

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

GOLDMINE

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Goldmine

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE



BRENDA LEE

Little Miss Dynamite packs a punch in country music

Poco

Deliverin' country-rock with nothing to hide



SPECIAL REPORT

How the Sept. 11, 2001, attack on America affected the music industry

PLUS...

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

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 LONG BEACH CA 90807-3402

Reviews

- ▶ Bill Kirchen
- ▶ John Tiltonson
- ▶ Joan Baez
- ▶ Joy Division
- ▶ Roger McGuinn
- ▶ System Of A Down



VINTAGE MEMORABILIA FOR SET SALE



- A**
- AC/DC - Block Buster Pavilion Yr. 2000 size XL Red Promo T-Shirt to gig \$25 +3
 - Aerosmith - Best Yrs. Of Our Life 2 CD picture label music & interviews \$35 +3
 - Aerosmith - Pump Jpn Box Custom CD MVCZ7 - Out of Print Sealed...\$75+5
 - Anderson Bruford Wakeman & Howe - (4) 2 CD Live Yes Music Plus Circa 1989 \$10 +3
 - Tori Amos - Promoter issued custom embroidered hooded heavy sweatshirt size XL For Under the Pink \$145 +5
 - Laser etched numbered Wooden Box Set 2 CDs Winter & Little Earthquakes No. 2 of 250..... \$125 +6
 - (9) Laser etched Single Wooden Box w/ CD \$55 +4
 - Art Deco Ashtrays - Dragon; Free standing spout type - removable cups. One-of-a-kind. Inquire for more info. Custom Painted Polaroids \$1.00
 - Audio Pro - Subwoofer w/amp & crossover Inquire.

- B**
- Beatles - The BBC tapes - The Original Masters 6 CD Set Christmas labels \$175 +4
 - No. 1 Sealed U.S. LP \$75 +3
 - (14) Magical Mystery Tour limited edition numbered Wooden Bus with CD UK release in orig. box only 1000 made \$75 +6
 - 1965 Chicago Tribune newspaper insert written by Brian Epstein on the Beatles \$50 +5
 - More rare newspaper items on Cool Rock Stuff online.com
 - (20) McCartney - Off the Ground limited edition UK Wooden Box Set with CD, Only 500 made \$60 +5
 - (3) McCartney - Deluxe Tour Book given out at 1989-90 concerts high quality \$20 +2
 - Revolver - 2 CD outtakes \$40 +3
 - Beatle Yrs. Orig. CD Hard Days Night \$20 +3
 - Beatle Yrs. Orig. Focus on Ringo \$20 +3
 - Backstreet Boys - Black XL high quality one sided concert shirt of boys \$20 +3

- Bad Company - Live 2 CD orig. band \$25 +3
- Better Than Ezra - Live 1 CD \$15 +3
- Kate Bush - (14) Red Shoes U.S. Sealed CD \$9 +2
- Rubberband Girl - Custom sleeve with litho numbered and signed by artist w/ CD \$45 +3
- Eat The Music 4 Song CD with numbered litho signed by artist in custom sleeve \$45+3
- Moments of Pleasure sealed custom box from UK \$35 +3
- (2) Very Rare UK box set A Lioness at Heart incl. 48 pg. photo book plus CD \$175 +6
- Very Rare UK Box Set Never Forever w/ photo book & CD (Different than above) \$175 +6
- Ultra Rare French 3 CD box set incl. Kick, Inside, Lionheart and Hounds sealed \$225 +6
- Shoe Box sealed heart shaped box set \$150 +5
- Jeff Beck - 1972 BBC Live Radio Show of Jeff Beck Group \$45 +3
- Anthology soft cvr. Guitar Tablature Edition All Music \$35 +3
- Black Sabbath - Remaster UK CD's sealed Vol. 4, Paranoid Masters of Reality, 1st CD self titled; Each is \$9 +2
- 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 \$225 +6
- Shoe Box sealed heart shaped box set \$150 +5
- Jeff Beck - 1972 BBC Live Radio Show of Jeff Beck Group \$45 +3
- Anthology soft cvr. Guitar Tablature Edition All Music \$35 +3
- Black Sabbath - Remaster UK CD's sealed Vol. 4, Paranoid Masters of Reality, 1st CD self titled; Each is \$9 +2
- 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 \$225 +6
- Shoe Box sealed heart shaped box set \$150 +5

- Blues Portrait - Historic Hardcover Custom UK book chronicling The Best of The Blues - out of print \$35 +4
- Marc Bolan - UK Hardcover Little Book - Rare \$20 +3
- David Bowie - Santa Monica 72 Live CD \$25 +3
- Bush - 2 CD Spin Session CD \$20 +3
- Brain Food - Set of 5 mounted mental exercise posters. Sold as a set only designed to feed your head. Questions? \$75 +10
- Buckingham - Original 1960's Chicago American Newspaper b&w insert \$75 +4

- C**
- Cobra - Embroidered Black Satin Jacket to Stallone movie size med. Unreal Embroidery \$100 +5
 - Harry Connick Jr. - Swingtime Rare Jpn. CD w/ obi - out of print \$25 +3
 - Camel - A Live Record 2 CD Jpn. release long out of print \$75 +4
 - Candle Box - Live 1 CD \$15 +3
 - Captain Beyond - Jpn. CD of vintage 70's release out of print \$50 +3
 - 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
 - Chinese Lamp - Unique, heavy duty lamp, shaped like a Buddha, ornate \$300 +shipping

- Polaroids \$1.00
- The Cure - French Sealed 5 CD Coffret set only 2,500 made all picture CD's in custom box \$75 +5
- Chicago - Tour 2000 XL Concert Shirt \$25 +3
- Christmas Music - 3 CD compilation of country artists singing X-mas. Rare \$45 +3
- Collective Soul - Live 1 CD \$15 +3
- Cream - San Francisco Chronicles Import Live 1967 1 CD \$40 +4
- Tour Program w/ newspaper article of show from Chi. \$325 +4
- Eric Clapton - Timothy White 2 CD Interview & Music \$40 +3
- Milwaukee Time Live 2 CD Import \$45 +3
- The Circus Has Left Town Import Live 2 CD circa 1992 \$45 +3
- (2) Unplugged Deluxe Custom laser etched Wooden Box of Face on front UK numbered - very rare \$125 +6
- Total guitar cvr. story on Eric UK mag. June 95 w/ CD to learn to play his songs sealed \$40 +4
- (15) Reptile 313.01 promo postcard to release U.S. only \$10 +3
- Commodores - 1977 promo only ashtray to Brick House shaped like a brick. Rare \$225 +5
- Chicago Stadium - Rock glass from owner's bar w/ gold trim & Hawks logo \$75 +3

- One of a kind framed item includes:
- A. 1935 Gold Foil Book of Chicago given to A. Wirtz, his name on cover etched.
- B. Stamped 1939 postcard of stadium
- C. 2 Chicago Stadium Review magazines from 30's & 40's
- D. 1980 Front Row ticket to cancelled Led Zepplin show signed by Robt. Plant
- E. One of 8 Zenith Shields w/ Hawks & Bulls logos on TV's at each gate downstairs - very rare \$3,250 +15
- Polaroids \$1.00 Must See
- More Orig. Stadium Items Available Inquire

- D**
- Dahlquist - DQ 10 Set of 2 phased array speakers in original boxes, no stands Inquire
 - James Dean - UK Hardcover Little Book Rare \$20 +3
 - Doors - Italian Book of Poems by Morrison w/ 3 in CD of rare live Cuts sealed \$35 +3
 - Def Leppard - Illustrated Biography soft cvr \$12 +3
 - Sling sealed Jpn CD w/ obi \$28 +4
 - 2 CD Greatest Hits Vault w/ 9 song live CD in custom case UK \$25 +3
 - Deep Purple - Deluxe Boxed Set Live in Stockholm 1970 2 CD \$100 +4
 - Made in Japan Jpn CD w/ obi w/ orig. cvr \$40 +3
 - Bob Dylan - Custom Wooden Box Set Dylan Originals incl. Bootleg Series Sampler plus 4 trk. CD XPCD 137 high quality #10 numbered \$125 +6
 - Hear the document. 1966 Manchester, U.K. 2 CD, live import \$35 +3 (Other titles available - inquire)

- E**
- Gloria Estefan - 12 in mixes on CD 5 tracks Rare \$20 +4
 - The Eagles - Please come home for Christmas U.S. picture song sheet \$75 +3
 - Everclear - Live 1 CD \$15 +3

- F**
- Filter - Live 1 CD \$15 +3
 - The Firm - Sleeveless Zipper promo only shirt embroidered \$100 +3
 - Fleetwood Mac - One of 5 brass tickets given to members of Mac for Grand Opening of Rosemont Horizon on May 14, 1980 (Tusk Tour) Front is etched seat location, back is etched to Christine McVie must see - very rare \$1,500
 - UK Book by Steve Carlie soft cvr \$20 +4
 - Foo Fighters - (4) 2 CD Live in the Pit \$15 +3

- G**
- Gin Blossoms - Live 1 CD \$15 +3
 - Goo Goo Dolls - (4) Live in the Pit 2 CD \$18 +3
 - Guitar Heroes - Hardcover Book by Tobler, UK 1978 Rare \$45 +3
 - Guitar Player Book - Many artists by Guitar Player magazine 1983 soft cover \$20 +3
 - Guns & Roses - Appetite For Destruction Jpn. Boxed CD Geffen MVOZ-6 - Rare \$75 +4
 - (2) NY Ritz Gig 88 Colored Vinyl 4-45 RPM set \$45 +3
 - G & R No. 1 Comic Book \$20 +3
 - Brass Iron Gun & Rose logo signed in black marker by Steve Ashes - Cool \$40 +3
 - Illusions Box Set both CD's high quality box \$80 +6
 - Genesis - 1983 Rosemont Horizon Chicago Tour Jacket size S - Rare \$75 +5
 - Phil Collins But Seriously embroidered denim jacket Tour 90 Black size L \$90 +4

- H**
- Jimi Hendrix - Live CD - Europe 70 \$35 +4
 - Hall & Oates - 1979 Roxy LA Ticket Stub \$20 +2
 - Buddy Holly - UK Little Book Died Too Young - Rare \$20 +3

- I**
- Ice Shows, Ice Follies, Ice Capades - for listings of Ice Follies & Ice Capades orig. memorabilia from the 50's & 60's Inquire
 - Iron Maiden - Jpn. Photo History soft cvr. book by Ross Hallin high quality w/ CD - A deal at \$40 +3
 - Phantom of the Opera Deluxe Set from Dutch 1981 Show - high quality inserts \$60 +4

- J**
- Jefferson Airplane - Vintage Live CD 1967 - from 1st & 2nd LP's \$40 +3
 - Tom Jones - Deluxe UK laser etches box in wood - numbered \$60 +3
 - Judas Priest - Heavy Metal Photo Book Vol. 6 from Japan high quality \$35 +4

- K**
- 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

- L**
- Led Zepplin - 20th Anniv. Ticket to last show from 1980 at Chicago stadium. For more information check our Web site at ledzeppelinintickets.com *special Goldmine deal at \$59.00 per ticket through 10/25/01 includes numbered certificate of authenticity, special custom mat, suitable for hanging on the wall, and shrink-wrapped! \$15 +3
 - (3) Portraits Soft cvr. photo book \$15 +3
 - (5) Record Collector Magazine (Jpn.) Vol. 7 No. 9 Sept. 88 cvr. story - Rare \$40 +3
 - Record Collector Magazine UK Nov. 82 cvr. story \$25 +3
 - More info. check our website Led Zepplin Tickets.com
 - (22) BBC Rarities 7 in. 5 songs with picture sleeve Something Else unreleased song \$12 +3
 - (6) Jimmy Page Outrider Promo Custom Box w/ video & CD \$125 +5
 - Australian Connection Fanzine Vol. 1 No. 1 (1989) \$25 +3
 - 1977 Chicago Stadium ticket to show cancelled due to death of Plant's son - Aug. 3 date \$225 +4

Quality Rock & Roll Memorabilia

email-sales@ledzeppelinintickets.com

Led ZepplinTickets.com

- Page & Plant 2 CD Live in Jpn. 1994 Tour \$35 +3
- Page & Plant Shepard's Bush show 2 CD 1998 tour \$35 +3
- Carlton CD Book of Band (UK) \$25 +2
- (4) Box Set 500 only Interview Disk great picture cover \$30 +5
- HMV Zoso CD Custom Box #549 of 3,500 Sealed \$125 +5
- (4) Original Apr. 1977 unused ticket to stadium show \$200 +3

- M**
- Mamas & Papas - Original 1960's Chicago American Newspaper b&w insert \$75 +4
 - Madison Square Garden - 1967 Program to Grand Opening - wide orig. mail \$250 +5
 - Metallica - (4) 91-92 Tour Book \$20 +3
 - Cast Iron Skull Box w/ Jpn. CD one sealed #2 of 2,500 \$100 +5
 - Meat Loaf - Live 2 CD Set \$25 +3
 - Bob Marley - UK Little Book hardcvr. They Died Too Young \$20 +3
 - Photo Book \$20 +2
 - Rebel Book \$18 +3
 - Glenn Miller - UK hardcover little bk \$20 +3
 - Meat Puppets - (2) Live 1 CD - Rare \$20 +3
 - Man of LaManca - 1963 orig theatre program \$50 +3
 - Rod McKuen - About 20 orig. articles from early 70's. All for \$45 +4
 - Megadeth - (120) Inserts to Singles Jpn. Box includes postcards of each band member, Japanese book and pen set plus custom foil sticker \$25 +3
 - Skin of my Teeth limited edition box w/ 10" single \$25 +5
 - Motorhead - (6) Cast Iron Box Set of same \$60 +5
 - Mother's Finest - Orig. 1981 BBC LP w/ Ques. \$125 +5

- N**
- New Musical Express - UK Custom hard cvr book 1955-1990 \$40 +3

- P**
- Pink Floyd - (11) Animals Box Set (wooden) w/ UK CD - has pig shape - Cool Numbered Ltd. Edition - A deal at \$55 +5
 - (3) Animals UK CD sealed \$10 +2
 - (2) Atom Heart Mother sealed UK CD \$10 +2
 - Pearl Jam - Sleeveless embroidered vest to last show at Chicago Stadium 3/10/94 - has NBA basketball logo on it. Very rare Size XL \$225 +4
 - Pearl Jam - (14) Cast Iron Animal Box Set w/ cvr of CD shape w/ CD - Cool - includes CD - A deal at \$55 +5
 - River Phoenix - UK Book They Died Too Young hardcvr \$20 +3
 - Robert Plant - 1 CD Koebworth Live Concert of the Colonies 1993 \$25 +3
 - Heaven knows Ltd. Ed. Box 3 trk. 12 single, poster \$35 +5
 - Presidents of the U.S. - Rare 2 CD live Set \$20 +3
 - Pretenders - Live 1994 1 CD \$20 +3
 - Prince - Wooden Box Set #573 of 1,000 \$75 +3
 - Diamonds & Pearls Deluxe box set w/ CD No. 123 of 1,000 Wooden has pearls inside \$125 +5

- Q**
- Queen - Died Too Young, Freddie Mercury UK hardcvr little book \$20 +3
 - Custom Deluxe UK Wooden Box Greatest Hits Vol. 1, 2, (#3 of 2500) \$175 +5
 - Box Set Unseen incl. T-shirt Custom Book #211 of 2500. Nice \$75 +5
 - UK Biography Book by Judith Davis \$15 +2
 - Queen - Queen & George Michael embroidered Live 5 Promo shirt - XL Must See \$175 +5

- R**
- Rataan Table - w/4 swivel chairs unwrapped - must see, \$1,000.00. All light brown cane. Custom built! Sold as a set only Inquire
 - Shipping to be determined, based on location.
 - Rock N' Roll Promo Clothing 70's & 80's - Inquire to us available or send wants
 - Rolling Stones - 1981 WJKL The Fox Chicago Radio Station promo jacket made for Tooty You Tour - very rare - Red Size L \$275 +5
 - The Life & Times of The Stones UK hard cvr. book \$25 +3
 - For One Charlie sealed box set with Watts signature incl. from his Jazz tour \$100 +4
 - 1981 Tooty You Security Shirt - Cool - Size L \$75 +4
 - (2) Sticky Fingers custom UK zipper pack CD sealed \$25 +3
 - Rolling Stones - Behind the Buttons, Deluxe Box Set of Between the Buttons, incl. CD - custom book - high quality \$60 +5
 - Beau De Cologne Sealed 2 CD live import, Keith \$75 +3
 - 1975 orig Blacklight poster of Mick & Keith- vintage cool \$45 +6
 - Stones Biography by Dalton, soft cvr \$12 +3
 - The Stones Chronicle by Bonanno - well done \$20 +4
 - 1975 Rolling Stone Book on Stones (2) \$40 +3
 - R.E.M. - (3) Automatic For The People sealed Australian limited ed. gold CD \$20 +2
 - Jpn. sealed release of the same \$30 +3
 - Rage Against The Machine - (2) Black XL Concert T-shirt \$25 +3
 - Rush - Counterparts Tour XL Shirt, Nice, Promo \$35 +4

- S**
- Bruce Springsteen - (2) Italian Fanzine Follow That Dream w/ CD sealed \$25 +2
 - Sex Pistols - I was a Teenage Sex Pistol hardcvr UK book \$20 +2
 - Santana - Jpn. Star Box CD of Greatest Hits \$30 +3
 - Sound Garden - (4) Cast Iron Custom Box Set \$60 +3
 - The Smiths - (8) Laser etched wooden box set numbered - A deal \$60 +4
 - Steely Dan - 1975 orig Japan Promo Poster AJA Impeccably framed \$325 +15

- T**
- Tesla - Custom embroidered XL hooded purple sweatshirt logo on back very detailed \$75 +5

- U**
- U2 - War Live LP in custom box UK release 1981 show - Nice \$50 +5
 - Custom Achtung Baby Wooden Box Set w/ CD \$100 +4
 - Zoo TV Custom Box Set \$75 +5
 - Unforgettable Fire Promo only sweatshirt - Size XL \$100 +4
 - WEA embroidered collar shirt given to staff at 80's Industry Convention. Very Rare - Size L - Says U2 is No. 1 over heart \$175 +4
 - Joshua Tree promo only sweatshirt - Size L \$40 +4
 - The CD single collection Box 1 & 2 from Germany limited to 500 sold as a set only from 1981 to 1989. Vintage includes Zippo lighter. Very high quality - One set only \$350 for both +6

- V**
- Stevie Ray Vaughn - Custom 2 CD wooden laser etched box set numbered - Must see this \$125 +5

- W**
- Joe Walsh - Memphis 87 mag cvr story from local newspaper \$25 +2
 - Live 1 CD 80's show \$30 +3
 - All night long song sheet \$40 +3
 - Life's Been Good Song Sheet, U.S. \$35 +3
 - UK \$45 +3
 - The Who - 1982 Local Crew Shirt Green - Size L - Very Rare \$45 +4
 - Wingsong - The Cult Mixes \$60 +2
 - Winger - 97X promo sweatshirt - blue - size XL \$35 +3
 - Wishbone Ash - Authentic custom wooden box set 70's embroidered tour jacket size small - very rare \$175 +4
 - Frank Zappa - Shut up and Play Yer Guitar promo T-shirt \$50 +3

Metro Pulse, Inc.®

P.O. Box 759, Lombard, IL 60148

PROUD TO BE IN THE USA

1-630-932-9177

FAX 1-630-932-3422 24 Hrs.

