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- JOHN, ELTON * 11-18-75 Mapleleaf Gardens * Full Tik Stub w/Artist, Date, Venue Info \$10.00
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- KISS (ACE FREHLEY) * 7-31-92 Baltimore, MD * Hammerjacks Concert Full Unused Ticket! \$7.00
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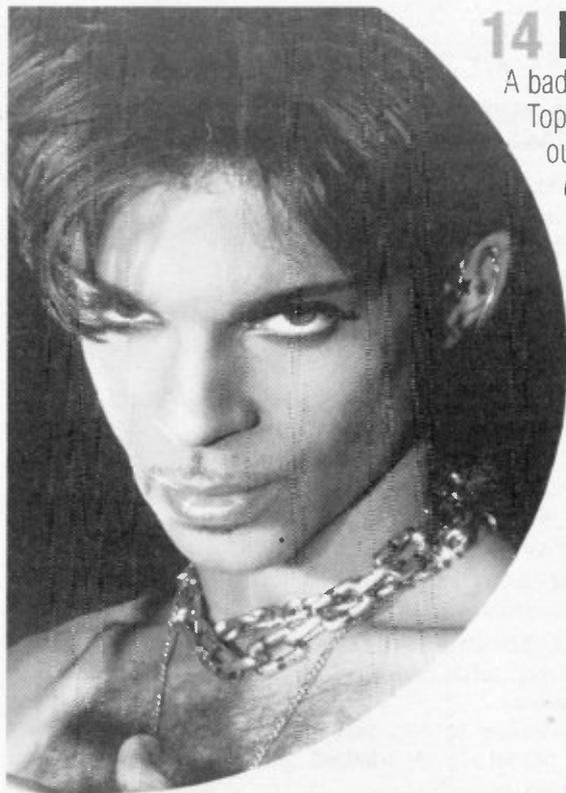
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Sale starts on page 48.

Dedicated to the memory of Rick Whitesell

Goldmine

ISSUE 558 Dec. 14, 2001
Vol. 27 No. 25

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14 PRINCE

A bad renaming choice battered Prince's reputation in the '90s. Despite few hits (four Top 10s, including just one #1, compared to five #1s in the 1980s), his overlooked output from this era — 15 albums of new material — deserves a second chance. *Goldmine's* year-by-year look at Prince in the '90s reveals much about the artist's mindset and the obstacles he overcame during this time.

...by Thomas Kintner

15 PRINCE DISCOGRAPHY

With output from his major label connections as well as his own Paisley Park and NPG releases, Prince has plenty of goodies for fans to gobble up, including many 12-inch promo singles.

...by Thomas Kintner and Tim Neely



Unplayed records warehouse find!

Collectors buy 200,000 new records, mostly 45s from the late '80s—mid-90s.

...by Cathy Bernardy

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PUBLISHER
WAYNE YOUNGBLOOD

EDITOR
GREG LOESCHER

ASSOCIATE EDITOR
CATHY BERNARDY

R & B EDITOR
ROBERT PRUTER
(PO Box 768, ELMHURST, IL 60126)

RESEARCH DIRECTOR
TIM NEELY

ADVERTISING MANAGER
JILL RUESCH

ADVERTISING SALES
TREVOR LAUBER

ADVERTISING SALES ASSISTANT
JENNIFER PHILIPPON

Main office:

700 E. State Street, Iola WI 54990-0001

FAX: 715-445-4087

Telephone: 715-445-2214

E-mail: goldmine@krause.com

Visit *Goldmine's* Web site at
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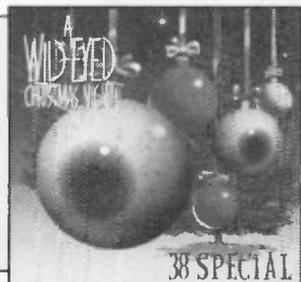
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"CDs roasting on an open fire...." There are plenty of new releases in many genres this season to bring holiday cheer to even the orneriest Grinch.

...by Tim Neely



PLUS...

Courtesy of MCA Nashville/By Pamela Springsteen



EARL & RANDY SCRUGGS

Courtesy of Elektra/By Eric Van Lamsweerde & Vinoodh Matadin



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Please Mr. Postman

The Guess Who's debt to The Yardbirds

As a longtime Guess Who fan, I was pleased to see your coverage of the band in *Goldmine* #557 (Nov. 30, 2001). I watched their recent televised concert and saw them in person this past summer.

Unfortunately, it was pitiful to read that Burton Cummings' yardstick for gauging The Guess Who's Rock And Roll Hall Of Fame credentials is positioned to assess their hit-making history to that of The Yardbirds. "We had at least as many hit records as they did," he is quoted as saying. I am embarrassed for him!

How could it be possible for a musician (famed or not) of his era not to recognize The Yardbirds for their influence? I doubt there are many of us who think The Yardbirds are in there for the number of Top 10 or Top 40 singles they placed. Cummings must be thoroughly aghast at the election to the Hall of Velvet Underground or Frank Zappa & The Mothers Of Invention and would likely argue for the admission of The 1910 Fruit Gum Company or their ilk instead.

Randy Bachman should sit Cummings down and explain to him exactly where he learned to play the guitar with the sustains, fuzztones and feedback control he uses in short-song formats such as "No Time." Then play to Cummings a couple of tunes such as "Evil-Hearted You" or "You're A Better Man Than I" (from *Having A Rave-Up*). Maybe then Cummings could see the invaluable contribution made by The Yardbirds in terms other than "popularity" or "money."

Please tell Cummings for me that the Hall Of Fame's membership consists largely of individuals who were forward-looking when they made their contribution; he should stop looking backward.

— Mike Ofiesh
Albany NY

Any info on The Guess Who's Buddha reissues?

