Cassettes, Record Albums, DVD's, Videos, Musical Instruments, Sheet Music, Stereo Equipment and Computer Games. You'll find a lot of really great deals and support one really great cause. All proceeds benefit the Les Turner ALS Foundation in its fight against Lou Gehrig's disease.



OLD ORCHARD CENTER # 1-94 at Old Orchard Road & Lavergne, Skokie



For more information call **847.674.MART** 

- 2366.
  Oct 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: S3. Ted Szlag, PH: 440-884-4125.
  Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion). 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: S3. Southwest Music Promos., Bob, PH: 713-771-3939.
  Oct 21 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- 733-5076.
   Oct 21 ENGLAND, London International. Music Fair, Congress Centre. Great Russell St., T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
   Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380649.
   Oct 27 AZ, Tucson. Semi Annual Record Show, F.O.E. Eagles

\$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-

- s30., A: \$2:50. Jim Honar, 1908 Main St., Highrand, B. (52249, PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
  Nov 4 NC, Hillsborough, Record & CD Show, Daniel Boone Convention Ctr. I-85 at Exit 164, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, 109 Susan Dr., Warner Robins, 6A 31093. PH: 478-929-3053.
  Nov 4 OH, Toledo. Record Show, Sommerset Hall. 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 9am-4pm, T: 8', F: \$20, A: S1. Bill Simmons, PH: 419-833-5040.
  Nov 4 OH, Cincinnati. Music Collectors' Convention, Radisson Hotel. 11320 Chester Rd., SH: 10am-3pm, F: S30. if paid one week in advance, F: \$40. thereafter, A: 52. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music. Gerald Ruark, POB 17575. Indianapolis. IN 46217. PH: 317-882-3378.
  Nov 4 FRANCE, Epinal. Record Fair, (88) Espace Cour-Rue Gambetta. Sagadisc. Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385380499.
  Nov 10 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy, SH: 10am-4pm, A: 51. Richard Rounds, PO Box 2716. Pinellas Park, FL 33780. PH: 727-520-8766.
- Nov 10 NH, Concord. Record & CD Fair, Holiday Inn. town, SH: 10am-4pm, F: \$30, A. \$1. Sound Garde 603-753-0122.
- 603-753-0122. Nov 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lekes, NJ 07422, PH: 973-773-6067.
- 07422. PH: 973-773-6067. Nov 10 NY, New York, Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays. Nov 10 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4, Collector's Paradise, PO Box 261016, Columbus. OH 43226. PH: 614-261-1585.

- Nov 10 ENGLAND, Norwich, Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6': Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Nov 10 ENGLAND, Luton, Music Fair, Luton University, Park St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Nov 11 KY, Louisville, Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, one week in advance, \$40, thereafter, A: \$2. with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
  Nov 11 MA, Springfield, Record Convention with Rock102.
- Music, Gerald Ruark, POB 17379, initialitabilis, its 46217.
  PH: 317-882-3378.
  Nov 11 MA, Springfield, Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-87, F: 560., A: \$4, Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 660-644-8044.
  Nov 11 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-87, F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
  Nov 11 MI, Grand Rapids. Record & CD Collectors Show, Midway Hotel, Best Western. 4104 28th St. SW, SH: 11am-5pm, T: 50-6' & 8', F: \$40-\$45., A: \$2. Blain, PH: 616-323-7262.
  Nov 11 OR, Portland. Music Expo CD & Record Convention.
- Nov
- 7262. 11 OR, Portland. Music Expo CD & Record Convention, Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 6', F: \$65, A: \$3. C-Bub Produc-tions, 8316 N. Lombard St. #413, Portland, OR 97203. PH 503-224-6474.
- Sol-224-6474.
  11 PA, Lancaster, Pennsylvania Music Expo. Catholic H S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
  11 PA, Pittsburgh-Monroeville. New Rock & Roll Expo. The Palace Inn. Rts. 22 & 48, SH: 10am-5pm, T: 8', F: \$50., A: \$4, Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-9638. Nov
- 3638.
  Nov 11 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60.-\$70. A: \$4. Annapolis Marketing Inc., PO Box 454, Arnoid, MD 21012, PH 410-757-6182.
  Nov 11 WI, Milwaukee. Vinyl Record Show, Westwood Hotel. 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$35, A: S2. Yesterdays Music, Jim, PH: 920-733-5076.

- St. T. Maylan Nu. (JH 1594 & Hwy. 100), 3rt. 94(H-901), 1.
  St. S35., A: S2. Yesterdays Music, Jim, PH. '920-733-5076.
  Nov 11 FRANCE, Lons Le Saunier, Record Fair, (39) Juraparc. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
  Nov 16 KY, Covington. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd S1. Cincinati. OH, SH: 4pm-10pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007. Greenville, OH 45331 PH: 937-548-8364.
  Nov 16 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd S1. Covington, KY, SH: 4pm-10pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007. Greenville, OH 45331 PH: 937-548-8364.
  Nov 17 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007. Greenville, OH 45331. PH: 937-548-8364.
  Nov 17 NY, New York City. Classical Music Expo. The Inn. (Formerly Days Inn) 440 W. 57th S1., bW: 9th A 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067
  Nov 17 KY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th S1., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
  Nov 17 ENGLAND, London. Music Fair, Electric Ballroom.
- 773-6067.
  Nov 17 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Nov 17 ENGLAND, Bristol, Music Fair, Bierkeller. The Pithay. T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX:

### Show promoters!

Send your 2002 shows to us by Nov. 15 to have the listings included in next year's 2002 Travel Guide, published as a separate section in the Dec. 28, 2001-dated Goldmine. Extra copies will be printed for bonus distribution at shows in 2001.