Check out our Web site at Led Zepplin Tickets.com

Some prices negotiable, trades considered.

Number before listing denotes quantity.

Polaroids are \$1 each on any items of interest in this ad.

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

We'll never forget you!

www.elvisunlimited.com



DISC COLLECTOR



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Web site: www.discol.com
Hours: Monday thru Friday
9 a.m. to 5 p.m. Mountain Time

THE DISC COLLECTOR ADVANTAGE

- ✓ We Stock 1000's of Titles (Domestic & Import) in addition to the CDs Listed in This Ad... Don't See It or Have Questions? ...Just Ask!
- ✓ We Know Pop Music Well... From Original Recordings to Sound Quality...
- ✓ Trusted Professionals for Over 19 Years.
- ✓ Very Competitive/Low Overall Pricing.

Look! Please check out our Web site www.discol.com for up-to-the-minute new releases, super specials, reviews, and much more.

LIST #1001 Your Official Oldies Supersource! Your Blast To The Musical Past Since 1981

TOP 10 NEW RELEASE SIZZLERS

1. RICKY NELSON - THE AMERICAN DREAM... COMPLETE IMPERIAL AND VERVE RECS... '57-'62 (SUPER DELUXE 6 CD BOX & HARDBOUND BOOK) (DUE 10/20) (GERMAN) BEAR FAMILY 16196 M/S... \$134.99
2. VARIOUS ARTISTS - HARD TO FIND 45's ON CD VOL. 6 - 21 TRACKS (DUE 10/15) (US) ERIC 11512 M/S... \$14.99
3. VARIOUS ARTISTS - HARD TO FIND 45's ON CD VOL. 7 - 21 TRACKS (DUE 10/15) (US) ERIC 11513 M/S... \$14.99
4. VARIOUS ARTISTS - YA GOTTA USE BOTH EARS FOR THIS ONE (SUPER RARE NEW STEREO-50s-60s) - 20 TRACKS (EURO) TWO MIKES 001 S... \$16.99
5. VARIOUS ARTISTS - ANGEL BABY - 30 TRACKS (EURO) MR. MAESTRO 1010 M/S... \$17.99
6. BOBBY GOLDSBORO - 36 ALL TIME GREATEST HITS - (EVERY CHART HIT) (3 CD) (US) EMV/GSC 17017 M/S... \$23.99
7. TEDDY & THE PANDAS - ONCE UPON A TIME... THERE WAS - 20 TRACKS (GERMAN) CORISTINE 5125 M/S... \$17.99
8. THE WHO - INSTANT PARTY/SINGLES COLLECTION - (SUPER DELUXE 2 CD W/3 BOOKS & POSTCARDS) (UK) HIWATT M/S... \$74.99
9. NUMBREGS - #1 HIT SINGLES COLLECTION - (23-7" RED VINYL SINGLES - 45's - W/PICTURE SLEEVES) (UK) NUMBERED EDITION (US) COLLECTABLES 1031 M/S... \$89.99
10. JO-ANN CAMPBELL - THE ULTIMATE BLONDE BOMBSHELL (COMPLETE) (3 CD) 73 TKS (US) BLONDIE 1001 M/S... \$34.99



GENERAL POLICIES

- All products guaranteed as advertised and any defective will be exchanged (You pay postage one way - complete satisfaction).
- Orders shipped as soon as possible. We can only hold phone orders for 10 days, so please make prompt payment to insure getting the items you want.
- Unless you specify, out of stock product will be back ordered and your order held, otherwise funds will be given on product sold out at shipment time.
- Some titles advertised were not in stock at press time, but expected in by the time you read this ad... you might want to verify prior to sending funds.
- We reserve the right to make corrections if a typographical/pricing error occurs.
- Availability subject to prior sale.
- Hours: Monday thru Friday 9 a.m. to 5 p.m. Mountain Time.
- Phone orders and questions welcome. No collect calls.
- Mail Order only... NOT A RETAIL STORE.

PAYMENT POLICIES

- We accept VISA, MASTERCARD, DISCOVER, and AMERICAN EXPRESS in addition to personal checks and money orders (checks must clear our bank - approx. 7 days).
- No minimum order on checks and money orders. Payable to Disc Collector. All Credit Cards - MINIMUM \$15 (product only).
- Colorado residents add 4.8% sales tax. *NO C.O.D.'s*

SHIPPING POLICIES

- * 1. Parcel post \$2.95 first 2 CD's - 25 each thereafter
- * 2. UPS 2-day - Add \$3.00 to the above rate
- * 3. UPS 4-5 day first CD - 25 each thereafter
- * 4. UPS 2-day - Add \$5.00 to the above rate
- * 5. Federal Express (Air Only) - Call for rates
- * Insurance included in all orders - Please specify which preference when ordering.
- * Any additional or specific shipping requests JUST ASK!
- * Foreign - Overseas and Canada rates will be quoted.
- * IMPORTANT - Box sets count as number of items in box - example 5-CD box counts as 5 items. BOOKS count as 6 items for shipping.

*E-MAIL ORDERING When ordering by E-MAIL only credit card orders can be accepted. You must include in the body of the message, the item being ordered, price of the item, complete shipping address, and the credit card number with the expiration date. All other ordering policies apply to Electronic orders. Our Web site is secure.

Sale!

- Duke Ellington - The Duke - Complete Works 1924-1947 (40 CD box)**
750 + tracks (German) HOT PRICE!
\$139.99 \$99.99 \$69.99
- Various Artists - American Bandstand - (4 CD) 100 tracks (Holland)**
\$44.99 \$29.99 \$19.99
- Elvis Presley - Blue Suede Shoes Collection - (super deluxe 3 CD box) (US)**
\$469.99 \$369.99 \$319.99
- Various Artists - RPM Records 10th Anniversary Sampler - 25 tracks (UK)**
\$18.99 \$12.99 \$7.99
- Various Artists - Encyclopedia of Doo-Wop Box Vol. 2 - (4 CD) 100 tracks (UK)**
\$89.99 \$69.99 \$59.99
- Various Artists - String Out (instrumental diamonds '63-'71) - (2 CD)**
60 tracks (UK)
\$21.99 \$14.99 \$9.99
- Beach Boys - Studio Sessions '61-'62 - 21 tracks (UK)**
\$16.99 \$12.99 \$8.99
- Elvis Presley - The Complete Louisiana Hayride Shows - (3 CD) 35 tracks (Holland)**
\$29.99 \$21.99 \$16.99
- Procol Harum - 30th Anniversary Anthology - (3 CD) 52 tracks (UK)**
\$36.99 \$26.99 \$19.99
- John Lee Hooker - Portrait - (10 CD w/40 page booklet) (German) SUPER!**
\$89.99 \$69.99 \$44.99

BLOWOUT BLITZ...

TITLE	REGULAR PRICE	ON SPECIAL BLOWOUT!	TITLE	REGULAR PRICE	ON SPECIAL BLOWOUT!
Various Artists - 100 No. 1 Hits - (6 CD) 90 tracks (Holland)	\$69.99	\$44.99	170. SCOTT ENGL - HITS & RARITIES VOLS. 1&2 - 32 TRACKS EACH (ITALY) RSC 1002/03 M/S EACH	\$56.99	\$21.99
Dean Martin - Sings Country Favorites - (3 CD) 36 tracks (Portugal)	\$39.99	\$24.99	171. PAUL MCCARTNEY & WINGS - WINGSPAN (DELUXE ALP BOX) (UK) EMU M/S	\$139.99	\$89.99
Various Artists - Memories Of Times Square Record Shop (hot duo wop) (11 CD) (US)	\$139.99	\$89.99	172. VARIOUS ARTISTS - RADIO GOLD VOL. 4 - 31 TRACKS (UK) ACE 810 M/S	\$56.99	\$16.49
Spaniels - The Legendary - (3 CD) 69 tracks (US) w/great book	\$79.99	\$59.99	173. VARIOUS ARTISTS - DYNAMITE 1940's GROUP SOUNDS VOL. 1 - 22 TKS (GERMAN) DGS 403 301 M	\$139.99	\$16.99
Various Artists - 1000 Country & Western Songs - (5 CD box)	\$169.99	\$129.99	174. DEE DEE WARWICK - I WANT TO BE WITH YOU ('65-'73) - 26 TRACKS (UK) HIP-0 558716 S	\$139.99	\$14.49
C & W From the 50s to 80s (hits, rarities, live, etc) (Euro) WOW!	\$169.99	\$129.99	175. LONNIE MACK - FROM NASHVILLE TO MEMPHIS 26 TRACKS (UK) ACE 807 M/S	\$139.99	\$16.49
Various Artists - Sound Of The Movies (4 CD box) Approx. 800 tracks (German) (new release) HOT PRICE!	\$139.99	\$99.99	176. VARIOUS ARTISTS - MODERN RECORDS STORY 28 TRACKS (UK) ACE 784 M/S	\$139.99	\$16.49
Ringo Starr & His All Starr Band - Anthology - (3 CD) 47 tracks (Holland)	\$36.99	\$29.99	177. BETTYE SWANN - THE MONEY RECORDINGS - 24 TRACKS (UK) KENT 197 M/S	\$139.99	\$16.49
Various Artists - Entire History of Punk (Sex Pistols, Dead Kennedys, Stranglers etc.) (20 CDs) over 300 tracks w/100 page book (UK) New Release - Super Price	\$36.99	\$29.99	178. BEACH BOYS - HAWTHORNE, CA (BIRTHPLACE OF A MUSICAL LEGACY) (2 CD) 57 TKS (UK) CAPITOL 31583 M/S	\$139.99	\$23.99

1. ELVIS PRESLEY - THE WAY IT WAS (A/V DOCUMENTARY)-(DELUXE 1 CD +96 PAGE HARD BOUND BOOK) FTD STORES (DENMARK) BMG M/S... \$74.99
2. FOUR TOPS - FOUREVER/DEFINITE FOX - 85 TRACKS (US) MOTOWN 556225 M/S... \$49.99
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Goldmine

ISSUE 554 October 19, 2001
Vol. 27 No. 21

Courtesy of Richie Furay



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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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INDUCTION NOMINEES

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



Courtesy of Asylum Records/photo by Randa M. Michaluk/2001



Courtesy of Ed Weigle

48 PORKY CHEDWICK

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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BRENDA LEE

Courtesy of Brenda Lee



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Please Mr. Postman

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), I 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&G 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.

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.

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.

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 Nate 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. I 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-mail

[Steve, there is no reason for not including the results, but we didn't have them. We'll report on 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 studio 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 of these bands' recording and live concert 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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Grapevine

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."

Iulucci, 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 Iulucci

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 Center complex, along with any customers, managed to escape with their lives. All three stores were completely destroyed. J&R Music World, located nearby on Park Row, was heavily damaged. Due to store closings and the mood of buyers, *Billboard* 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 Iulucci wrote: "Since I was

never be 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 long-distance 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.

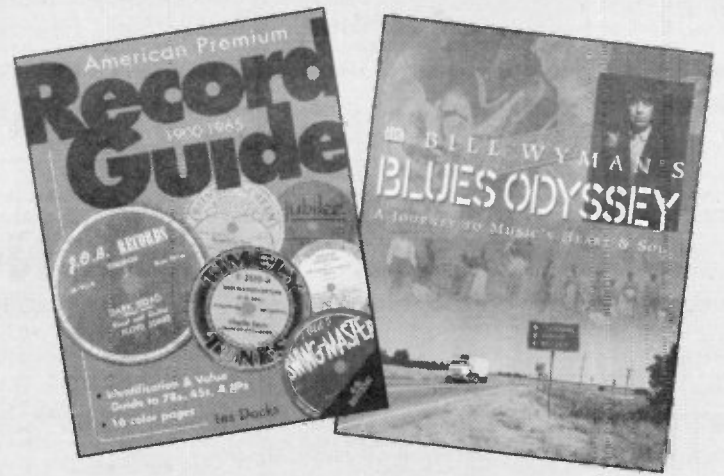
The Rock And Roll Hall Of Fame And Museum announced the postponement of the 2001 American Music Masters Program at its Cleveland museum. The weeklong tribute to legendary blues artist Bessie Smith was scheduled to take place from Sept. 24-30, 2001. No alternative date has been determined at this time.

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 *Blues 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 Roots Music* book.

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.

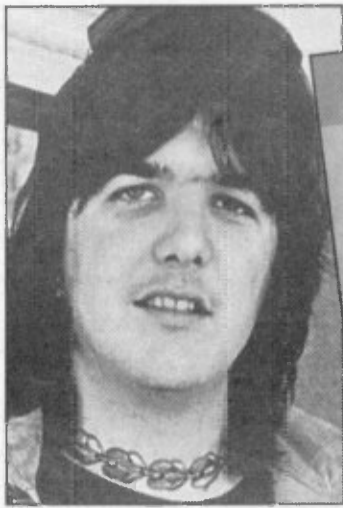
Elvis honored again: Elvis Presley and seven others will be inducted into the Gospel Music Association's (GMA) Hall Of Fame Nov. 27, 2001, at Nashville's historic Ryman Theater. The event marks the first time in GMA's history that the inductions are open to the public.

— Greg Loescher

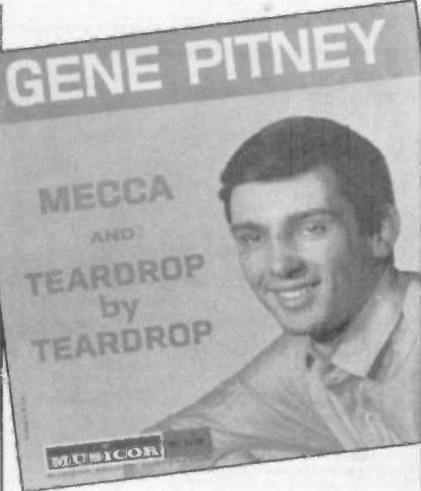
Courtesy of Rhino Records

Courtesy of Backstreet Records

From the Goldmine archives



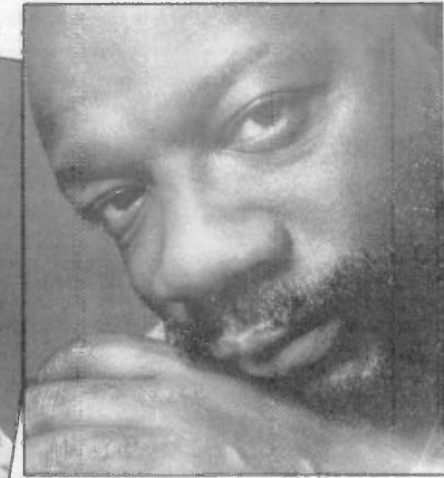
Gram Parsons



Tom Petty



Brenda Lee



Isaac Hayes

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 band 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 nominees 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,

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 artists 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

From the Goldmine archives



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

By Mick Rock, Dec. 1979; Courtesy of Side Records

Rare Finds

Autographs, Beatles references found in 25¢ album

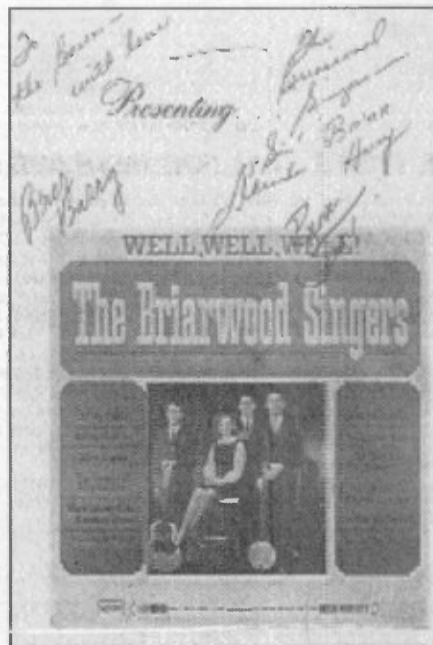
Love your magazine! I don't think this record is a rare find, but I think what was inside may be.

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 I came home, I cleaned and put put covers on my new albums. Well, a gold-colored 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 e-mailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

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 Skynyrd
- Gram Parsons
- Tom Petty And The Heartbreakers
- Gene Pitney
- Ramones
- Sex Pistols
- Patti Smith
- Talking Heads



Black Sabbath

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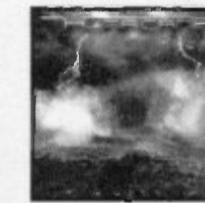
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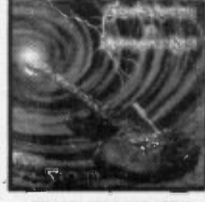
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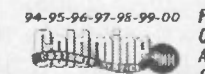
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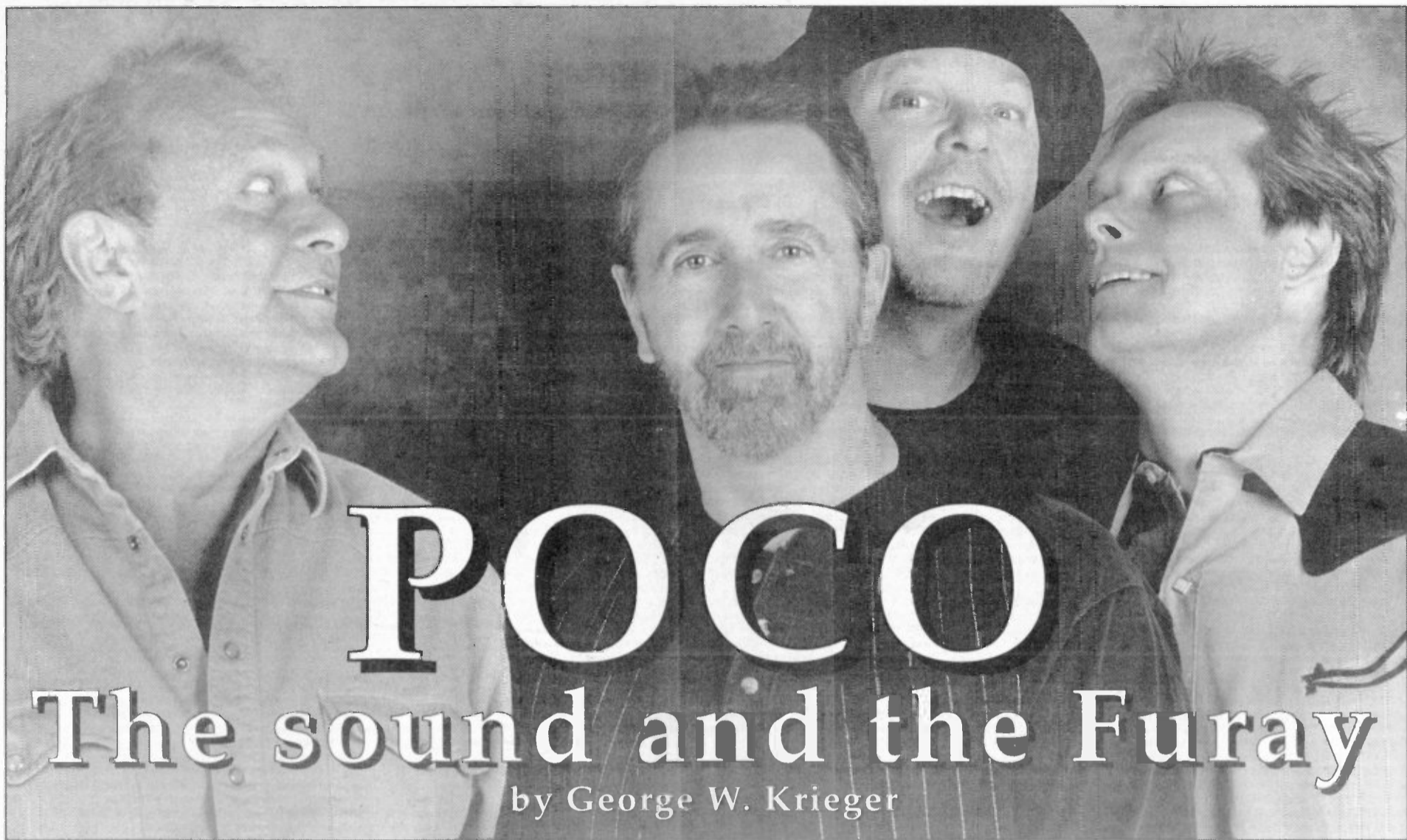
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Courtesy of Rick Alter Management, Inc./by Joni Vincent

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

A 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 were trying to do with a short-hair 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.