Mail show information before Nov. 15 to: Goldmine Show Calendar Listings 700 East State St. Iola, WI 54990

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- 0116-224-4299.
  Nov 18 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add"., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117, PH: 415-386-5873.
  Nov 18 IL, Hillside. Chicagoland Record Collectors Show, Holi-day Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
  Nov 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Bivd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
  Nov 18 MA, Randolph. New England Record & Compact Disc Expo, Lombardo's. 6 Billings Rd., 15 min. S. of Boston next to the Holiday Inn. SH: 10am-5pm, A: \$4. Randolph Music Center, PH: 781-986-4538.
  Nov 18 NY, Amityuile. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229. Coram, NY 11727. PH: 631-331-7750 no collect calls.
  Nov 18 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel. 2 Lexington Ave. at 21st St., SH. 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.
  Nov 18 NY, New York. Movie Memorabilia Convention, Hotel
- Nov 18 NY, New York. Movie Memorabilia Convention. Hotel Pennyslvania in the Gold Ballroom. SH: 10am-7pm. The Last Moving Picture Co., 10535 Chillicothe Rd., Kirtland, OH 44094. PH: 440-256-3660 or 256-3431.
  Nov 18 OH, Toledo. Glass City Record. Tape & CD Show. Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm. T: 8', F: \$25., A: \$2. Stephen or Beck, PH: 419-874-1725.
  Nov 18 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., 1-480, Exit 9 Grayton

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- Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125.
  Nov 18 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn. 1073 Rt. 315 (Exit 478, I-81 to Exit 104 framp). Sh: 10am-5pm, T: 70-8', A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-9937 or FAX: 607-648-966.
  Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 West End Ave., SH: 10am-4pm, T: 30-6', F: S50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
  Nov 18 FRANCE, Montbeliard. Record Fair, (25) Centre De Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384660 FAX-(33) 0385380949.
- FAX: (33) 0385380949.
   Nov 18 ENGLAND, Nottingham, Beatles RoadShow Day Steve Holmes, 36 Brookgren Rd., Risingbrook, Statford ST17 9DG England, PH: 0102 682008 or Mobile, PH: 07801 564692
- 564622 Nov 24-25 PA, Philadelphia. 16th Annual Rock 'N' Roll Expo Valley Forge Conv. Ctr. Exit 25 off Schuykill Expy., Exit 24 off PA Tpke., SH: 10am-6pm. Arc Promotions, PH: 765
- On FA (p.W., SR. 104m-opin. At C Promotions, PH: 765-646-5305.
   Nov 24-25 ENGLAND, Wembley, Music Fair, Complex. Empire Way, North London. T: 61: Rob. Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
   Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
   Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Expositions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
   Dec 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf

**GROOVY PRODUCTIONS PRESENTS** 

- Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706. Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294

- Dec 1 MA, Chelmstord, Big PDS Record, CDS & Lapes Show, Eiks Lodge, Rt. 10, SH: 10am-4pm, A: S3. PH: 603-888-0294.
  Dec 1 ENGLAND, London, Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 1 ENGLAND, Wolverhampton: Music Fair, Civic Halls. North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds. 4603 W. Colonal Dr. SH: 10am-4pm, T: 70-8', F: 560, ... S3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
  Dec 2 PA, Allentown Winter 2001 Lehigh Valley Music Expo. Merchants Square. 12th & Vultee Sis., SH: 10am-4pm, T: 8', F: 555. before Nov 25, S56. thereafter, A: S3. SUrround Sound Prods, 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
  Dec 2 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport Briley Pkwy, SH: 10am-3pm, F: S30. if paid one week in advance, 540. thereafter, A: S2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 48217. PH: 317-882-3378.
  Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: 545, A: S3. John, PH: 425-228 3537.
  Dec 2 WI, Appleton. Fox Valley Record Show, Best Western
- 3537. Dec 2 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T. 6' & 8', F: \$30.-\$35., A: \$2 Yesterdays Music, Jim, PH: 920-733-
- Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre De

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October 19, 2001

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October 19, 2001



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- Congres. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
  Dec 8 MM, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
  Dec 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center. Parish Dr. (N. of RI. 46 & RI. 80) at RI. 23 & RI. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
  Dec 8 NY, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0669 weekdays.
  Dec 8 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereatter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
  Dec 8 BGLAND, Walsall. Music Fair, Town Hall. Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX. 0116-224-4299.
  Dee 9 CA, Newark. Music Swap Meet, Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, 4: \$3. Charlene White, PH: 408-63-5127.
  Dec 9 CT, Waterbury. Record Collectors' Convention, Sheraton Hotel. 3580 E. Main SL, SH: 9:30am-4pm, F: \$45. A: \$4. Gorman, PH: 203-287-8923.
  Dec 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2 with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575. Indianapolis. IN 46217. PH 317-882-3378.
  Dec 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. sh paid one week in advance, F: \$40. thereafter, A: \$2 with coupon, \$3. without, under 12 free with adult. Alpha

- 14300991 15 NY, New York City, Record & CD Collectors Expo, Holi-day Inn, Formerly Days Inn) 440 W, 57th St., blw, 9th & 10th Aves., SH. 10am-4pm, T: 100, A S6., under 12 free, F Falk, PO Box 643, Highland Lakes, NJ 07422, PH: 973-772 cost
- 773-6067.
  773-6067.
  Dec 15 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 15 ENGLAND, Cardiff. Music Fair, City Hall. Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4300.

- Dec 15 ENGLAND, Carolin, Music Pair, City Hall, Cathays Park, T. 5°. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alver-son, PH: 770-463-2727.
  Dec 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Bird, SH: 10am-4pm, T: 120-5°, F: \$30., A: free. Ray or Chris Quigley, I Colgate CL, Baltimore, MD 21228. PH: 410-455-0418.
  Dec 16 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd, (Rt. 17 W, Exit 70 N, L. at 1st light, 5 mi. on R., SH: 10am-5pm, T: 70-8°, A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
  Dec 16 NP, Toledo. Midwest Music Expo, Clarion Hotel. 3536
- boy -o40-499/ of FAX: 607-648-9626.
   Dec 16 OH, Toledo. Midwest Music Expo, Clarion Hotel. 3536
   Secor Rd., Exit on Secor Rd. off I-475 & go S., SH: 10am-4pm, T: 60-8, F: \$50. ea. for 1st 2, \$40. ea. thereafter, A: \$4. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
   De 16 W. Miturguidea Deced Field C.
- 419-535-1234. Dec 16 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Okla-homa Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm). Dec 16 ENGLAND, Bath. Music Fair, Sports Centre. North

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  Dec 22 ENGLAND, Birmingham, Music Fair, Academy, Date End, T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 22 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center. Parish Dr. (N. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-73-6067.
  Dec 29 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
  Jan 5 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paratise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
  Jan 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday In. 4400 Frontage Rd., SH: 9am-4pm, T: 0.840, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-698-1533 eves.
  Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000