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 band The Poor. To play steel on "Kind Woman" Thomas suggested his friend from Colorado band 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 Böenzee 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 nasty-sounding 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 (Sidewalk) while the last Böenzee Cryque

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 were reservations at the time about his college and draft status. The bass position instead went to Randall (Randy)

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.

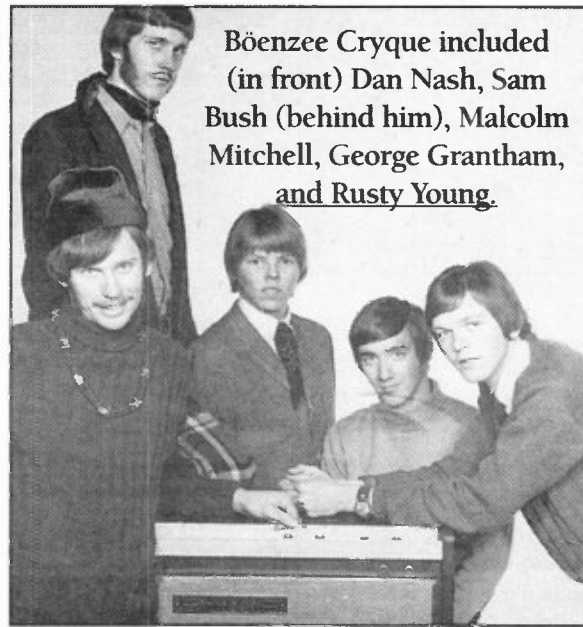
Various stories have been reported about the falling out with bassist Meisner prior to the first album's release. What is clear is that he had wanted to attend the mixing sessions for the record but was rebuffed by Furay or Messina (who was the producer). Not feeling properly a part of the band, Meisner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

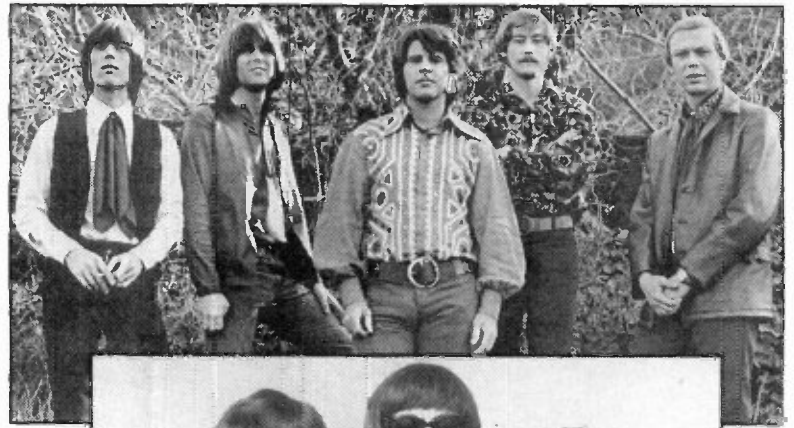
Roadie Thomas should get some sort of recognition in the creation of country-rock. Just as he had suggested Young to Furay and Messina, this time he brought members of The Poor to Nelson's attention. Drummer Pat Shanahan, guitarist Kemp and bassist Meisner were drafted from The Poor, along with a new 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.



Courtesy of Beatrice Kemp



Courtesy of Beatrice Kemp

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 whiffed 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.'"

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 Boenzee Cryque.

During the late summer of '70 *Poco* reached #58 in *Billboard*, 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 wind-down 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.

"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

Courtesy of Richie Furay



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.

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 band with an R&B 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 features 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 Rob 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 four-piece 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-



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 medium-sized 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

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 non-descript 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 SHE, 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



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"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 Sayer. 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 six-string 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 country-oriented 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 *Under The Gun* fell right in line with that sound, which in retrospect may have confused some fans. Young said he also feels that MCA's decision to buy ABC hurt Poco's momentum.

"When MCA bought ABC, I think Dan never made another record because Petty refused to release his all because he gave him his own label. MCA was their enemies because they fired a lot of people."

Poco's next move may have doomed whatever momentum they still had, according to Young. "We were really upset 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. People 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."

In 1982, Furay returned to the record stores with a reissue of his *I've Got A Reason* on the Christian label Myrrh. 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 banjo 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 double-album 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 band's 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 lined up on vocals. Furay noted, "Rusty called and said, 'I'd like you to sing on this record.' We sang well together, though it was not a reunion 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 Kovac 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, and 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 chart-busters 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 Springfield were inducted in 1997] I just got to the point that I'd really love to give it one more shot and put Poco on the map. I'd like to get the band and play all this music we did and have some guys who were Poco. I need to have a band, and he felt he couldn't [due to the Eagles] and I respect that, but I really want to give it another chance."

Restonate 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/#	Title	Year
Epic 10501	Pickin' Up The Pieces/First Love	1969
Epic 10543	My Kind Of Love/Hard Luck	1969
Epic 10636	You Better Think Twice (edit)/Anyway Bye Bye	1970
Epic 10714	C'mon (edit)/I Guess You Made It (edit)	1971
Epic 10804	Just For Me & You (edit)/Ol' Forgiver	1971
Epic 10816	Railroad Days/You Are The One	1971
Epic 10890	A Good Feelin' To Know (edit)/Early Times (reissued in 1973)	1972
Epic 10958	Go & Say Goodbye/I Can See Everything	1973
Epic 11055	Here We Go Again/Fool's Gold	1973
Epic 11092	Magnolia (edit)/Brass Buttons	1974
Epic 11141	Faith In The Families/Rocky Mountain Breakdown	1974
Epic 50076	High & Dry (edit)/Bitter Blue	1975
ABC 12126	Keep On Tryin'/Georgia, Bind My Ties	1975
ABC 12159	Makin' Love/Flying Solo	1976
ABC 12204	Rose Of Cimarron (edit)/Tulsa Turnaround	1976
ABC 12295	Indian Summer (edit)/Me & You	1977
ABC 12439	Crazy Love/Barbados	1979
MCA 41023	Heart Of The Night/The Last Goodbye	1979
MCA 41103	Legend/Indian Summer	1979
MCA 41269	Under The Gun/Reputation (also released with picture sleeve)	1980
MCA 41326	Midnight Rain/A Fool's Paradise	1980
MCA 51034	The Everlasting Kind/ Friends in the Distance	1980
MCA 51172	Widowmaker/Down On The River Again	1981
MCA 52001	Sea Of Heartbreak/Feudin'	1982
Atlantic 7-89970	Ghost Town (edit)/High Sierra	1982
Atlantic 7-89919	Shoot For The Moon/The Midnight Rodeo	1982
Atlantic 7-89851	Break Of Hearts/Love's So Cruel	1983
Atlantic 7-89674	Days Gone By/Daylight	1984
Atlantic 7-89650	This Ole Flame/The Storm	1984
Atlantic 7-89629	Save A Corner Of Your Heart/The Storm	1984
RCA 9038	Call It Love (edit)/Lovin' You Every Minute (also released with picture sleeve)	1989
RCA 9131	Nothin' To Hide (edit)/If It Wasn't For You (also released with picture sleeve)	1989
RCA 9138	The Nature Of Love/interview (?)	1990
RCA 9138	The Nature Of Love/interview (?) (cassette single)	1990
RCA 2623	What Do People Know/When It All Began	1990
RCA 2623	What Do People Know/When It All Began (cassette single)	1990

Vinyl albums

Epic BN 26460	Pickin' Up The Pieces	1969
Epic BN 26522	Poco	1970
Epic KE/EQ 30209	Deliverin' (also released as quadrophonic)	1971
Epic KE 30753	From The Inside	1971
Epic KE 31601	A Good Feelin' To Know	1972
Epic KE/EQ 32354	Crazy Eyes (also released as quadrophonic)	1973
Epic KE/EQ 32895	Seven (also released as quadrophonic)	1974
Epic PE/PEQ 33192	Cantamos (also released as quadrophonic)	1974
ABC D-890	Head Over Heels	1975
Epic PEG 33537	The Very Best Of Poco (two LPs)	1975
Epic PE 33336	Live	1976
ABC D-946	Rose Of Cimarron	1976
ABC D-989	Indian Summer	1977
ABC AA-1099	Legend	1978
Mobile Fidelity 1-020	Legend (half-speed master)	1979
Epic JE 36210	Songs Of Paul Cotton	1979
Epic JE 36211	Songs Of Richie Furay	1979
MCA 5132	Under The Gun	1980
MCA 5227	Blue & Gray	1981
MCA 5288	Cowboys & Englishmen	1982
MCA 5363	Backtracks	1982
Atlantic 80008	Ghost Town	1982
Atlantic 80148	Inamorata	1984
RCA 9694-1-R	Legacy	1989

Compact Discs (only if number is different from above)

MCA MCAD-31019	Legend	1986
MCA MCAD-31327	Head Over Heels	1988
MCA MCAD-31334	Under the Gun	1989
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.

Classical Notes

THE BEETHOVEN *FIFTH* TRANSCENDS 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 beneath 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 phrase — even a lyrical 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 anti-fascist, 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 Furtwängler'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, Furtwängler 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 an 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.

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

A Broad Abroad

SCI-FI ROCKA-PUNK-GLAM-ALOONABILLY — AND MORE!

by Jo-Ann Greene

We 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 "Eney 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-jazz-progressive." 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 chanteuses — 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's-eye 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-glam-aloonably 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-52s 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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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 husky-voiced 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 exposé. 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.brendalee.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

Light Of Mine." I don'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," [Lynn 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. I've 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 I 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



Courtesy of Brenda Lee

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. I 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'ts 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.

10 Questions For...

Brenda Lee

by Bruce Sylvester

Light Of Mine."

Which came first: the 1957 song "Dynamite" or the nickname "Little Miss Dynamite"?

I'm sure the nickname derived from the song. "Dynamite" was a big hit in Europe. 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-

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* (Varese); 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* (Crittter); 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); Wylie & 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 Raye, *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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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 follow-up, *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 fiddle-paced 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. amphitheaters 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 Bertelsmann (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 Red 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 whiff of allure in her prayer-like voice, fiddler Alison Krauss brings class to bluegrass long thought unsophisticated. *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 slick *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



Photo by Pamela Springsteen/
Courtesy of Rounder

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 up-tempo, 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 Aeliyah 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 soundtrack 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.

Just 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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*No Flap	Resealable Flap	No Flap	No Flap	Holds 100 45's	Holds 150 45's		
100	\$7.65	\$11.70	\$7.20	2	\$17.00	2	
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5,000	168.90	354.75	152.90	25	105.00 + Frt	25	
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*2.5 mil with FLAP add 10%. ▲Will not fit picture sleeves.							

BOX	Corrugated Audio Cassette Box	MAILER	Audio Cassette Mailer
4 1/2 x 2 3/4 x 15 1/2			
2	\$7.60		4 1/4 x 2 3/4
5	16.00		Corrugated
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50	86.85		50
Sturdy BLACK CORRUGATED BOX with 3" cover and three dividers. Holds 20 Audio Cassettes. Folds together without tape or glue.			
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100% Virgin Polyethylene							
7 1/2 x 7 1/4	7 1/2 x 7 1/4	7 1/4 x 7 1/4	7 1/4 x 7 1/4	CORRUGATED	7 1/4 x 8	PLASTIC	
4 Mil	6 Mil	4 Mil	4 Mil	15	\$7.60	25	
100	\$9.60	\$14.40	25	30	11.95	50	
500	41.80	63.60	50	45	15.95	100	
1,000	67.10	100.65	75	90	27.05	500	
5,000	295.90	444.20	100	210	57.40	197.45	
PCode:	S454	S456	200	PCode	D45C	PCode	D45P
Heavy Duty/NO FLAP S774R							

CASE	Audio Cassette Case		MAILER	Audio Cassette Mailer
Single	Double/Back to Back		Qty per case	4 x 6 3/4 (Inside Dimension)
5	\$3.35	5	\$5.50	Bubble Cushioned
10	5.40	10	8.60	25
25	10.00	25	17.15	50
50	17.25	50	31.15	100
100	28.65	100	56.60	250
250	52.50	250	118.00 + Frt	500
PCode	CCAS	PCode	CCAS2	1,000
All Clear Styrene cases. Norelco Style. Qty per Case				

SLEEVE	7" Inner Sleeves			MAILER	45 Record Mailers	
100% Virgin Polyethylene						
7 x 7	Polylined	7 x 7	Poly	45 Mailer Folder	45 Mailer Box	
50	\$8.80	100	\$6.45	7 1/2 x 7 1/2	7 3/4 x 7 1/2 x 1 1/2	
100	11.80	500	19.30	10	\$10.60	10
500	48.70	1,000	30.55	25	18.70	25
1,000	80.60	5,000	146.00	50	30.40	50
3,600	152.35	No Flap		100	52.40	100
3,600	240.25 + Frt	PCode	S7P	200	99.00	200
Paper sleeve with Clear Poly lining. PC Code S451. Made from 2 mil Clear Polyethylene.						

CLEANER	Audio Cassette Head Cleaner	Labels	'J' Card
Discwasher®	Cleaning Cassette	Face Label 3 1/2 x 1 5/8	'J' Card Insert
1	\$10.90	5	\$3.40
5	50.25	10	5.60
10	95.30	25	12.20
PCode AFG1244			
Contains Cleaning Cassette, 1 oz. of cleaning fluid and 10 replacement cleaning pads. Comes Blister Packed.			

JACKET	45 RPM Jackets			FILLER	45 Mailer Filler Pads	
7 1/8 x 7 1/8 WHITE PAPERBOARD						
25	\$11.80	100	\$6.45	7 3/8 x 7 3/8	50	\$13.75
50	17.55	500	19.30	100	19.05	100
100	30.00	1,000	30.55	250	31.90	250
500	105.20 + Frt	5,000	146.00	500	51.55	500
1,000	199.80 + Frt	178.30 + Frt		1,000	97.90	1,000
PCode:	S7JH	S7J	Qty per case	Prod. Code F45		
Replace original jacket or sleeve with our Rigid White 18 pt. paperboard. Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.						

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

SLEEVE	7" Paper Sleeve			INSERTS	45 RPM Record Inserts	
WHITE						
50	\$7.70	\$9.50	50	\$2.00	1,000	\$64.75
100	10.80	13.50	100	5	6.50	2,000
500	34.00	38.50	500	10	11.50	5,000
1,000	61.60	70.95	1,200	25	24.50	10,000
2,000	77.95	97.35	2,400	50	37.50	25,000
4,000	124.60 + Frt	155.80 + Frt	4,800			
PCode:	S7WR	S7WM	S7GOLD	PCode ARI4510 ARI4510B		
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Colored Paper Sleeves 7 1/8 x 7						
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100	16.75			1 1/4 oz.	5	6.25
500	55.25			1	\$3.00	10
1,000	101.00			3	8.25	
1,600	141.55			5	12.50	
Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!						

PCode	Suggested Uses	W (in)	L (ft)	Go.	Shrink Film Price per Roll			
RSF8	Cassettes, CD's, VHS	8	500	.75	1	3	5	10
RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	61.85	55.90	52.00	49.75

SLEEVE	7" Paper Sleeves			CLEANER	Record Cleaning Fluid	
"Old Style" Green						
50	\$9.90	50	\$10.20	Groovy™ Cleaner	4 oz.	
100	15.95	100	17.10	1	\$6.00	
500	51.80	500	54.70	3	16.50	
800	74.00	1,200	123.20	5	25.00	
1,600	140.40	2,400	200.90 + Frt	10	45.00	
3,200	224.40 + Frt			PCode AGC4		
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.030" Thick Chipboard						
50	\$7.65	\$9.00		Record Cleaning Sponge	1	\$5.00
100	12.25	14.40		2 per pack	5	20.00
500	53.00	62.50		10	37.50	
1,000	96.15	113.50		Our super sponge is absorbant and dripless. Lint Free. Safe for vinyl.		
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Made from 100% Pure Virgin Polyethylene 5 3/8 x 6 +2.5 Mil RESEALABLE FLAP No Flap 100 \$5.60 500 20.25 1,000 30.80 PCODE: SCD625 Fits over Case.	2.5 Mil RESEALABLE FLAP No Flap 100 \$9.50 500 39.40 1,000 68.20 PCODE: SCD625R +Add 10% for FLAP, specify when ordering!	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick
Made from 100% Pure Virgin Polyethylene 4 15/16 x 4 7/8 CD & Booklet 100 \$12.00 500 51.15 1,000 86.20 PCODE: SCDDPB Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.	5 5/8 x 4 7/8 Also Holds Tray Card 100 \$12.70 500 54.30 1,000 91.50 PCODE: SCDDPJ +Add 10% for FLAP, specify when ordering!	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Clear Acrylic Case with Built-In Tray Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.
Made from 100% Pure Virgin Polyethylene 5 1/8 x 10 5/8 4 mil 100 \$8.90 500 34.90 1,000 63.50 PCODE: SCDGF4 Stores 1 jacketed CD and booklet one side. Tray card in the other side.	5 x 10 6 mil 100 \$12.40 500 48.35 1,000 84.05 PCODE: SCDGF6 Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	disc® 5 \$10.30 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick Holds 2 CD's. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. PCODE: C2CD-HS Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case	disc® 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. PCODE: C2CD-HC Qty per case
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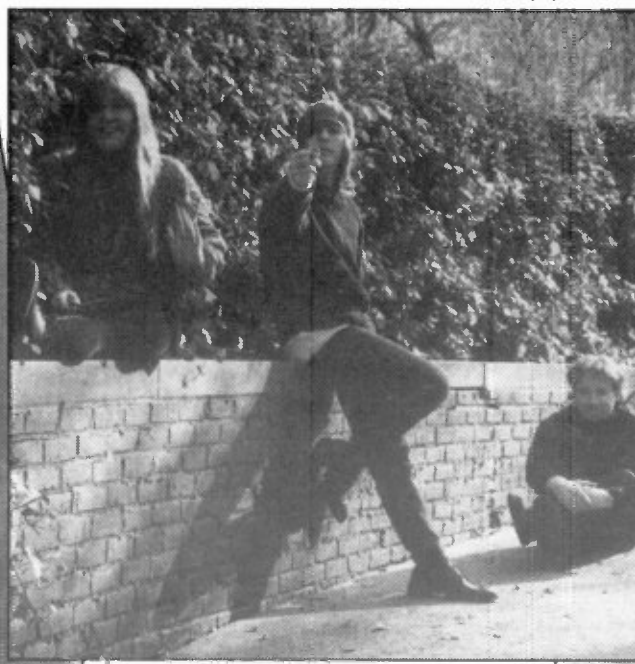
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Courtesy of Not Lame



Courtesy of Not Lame

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

Not Lame Records

Label's sound reflects the pinnacle of power pop

by Lee Zimmerman

Any 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,

BEATLESque 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, well-founded business principles."