- FRANCE, Macon. Record Fair, (71) Centre Heritan. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
   PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn. Rts. 22 & 48, SH: 10am-5pm, T. 8', F. \$50. A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3cae
- Jan 3
- 3638 Jan 26 PA, Montgomery, Beatles Fest, Clinton Township Vol Fire Company, Rt. 54, SH. 7pm-11pm, A. S3., \$5 couple Jimmy, Stabley, PH: 570-326-4280 or Tom Staggert, PH. Inn
- 570-547-6254. 27 FRANCE, Vesoul. Record Fair. (70) Salle Pariset Sagadisc. Fernand Piqueras. 411 Quai Jean jaures 7100 Macon France. PH. (33) 0385384666 or FAX. (33
- 0385300949 2-3 ITALY, Milano Vinilmania International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport), Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy FAX 39-029510638. 3 OH, Toledo, Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH 10am 4pm, T. 8', F: S25, A: S2, Stephen or Becky, PH 419-874 1725.
- Tr25. Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congre Atria. Sagadisc, Fernand Piqueras, 411 Quar Jean Jaure 71000 Macon France. PH: (33) 0385384666 or FAX. (33) 038538040
- Gabage and Antiparties and Antipa

- Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294
  Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6°, F: \$45. A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
  Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
  Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6°, F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$5.0 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.
  Mar 9 OH, Columbus. Record & Music Memorabilia Show, Velerans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6°, F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Sull. Collector's Paradise, PH: 614-261-1585.



### ANDY WHITE Andy White Thirsty Ear (THI 57108.2)

Belfast-born singer/songwriter Andy White may not be as well-known as, say, David Gray, but that doesn't make his music any less engaging. On his 10th album in 15 years, White revisits the soft, sentimental folk-like finesse that has gained him a small but growing following in his native Ireland. By the time he waltzes his way through this superior 16song set, it's abundantly clear that White and Gray are of one hue.

The most accurate assessment might be to liken White to the even lesser-known Boo Hewardine, another songsmith adept at wringing out emotions. Like Hewardine, White eloquently woos listeners with his beguiling melodies and effervescent arrangements.

On songs such as "I Want It Straight," "What About You Babe" and "Coz I'm Free," he weaves his sweet sentiments into a wistful, reflective ambiance. However, this isn't just another case of an introspective songwriter whose music is absorbed with melancholy confessionals. Songs such as "Let Me Be Free" and "Hysteria" are propelled by resilient rhythms and cool grooves. "Bodybuilder" takes a playful poke at a woman obsessed with physical fitness. "Jesus In A Cadillac" gravitates toward gospel. In "Me The Moon My Car And You," he conveys a feeling of aimless adolescence, emulating the restless longing of Springsteen's early epics. Not surprising, the lovely "Little Boy" and John Lennon's "Beautiful Boy' share similar sentiments.

Andy White is one of those albums that's

so perfectly tuned, one has to wonder why White remains so unjustly ignored. This release is nothing less than an outstanding effort from an incisive artist.

— Lee Zimmerman

### FREEDY JOHNSTON **Right Between The Promises** Elektra (75596 26522)

Freedy Johnston is one of the finest singer/songwriters of the past decade, and Right Between The Promises is a diverse and consistently enjoyable collection. Johnston has long been one of the best lyricists around. Though Right Between The Promises is filled with his usual quirky characters and scene-setting imagery ("sunrise on the tower clock, backstreets still wet with rain"), it is the quality of Johnston's music that distinguishes his really good albums from his merely good ones.

The music on Right Between The Promises is consistently accomplished. "Broken Mirror" starts things off with a melodic album opener before Johnston lets 'er rip on "Waste Your Time," his best rocker in a while (he usually opts for subtle understatement over immediate excitement). A surprising cover of Edison Lighthouse's "Love Grows" is then delivered with a perfect pop pitch and without a trace of irony. Though the laidback "That's Alright With Me" has too much of a James Taylor/West Coast-type of vibe, it's still a smoothly enjoyable listen overall.

The album really branches out on "Radio For Heartache," a sparse banjo-led story about a riverside busybody, while "Back To My Machine" is a bluesy, atmospheric and somewhat dissonant tale with Johnston's typically intriguing lyrics. Elsewhere, "Arriv-

tracks (60:01) Jefferson Airplane - Flying High (2 CD) - San Francisco 9/22/72 - excellent quali ty soundbard - 20 tracks (70:48 and 52:20) Elton John - Goodbye England's Rose, Hello New York - Di's funeral, London 9/16/97 (new track), A8K, NYC1 11/1777 (6), 1968 demo (1), Live Aid, London 7/15/85 (3), London 6/30/90 (2), two others - excellent soundboards - 15

Etton John - On the Beeb 1973 - London 12/22/73 - excellent quality radio broad cast - twelve tracks (74:35) Janis Joplin - Fillmore East 1969 - NYC 2/12/69 - excellent quality soundboard recording - ten tracks (60:06)

Janis Joplin - Fillmore East 1969 - NYC 2/12/69 - excellent quality soundboard recording - ten tracks (60:06)
 Krattwerk - Fruhwerke - 1969 Organization tracks (five) plus live USA 1974 (three) plus rare singles 1974-5 (three) (76:47)
 Paul McCartney - Arizona Soundchecks 1990 (2 CD) - Sun Devil Stadium, Phoenix (4/790 (18 tracks) plus Cactus Club, AZ 1986 (five) excellent quality soundboards (60:19 and 47:11)
 Paul McCartney - Berkeley 1990 (2 CD) - Berkeley Stadium 4/1/90 - excellent quality soundboards (60:19 and 47:11)
 Paul McCartney - Berkeley 1990 (2 CD) - Berkeley Stadium 4/1/90 - excellent quality soundboard - 24 tracks (58:36 and 60:37)
 Paul McCartney - Washington 1990 (2 CD) - RFK Stadium 7/4/90 - excellent quality soundboard - 24 tracks (58:36 and 60:06)
 Misfts - The 12 Inch Compilation - rare and deleted original recordings - studio quality - 31 tracks (59:14)
 Ted Nugent and the Amboy Dukes - Atlanta - Atlanta 1973 (seven tracks) plus Lubbock, TX 4/7/80 (two) - FM broadcasts (75:56)
 Pink Floyd - Live in Montreaux (2 CD) - Montreaux Jazz Festival 9/18-19/71 - excellent Quality Dumbos - excellent quality studio recordings - 29 tracks (73:59)
 Pink Floyd - Jhe Wa/I Benarsalt - Lo Angeles 1/80 - excellent quality coundboard - 6 tracks (58:18 and 66:06)

(73:59) Pink Floyd - The Wall Rehearsals - Los Angeles 1/80 - excellent quality sound-board recording (19 tracks) plus two bonus (73:59) Radiohead - Memento for Later - recorded live for Later with Jools 6/9/01 (thir-ten tracks) plus Warrington 2/10/00 (four) - excellent quality soundboards (70:24)

teen tracks) plus warmigen 2/10/00 (tol) - excellent quality soundouards (79:34) Linda Ronstadt - The Music Shed 1975 - Lennox MA 8/26/75 - very good audi-ence recording - seventeen tracks (72:03) Todd Rundgren - Puttin' on a Ritz - The Ritz, NYC 6/13/89 - excellent quality soundboard - eleven tracks (51:51) Bob Seger - Aragon Ballroom 1974 - Chicago 1974 - excellent quality FM broad-cast - ten tracks (54:14) Smashing Pumpkins - The Final Show, Yolume One - Chicago 12/2/00 - good audience recording - twelve tracks (56:09) Smashing Pumpkins - The Second to Last Gig Ever! (2 CD) - Chicago 11/29/00 -FM broadcast - 27 tracks (77:37 and 79:03)

ing On A Train" takes listeners on an especially evocative ride, and "Save Yourself, City Girl" surprises listeners with its loping shuffle beat and some pragmatic advice. Finally, "Anyone" contains an effortlessly catchy play on words before the album fades out with the

appropriately dreamy "In My Dream." Throughout this 38-minute album, Johnston adds tasteful layers of instrumentation (violin, cello, flute), but it is Johnston's easygoing vocals and inviting melodies that make this album so instantly likeable. As always, this perpetual cult artist still requires repeat plays and a devoted attention to lyrical detail for a full appreciation. But though it's not quite his best work (that honor would go to Can You Fly or This Perfect World), this thinking-man's craftsman has given his listeners a lot to chew this time out as well.

- Scott Floman

### MAPLE MARS Welcome To Maple Mars Permanent Press (PPCD 52718)

Welcome To Maple Mars, the debut album from L.A. pop stalwart Rick Hromadka's latest project, Maple Mars, proves a pleasant blending of psychedelia and power pop. Hromadka has a keen ear for lyrical simplicity and a flair for adding a light touch of melodic madness and happy harmonizing to his more pointed tunes (e.g., "Souvenir"). Partner Mike Fletcher anchors each piece with superb but not overwhelming drum work, deftly balancing between Hromadka's lighter musical tendencies and heavier thematic content.

The first four songs are strong, from the

inviting weirdness of the title track to the

aforementioned "Souvenir." The album

# Maple Mars

**GOLDMINE #554** 

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falters a bit as the tracks begin alternating between slower and faster tempos, creating a symmetry that unfortunately throws into sharp relief the weaknesses of two numbers - "When Atlas Falls" and "Afterglow." However, the kicky rocker "The Perfect Song," with its echoes of Bob Mould's Sugar days, and the sweet-sounding "All Brand New," about taking charge of your own life, more than compensate.

The best song in the collection is "Absolute Zero," a punchy piece with a perfect sing-along hook. The experimental noise/music soundscape "Wonderwalla" may freak out the uninitiated, but the unlisted track following it, a brief homage to Hromadka's former band, Double Naught Spies, brings it all back to Earth.

- Déésirée I. Guzzetta

(Please see New Releases page 65)

### October 19, 2001

### Puliulilion **New Releases on Compact Disc**

3-01)

acks total (72:21)

AC/DC - Boston and Bon - Boston 8/21/78 (8 tracks) plus Glasgow 1978 (3) -excellent quality recording FM broadcasts (73:38) AC/DC - Remastered Beebs - fourteen BBC tracks 1976-79 - excellent quality FM Hot Tuna - Trial By Fire - with Papa John Creach at Carnegie Hall, NYC 4/3/72 -excellent quality soundboard - 12 tracks (78:57) Humble Pie - On Stage 1970 - BBC 9/20/70 - very good FM broadcast - nine

excerter (Jaam) recording - fourteen BGC tracks 1976-79 - excellent quality FM broadcasts (T0:02) Aerosmith - Palis Mail 1973 - Boston 1973 (9 tracks excellent FM) plus Roslyn NY 77/274 (5 tracks excellent soundboard) (72:31) Allman Brothers - Midnight Riding (2 C0) - St. Louis MO 7/23/94 - excellent quality soundboard - 12 tracks (35:38 and 57:35) For Amos - Dew Drop Inn Tour '96" - Memphis TM 4/1/96 - excellent quality soundboard recording - fourteen tracks (71:10) Bad Company - The Original Bad Company 1999 - Orlando FL 5/21/99 - sound-board wecording - four-teen tracks (73:33) Beach Boys - Moha from (Hawaii and Hollywood) - Monolulu International Center 8/25/67 (21 tracks) plus Tive-in-the-studio" rehearsals at Wally Heider's Studio, Hollwwood CA 9/11/67 (13) - excellent quality soundboard and studio tracks (67:41) Beach Boys - Smile - All the finished recordings from Brian Wilson's 1967 Opus Magnum, with bonus tracks - 34 tracks (71:56) Beatles - Die Beatles in Deutschland - seven Beatles songs and support acts at the Gruss-Krone-Bau in Munich 6/24/66 plus tradio broadcasts and interviews -wery good soundboard and excellent FM broadcasts (70:13) Black Sabush - The Dead, the Bad and the Ugly - no venue information - Ronnie James Dio sing - excellent soundboard (72:54) Black Sabush - Legends Umita - Costs Mesa, CA 1/15/92 w/, Rob Halford of

Black Sabbath - The Dead, the Bad and the Ugly - no venue information - Konnie James Dio sings - excellent soundbard (72:54)
 Black Sabbath - Legends Unite - Costs Mesa, CA 11/15/92 w/ Rob Halford of Judas Priest - excellent audience rec - 11 tracks (53:30)
 Black Sabbath - Live in Chicago (2 CD) - Chicago 1/19/99 - very good audience recording - eleven tracks (42:21 and 40:32)
 Black Sabbath - Hondon to Pittsburgh - London 3/71 (four tracks) and Pittsburgh 9/2/78 (four) plus Bologna, Italy 19/3 (one) - excellent FM broadcasts (56:53)
 Black Sabbath - Konts en Laposure - Nrok Stadium, Toronto, Canada 7/18/71 -excellent (FM broadcast - eleven tracks (55:32)
 Black Sabbath - Kontsen Reading - Resduing Festival 1983 (eight tracks) plus Paris 5/30/83 (four tracks) - excellent FM broadcasts featuring lan Gillian (63:25)