Even so, after four years of running the company, Brodeen grew tired of the day-to-day 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

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.

"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

It was "part of the dredging process," Brodeen recalled. He claims that it was "divine intervention" that led him to Michael Mazarella, 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

(Please see Not Lame page 28)

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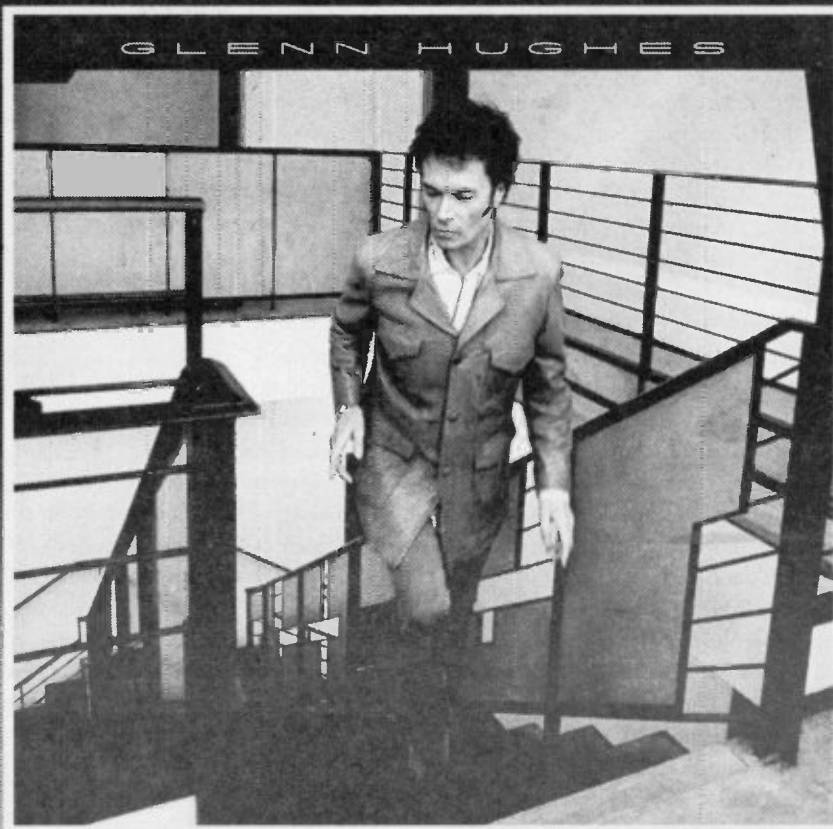
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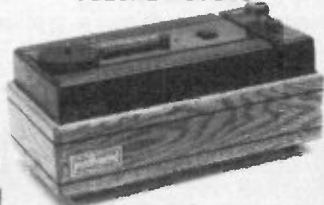
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(Not Lame from page 26)

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 meritorious 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."

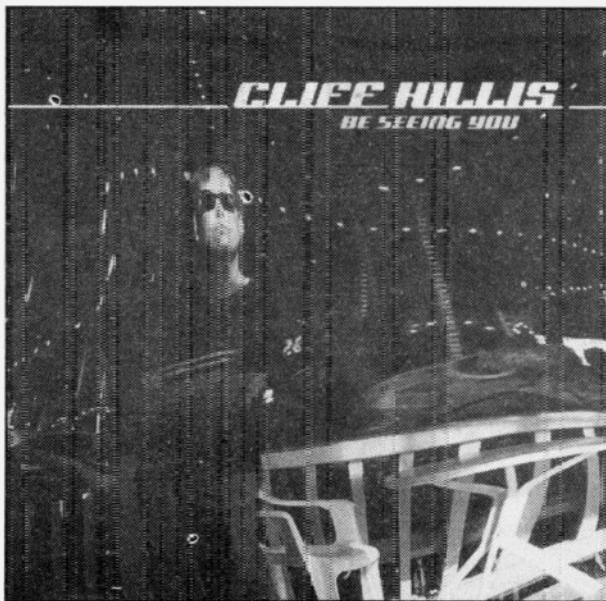
"I'm a fan, but I'm not an obsessive collector," Brodeen said, claiming that he freely allows friends to go through his piles of new CDs and even borrow from his personal collection without keeping tabs on who's taken what. At one point he was so pressed for cash, he sold half his albums to buy Ruth 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 value-added 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 Starbelle, 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 "other-worldly, 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."

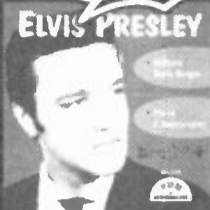
Not Lame

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

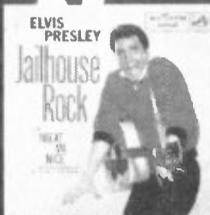
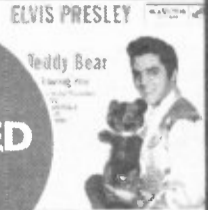
Collectables

New Release



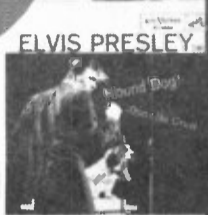
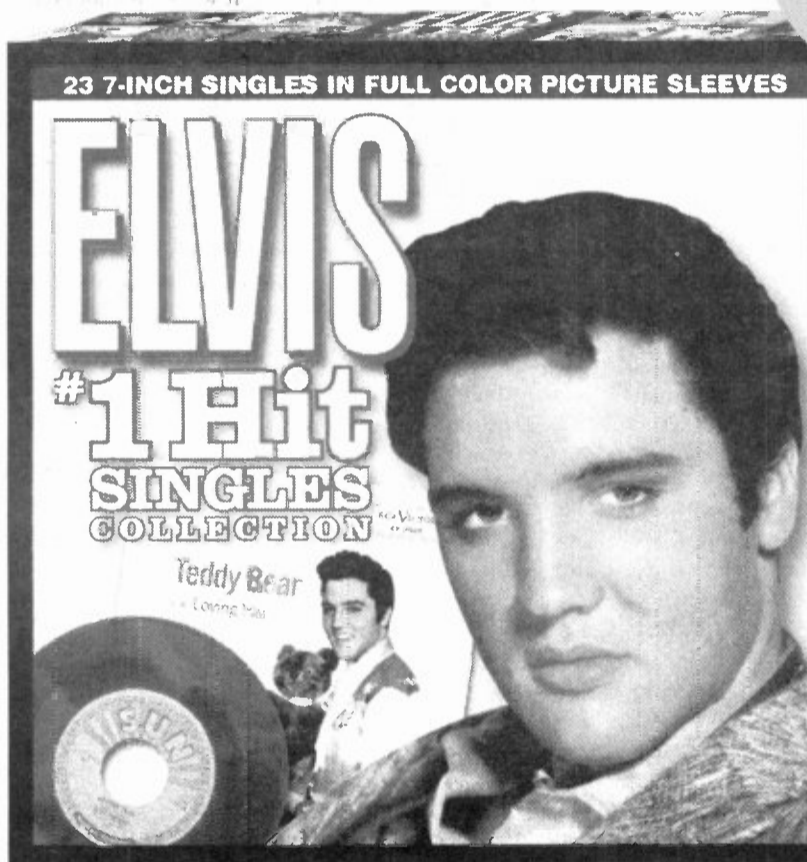
ELVIS PRESLEY #1 HIT SINGLES BOX SET!

23
7" COLORED
VINYL
SINGLES!



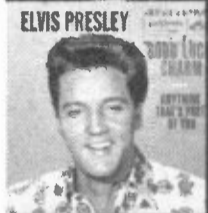
Deluxe Black Lacquered Wood Box

AUTHENTIC REPRODUCTIONS!
In Their Original Picture Sleeves
Including... **ORIGINAL SUN LABEL SINGLES**
With Limited Edition Picture Sleeves



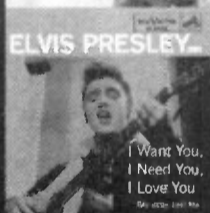
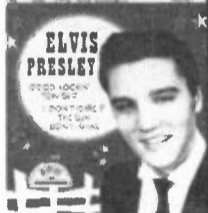
#1 SINGLES:

1. Heartbreak Hotel / I Was The One
2. I Want You, I Need You, I Love You / My Baby Left Me
3. Don't Be Cruel / Hound Dog
4. Love Me Tender / Anyway You Want Me (That's How I Will Be)
5. Too Much / Playing For Keeps
6. All Shook Up / That's When Your Heartaches Begin
7. (Let Me Be Your) Teddy Bear / Loving You
8. Jailhouse Rock / Treat Me Nice
9. Don't / I Beg Of You
10. Hard Headed Woman / Don't Ask Me Why
11. A Big Hunk O' Love / My Wish Came True
12. Stuck On You / Fame And Fortune
13. It's Now Or Never / A Mess Of Blues
14. Are You Lonesome To-night? / I Gotta Know
15. Surrender / Lonely Man
16. Good Luck Charm / Anything That's Part Of You
17. Blue Christmas / Wooden Heart
18. Suspicious Minds / You'll Think Of Me

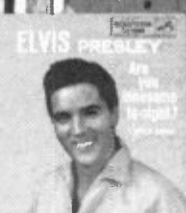
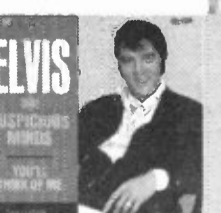
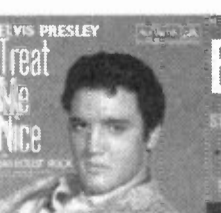
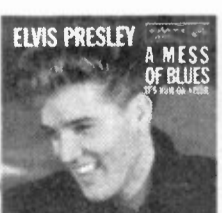
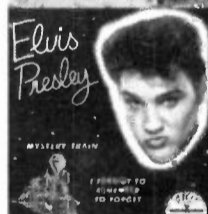
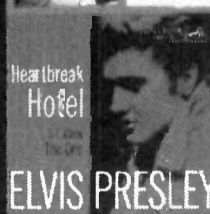
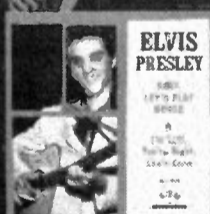
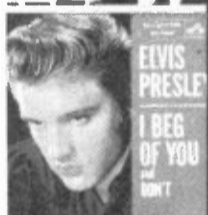


SUN® SINGLES:

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20. Good Rockin' Tonight / I Don't Care If The Sun Don't Shine
21. Milkcow Blues Boogie / You're A Heartbreaker
22. Baby Let's Play House / I'm Left, You're Right, She's Gone
23. Mystery Train / I Forgot To Remember To Forget



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New Releases



Courtesy of Hollywood Records/By Alison Dever

Butthole Surfers

BUTTHOLE SURFERS
Weird Revolution
 Hollywood/Surfdog (162269)

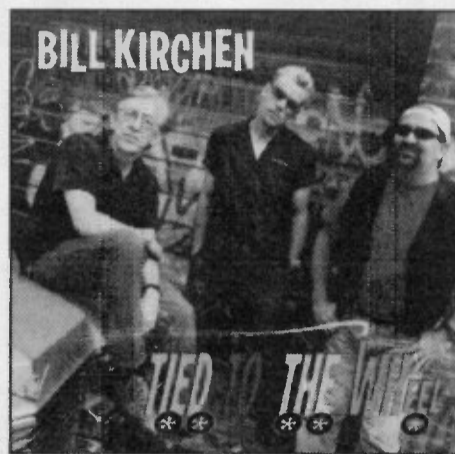
Three years ago, after the surprise success of 1996's "Pepper" propelled Butthole Surfers somewhat into the mainstream, the noise/punk vets were all prepared to release their follow-up album, *After The Astronaut*.

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 *Tied 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 harmonies 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 you-know-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 Lee

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, down-to-earth arrangement using just an acoustic

(Please see New Releases page 41)

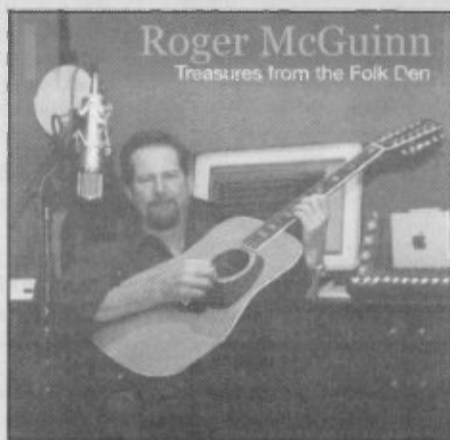
Indie Label Spotlight

ROGER MCGUINN
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

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 guitarist/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 Collins (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

GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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

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Kitty Kallen(RCA 2640)-My Coloring Book/VG+
Kalyan(MCA 2245)-Same/VG+ (Black group-1977)

Kathy Linden(Felsted 7501)-That Certain Boy/VG++ (Min Bid-\$15)
Lina(Chrysalis 1332)-Intuition/M-
Lions(Metro 300)-Twist With/VG+

George McCrae(T.K. 602)-George McCrae/VG+ or (606)-Diamond Touch/M- or (501)-Rock
Four Baby/M- or (610)-We Did It/M- or (Cat 2606)-Togetherw Gwen McCrae/S

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- 2) Bon Jovi - One Wild Night - Live '85-'01 - Ltd Ed Aust. Cd w/bonus 5 trk live in Australia disc \$ 18
- 3) Catherine Wheel - Wishville - Ltd Ed UK Cd in cardboard tri-fold digi-pak w/bonus 7 trk live disc - \$ 23
- 4) Nick Cave - Two Lectures By - Secret life of the Love Song/The Flesh Made Word-UK Cd in small book-style pack \$ 21
- 5) Cockney Rejects - Oi! Oi! Oi! - Ltd Ed UK Cd in Special Tin Cover w/postcards - 20 trks \$ 20
- 6) Deftones - Back to School - Import 8 Trk Mini Lp Cd - live/acoustic/nonLp \$18
- 7) Divine Comedy - A Secret History - Ltd Ed UK 2 Cds in 7"X7" hardcover book \$30
- 8) Divine Comedy - A Short Album About love - UK 7 Trk Cd in cardboard fold-out digi-pak \$ 18
- 9) Divine Comedy - Fin De Siecle - Ltd Ed UK Cd in cardboard fold-out cover w/lyric book & additional artwork \$ 23
- 10) Fastball - The Harsh Light of Day - Imp Cd in cardbrd digi-pak w/bonus trks \$21
- 11) Gorillaz - S/T - UK Cd w/bonus video Cd (VCD) Videos for all Songs \$28
- 12) Hellacopters - Flight Case Ep - UK Import 5 Trk Cd w/ 2 Videos in box w/woven patch \$ 15
- 13) Incubus - Make Yourself - Ltd Ed Australian Cd w/bonus 4 trk disc \$ 23
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RAOUL BJÖRKENHEIM "Apocalypse"
Raoul's energizing guitarwork has been featured with Henry Kaiser, Bill Laswell, Michael Manning, Paul Schütze and others. Apocalypse is a galvanizing work that features the power of scores of guitars, basses and percussion instruments.

CHRIS MCGREGOR'S BROTHERHOOD OF BREATH
"Travelling Somewhere"
Expatriate South African pianist Chns McGregor founded the Brotherhood in 1970. This 1973 radio concert features Mark Chang, Nick Evans, Mongezi Feza, Harry Miller, Louis Moholo, Evan Parker, Dudu Pukwana, Gary Windo & more

MIRIODOR "Mekano"
Mekano is Mindor's fifth album, and is their most impressive and entertaining work yet! Their music is a dynamic, intricate and beautifully crafted blending of rock fusion, classical, folk and avant-garde musics. - Audion (UK)

PICCHIO DAL POZZO "Camera Zimmer Rooms"
A previously unreleased studio album by one of the legends of 1970's Italian progressive rock! Recorded during their prime, this is an amazing archival find.