Paris 9/30/83 (four tracks) - excellent FM broadcasts featuring Ian Gillian (63:25)
 Black Sabbath - War Pigs - Paris 12/20/70 television broadcast - excellent quality - eight tracks (52:44)
 Boston - Cleveland Rocks 1977 - Agora Baltroom, Cleveland OH 1977 - excellent quality FM broadcast - eleven tracks (59:35)
 Captain Beyond - Montreux Void - Montreux, Switzerland 9/18/71 (eight tracks) plus Marm FL 8/19/72 (ten) - good to very good audience recordings (48:22)
 Cheap Tirck - Top of the World - Chicaga 19/9 - excellent quality FM broadcast - fifteer tracks (73:02)
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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117,00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

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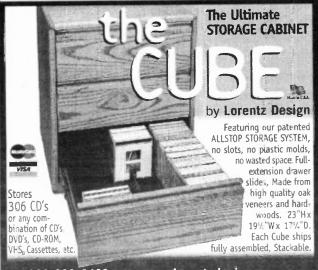
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(New Releases from page 61)

### 16 HORSEPOWER Hoarse Checkered Past (CPR 023)

In the late '90s, 16 Horsepower revved things up via three albums showcasing a Goth-rock regimen fueled by traditional Appalachian instrumentation. Taking a cue from the disturbing rumblings of post-punk combos such as X, The Cramps, and Gun Club, 16 Horsepower created an ominous, off-kilter sound that defined a new form of alt-Americana.

Hoarse launches the band's aural assault in the new century with this chilling live album that documents 16 Horsepower's turbulent tirades. It's an unnerving effort, one best epitomized by their twisted take on Creedence Clearwater Revival's "Bad Moon Rising," a song that accurately encapsulates the band's trademark gloom and doom. The album's other covers — a turbulent "Fire Spirit," Gun Club's relentless rocker, and a taut attempt at Joy Division's agonized anthem "Day Of The Lords" — say as much about the band's creepy attitude as any of their originals.

With a feeling of foreboding ricocheting through the fray, the otherwise jocular strains of banjo, accordion and even a hurdy-gurdy do little to alleviate the sinister scenario. "Black Lung" initially emulates bluegrass, but it evolves into what can only be described as a harrowing hoe-down. "Low Estate" is terse, tempestuous, fitful and frightening. Even the sprightly send-off to "Black Soul Chair" is ultimately under-



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mined by a diatribe from singer David Eugene Edwards — "Every man is evil, every man a liar...."

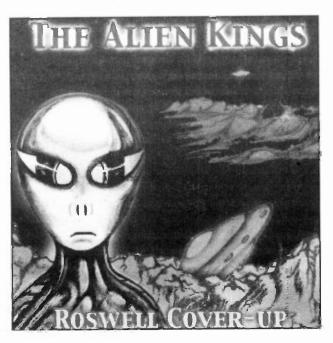
Edwards is key to this virulent vision. On songs such as "Brimstone Rock," the aforementioned "Fire Spirit" and "Day Of The Lords," he comes across like a mutation of Jim Morrison, Iggy Pop, and Captain Beefheart — a perverse preacher intent on driving out demons. His tireless potshots stokes 16 Horsepower with a highoctane intensity, ensuring *Hoarse* consistently stays on course.

— Lee Zimmerman

THE ALIEN KINGS Roswell Cover-up (Self-released)

E.T... UFO... FYI... The Alien Kings — or more precisely singer/songwriter/multi-instrumentalist/producer/ engineer (whew!) Joe Seddon — is convinced that not only does life exist on other planets, but that space aliens visit us regularly. How does he know?

As Seddon explains in the liner notes, he has had his share



World Radio History

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of close encounters with those proverbial gray-skinned, bugeyed beings from other worlds. "If you've never seen a UFO or aliens, chances are you can't or won't believe... I didn't... I do." He is sure the government does too, and that they've covered up the facts since 1947 when a spaceship purportedly crashed near Roswell, N.M. The truth is out there somewhere.

As far as *Roswell Cover-up* is concerned, both the album and the assertion strain Seddon's credibility and creativity to the limit. Suffice it to say, if proving his point is left solely to his musical invention, he had better keep pointing toward the skies. Nearly every song relies on the same sort of bouncy, mid-tempo melodies that bands such as Styx and Supertramp standardized back in the early '80s.

Roswell Cover-up is mostly pleasant enough stuff and even clever on occasion. The odder entries tend to shine, such as "Madhouse In Space" (similar to what might have resulted if Arthur Brown had collaborated with Alice Cooper), the Frank Zappa–esque "World On Fire," and "Rockin' With The Alien Kings," a song that sounds like an outtake from "Rocky Horror Picture Show." But it's the title track, an accusatory narrative, that sets the standard. Set the phasers on fun.

Those drawn to its music, message or both should relate to the rest of the set. Otherwise, The Alien Kings still have something more to prove before they can score with their subjects. (www.alienkings.com)

— Lee Zimmerman

MARK McKAY Nothing Personal Dren Records (DNCDO17)

Mark McKay sounds vocally reministent of Jakob Dylan with a tinge of Chris Isaak, powered with a Blues Traveler brand and playing backwoods-y folk-rock. *Nothing Personal* is primarily guitar-based singer/songwriter fare free of crass production hooks. The acoustic guitar sounds are fresh and uncluttered, aided by some electric grit for muscle. This 11-song set was recorded live, however, it is *studio* live, without an audience, so the listener gets a rawness of a club show — minus the louts. ("Play 'Freebird'!")

With an A&R man's ear, I can say with Tom Petty honesty that I don't hear a single; but then again, there aren't many singles anymore. The most radio-friendly cuts are "Black And Blue Over You," with its late-night ambience; the mid-tempo lead cut "One Day"; and the Southern rock ode "Ninety Miles." McKay wrote every word and note of these songs, which may have benefited commercially with the intervention of a collaborator for a little more diversity here and there with a chorus or bridge.

At any rate, Nothing Personal is an unpretentious and sturdy outing for McKay. After a listen you can see why he has kept company with the likes of Leon Russell and the late, great Rick Danko.



World Radio History

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# **COLLECTOR'S SHOWCASE**



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**GOKHAN AYA** 

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(Reissues from page 53)

album by country-rockers Poco — after all, the first one (Deliverin') was the biggest success they'd had on the charts up to that point (#26). What does not make sense is Epic's reason for the release at that time - allegedly to undermine the success of the second album Poco set to release in May on their new label ABC (Rose Of Cimarron). Whether it had any effect on chart position is hard to say, but the Epic Live album peaked only at #169 in its four-week run, while the ABC record hit #89 and lasted nearly four months on the charts. It's too bad that Live wasn't given more care since it is actually a pretty good record showcasing the four-piece band of Rusty Young, Timothy B. Schmit, George Grantham, and Paul Cotton.