UNIVERS ZERO "Crawling Wind"
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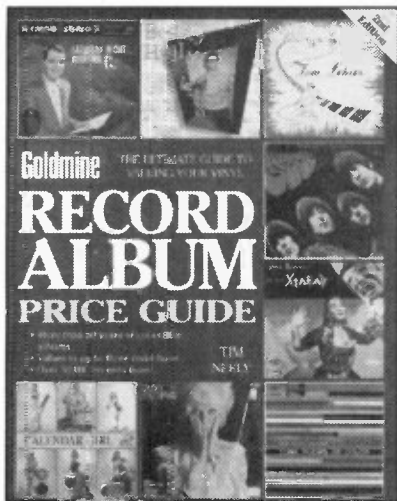
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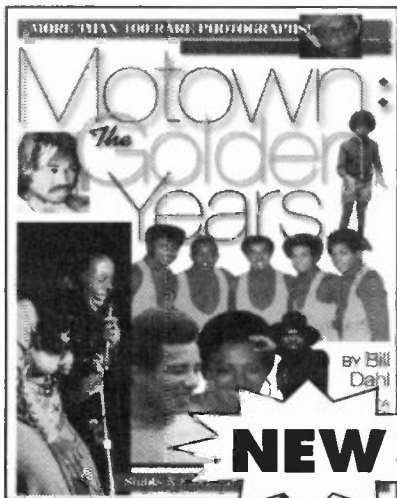
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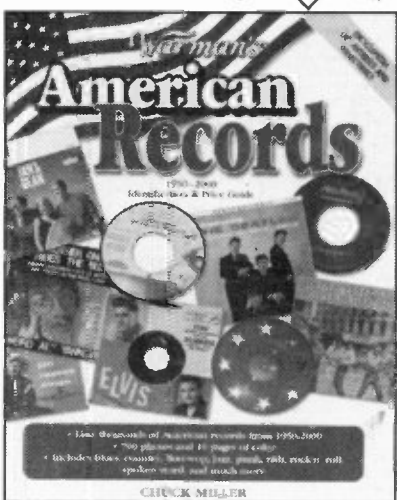
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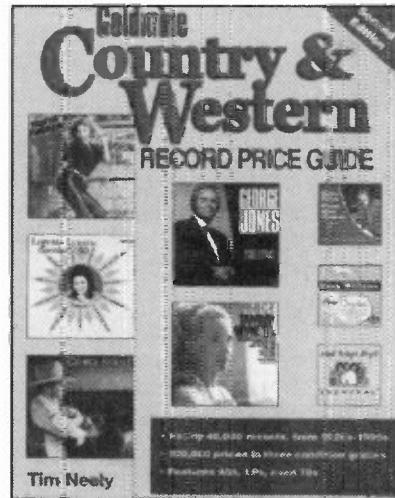
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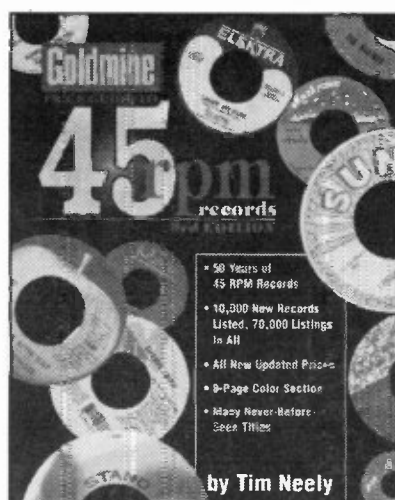
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Goldmine

(New Releases from page 30)

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 renaissance

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 Turk), 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,

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

Book review

OUR 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. Azerrad previously wrote the best-sellers *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 Ameri-

can 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.

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 criss-crossing histories of numerous other indie

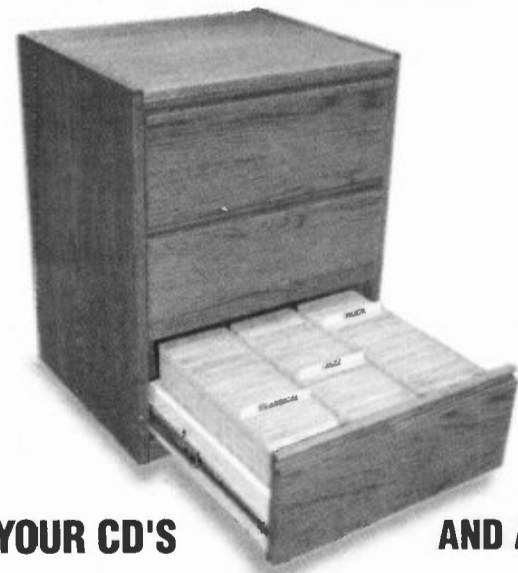
conveyed, respectively, via a relatively reserved reading by Frog Holler and a far more assertive turn by The Flying Burrito Brothers' John Beland. While Nesmith's country quotient bears an overall influence, John Jorgenson's "You Just May Be The One" and Scott McKnight's "Sunny Girlfriend" spotlight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

Despite a dearth of headliners here, the

(Please see New Releases page 46)

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"Come swing with us! You'll be glad you did!"

(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 throw-back, 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 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



Bliss 66's
Cheyenne Goff

©2001 Cathy Bernardy

last time I saw Bon Jovi. (Keyboards and grunge? Not usually. Keyboards and rap-metal? 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.

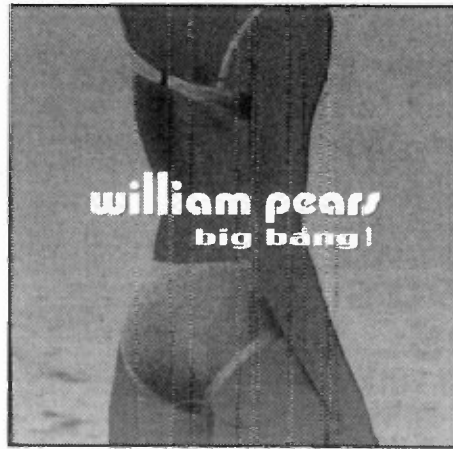
Caution: Cranking this disc while trying to work may be counterproductive; listeners may just end up rocking out instead. Its energy is infectious. Any predictable rhymes or lines can be forgiven when one realizes that these guys are not even old enough to be served in the clubs in which they play!

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 Morissette, 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.



For one thing, nearly every track is sung in English. The band's Brit-rock sensibility creates comparisons 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 ambience 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

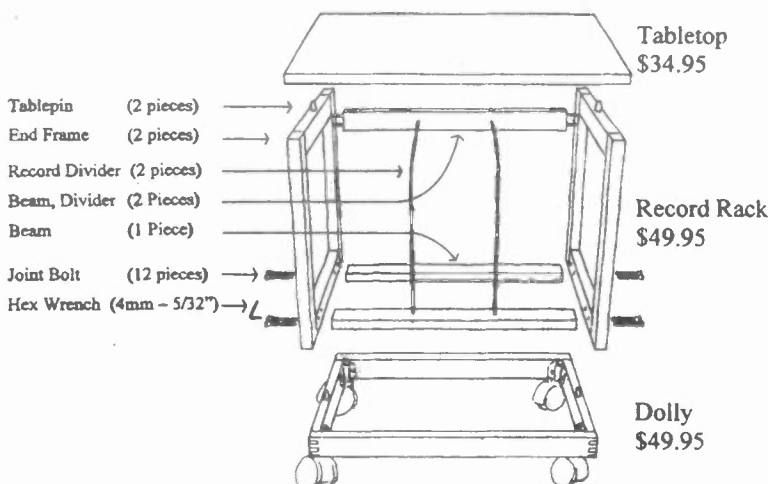
(Please see New Releases page 55)

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Short Takes

When he's working his day job with the rowdy Irish insurgents Black 47, Larry Kirwan is a rocker with an antagonistic attitude. However, on *Kilroy 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 alt-country 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.tomfreund.com)...

— Lee Zimmerman

Porky Chedwick

Radio's most ignored pioneer and the first DJ to spin oldies

by Ed Weigle

Within 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

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

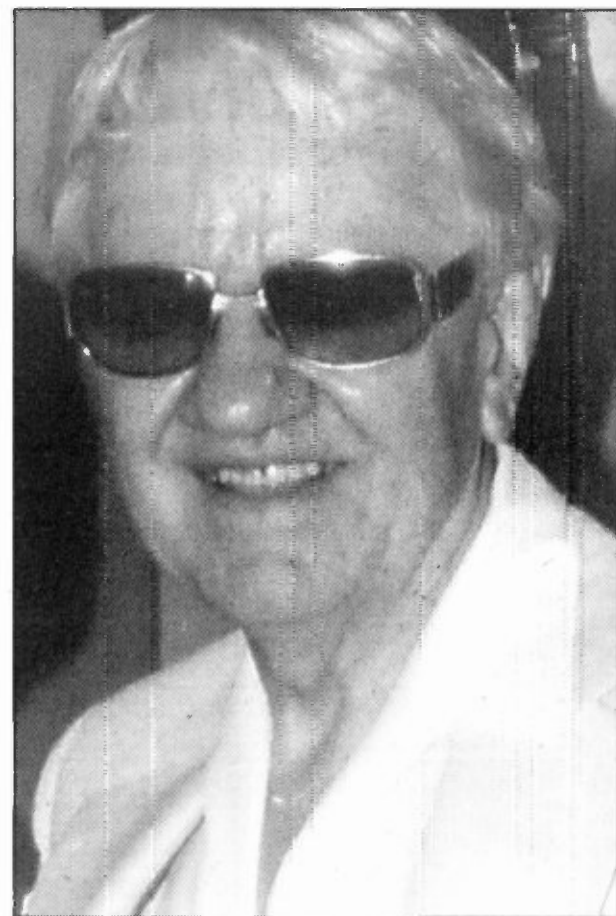
felt the regular kiss of a turntable stylus anywhere else on the planet. Scores of these records may have been completely forgotten because they were released only on 78 rpm discs, which, by the time radio began to embrace black records, were being phased out in favor of the more durable 45s. By 1949, 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

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



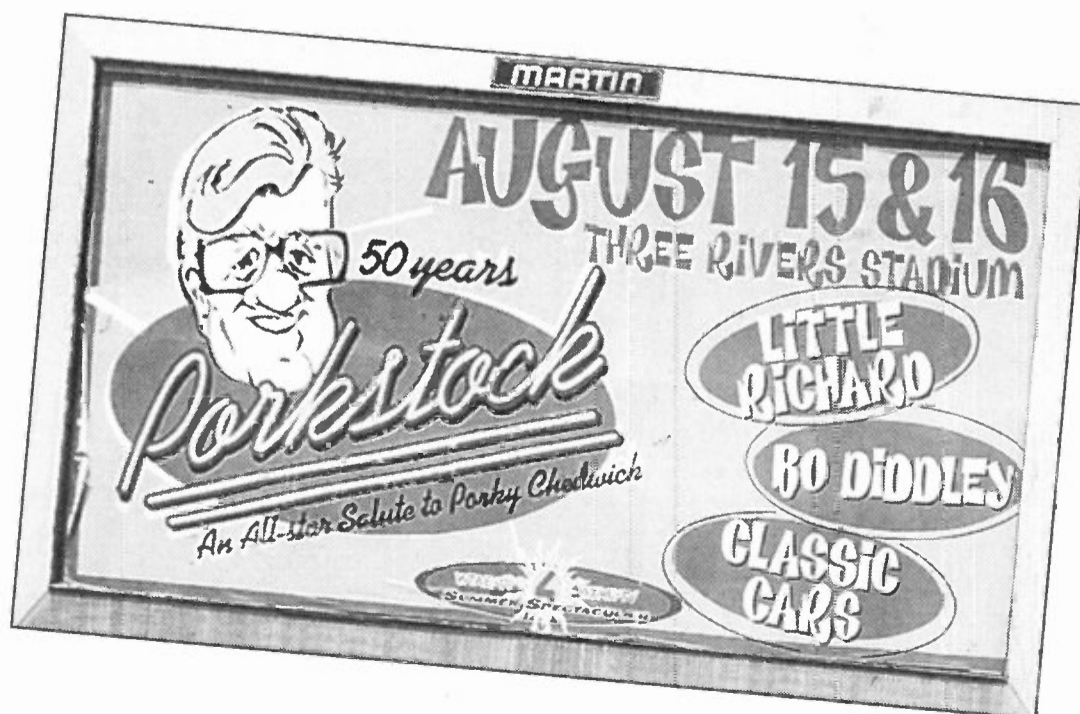
Photos courtesy of Ed Weigle

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, Wynonie 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

(Please see Porky Chedwick page 50)



A billboard for the 1998 festival.

Photos courtesy of Ed Weigle



Fred Johnson of The MarceIs, 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

on fire!" Within minutes, sirens blaring, the Home-stead 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 Pitts-burgh. "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 Kefau-ver. 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

only a hint of regret. He never enjoyed the benefit of a six-digit 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 too 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 commercials and radio station imaging for 21 years.]

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

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

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

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

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

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

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Reissues

Courtesy of Chrysalis Records © Armando GallorRetna



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

BLONDIE
Blondie
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 as 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/CBGB archivist or anyone who still holds a warm spot in his or her heart for Debbie Harry, so 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

REISSUES NEWS



Out now: *Mr. Dixon's Workshop* (Fuel 2000) features 18 tracks written by blues legend Willie Dixon in 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 "She's 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 *Colectanin* 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 Varese 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 gold and spent 41 weeks on the Top 200 album charts, debuting at #14 and two weeks later hitting #2, where it stayed for five weeks.

— Greg Lescier

ROY FORBES ("BIM")
Kid Full Of Dreams
Casino (LP 1007)

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

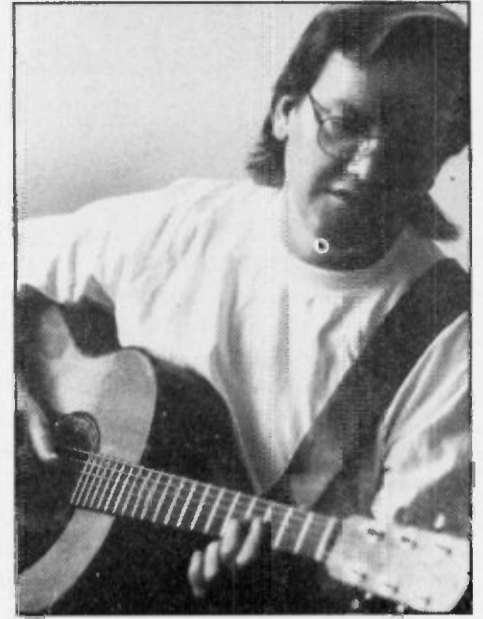
Forbes' career. Facing the fact that music from his first four Bim albums was no longer available, Forbes took a stark vocal/acoustic guitar approach to re-recording 18 of his most-requested tracks from this period, "liberating these songs from 'out of print' hibernation," to use his words.

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



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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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 Seeger, 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 gallows-bound 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 12-string 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 superb 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/Rykko). 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 all 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 jingle-jangle 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 *I 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 *A 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 Garcia's 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/Rykko). 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.

Courtesy of Yep Roc Records

(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 13-song 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-turned-punk-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 Heart-

breakers, The Reverend Horton Heat, and Leigh Nash of Sixpence None The Richer.

There are some down-right classic pairings 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

(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 white-boy 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,

reflect the introspective attitude articulated by Bill Mallone, Vigilantes Of Love singer, songwriter and all-around visionary. So chalk up another stunning set for this compelling combo. *Summer Shine* is as radiant as its title implies.

— Lee Zimmerman

HOWLER

The Mighty Field Of Vision

Howler (2001)

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 Visionaires — 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

(Please see New Releases page 61)

Record Shows



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- 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 Bldg. 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, Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
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- 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.
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- Oct 14 AL, Montgomery. Record & CD Show, Ramada Inn. I-85 at East Blvd., SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 478-929-3053.
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- 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. 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.
- Oct 14 ON, St. Catharines. Record & CD Show, Niagara Dome, 150 Dunkirk Rd. 20 min. N. of Buffalo, SH: 11am-4pm, T: 40-8', A: \$3. Star Records, PH: 905-682-4818.
- 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 FRANCE, Auxerre. Record Fair, (89) Centre Vaulabelle, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385380949.
- Oct 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17

- 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: 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 20-21 NJ, Atlantic City. Atlantic City Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield 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 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Oct 20 TN, Knoxville. Music Expo, Budget Inn of America, 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 20 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 20 ENGLAND, Northampton. Music Fair, Derrigate, Guildhall Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Oct 21 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alversen, PH: 770-463-2727.
- Oct 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Oct 21 MO, Springfield. Record Show, Days Inn. I-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.
- Oct 21 NJ, Edison. Music Explosion Record Show, Convention & Expo Center, at Raritan Ctr., SH: 10am-?, T: 200-8', F: \$65., A: \$6. Groovy Prods., Andy or Ira, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.
- Oct 21 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Sziag, PH: 440-884-4125.
- Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion), 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. 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.
- 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, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Oct 27 AZ, Tucson. Semi Annual Record Show, F.O.E. Eagles

- #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: 828-328-1029.
- 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 Orangeflora 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. WVB NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Oct 28 NY, Massapequa. LI Record & CD Lovers Expo, American Legion, Broadway & Veterans Blvd. (at IRR, Exit 30S off Southern State), SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 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', A: free. John Wood, PH: 804-796-4919 or 536-3853.
- Oct 28 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie 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, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, F: \$100., A: \$5. WFMU, Mike Lupica, PH: 201-521-1416 ext. 243.
- Nov 2-4 SPAIN, Barcelona. Record Fair, Palau Allons XIII, Fira de Barcelona, Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat & Sun. 10am-9pm. Jordi Tarda, PH: 00-34-93-97961323 or FAX: 00-34-93-7961660.
- Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Nov 3 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.
- Nov 3 NC, Greensboro. Record & CD Show, Oriental Shrine Club, 5010 High Point Rd., 2 mi. S. of I-40, SH: 10am-5pm, A: \$3., under 12 free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 478-929-3053.
- Nov 3 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Nov 3 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 4 CT, Waterbury. Record Collectors' Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8', F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- Nov 4 IN, South Bend. Record & CD Collectors Show, University Area Holiday Inn, 515 Dixie Way North (IN 933), SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.
- Nov 4 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F:

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\$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-621-9121.

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, GA 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: \$1. Bill Simmons, PH: 419-833-5040.

Nov 4 OH, Cincinnati. Music Collectors' Convention, Radisson Hotel, 11320 Chester 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.

Nov 4 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 4 FRANCE, Epinal. Record Fair, (88) Espace Cour-Rue Gambetta, Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 10 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm. A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Nov 10 NH, Concord. Record & CD Fair, Holiday Inn, Downtown, SH: 10am-4pm. F: \$30., A: \$1. Sound Garden, PH: 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 Lakes, NJ 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, Civic Ctr. 1277 Main St., SH: 10am-4pm. T: 70-8'. F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Nov 11 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm. T: 65-8'. F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 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, Holiday Inn, Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm. T: 6'. F: \$65., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.

Nov 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.

Nov 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: 724-746-3638.

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, Arnold, 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: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Nov 11 FRANCE, Lons Le Saunier. Record Fair, (39) Juraparc, Sagadisic, 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 St., Cincinnati, OH, SH: 4pm-10pm. T: 25-6'. F: \$40., A: \$2. Rock Shop, Kevin Folkherth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 16 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm. T: 25-6'. F: \$40., A: \$2. Rock Shop, Kevin Folkherth, 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 Folkherth, 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 St., btw 9th & 10th Aves., SH: 10am-4pm. T: 70. A: \$6., under 12 free. F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 17 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.

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:

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'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Nov 18 IL, Hillside. Chicagoland Record Collectors Show, Holiday 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 Blvd., SH: 10am-4pm. T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

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, 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.

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 Pennsylvania 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 Becky, PH: 419-874-1725.

Nov 18 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton

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 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm. T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm. T: 30-6', F: \$50., A: \$2. Kevin Folkherth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 18 FRANCE, Montbeliard. Record Fair, (25) Centre De Congres Atria, Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Nov 24-25 PA, Philadelphia. 16th Annual Rock 'N' Roll Expo, Valley Forge Conv. Ctr. Exit 25 off Schuylkill Expwy., Exit 24 off PA Tpke., SH: 10am-6pm. Arc Promotions, PH: 765-646-5305.

Nov 24-25 ENGLAND, Wembley. Music Fair, Complex. Empire Way, North London. T: 6'. 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, Sagadisic, 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

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 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. Colonial Dr., SH: 10am-4pm. T: 70-8'. F: \$60., A: \$3. 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 & Vullite Sts., SH: 10am-4pm. T: 8'. F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, 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: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm. F: \$45., A: \$3. John, PH: 425-228-3537.

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: 920-733-5076.

Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre De

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FOR INFORMATION

- Congres. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Dec 8 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.
- Dec 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S. SH: 10am-4pm. T: 100. A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Dec 8 NY, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm. A: free. PH: 212-579-0689 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. 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 8 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Dec 9 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.
- Dec 9 CT, Waterbury. Record Collectors' Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8'. F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- 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 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.
- Dec 9 HUNGARY, Budapest. 16th International Record Fair, Petofi Csarnok Varosliget, H-1146 Budapest, Zichy Mihaly Str. 14. Lemezborze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.
- Dec 15 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.
- 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: 0116-224-4299.
- Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Dec 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5'. F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- 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 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or 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.
- Dec 16 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma 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 Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Dec 22 ENGLAND, Birmingham. Music Fair, Academy, Dale 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. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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 Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
- Jan 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday 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.
- Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Jan 20 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: 724-746-3638.
- Jan 26 PA, Montgomery. Beatles Fest, Clinton Township Vol Fire Company, Rt. 54, SH: 7pm-11pm, A: \$3. \$5 couple Jimmy Stabley, PH: 570-326-4280 or Tom Staggett, PH: 570-547-6254.
- Jan 27 FRANCE, Vesoul. Record Fair, (70) Centre Parisat Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 2-3 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Linate Airport) Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy FAX: 39-029510638.
- Feb 3 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 Becky, PH: 419-874-1725.
- Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, 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: 90-8', 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, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.
- Mar 9 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, PH: 614-261-1585.

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(New Releases from page 57)

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 16-song 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 effortless 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 ambience. 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)

Fredy 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 laid-back "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-

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."

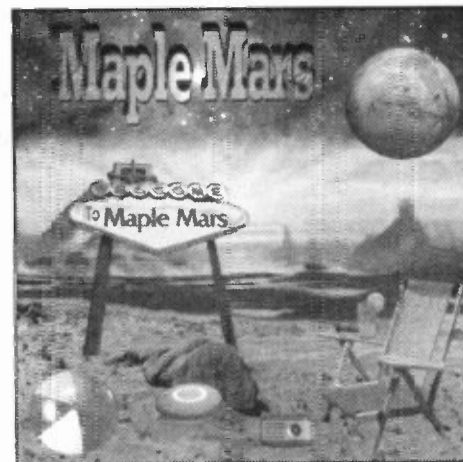
Throughout this 38-minute album, Johnston adds tasteful layers of instrumentation (violin, cello, flute), but it is Johnston's easy-going vocals and inviting melodies that make this album so instantly likeable. As always, this perpetual cult artist still requires repeat plays and a devoted attention 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



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.

— Désirée I. Guzzetta

(Please see New Releases page 65)

New Releases on Compact Disc



- 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 Bees - fourteen BBC tracks 1976-79 - excellent quality FM broadcasts (70:02)
- Aerosmith - Palls Mail 1973 - Boston 1973 (9 tracks excellent FM) plus Roslyn NY 7/27/74 (5 tracks excellent soundboard) (72:31)
- Allman Brothers - Midnight Riding (2 CD) - St. Louis MO 7/23/94 - excellent quality soundboard - 12 tracks (53:58 and 57:35)
- Tori Amos - Dew Drop Inn Tour '96" - Memphis TN 4/17/96 - excellent quality soundboard recording - fourteen tracks (71:10)
- Bad Company - The Original Bad Company 1999 - Orlando FL 5/21/99 - soundboard recording - four-teen tracks (73:33)
- Beach Boys - Aloha from (Hawaii and Hollywood) - Honolulu International Center 8/25/67 (21 tracks) plus "live-in-the-studio" rehearsals at Wally Heider's Studio, Hollywood CA 9/11/67 (13) - excellent quality soundboard and studio tracks (67:41)
- Beach Boys - 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 Circus-Krone-Bau in Munich 6/24/66 plus radio broadcasts and interviews - very good soundboard and excellent FM broadcasts (70:13)
- Black Sabbath - The Dead, the Bad and the Ugly - no venue information - Ronnie James Dio sings - excellent soundboard (72:54)
- Black Sabbath - Legends Unite - Costa 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 - London to Pittsburgh - London 3/77 (four tracks) and Pittsburgh 9/27/78 (four) plus Bologna, Italy 1973 (one) - excellent FM broadcasts (69:53)
- Black Sabbath - Mass for Ian 1983 - Worcester MA 11/4/83 - very good to excellent FM broadcast - eleven tracks (71:32)
- Black Sabbath - Northern Exposure - York Stadium, Toronto, Canada 7/18/71 - excellent quality soundboard - nine tracks (65:32)
- Black Sabbath - Rocked at Reading - Reading Festival 1983 (eight tracks) plus Paris 9/30/83 (four tracks) - excellent FM broadcasts featuring Ian Gillan (63:25)
- Black Sabbath - War Pigs - Paris 12/20/70 television broadcast - excellent quality - eight tracks (52:44)
- Boston - Cleveland Rocks 1977 - Agora Ballroom, Cleveland OH 1977 - excellent quality FM broadcast - eleven tracks (59:35)
- Captain Beyond - Montreux Void - Montreux, Switzerland 9/18/71 (eight tracks) plus Miami FL 8/19/72 (ten) - good to very good audience recordings (48:22)
- Cheap Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - eight tracks (73:02)
- Deep Purple - Grand Hotel - Montreux, Switzerland 12/6-21/71 - excellent quality soundboard recording - thirteen tracks (70:08)
- Duran Duran - Rockin' the Savoy '83 - NYC 7/83 (eight tracks) plus London 1983 (three) - excellent FM broadcasts (63:49)
- Eagles - Hell Freezes Over Rehearsals (2 CD) - MTV Studios 4/26/94 - excellent quality soundboard - 23 tracks (65:41 and 70:19)
- Steve Earle and the Del McCoury Band - Mountain Stage - Huntington WV 3/77/91 - excellent FM broadcast - ten tracks (46:19)
- The Firm - Live USA 1986 - excellent quality FM radio broadcast - eleven tracks (57:44)
- Fish - There's a Guy Works Down the Chips Shop Swears He's Fish - five 1992 excellent audience recording - 8 tracks (60:37)
- Fleetwood Mac - The Last Goodbye - Seattle, WA 1/7/70 - last tour with Peter Green - very good audience recording (71:29)
- Genesis - Supper's Ready with a Little Lost Lamb (2 CD) - Lakeland, Florida 1/11/75 - excellent soundboard - 24 tracks plus one bonus (59:53 and 77:39)
- Gov't Mule - Kickin' in the House (2 CD) - House of Blues Los Angeles 9/4/97 - excellent audience - 18 tracks (61:50 & 57:05)
- Gov't Mule - Through the Roof (2 CD) - 930 Club Washington D.C. 3/10/00 - very good audience rec. - 19 tracks (68:06 & 69:21)
- Guns N' Roses - Oklahoma (2 CD) - Oklahoma 6/4/92 - excellent quality soundboard recording - 21 tracks (64:50 and 73:02)
- Jimi Hendrix - De Lane Lea Demos and Olympic Cuts - De Lane Lea Studios 1966-67 and Olympic Studios 1967-69 - very good to excellent quality recordings - fourteen tracks (70:34)
- The Jimi Hendrix Experience - First Night at the Royal Albert Hall (2 CD) - London performance 2/18/69 (six tracks) and rehearsals 2/24/69 (ten) - excellent quality soundboards (55:35 and 51:37)
- 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 tracks (60:01)
- Jefferson Airplane - Flying High (2 CD) - San Francisco 9/22/72 - excellent quality soundboard - 20 tracks (70:48 and 52:20)
- Elton John - Goodbye England's Rose, Hello New York - Di's funeral, London 9/16/97 (one track); A&R, NYC 11/17/70 (6); 1968 demo (1); Live Aid, London 7/15/85 (3); London 6/30/90 (2); two others - excellent soundboards - 15 tracks total (72:21)
- Elton John - On the Beeb 1973 - London 12/22/73 - excellent quality radio broadcast - twelve tracks (74:35)
- Janis Joplin - Fillmore East 1969 - NYC 2/12/69 - excellent quality soundboard recording - ten tracks (60:06)
- Kraftwerk - Frühwerke - 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 4/4/90 (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 soundboard - 25 tracks (61:15 and 60:37)
- Paul McCartney - Washington 1990 (2 CD) - RFK Stadium 7/4/90 - excellent quality soundboard - 24 tracks (58:36 and 60:06)
- Misfits - 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 Montreux (2 CD) - Montreux Jazz Festival 9/18-19/71 - excellent soundboard - 6 tracks (52:58 and 66:06)
- Pink Floyd - The Wall Demos - excellent quality studio recordings - 29 tracks (73:59)
- Pink Floyd - The Wall Rehearsals - Los Angeles 1/80 - excellent quality soundboard recording (19 tracks) plus two bonus (73:59)
- Radiohead - Memento for Later - recorded live for *Later with Jools* 6/9/01 (thirteen tracks) plus Warrington 2/10/00 (four) - excellent quality soundboards (79:34)
- Linda Ronstadt - The Music Shed 1975 - Lennox MA 8/26/75 - very good audience 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 broadcast - ten tracks (54:14)
- Smashing Pumpkins - The Final Show, Volume One - Chicago 12/2/00 - good audience recording - twelve tracks (65:09)
- Smashing Pumpkins - The Second to Last Gig Ever! (2 CD) - Chicago 11/29/00 - FM broadcast - 27 tracks (77:37 and 79:03)
- Steely Dan - Where Did You Get Those Shoes - *Katy Lied* outtakes (seven tracks) plus 1976 tour rehearsals (eight) - excellent quality soundboards (59:29)
- Styx - Tour for the Equinox - Toronto 4/18/76 (five tracks - excellent audience recording) plus one bonus studio mix (46:33)
- Super Tramp - Dreamers - Cleveland OH 1976 - excellent quality soundboard - twelve tracks (73:46)
- U2 - Alias the Dalton Brothers - LA Coliseum 11/18/87 - two Dalton Brothers songs plus complete U2 show (14 tracks) - excellent audience recording (73:02)
- U2 - Elevation at the Target Center (2 CD) - Minneapolis MN 5/1/01 - excellent audience recording - 23 tracks (65:13 and 64:44)
- The Who - Shakin' All Over - Fillmore East, NYC 4/5/68 plus bonus tracks - excellent quality soundboards - 13 tracks (65:28)
- The Who - They Are Alright (2 CD) - Royal Albert Hall, London 2000 with significant guest musicians (sixteen tracks) plus six bonus tracks - excellent soundboards (60:05 and 64:33)
- Frank Zappa - Thing-fish Outtakes - studio quality - 17 tracks (64:02)
- ZZ Top - Jesus Left Chicago - various American venues 1987 - excellent quality soundboards - 18 tracks (73:35)

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Out-Of-Print Records ★ Tapes ★ CDs
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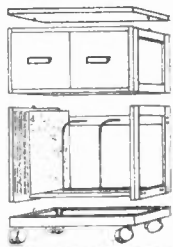
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mined by a diatribe from singer David Eugene Edwards —
"Every man is evil, every man a liar..."

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 high-octane intensity, ensuring *Hoarse* consistently stays on course.

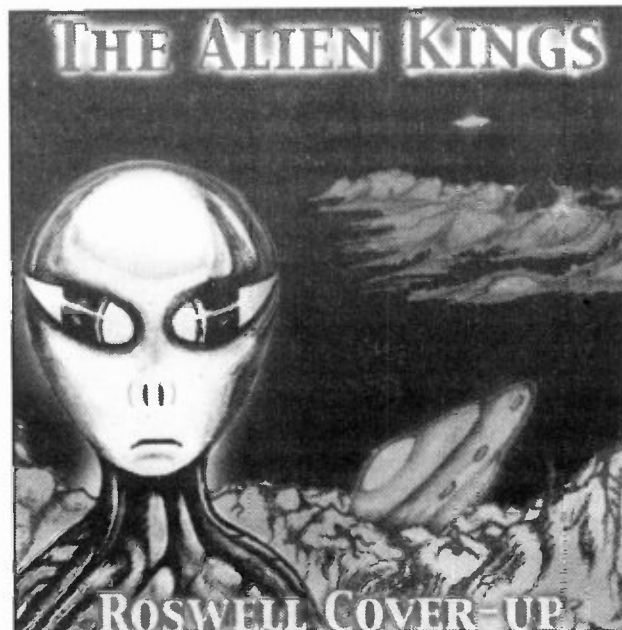
— Lee Zimmerman

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



of close encounters with those proverbial gray-skinned, bug-eyed 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 reminiscent 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.

— C. Brian Jasper

(New Releases from page 61)

16 HORSEPOWER

Hoarse

Checked 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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CORRECTION!

In the following past issues of Goldmine, my telephone number was incorrect. Issues 545, 547, 548, 549, 550 & 551. Sorry for any inconvenience this may have caused you. The following posters are still available: German Concert Posters Pearl Jam 96, The Black Crowes 93 & 95, Eric Clapton 77, Stevie Ray Vaughn 86, both Queen posters 80, The Goo Goo Dolls 99, and Emmiylou Harris 00. US Concert posters The Who 96 & Eric Clapton 00, and UK Concert poster Pearl Jam 2000. If you are interested in any of the posters in these ads, please give me a call at 703-476-9218, email me at swagman@mindspring.com or write to the address below.

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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 'N Sync 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." The next three songs are all mid-tempo Cotton workouts — "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

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. Krieger

JOY DIVISION
Heartandsoul
Warner Archives/Rhino (78406) (Four CDs)

Ian 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 minor-chord 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 page 75)



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

Goldmine

WANT LIST ADS

SAMPLE WANT LIST AD

Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the **Goldmine Want List**.

For a flat fee of \$1.00, plus 50¢ per item, you can let over **60,000 Goldmine** readers know what you're looking for!

The **Goldmine Want List** is a regular feature which will appear in every issue of **Goldmine**. Goldmine is read by the the most avid music collectors and dealers in the world. If you want it, they probably have it!

To place your wants in the **Goldmine Want List**, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

* Payment may be made in the form of Check or Money Order. We also accept MasterCard, VISA, American Express and Novus.

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger	Straight Up	LP	Apple SW3387
Roy Head	Roy Head and the Traits	LP	TNT 101
Dion and the Belmonts	Where or When	45	Laurie LEP-302

The cost on this listing would be \$2.50 - \$1.00 flat fee, plus \$1.50 for the items listed (3 items at 50¢ each).

Goldmine WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS • 700 E. State St., Iola, WI 54990-0001
 715/445-2214 Fax: 715/445-4087

Name _____
 Address _____
 City _____
 State _____ Zip _____ Phone _____
 E-mail address _____

PAYMENT:

Check Money Order MasterCard VISA American Express Novus
 Credit Card # _____ Exp. Date: _____
 Signature _____
 Flat Fee **\$1.00** + _____ items @ 50¢ per listing = **TOTAL \$** _____

This line is optional and can be used to describe the condition of the items you are looking for.
FORMAT LABEL & CATALOG NUMBER

	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #1	_____	_____	_____	_____
Item #2	_____	_____	_____	_____
Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

Note: Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

ROBERT WALKER
 • 48 Allen Street
 • East Longmeadow, MA 01028-1449
 • Phone: 413-525-6741
 • E-mail: yesmanvamp@aol.com or yessongs1234@aol.com
 I'm looking for the following titles in good condition. Call, write or e-mail. CDR's are acceptable.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
RICK WAKEMAN	- Unleashing the tethered one, CD, Mellow records 001		
RICK WAKEMAN	- The Stage Collection, CD, NOTABLU MUSICA 949720		
RICK WAKEMAN	- Black Knights at ... , CD, Jimco records jim 0075, vendettCdva 9333 Italy		
RICK WAKEMAN	- 20th Anniversary Issue, CD, AMRWCD20		
RICK WAKEMAN	- Special Sampler, CD, JSP 0001		
RICK WAKEMAN	- After the Ball, CD, CM 2029 Japan		
YES	Recording Format Show Dates		
SUPER STAR SERIES	- CD, 2/2/92		
SUPER STAR SERIES	- CD, 11/01/93		
SUPER STAR SERIES	- CD, 11/22/99		
SUPER STAR SERIES	- CD, 12/12/99		

JOHNNY ZAPPIA
 • 1381 E. Gary Dr.
 • Chandler, AZ 85225
 • Phone: 480-917-1787

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEBOP DELUXE - Futurama, CD, EMI CDP7920742
 GILBY CLARKE - Breeze, CD, Virgin

ROB
 • 469 Carol Dr.
 • Greenwood, IN 46142
 • Phone: Rob @ 317-883-0064

WANTED TO BUY: Air Check Tapes of the following individuals and radio stations

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 MAJOR TOM LEWIS of WNAV out of Indianapolis
 CHRIS CONNOR of WNAV out of Indianapolis
 SCOTTY BRINK of WLS out of Chicago
 RODGER W. MORGAN of WIFE out of Indianapolis
 RANDY ROBINS of WLWX out of Indianapolis
 Looking for the Air Check Tapes on Reel to Reel or cassette! formats

ELIUD APONTE
 • 11th Street #178 Bda. Israel
 • San Juan, PR. 00917
 • Phone: 1-787-767-4028

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
RAIL	- Live 80's, VHS		
MASS (Christian band)	- Live 80's, VHS		
MICHAEL BOLTON	- Live 83-84 Tour, VHS		
KING KOBRA	- Live 85-88 Tour, VHS		
SHOOTING STAR	- Live 70-86 Tour, VHS		
SIGNAL	- Live 89 Tour, VHS		
GIOFFRIA	- Live 86 Tour, VHS		
SHY	- Live 85-86 Tour, VHS		
BALENCE	- Live 81-82 Tour, VHS		
AIR RACE	- Live 84 Tour, VHS		
CONEY HATCH	- Live 84-85 Tour, VHS		
TOUCH	- Live, VHS		

ANNEMARIE LESIAK
 • 72 Third Street
 • Dearborn Hts., MI 48127

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
PAT BENATAR	- Vinyl		
PAT BENATAR	- Tour Programs		
PAT BENATAR	- Magazines		
PAT BENATAR	- Anything!		