Fast-forward to August 2001. Poco has just finished celebrating the 225th anniversary of our country with a fabulous fireworks-laden Colorado concert highlighted by a reunion with band founder and spiritual center Richie Furay. Frampton's album has been reissued on CD with bonus tracks, while his career has never seen the same highs as in '76-'77

The Beatles' live album is still crying for a CD reissue (come on, Apple) while Poco's Live has just come out on disc. With this release, all the original Poco albums (save a few compilations) have sometime seen the light of laser. Fans will certainly want this set to add to the Poco collection. For non-fans, the question becomes, is it worth it? The answer is a qualified maybe

In terms of quality of performance, the seven tracks showcase a band that seems to sound better in concert than on record. Heck, comparing any of the songs on the album with their studio counterparts shows a band sounding fuller and more assured on stage. Comparing the CD's sound to the old vinyl, however, reveals a surprising slight edge to the spinning black lacquer (confirmed by my two children in between 'NSync songs). No extra songs have been added to the release either (though at least it is a budget-price CD), which is too bad since one assumes that more live songs were taped at the three '74 concert venues than were used for the album. The packaging is a straight copy of the old front (the hind quarters of a horse - a not-so-subtle comment, one assumes, of Epic's

opinion of the band) and back cover, with text so small as to be unreadable. Opening the folder reveals a restatement of the album and song titles with no notes. One Way deserves credit, however, for finally getting this album on CD.

The set starts with a three-song medley segueing from Cotton's "Blue Water" to Young's bluegrass banjo track "Fool's Gold" and hoe-down stomper "Rocky Mountain Breakdown." "Bad Weather," "Ride The Country" and the almost progressive "Angel." Young's "High And Dry" and Schmit's "Restrain" lead to a fabulous climax on Furay's masterwork "A Good Feelin' To Know," which should have been a huge hit. (Hey, Nashville, where is that country tribute to Poco? Maybe Lonestar or Brooks And Dunn can still get Furay the hit he deserves. Heck, since Schmit is now in the Eagles it would seem he owes it to

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Poco to cover this song and get it some recognition.) Even without Furay on this version, the harmonies are brilliant.

It seems like it's about time for Poco to come up with another live album to show what they can do with later hits such as "Crazy Love" and "Heart Of The Night." Until then you might want to consider Live for your country-rock collection. (One Way/Sony Special Products, 550 Madison Ave., New York NY 10022-3211)

— George W. Kri<mark>ege</mark>r

**IOY DIVISION** Heartandsoul Warner Archives/Rhino (78406) (Four CDs)

lan Curtis' quasi-romantic legacy - he hung himself the night before his band Joy Division was to come to the U.S. for a tour — has, rightly or wrongly, inspired lots of kids to start bands, write death-obsessed poems and reconsider their lives. His haunting monotone, plus the band's numbed minorchord backing, was post-punk before anybody knew what to call it. There was something tragic to the music even before Curtis' fateful decision in 1980: It's melancholy, depressive and cynical (which pretty much sum up the qualities of its magnum opus/swan song, "Love Will Tear Us Apart").

Heartandsoul, a four-disc box that gathers just about all the Joy Division anyone ever needs, is as obsessive about the band and its music as the band itself was. In addition to every studio recording the band released, Heartandsoul (which was originally released in the U.K. three years ago) is filled with live tracks, outtakes, one-off singles and BBC radio performances. Each offers something the others don't (the band was more "punk" in concert than it ever was in the studio, for example), but it ultimately comes together as a portrait of a

(Please see Reissues page75)



Joy Division (from left): Stephen Morris, Ian Curtis, Bernard Sumner, and Peter Hook.

LP

LP

Apple SW3387

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**TNT 101** 

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Badfinger

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October 19, 2001

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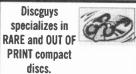
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World Radio History

October 19, 2001

### (Reissues from page 70)

### group doomed to destruction.

Early recordings (such as the initial EP and singles leading to its debut album, Unknown Pleasures) never quite work up to the groove that would sustain later material. That the surviving members of Joy Division would become New Order after Curtis' death isn't made musically clear until its second album, 1980's Closer, an evocative blend of gloom 'n' doom sentiment (courtesy of Curtis) and rhythm-based melody (courtesy of the band). Closer is in its entirety on disc two here and relates in nine sharp songs what is made redundantly clear in Heartandsoul's four-plus hours: Curtis was a mood-fixated wretch, and Joy Division indulged his neuroses. Further exploration of these themes is possible via the box's other 72 cuts.

- Michael Gallucci

### **BOB MARLEY AND THE WAILERS** Catch A Fire - Deluxe Edition Island (314 548 635-2)

The story is straightforward enough. Stranded in the U.K. during the icy winter of 1971, Bob Marley And The Wailers approached the only record company executive they knew, Island's Chris Blackwell, in the hope of borrowing the airfare home. He gave them the money and a record contract as well, and back home in Kingston, the band set to work on the album that would introduce their music - and their homeland's music - to the world.

Catch A Fire is not the first reggae album ever released outside of Jamaica. But it is the first to be released to a rock 'n' roll audience by a rock 'n' roll label. If either Marley's own ascent to superstardom or reggae's arrival in the musical mainstream can be said to have a precise Year Zero, this is it.

Or is it? Catch A Fire was released in 1972, and it was, indeed, a harder, heavier reggae sound than many listeners had ever experienced. But the musician credits suggested that all was not quite what it seemed - the five-man Wailers, of course, led the list. But keyboard whiz John "Rabbit" Bundrick, guitarist Wayne Perkins, and engineer Tony Platt were names one associated with rock, not roots-reggae, and barely was the album on the streets than the whispers were percolating through the underground - "You think this version of Catch A Fire is a killer? You should hear what The Wailers themselves envisioned."

Fast forward 30 years, and that's the opportunity presented here. Admire the deluxe two-CD packaging, recreating the Zippo\* lighter cover that adorned the album on its original release; browse the 28-page booklet packed with lyrics, pictures and journalist Richard Williams' notes on the record's birth. Then put on disc one and transport yourself back to Harry J's studio in the fall of 1972, as The Wailers put the finishing touches to the record then settled down for the playback. The whisperers were right. It's sensational.

The differences aren't direct. Listeners will notice the loss of the later frills, the steel guitar and the keyboard fills and also notice a track order revised to incorporate two new songs, "High Tide Or Low Tide" and "All Day All Night." But most noticeable is the booming depth of the rhythms, the ragged edges around the vocals, the scratchy feel of Peter Tosh's guitar and the absolute absence of any concessions to an audience that didn't bleed reggae from its very soul.

Compared to the released version - disc two of this package — it sounds rough and unmixed, and that can take some getting used to. But that's how The Wailers sounded then, and if you line the album up alongside first its Lee Perry- and Leslie Kong-produced predecessors and then the increasingly slick productions that Marley would go on to make, you realize for the first time just what an injustice has been perpetrated, both to fans and the band itself, by the long unavailability of these recordings.

History records The Wailers making a light-year leap in sound and substance as they raced in pursuit of the dangling dollars. Reality makes it apparent that they didn't give a damn. Not at the outset, anyway.

Catch A Fire has always been regarded as a significant album, and this package doesn't change its standing. What it does change is our awareness of why it was significant. If other

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### (Reissues from page 75)

releases in the forthcoming series of Wailers remasters are even half as instructive, the art of raiding the archives will have a brand-new yardstick to be measured against. Looks like we're in for an interesting few months.

- Dave Thompson

JOAN BAEZ Joan Baez Vanguard (79594)

Volume Two Vanguard (79595)

Noel Vanguard (79596)

Kicking off Vanguard's much-anticipated realignment of the Joan Baez catalog, these three CDs represent her first, second and (oddly) seventh solo albums, each packed with bonus tracks and new liner notes, together with reproductions of the original artwork and very tasty individual slipcases.

Further installments are scheduled three months apart, and, if they maintain the quality of this trio, we have nothing to fear.

Baez burst onto the American folk scene in 1959 with a momentous performance at the Newport Folk Festival, taking the stage as a virtual unknown and running away with the headlines. Her selftitled debut album, recorded in a converted New York hotel basement the following year, repeated the feat without even breaking a sweat; her second, *Volume Two*, came 12 months after that and became Vanguards first-ever gold record. All but overnight, Baez swept away every preconception of what the folk revival represented — and rebuilt the whole thing in her own shimmering image.

Her appeal, of course, was unmistakable — a voice of unimaginable purity, a demeanor of haunting melancholy and the ability to take the most overdone traditional ballad ("All My Trials" on her first album, "Banks Of The Ohio" on her second) and convert it into a slice of her own private mythology.

It has subsequently become rather fashionable to downplay these strengths and represent Baez (as Bob Dylan took to doing, following their romantic breakup in 1965) as little more than an empty vessel echoing the most basic elements of the folk revival. Compared to some of her later work, some of those accusations are borne out across her first albums.

But to give more than a cursory glance toward such elitist snobbery is to overlook all that Baez did bring to the folk process — popularity and romance, to be sure, but also a sequence of subtle rearrangements that were so swiftly



enshrined as "definitive" versions that Dylan himself was unable to resist them. His versions of "House Of The Rising Sun" and "Lily Of The West" both adhere to Baez's prototypes, the first recorded some months before they became acquainted, the second several years after they parted. Other artists, of course, proved equally slavish — today, only England's Fairport Convention could claim to have had a more profound influence on the traditional folk scene than Baez's first two albums.

Exquisitely remastered sound brings further dimensions to bear. The absolute silence that underpins Baez's performance is as much a part of the arrangement as the music itself, although neither vinyl nor past CD reissues truly made allowance for it. Here, the impression is of a voice literally chiming out of pitch darkness, concentrating all of the listener's attention on the mood of the song — a remarkable effect that is at its most effective, contrarily. on the least essential of the three albums.

1966's Christmas collection *Noel*, cut with a virtual orchestra of accompanists, is absorbingly lush but remains capable of transforming the grottiest hi-fi into a vast, gorgeous cathedral. The instrumental bridges that fall at regular intervals throughout (a device that is maintained within the bonus material) add further solemnity to the occasion.

All told, six new performances appear on *Noel*, including a title track whose absence from the original LP seems inexplicable. Three songs apiece, meanwhile, have been added to *Joan Baez* and *Volume Two*, all but one of which is previously unreleased and all of which, despite its long obscurity, is classic early Baez. It is, perhaps, absurd to say she'd have

sounded great simply singing her shopping list, but when tw full albums of warmed-up traditional songs speed by withor putting a single foot wrong, it's difficult not to get overe: cited. And think — she was only going to get better.

Dave Thompse

### JOHNNY TILLOTSON 25 All-Time Greatest Hits Varèse Sarabande (302 066 210 2)

Many late-50s/early '60s teen idols have been unjust ignored despite the depth of their contributions. One suc artist is Johnny Tillotson, who, from 1958 to 1965, was a hi making machine. Not as bluesy as Jimmy Clanton or exube ant as Bobby Vee, Tillotson displayed surprising depth as writer and strong country leanings. All the biggest hits th Florida-born teen idol recorded for Archie Blyer's Cadenc label and his post-army stint at MGM have been crispl remastered on 25 All-Time Greatest Hits.

Tillotson's tender Neil Sedaka-range vocal stylings mad him the perfect non-threatening hero for that era's pre-tee female record buyers. This approach is best exemplified b the syrupy "Dreamy Eyes," "Jimmy's Girl" and mush remakes of "Earth Angel," "Pledging My Love" and "Funn How The Time Slips Away." Big commercial hits à la "Poetr In Motion" and "You Can Never Stop Me Loving You smartly tapped into Frankie Avalon/Bobby Vinton boy-next door fare. The latter haven't aged particularly well, thoug like much of this 25-song set, they do conjure up a certai nostalgic charm.

However, Tillotson created lasting historical impact by bring ing crossover country to teenyboppers. Moreover, he wrote som of his best songs, such as "It Keeps Right On A Hurtin'," a tru classic that the baby-faced star sang from the gut. The under rated "Out Of My Mind," is flat-out cry-in-your-beer country music, and his Top 10 hit "Without You" compares favorably with the dramatic heartbreak proffered by Roy Orbison and Gene Pitney. These sides still hold up and show what this artis was capable of when allowed some creative input.