LARRY HORN
 • 10633 S. 41st Place
 • Phoenix, AZ 85044
 • Phone: 602-363-9515
 • E-mail: larrhorn@home.com

I am looking for the following 45's. Original U.S., Casablanca and Mercury pressings only.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
KISS	- Strutter/Stutter, NEB0015 DJ		
KISS	- Strutter '100,000' Years, NEB001F		
KISS	- Let Me Go Rock 'N Roll/Let Me Go Rock 'N Roll, NB823 DJ		
KISS	- Let Me Go Rock 'N Roll/Hotter Than Hell, NB823		
KISS	- Rock And Roll All Nite/Rock And Roll All Nite, NB829 DJ		
KISS	- C'mon And Love Me/Getaway, NB841		
KISS	- Detroit Rock City/Beth, NB863 DJ		
KISS	- I Love It Loud/I Love It Loud, NB2365 DJ		
KISS	- Hide Your Heart/Hide Your Heart, 876-146 DJ		
KISS	- Forever/Forever, 879-716 DJ		

BILL FEENEY
 • 2210 NE 34 St.
 • Lighthouse Point, FL 33064
 • Phone: 954-783-2105
 • E-mail: barnaclebill69@hotmail.com

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
PABLO CRUISE	- Soundboard Shows, Promo Items, Posters		
BEAU BRUMMELS	- Soundboard Shows, Promo Items, Posters		
PATTY SANTOS	- Demos, Soundboard, Pictures, Posters		
STONEGROUND	- Soundboard tapes, Pictures, Promo materials, Posters		

J.J. DAVIS
 • 2618-A Battleground Ave. PMB #194
 • Greensboro, NC 27408
 • Phone: 336-370-4519

Will Pay Top Dollar For Following LP's in VG+ or better:

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
DEBBY McLATCHEY	with THE RED CLAY RAMBLERS, LP, Flying Fish?		
RELATIVELY CLEAN RIVERS	- Same , LP, Pacific PC 17601		

Will buy CD-R of "Relatively Clean Rivers", I just want to hear it -

RICHARD REID
 • 920 Chippewah Dr. A-2
 • Laurel, MS 39440
 • Phone: 601-649-4526
 • E-mail: reidr@webtv.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JONNY LANG	- Live Audios, CDR's, and video wanted		
JONNY LANG	- Cover Issue of UK Mag. "Guitarist" Jan. 1999		

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: (781) 598-3936
 • E-mail: michaeldrucas@hotmail.com

Average White Band 1989-2001 wanted. If you can help please call or write. High prices paid.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
AVERAGE WHITE BAND	- 1989-2001 Audience Tapes		
AVERAGE WHITE BAND	- 1989-2001 Video Filmed From the audience, TV appearances		

WARREN WALKER, JR.
 • 477 S. Lexington Pkwy
 • St. Paul, MN 55105
 • Phone: 651-698-3258

Looking for British and Worldwide Glam Rock

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
ANGEL	- Good Time Fanny, 7", 1974, UK		
ARROWS	- Any 7" singles 1976-1977, UK		
BLACKFOOT SUE	- Moonshine, 7", 1975		
BLACKFOOT SUE	- Never Push Your Mother, LP, 1975		
CHICOBY TIP	- 7" Singles, 1971-1973		
LYNSEY DePAUL	- Lynsey sings, LP, 1974, UK		
LYNSEY DePAUL	- Tigers and Fireflies, LP, 1979		
GAY GLITTER	- Superhero, 7", 1979		
GLITTER BAND	- Greatest Hits, LP, 1976		
GLITTER BAND	- Look What You've Been Missing, 7"		
GLITTER BAND	- Parts Match, LP, 1977, UK		
HELLO	- Hello Again, LP, German		
HELLO	- Shine On Silver Light, LP, Japan		
HELLO	- The Singles AS and BS, CD, Vol. 2 only		
HELLO	- Worldwide 7" Singles 1976-1979		
JOOK	- City and Suburban Blues, 7", 1973		
JOOK	- King Kapp, 7", 1973		
KINCADE	- Slow Down, 7", 1977, UK		
JOHN KINCADE	- Intuition, 7", 1974		
JOHN KINCADE	- One Of Those Dreams, LP		
PEARLS	- Any LP's or CD's		
READY SET GO	- "Putty", 7" 1975 UK		
ROSETTA STONE	- 7" singles, 1977-1979, UK		
ALVIN STARDUST	- Word Is Out, 7", 1976		

ERIC GREGWOLZ
 • 79 Crystal Rock Court
 • Middle Island, NY 11953
 • Phone: (631) 924-1629

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE ARCHIES	- This Is Love, LP, KES-110		
THE ARCHIES	- This Is Love, 45, KIRSHNER-5011		
THE ARCHIES	- Feelin' So Good (Skoopoo Doo), 45, CALENDAR-1007		
THE ARCHIES	- Jingle Jangle, 45, KIRSHNER - 5002		
THE ARCHIES	- Truck Driver, 45, CALENDAR 1006		
OLIVIA NEWTON-JOHN	- Making A Good Thing Better, Cassette, MCA		

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VINCE KIKEL
• 2886 Mason Avenue
• Port Huron, MI 48060
• E-mail: vkmk@earthlink.net
BACKSTAGE PASSES and crew shirts; 8-TRACKS sealed
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BEATLES - Butcher Cover paste over any condition
LYNYRD SKYNYRD - 45s LPs imports-shirts anything!

EVAN BORIS
• 6 Saint Andrews Court
• Old Westbury, NY 11568-1710
• Tel: (516) 997-4840
• Fax: (631) 234-8248
• E-mail: discdoc@bornfreefoods.com
• Web: www.bornfreefoods.com/discdoc.html
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CACTUS WORLD NEWS - No Shelter, CD
MODERN ROMANCE - Adventure in Clubland, CD
ROMAN HOLIDAY - Fire Me Up, CD
TUBES - Premium Gold Collection, CD
VARIOUS ARTISTS - 20 Of Another Kind, CD

MIKE SARAFIAN
• 360 W. Chevy Chase Dr. #26
• Glendale, CA 91204
• Phone: 818-241-3866
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BEATLES - Yesterday & Today, LP, Late 60's, Subsidiary Black Rainbow Label, L.A. Pressing

EDWARD P. REARDON, JR.
• 339 East 57th St., #1A
• New York, NY 10022
• Phone: (212) 832-9844
• E-mail: reardone@cnet.com
Mint/New in the box condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
GLENN GOULD - Mozart Piano Sonatas Vol. 1, CD, CBS/Odyssey MB2K 45612 (7 copies)
BEETHOVEN - Masterpieces, 25 CD Box, Deutsche Grammophon
SAVAGE GARDEN - Truly, Madly, Deeply, CD single
JOHN COUGAR MELLENCAMP - Small Town (Acoustic), CD single

ALEX ZAMBRA
• 5644 LAWDALE
• Houston, TX 77023-3840
• Fax: 713-921-5082
No CD's or CDR's - only vinyl!!! & MINT!!!
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ERIC BURDON & ANIMALS - "Twain Shall Meet", LP, German, Holland pressings
ERIC BURDON & ANIMALS - "Winds of Change", LP, German & Holland pressings
STEPHEN WOLF - "The Second", LP, Dunhill stereo (sealed or MINT)
SOUNDTRACK - "From Russia With Love", LP, (ua - Liberty in MONO)
SOUNDTRACK - "The Man With The Golden Gun", (Bond film), LP (any pressing but Mint)
THE ROLLING STONES - "December's Children" in mono London or Decca
*SELLING entire CD collection incl. Rolling Stones London (UK) CD's & many mobile fidelity - write or fax for list

MICHAEL SMITH
• 3760 S. Logan Ave.
• Milwaukee, WI 53207
• E-mail: Waytogoace@cs.com
REM collector looking for the following in Very Good condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
1988-1994 Complete Fan Club Packages
Any Mexican promo vinyl
Any UK promo vinyl
Any Aussie promo vinyl
Any Japanese promo CD's, LP's, 7"
Do the Strand Live CD - (No CDR's)
TGIF Live CD - (No CDR's)
Daysleeper Japanese promo clock

DENNIS FITZPATRICK
• 1340 European Drive
• Henderson, NV 89052-4019
• Phone: 702-837-1998
• E-mail: DennisFitzpatrick@Bigfoot.com
• Fax: 702-837-1995
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
Want used or new out of print Angel CD #49561 "The French Collection" performed by the Fred Hersch Trio.

DAVID RUBINSTEIN
• 1865 Ocean Ave., Apt. 6-H
• Brooklyn, NY 11230
• Phone: 718-253-3434
I need these 3 songs transferred on a CD separately or together.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JAY BLACK - Love Is In The Air (Disco), Any, Millennium
AL KASHA - Where There's A Will There's A Way, Any, Brunswick
ELVIS PRESLEY - Softly, As I Leave You, Any, RCA

DANIEL SULLIVAN
• 5623 Laguna Quail Wy.
• Elk Grove, CA 95758
• E-mail: dandsully@aol.com
Looking For J.B. Production People. Any Band Members LP/45
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JAMES BROWN - UNIQUE Recordings or band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc., etc., etc.

VELPO ROBERTSON
• 205 Algiers Dr.
• Sandston, VA 23150
• Phone: 804-737-4739
• E-mail: velpo@lobe.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOY MATINEE - s/A. LP import or U.S., near mint only
TOY MATINEE - Live at the Roxy, video
SONNY LANDRETH - Ext 103A, promo CD
SONNY LANDRETH - Outward Bound, LP import or U.S., near mint only
SONNY LANDRETH - South of I-10, LP import or U.S., near mint only
SONNY LANDRETH - any live, CD or video
SONNY LANDRETH W/JOHN HIATT AND THE GONERS, any live, CD or video

MARTYN HAMMOND
• 1 Wilbye House Lexden Park Laxden Road
• Colchester Essex CO3 3UF England
• E-mail: 106174.451@compuserve.com
Concert Tickets from Texas, New Mexico and Arizona
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOWIE - concert ticket Dallas Majestic Theatre 11/11/72
BOWIE - concert ticket Houston Music Hall 11/12/72
BOWIE - concert ticket Tucson Convention Center 9/13/74
BOWIE - concert ticket Phoenix Veterans Memorial 9/14/74
BOWIE - concert ticket Phoenix Veterans Memorial 2/15/76
BOWIE - concert ticket Houston Summit 10/7-8/87
BOWIE - concert ticket Austin Frank Irwin Center 6/6/90
TIN MACHINE - concert ticket Houston Back Alley 12/10/91
BOWIE tickets from other states/countries also wanted

GARY C. HUESTED
• 1131 Piedmont Ave. NE
• Palm Bay, FL 32907
• Phone: (321) 984-2144
• E-mail: ghusted@cfl.rr.com
Serious R.E.M. collector seeking VG++ or better music and memorabilia
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
WARNER BROS. - 14-Track (not 12) Advance CDR for Reveal
FAN CLUB - "Gardening at Night" Garden Gloves
FAN CLUB - Swiss Army Bag (Mint only)
French Near Wild Heaven Notebook
8/82 Chronic Town Press Kit
5/85 Fables Press Kit w/Photos
6/85 Fables Press Kit w/Photo
The One I Love Sheet Music (refers to Michael Stipe as "John" Stipe)
Orange Crush 3" German CD in 5" slimline jewel case w/adaptor
Stand German CD Warner Bros. 7577CD

MARK FRANKLIN
• 5345 Valley Lane East
• Columbus, Ohio 43231-3114 USA
• Phone: 614-898-5345
• New E-Mail: acdc@insight.rr.com
AC/DC WANTED: I am mainly looking for Bon Scott era (1970's) items.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AC/DC: TESTPRESSINGS, ACETATES, UNUSED ARTWORK and PROOF SLEEVES
AC/DC: NEW ZEALAND 7" Singles (ANY) NEW ZEALAND CONTACTS NEEDED
AC/DC: CANADIAN 7" singles (ANY)
AC/DC: "IF YOU WANT BLOOD YOU'VE GOT IT" SPLATTER VINYL from Holland
AC/DC: PRESS KITS/PRESS PHOTOS/Archive photos
AC/DC: Magazines (1970's), especially Australian, Regional and Record Industry mags
AC/DC: Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)
AC/DC: TICKET STUBS (1970's)
AC/DC: MAGAZINES (Especially Australian, Industry and Local mags)
AC/DC: TOUR POSTERS/HANDBILLS (USA, do any 1970's exist?)
AC/DC: TOUR POSTERS/HANDBILLS (World Wide)
AC/DC: "LET THERE BE ROCK" displays, posters, tour posters, press kits
AC/DC: "LET THERE BE ROCK THE MOVIE" promo kit and ticket stubs
AC/DC: "IF YOU WANT BLOOD" displays, Promo Posters, Tour posters, press kits, etc...
AC/DC: "HIGH VOLTAGE" displays, posters, tour posters, press kits, etc...
AC/DC: "DIRTY DEEDS DONE DIRTY CHEAP" displays, posters, tour posters, tour programs
AC/DC: "POWERAGE" display stand ups, Posters, Tour posters, press kit
AC/DC: "HIGHWAY TO HELL" displays, posters, tour posters, press kits
AC/DC: "LET THERE BE ROCK" South African LP
AC/DC: "LET THERE BE ROCK" Yugoslavian 7" single with p/s
AC/DC: LET THERE BE ROCK THE MOVIE promo kit and ticket stubs
AC/DC: "HIGHWAY TO HELL" 1979 UK Sheet Music with picture cover
AC/DC: "12 Of The Best" Unissued/Unreleased Album sleeve
ROSE TATOO: Worldwide 7" singles, Memorabilia, etc...

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

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

N.P. BLACKWELL
• P.O. Box 5511
• Columbia, SC 29250
• Fax: 803-254-1615
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE SPIRITUALAIRES - Saint Go Marching In, 45, VJ
THE SPIRITUALAIRES - Impressing On, 45, VJ
THE SPIRITUALAIRES - Out On The, 45, VJ
THE SPIRITUALAIRES - The Last Mile of the Way, 45, VJ

DOUG LARSON
• 62 Crane St.
• Caldwell, NJ 07006
• Phone: 973-420-1349 or 973-781-2021
• Fax: 973-226-1258
• E-mail: douglars@hicom.net
PRICED WANT LIST USA (NM condition originals)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AGGREGATION - Mind Odyssey (LHI) \$300
AORTA II - (Happy Tiger) \$20
BANCHIE - Thinkin' (Polydor) \$35
BEAD GAME - Welcome \$35
JOHN BERBERIAN - Any LP's \$30 each
BIT A SWEET - Hypnotic (ABC) \$25
BOHEMIAN VENDETTA - Same (Mainstream) \$125
BRAHENY, JOHN - Some Kind of Change (Pete) \$35
BREW - A Very Strange Brew \$20
CEYLEIB PEOPLE-TANYET (Vault) \$50
CHRISTOPHER - Same (Metromedia) \$150
DAVID - Another Day, Another Lifetime (VMC) \$70
DRUIDS OF STONEHENGE - Creation (UNI) \$75
ELECTRIC TOILET - Same (Nasco) \$200
EUCLID-HEAVY EQUIPMENT - (Flying Dutchman) \$150
FALLEN ANGELS - It's A Long Way Down (Roulette) \$175
FELT - Same (Nasco) \$200
FIREBIRDS - Light My Fire (Crown) \$40
FOOD - Forever Is A Dream (Capitol) \$75
FORT MUJDE MEMORIAL DUMP - Same (Mercury) \$25
FREEBORNE, THE - Peak Impressions (Monitor) \$150
GANDALF - Same (Capitol) \$150
GENTLE SOUL - Same (Epic) \$75
GRODECK WHIPPERJENNY - Same (People) \$100
GROWING CONCERN - Same (Mainstream) \$125
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RODNEY DANGERFIELD - Rappin' Rodney, RCA 60042
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JIMMY DURANTE - Durante: Paron Of The Arts, Viper's Nest UN151
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FIRESIGN THEATER - The Three Faces of Al, Rhino RNCD-5812
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LEEROY MERCER - Huh! I'll Whoop Yer, Warhead WHD 80615
NATIONAL LAMPOON'S - The Lost Tapes Volume 2, 3, 4, Christmas, JZ Communications Co.
WINDERSPHERE AND BOOMER - The Creptation Contest, Encore 5012-2
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KELLY BROWN - The Right Guy/It's Your Move Now, Argo 5466, 250
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EG/Virgin Japan Records, Cat.#VJD-5002
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VARIOUS ARTISTS - "Morrocco Klung Sept. 1981", Meg/Cassette, UK issue

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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 self-titled 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 Vanguard's 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 two full albums of warmed-up traditional songs speed by without putting a single foot wrong, it's difficult not to get over-cited. And think — she was only going to get better.

— Dave Thompson

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

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

Tillotson's tender Neil Sedaka-range vocal stylings made him the perfect non-threatening hero for that era's pre-teen female record buyers. This approach is best exemplified by the syrupy "Dreamy Eyes," "Jimmy's Girl" and mushy remakes of "Earth Angel," "Pledging My Love" and "Funny How The Time Slips Away." Big commercial hits à la "Poetry 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, though like much of this 25-song set, they do conjure up a certain nostalgic charm.

However, Tillotson created lasting historical impact by bringing crossover country to teenyboppers. Moreover, he wrote some of his best songs, such as "It Keeps Right On A Hurtin'," a true classic that the baby-faced star sang from the gut. The underrated "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 artist 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 on "(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 chart rankings and Brian Mansfield's fine booklet notes, *25 All-Time Greatest Hits* should please longtime fans and teen-idol buffs alike. (Order online at www.varesesarabande.com and www.johnnytillotson.com)

— Ken Burk

Five Star Record

hey Marty @ wwnet.net



THIS 1974 HORROR SPOOF (ALSO KNOWN AS "FLESH FOR FRANKENSTEIN") WAS ONE OF TWO WARHOL/MORRISSEY FILMS FROM THE SAME YEAR. THE OTHER FILM "BLOOD FOR DRACULA" (OR "ANDY WARHOL'S DRACULA") STARS MANY OF THE SAME ACTORS AND FEATURES A SUPERB CLAUDIO GIZZI SOUNDTRACK AS WELL! GIZZI'S PRIOR FILM EXPERIENCE HAD BEEN LIMITED TO ARRANGING CLASSICAL MUSIC FOR "DEATH IN VENICE" (1971) & ROMAN POLANSKI'S 1973 COMEDY "WHAT?"; BUT ACCORDING TO THE LINER NOTES HERE, MORRISSEY PICKED GIZZI TO SCORE THE FILM BECAUSE HE HADN'T WRITTEN FOR THE SCREEN, JUST AS HE OFTEN CHOSE ACTORS WHO HAD NEVER WORKED IN MOVIES BEFORE! GIZZI DELIVERED A SERIOUS, MOVING, BEAUTIFULLY ATMOSPHERIC SCORE THAT IN FACT, HAS LITTLE TO DO WITH THE ON-SCREEN LUNACY BUILT INTO THE FILM! CHOCK-FULL OF DISGUSTING GORE (SEVERED HEADS & LIMBS, QUIVERING INTERNAL ORGANS AND BEAUCOUP BLOOD) & SLEAZY SEXUAL SITUATIONS, "FRANKENSTEIN" BECAME A CULT HIT! *

* LEONARD MALTIN'S MOVIE GUIDE LISTS IT AS A "BOMB"!