For the most part, Tillotson sang other people's songs making hits out of "Talk Back Trembling Lips" and "Heartaches By The Numbers." Scooped by James Darren or "(Theme From) *Gidget*," Tillotson has been playing the oldies circuit ever since. Why he didn't go country when his pop success dried up, we may never know. Bolstered with char rankings and Brian Mansfield's fine booklet notes, 25 All-*Time Greatest Hits* should please longtime fans and teen-ido buffs alike. (Order online at www.varesesarabande.com and www.johnnytillotson.com)

- Ken Burke







### (Please Mr. Postman from page 8)

employees of labels who have called me to ask info on projects that were assigned to them; Vigotone's work was done out of love for the music and to see that it was documented correctly. Capitol/EMI's Beatles Anthology series was an amateur attempt at copying Vigotone's pure-genius releases. Even John Barrett's (EMI tape librarian) cassette compilation of alternate takes and mixes was superior to EMI/Capitol's cut-andpaste outtake releases.

Apparently the Recording Industry Association Of America (RIAA) had been wanting to nail Vigitone for some time now and would spare no amount of dollars and police manpower to stop him. Now he faces many years in jail (possibly 80-100 years) and fines of \$1 million-\$25 million. Yes, your government and the RIAA (which spends the second-largest amount for lobbying politicians in Washington, D.C. - only the National Rifle Association (NRA) is outspending them) want him to spend more time on jail than a crack cocaine kingpin, terrorist bomber or child molester. Who would you rather have as a neighbor, a crack dealer, a terrorist or a child molester? I'd rather have my children get hooked on bootleg recordings than cocaine, that's for sure.

The RIAA spent close to \$1 million investigating and busting Vigatone. That amount of money would have fed a lot of broken, homeless musicians the RIAA claims to work for or paid for the musicians' health insurance. If record labels want to stop waste within their industry, they should check their own back yard. Every time a new release of a big artist comes out, all the record stores in Hollywood are full of cut-out promos some record label staffer cashed in on his or her lunch break. Labels should check eBay for all those collectible promo items for sale under fake names

Yes, congratulations record industry, you have taken out the most informed person in music history - or at least on Dylan, The Beatles, and The Beach Boys. Capitol should make him head of its catalog department and fire its entire staff.

> - Dave Smithson Anaheim CA

Springfield box set — "It's a crime"

Buffalo Springfield released only three albums in their short career. So why, in a four disc box set, don't we get all three complete albums? Even if their third album Last Time Around was "not recorded with the full involvement of its members," it is a fine album --- in fact it is my favorite, and it definitely is part of the Buffalo Springfield heritage.

Although Goldmine's review doesn't mention this, other reviews of the box set state that the first two albums are included twice - once in mono and once in stereo. To me, it's a crime that Neil Young and Rhino chose to give us multiple versions of their favorite songs yet chose to exclude songs they could easily have found room for.

I love Buffalo Springfield, and I was look ing forward to buying the boxed set. But excluding songs that I guess Neil Young didn't like and substituting duplicates - and I'm told triplicates - of songs he did like, just doesn't sit right with me. Maybe I'm the only one who feels this way, but I'll tape my old LPs instead.

> - Sam Leandro Willits CA

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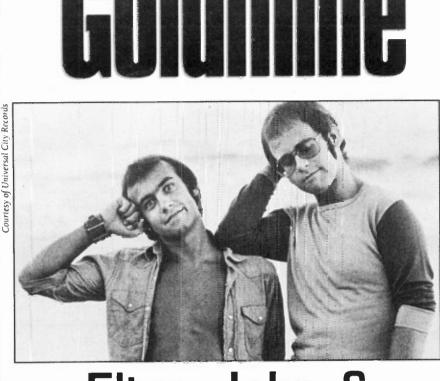
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Nov. 29       #358       Dec. 14       Nov. 22       Nov. 30       Color:       description, for only \$9.00 an issues yet         Nov. 29       #559       Dec. 6       Dec. 14       A. One color and black       \$190.00         REFERENCE FORM       STREET ADDRESS       CITY       STATE       ZIP CODE       B. Full color (4-color)       \$500.00       MINE, we'll put your listing in boldface         CITY       STATE       ZIP CODE       Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Unit sals ownrk well for wart lists, announcements, etc. The better your unit locks where you put in the loadline will be one month from the cover date of the issue in which your ad appears.       One unit space equals one 8 1/2" x 11" while sheets. We'll reduce it as is to 38% of its       A. 40 cents Per Word (\$10.00 Minimum Adwill also be included on our www.com         No. OF YEARS ESTABLISHED       INDIVIDUAL PROPRIETOR       One unit space equals one 8 1/2" x 11" while sheets. We'll reduce it as is to 38% of its       A. 40 cents Per Word (\$10.00 Minimum Adwill also be included on our www.com	n, along with your payment. If you stock GOLD re type. FIED DISPLAY: SSUES 6 ISSUES 13 ISSUES 26 ISSUES 13.15 \$12.60 \$12.10 \$11.55 5.50 23.65 22.60 21.55 17.55 35.20 33.60 31.50 ely. Contract required to earn consecutive issue DADVERTISING: a Order Per Ad Per Issue). ollectii.net site at no additional charge.
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Nov. 13       # 335       Dec. 14       Nov. 22       Nov. 30       Color:         Nov. 29       # 559       Dec. 28       Dec. 14       A       One color and black       \$190.00         REFERENCE FORM       STREET ADDRESS       Street ADDRESS       \$190.00       S500.00       MINE, we'll put your listing in boldface         CITY       STREET ZODRESS       Street       ZIP CODE       ISSUE 3155       Color is possible on any size ad.       A D SIZE       1ISSUE 3155         CITY       STATE       ZIP CODE       Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also owrk well for want lists, announcements, etc. The better your unit looks when you put it together, the better your unit looks when you put it together, the better your and appears.       One lonch (1 1/2" x 1") \$13.80       \$13         NO. OF YEARS ESTABLISHED       INDIVIDUAL PROPRIETOR       No. OF YEARS ESTABLISHED       Int space equals one 8 1/2" x 11" while sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for regular units and 59% of its original size for regular units and sign of its original size for regular units and sign of its original size for regular units and sign of its original size for regular units and sign of its original size for super units. A regular unit sa.         PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY       ON DIF CLASSEFIED       D SISCOUNTS FOR CONSECUTIVE IT	n, along with your payment. If you stock GOLD be type. FIED DISPLAY: SSUES 6 ISSUES 13 ISSUES 26 ISSUES 13.15 \$12.60 \$12.10 \$11.55 5.50 23.65 22.60 21.55 7.55 35.20 33.60 31.50 ely. Contract required to earn consecutive issue DADVERTISING: 0 Order Per Ad Per Issue). 0 Incer Inter Site at no additional charge. INSERTIONIS
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Abbey Road 70th Birthday Celebrations - 12th November 2001

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