ORIGINALLY RELEASED IN 3-D, "FRANKENSTEIN" WAS A MINOR HIT WHEN IT CAME OUT, DESPITE ITS "X" RATING, AND BROUGHT IN NEW FANS WITH ITS RE-RELEASE IN 1982! THAT'S WHEN I SAW IT (IN ALL ITS 3-D GLORY) WHILE ATTENDING WESTERN MICHIGAN UNIVERSITY! THAT'S ALSO THE YEAR OF RELEASE FOR THIS SOUNDTRACK LP ON THE VARESE SARABANDE LABEL! STRANGELY ENOUGH, THIS LP (ALONG WITH THE "DRACULA" SOUNDTRACK) WHEN LISTENED TO DOES NOT EVOKE THE FILM EXPERIENCE AT ALL! IT DOES SOUND LIKE SOME HORROR MOVIE SCORE, BUT IT NEVER MAKES ME REMEMBER THE MOVIE, ITSELF! AGAIN, ACCORDING TO THE LINER NOTES, MORRISSEY WAS STRIVING FOR WHAT HE CALLS "A PECULIAR KIND OF COMEDY..." WHICH CALLED FOR THE MUSIC TO "COUNTERPOINT THE ABSURDITY OF THE MATERIAL..."! RENT

THE MOVIE AND EXPERIENCE IT FOR YOURSELF! I DARE YOU! I DOUBLE DARE YOU!! I'VE ALSO SEEN THE "DRACULA" FLICK, AND I FOUND THIS ONE MUCH MORE ENTERTAINING!!



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Elton John & Bernie Taupin

Elton John ruled the charts and airwaves in the '70s — including five straight multi-platinum #1 albums and seven #1 singles — and has rocked on ever since. In 1997, his "Candle In The Wind," originally a 1987 #6 tribute to Marilyn Monroe reworked for England's Princess Diana, netted him the honor of having the biggest selling single of all time. Key to his success has been songwriting partner Bernie Taupin, who has been involved in Rock And Roll Hall Of Famer John's hit-making machine since 1969. *Goldmine* interviewed Taupin about his longtime relationship with John and the songwriting process. One of the more collectible artists of the '70s, John's memorabilia and collectible records will also be explored in a separate article.

Advertisers: This is a great issue for your Elton John material, '70s rock and pop or items from any era and genre.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Nov 16	Oct 18	Oct 25	Nov 2

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Oct 18	Nov 16	Oct 25	Nov 2
Nov 1	Nov 30	Nov 8	Nov 16

FOR AD INFORMATION: Call Tina Ellingson, Trevor Lauber, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

Sign up as a GOLDMINE subscriber
— get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:
1-800-258-0929

(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-and-paste outtake releases.

Apparently the Recording Industry Association Of America (RIAA) had been wanting to nail Vigotone 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 Vigotone. 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 looking 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

Goldmine Subscription Service

Including Special Services Subscriptions sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

MasterCard, Discover or American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

United Parcel Service delivery subscriptions require a street address.

Clip and mail with payment to:

Goldmine

Special Services
Subscription Department

700 E. State St., Iola, WI 54990-0001

NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal money order

Circle the rate below your country

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Surface mail all countries	49.95	93.95
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South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) (Air Mail)	135.00	255.00
Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

Name _____ Check enclosed
 Address _____ MasterCard VISA Discover Am. Ex.
 City _____ Card # _____
 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Goldmine

Rates are subject to change.
 Circulation Dept.
 700 E. State St., Iola, WI 54990-0001 GMPTY97

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The advertisers' index is provided as a reader service. Occasional, last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

2001 Advertising Deadlines

Deadline is 12 noon on deadline day
700 E. State St., Iola, WI 54990-0001

1-888-457-2873 • 715-445-2214 • FAX: 715-445-4087

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
Oct. 4	#555	Nov. 2	Oct. 11	Oct. 19
Oct. 18	#556	Nov. 16	Oct. 25	Nov. 2
Nov. 1	#557	Nov. 30	Nov. 8	Nov. 16
Nov. 15	#558	Dec. 14	Nov. 22	Nov. 30
Nov. 29	#559	Dec. 28	Dec. 6	Dec. 14

* Denotes Garage Sale Issue

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____

PHONE NO. _____
SOCIAL SECURITY # _____

TYPE OF BUSINESS
 CORPORATION LIMITED PARTNERSHIP
 CO PARTNERSHIP INDIVIDUAL PROPRIETOR

NO. OF YEARS ESTABLISHED _____

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

Advertising Information

DISPLAY ADVERTISING:

(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16" x 3 1/4"	\$55.65	\$53.55	\$50.15	\$47.45	\$44.40
1/8 pg	4 7/8" x 3 1/4"	111.30	105.00	100.30	94.50	89.25
1/4 pg	4 7/8" x 6 1/2"	213.90	202.95	191.90	181.95	170.90
1/2 pg	4 7/8" x 13" or 10" x 6 1/2"	397.45	378.20	358.35	338.50	318.65
Jr. pg	7 7/16" x 10"	525.90	499.45	473.00	447.05	421.05
Full pg	10" x 13"	721.05	685.65	649.40	613.55	577.15

COLOR:

- A. One color and black \$190.00
- B. Full color (4-color) \$500.00
- (Plus color separation costs)
- C. Based on availability.
- D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

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 work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline 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" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$60.90	\$57.90	\$54.60	\$52.00	\$48.60

Full page of 9 - \$466.20

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85

Full page of 4 - \$466.20

COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Showcase Advertising Rates:

(Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$38.60	\$37.00	\$34.65	\$33.10	\$31.00

RETAILER DIRECTORY \$9.00 per issue

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 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 ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55
Two Inch (1 1/2" x 2")	26.55	25.50	23.65	22.60	21.55
Three Inch (1 1/2" x 3")	39.15	37.55	35.20	33.60	31.50

(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts.)

CLASSIFIED ADVERTISING:

- A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectit.net site at no additional charge.
 - B. DISCOUNTS FOR CONSECUTIVE INSERTIONS
- | | | | |
|-----|------------------|-------|----------|
| 1-2 |No Discount | 10-12 |20% |
| 3-6 |10% | 13-26 |25% |
| 7-9 |15% | | |

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

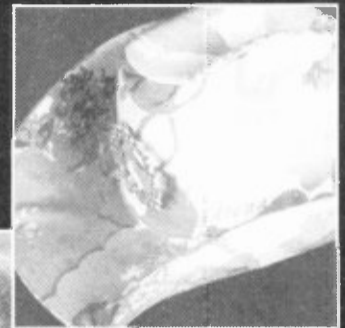
Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

FLEETWOOD OWEN
an eWanted company



...the world's premier auction house for entertainment memorabilia present their Autumn / Winter 2001 auction schedule.

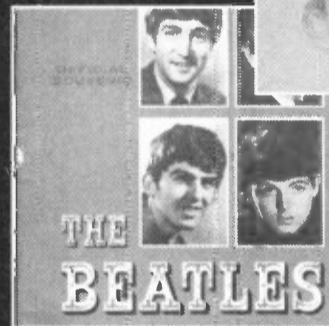
Rock Legends, Los Angeles - October 2001



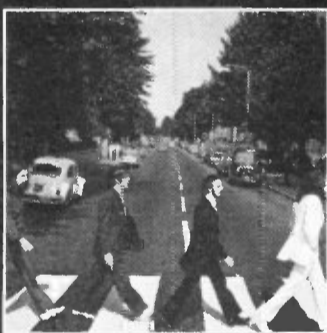
Stephen Ward Paintings from the collection of Dandy Kim (by sealed bid)
On display at the Proud Galleries, Pimlico London. 9th - 31st October 2001



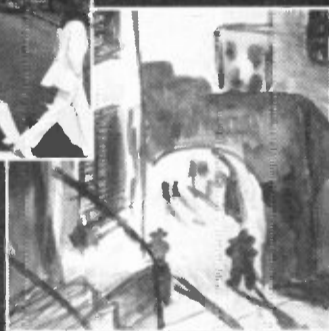
Beatles For Sale, London - 27th November 2001



Abbey Road 70th Birthday Celebrations - 12th November 2001



The Stuart Sutcliffe Collection
- 27th November - 7th December (by sealed bid)



Sports Sale, London - 3rd December 2001



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t: +44 (0) 20 7563 5400

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For the BEST in RECORD Collection Protection

12" LP-33 1/3 rpm / LASER DISCS

10" LP / 78 RPM

SLEEVE 3 Mil Poly Album Sleeves Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. <table border="1"> <tr> <th>12 5/8 x 12 5/8 No Flap</th> <th>12 3/4 x 12 3/4 No Flap</th> <th>12 5/8 x 12 5/8 RESEALABLE FLAP</th> </tr> <tr> <td>100 \$11.90</td> <td>100 \$12.05</td> <td>100 \$19.70</td> </tr> <tr> <td>500 41.70</td> <td>500 43.20</td> <td>500 75.60</td> </tr> <tr> <td>1,000 72.50</td> <td>1,000 73.90</td> <td>1,000 134.40</td> </tr> <tr> <td>5,000 329.75</td> <td>5,000 336.55</td> <td>5,000 628.40</td> </tr> </table> PCODE: SLP33 SLP3 SLP33R *with FLAP add 10%.			12 5/8 x 12 5/8 No Flap	12 3/4 x 12 3/4 No Flap	12 5/8 x 12 5/8 RESEALABLE FLAP	100 \$11.90	100 \$12.05	100 \$19.70	500 41.70	500 43.20	500 75.60	1,000 72.50	1,000 73.90	1,000 134.40	5,000 329.75	5,000 336.55	5,000 628.40	MAILER LP Mailer Folder 13 x 13 Expandable <table border="1"> <tr> <td>10 \$14.85</td> <td>25 25.65</td> <td>50 39.80</td> <td>100 73.55</td> <td>200 137.45</td> <td>500 302.50 + Frt (Ships 100 wt.)</td> <td>1,000 515.75 + Frt (Ships 100 wt.)</td> </tr> </table> Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.			10 \$14.85	25 25.65	50 39.80	100 73.55	200 137.45	500 302.50 + Frt (Ships 100 wt.)	1,000 515.75 + Frt (Ships 100 wt.)	DISPLAY LP/Laser Disc Display 24 x 12 X 13 1/2 <table border="1"> <tr> <td>1 \$40.00</td> <td>2 70.00</td> <td>4 120.00</td> <td>10 220.00 + Frt</td> </tr> </table> Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.			1 \$40.00	2 70.00	4 120.00	10 220.00 + Frt					
12 5/8 x 12 5/8 No Flap	12 3/4 x 12 3/4 No Flap	12 5/8 x 12 5/8 RESEALABLE FLAP																																					
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1 \$40.00	2 70.00	4 120.00	10 220.00 + Frt																																				
SLEEVE Poly Album Sleeves 12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. <table border="1"> <tr> <th>2 Mil</th> <th>4 Mil</th> <th>6 Mil</th> </tr> <tr> <td>100 \$10.75</td> <td>100 \$21.20</td> <td>100 \$31.70</td> </tr> <tr> <td>500 37.20</td> <td>500 76.20</td> <td>500 114.20</td> </tr> <tr> <td>1,000 62.10</td> <td>1,000 127.65</td> <td>1,000 191.40</td> </tr> <tr> <td>5,000 287.40</td> <td>5,000 608.00</td> <td>5,000 911.60</td> </tr> </table> PCODE: SLP2 SLP4 SLP6			2 Mil	4 Mil	6 Mil	100 \$10.75	100 \$21.20	100 \$31.70	500 37.20	500 76.20	500 114.20	1,000 62.10	1,000 127.65	1,000 191.40	5,000 287.40	5,000 608.00	5,000 911.60	MAILER Album Mailer Box-Holds 12 13 x 13 x 1 1/2 <table border="1"> <tr> <td>10 \$15.95</td> <td>25 34.10</td> <td>50 54.00</td> <td>100 97.00</td> <td>200 178.75</td> </tr> </table> Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.			10 \$15.95	25 34.10	50 54.00	100 97.00	200 178.75	DISPLAY Album Jacket Frame Kit Black Matte Finish <table border="1"> <tr> <td>1 \$10.00</td> <td>2 18.00</td> <td>5 39.25</td> <td>10 64.50</td> <td>25 152.50</td> <td>50 287.50</td> </tr> </table> Outside Dimension of Frame 14" x 14" PCODE: ALPJFK			1 \$10.00	2 18.00	5 39.25	10 64.50	25 152.50	50 287.50					
2 Mil	4 Mil	6 Mil																																					
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SLEEVE Poly Box Album Sleeves 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil. <table border="1"> <tr> <td>50 \$10.00</td> <td>100 16.10</td> <td>200 28.50</td> <td>500 67.20</td> <td>1,000 127.70</td> </tr> </table> Fits over outer Box Album Sets. PCODE: SBLP2			50 \$10.00	100 16.10	200 28.50	500 67.20	1,000 127.70	MAILER Album Mailer Box-Holds 20 13 x 13 x 3 <table border="1"> <tr> <td>10 \$19.20</td> <td>25 44.30</td> <td>50 71.60</td> <td>100 126.50</td> <td>200 230.70</td> </tr> </table> Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.			10 \$19.20	25 44.30	50 71.60	100 126.50	200 230.70	DISPLAY Album Art "Frame" BACK BY POPULAR DEMAND 12 1/2 x 12 1/2 x 1 1/2 <table border="1"> <tr> <td>2 \$17.00</td> <td>5 36.25</td> <td>10 60.00</td> <td>25 125.00</td> <td>50 225.00</td> </tr> </table> Clear Acrylic Frames.			2 \$17.00	5 36.25	10 60.00	25 125.00	50 225.00																
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SLEEVE 12" Poly/Polylined <table border="1"> <tr> <th>POLY</th> <th>POLYLINE</th> </tr> <tr> <td>100 \$11.50</td> <td>50 \$17.55</td> </tr> <tr> <td>500 42.15</td> <td>100 26.60</td> </tr> <tr> <td>1,000 74.10</td> <td>500 129.00</td> </tr> </table> Made from 100% Pure Virgin 3 Mil Polyethylene. PCODE: SLPI			POLY	POLYLINE	100 \$11.50	50 \$17.55	500 42.15	100 26.60	1,000 74.10	500 129.00	FILLER LP Mailer Filler Pads 12 5/8 x 12 5/8 <table border="1"> <tr> <td>50 \$18.15</td> <td>100 26.15</td> <td>250 50.20</td> <td>500 83.00</td> <td>1,000 124.75 + Frt</td> </tr> </table> Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.			50 \$18.15	100 26.15	250 50.20	500 83.00	1,000 124.75 + Frt	CLEANER Record Cleaning System Discwasher® D4+™ Record Cleaning System Replacement Fluid Discwasher® D4+™ 1 1/4 oz. <table border="1"> <tr> <td>1 \$21.50</td> <td>3 50.25</td> <td>5 80.75</td> <td>10 145.00</td> </tr> </table> Record care system includes record cleaning pad with walnut handle. 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.			1 \$21.50	3 50.25	5 80.75	10 145.00														
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SLEEVE 12" White Paper <table border="1"> <tr> <th>Regular Weight</th> <th>Medium Weight</th> <th>Heavy Weight</th> </tr> <tr> <td>50 \$9.20</td> <td>50 \$10.20</td> <td>50 \$13.85</td> </tr> <tr> <td>100 14.65</td> <td>100 16.20</td> <td>100 22.00</td> </tr> <tr> <td>500 52.00</td> <td>500 34.50</td> <td>500 75.20</td> </tr> <tr> <td>1,000 90.10</td> <td>1,000 79.30</td> <td>1,000 108.10</td> </tr> <tr> <td>2,000 154.70</td> <td>2,000 147.10</td> <td>2,000 150.70</td> </tr> <tr> <td>4,000 248.05 + Frt</td> <td>4,000 203.30 + Frt</td> <td>4,000 160.60 + Frt</td> </tr> </table> Fits directly over 12" Record. Comes with die cut center hole.			Regular Weight	Medium Weight	Heavy Weight	50 \$9.20	50 \$10.20	50 \$13.85	100 14.65	100 16.20	100 22.00	500 52.00	500 34.50	500 75.20	1,000 90.10	1,000 79.30	1,000 108.10	2,000 154.70	2,000 147.10	2,000 150.70	4,000 248.05 + Frt	4,000 203.30 + Frt	4,000 160.60 + Frt	BOX Album Storage Box 13 X 13 X 10 1/2 <table border="1"> <tr> <td>2 \$13.60</td> <td>5 27.80</td> <td>10 43.00</td> <td>25 87.75</td> <td>50 161.70</td> <td>100 231.00 + Frt</td> </tr> </table> Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.			2 \$13.60	5 27.80	10 43.00	25 87.75	50 161.70	100 231.00 + Frt	CLEANER Record Cleaning Fluid Groovy™ Cleaner 4 oz. <table border="1"> <tr> <td>1 \$6.00</td> <td>3 16.50</td> <td>5 25.00</td> <td>10 45.00</td> </tr> </table> Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle. PCODE: AGC4			1 \$6.00	3 16.50	5 25.00	10 45.00
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JACKET 12" LP Jacket 12 1/4 x 12 1/4 <table border="1"> <tr> <th>WHITE</th> <th>BLACK</th> </tr> <tr> <td>5 \$7.10</td> <td>5 \$10.35</td> </tr> <tr> <td>10 12.00</td> <td>10 17.40</td> </tr> <tr> <td>25 16.95</td> <td>25 25.60</td> </tr> <tr> <td>50 30.75</td> <td>50 45.30</td> </tr> <tr> <td>100 58.70</td> <td>100 77.00</td> </tr> <tr> <td>300 138.60 + Frt</td> <td>300 152.10 + Frt</td> </tr> </table> High Gloss Cardboard. Specify with OR without center hole. PCODE: SLPJW SLPJK			WHITE	BLACK	5 \$7.10	5 \$10.35	10 12.00	10 17.40	25 16.95	25 25.60	50 30.75	50 45.30	100 58.70	100 77.00	300 138.60 + Frt	300 152.10 + Frt	BOX Album Storage Box WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 <table border="1"> <tr> <td>2 \$16.00</td> <td>5 35.75</td> <td>10 66.00</td> <td>25 120.00 + Frt</td> </tr> </table> A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.			2 \$16.00	5 35.75	10 66.00	25 120.00 + Frt	CLEANER Cloth / Sponge Record Cleaning Cloth Record Cleaning Sponge <table border="1"> <tr> <td>1 \$2.00</td> <td>5 6.25</td> <td>10 10.00</td> <td>1 \$5.00</td> <td>5 20.00</td> <td>10 37.50</td> </tr> </table> Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. PCODE: ASA2			1 \$2.00	5 6.25	10 10.00	1 \$5.00	5 20.00	10 37.50							
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OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price.

No PO Box numbers for FedEx Ground Delivery. Please send street address.

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

SHIPPING & HANDLING:

▲ States of Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted. Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

PLEASE CHECK APPROPRIATE BOX:
 MONEY ORDER
 CHECK ENCLOSED
 CHARGE TO MY VISA / MC / AMEX
 SEND C.O.D. ADD \$5.50

CREDIT CARD
 VISA M.C. A.M.E.X. C.O.D.

NAME	SUB TOTAL
STREET ADDRESS	All orders under \$25.00 add \$4.00
CITY STATE ZIP	C.O.D. orders add \$5.50
NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax	
▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.	
CUSTOMER ACCOUNT CODE	TOTAL