Many thanks for The Guess Who interviews. One question I would have liked to have seen asked and answered is when Buddha will resume with The Guess Who's remastered catalog. After only four well-done discs, it has now been a full year since anything has made its way out. Although two more (*Road Food* and *Wheatfield Soul*) were alleged to be coming earlier in 2001, this was never announced on Buddha's Web page, but in *Discoveries* and *Goldmine*. Buddha never answers any e-mail I send them, although they claim to "welcome" my e-mail response.

— Eric Swedberg
Crossroads Music
Portland OR

Submitting letters to *Goldmine*...

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Be sure to check out *Goldmine's* question of the month at www.collect.com/records in the discussion forum.

LETTER FROM THE EDITOR

Looking ahead to better times in 2002

Terrorism on U.S. shores and a slumping economy have been the main impacts on our lives in 2001. Record collecting cannot escape these twin disasters either, as people's skittishness to travel has curtailed attendance at record shows, and economic realities have hurt both the mainstream music industry and the secondary market.

But things will definitely get better. They always have, and there is no reason not to believe America, the world and the hobby will rebound from these situations.

On the one hand, people naturally turn to music in tough times to get themselves out of a funk. This happened during both World Wars and the 1930s' Great Depression, from which jazz blossomed. Blues was born out of the angst felt by enslaved American blacks. I am certainly not suggesting that we have these events just to encourage music, but when bad things happen, music gets a rebirth.

Just about every major artist in every genre has released albums or singles or

been involved in a benefit concert pertaining to the Sept. 11, 2001, attacks. This is similar to the wave of patriotic songs written during the Civil War and World Wars. Instead of retreating, which happens with other businesses during dire times, the music industry is actually revived by such disasters, as musicians feel the need to express themselves to soothe the weary world's broken lives and hearts.

Of course, no one can really predict the future, but we have to hold out hope that things will improve. When asked what he felt would happen to the stock market in the coming year, I believe it was financier J.P. Morgan who replied simply, "It will fluctuate." That's the way it also is with the hobby's ups and downs. Here's to a better 2002.

— Greg Loescher

Editor's recommendation: Jean-Luc Ponty, *Life Enigma* (JLP 001). A solid, exhilarating effort by jazz's premier violinist.

[Our Guess Who article writer Russell Hall responds: "I just spoke with Mandy Eidgah, who is a publicity representative for Buddha. She says the possibility of reissuing *Road Food* and *Wheatfield Soul* is in discussion, but nothing has been scheduled yet. They are being considered, but right now there are no definite plans. They definitely won't be on the release schedule for the next six months."]

Gotta get these music books!

In your *Grapeleaves* column of *Goldmine* #542 (May 4, 2001) you mentioned a book

titled *Film It With Music: An Encyclopedic Guide To The American Movie Musical* by Thomas Hirschak from Greenwood Publishing. I'd love to get this book for my local public library. Can you give me some ordering information on it? I'd like similar information about Marshall Crenshaw's updated edition of his book on rock movies.

Don Schmieden
Wausau WI

[Don, you should be able to order this book, which came out last February, through your

Doo-Wopp Hall Of Fame inductions correction

In the June 15, 2001, issue (#545), *Goldmine* published an editorial and a news story featuring the Doo-Wopp Hall Of Fame of America and its founder Harvey Robbins. The editorial made reference to the staging of acts featuring famous musical groups of yesteryear but containing no original members. The editorial referred to the Hall Of Fame as constituting a new low in this practice. This statement was in error, as the acts inducted into the Hall Of Fame and who performed at the ceremony did feature original members of the groups. Likewise, the statement contained in the news story that "the induction ceremony was not a true honorarium" but merely "a concert featuring replica artists who never appeared on the original hit recordings of the groups they claim to represent" was also in error. In fact, the induction was a true honorarium with each inductee being presented with an engraved plaque and an engraved watch (see picture on page 10).

The news article also quoted a Boston DJ, Little Walter, as saying, among other things,

that Robbins had promised a museum in Providence, R.I. Although *Goldmine* accurately reported what Little Walter said, *Goldmine* did not independently corroborate it, and Robbins denies ever making such a promise. As *Goldmine* reported in 1990 and in the June 15, 2001, issue as well, Robbins has consistently stated that having a physical Hall Of Fame building is not the priority of the organization.

The editorial and news article also were in error in stating that the Hall Of Fame has no induction committee. Robbins reports that he had a 60-member nominating committee for the 2001 inductions. Finally, although *Goldmine* had been informed that Robbins had been sued by a performing artist in a New York court, a review of court pleadings proves this information to be false. *Goldmine* is unaware of any suit brought by a performing artist against Robbins. Based on these corrections, fairness dictates that we disclose that it was error to refer to the 2001 Hall Of Fame concert as fraudulent or a scam.



Goldmine #557, Nov. 30, 2001

local book store (ISBN: 0313315388) or directly from Greenwood Publishing at www.greenwood.com or 1-800-225-5800 (during regular business hours, EST). You should also be able to get Crenshaw's tome, *Hollywood Rock*, through a book store (ASIN: 0062732420) or at Amazon.com. It's great you are purchasing these books for your local library. *Goldmine* readers with unwanted music books are encouraged to donate them to local libraries. Spread the wealth! — Ed.]

Poco shoulda been huge

I really loved your issue about Poco (*Goldmine* #554; Oct. 19, 2001). The members of Poco should have walls full of gold records and songwriting awards, but it was not to be. Even though the band received only limited success themselves, it is widely known that the members of the Eagles and other more successful bands know they wouldn't be where they are had Poco never existed. Excellent issue! Even though the issue was great, I must point out a mistake in the review of Roger McGuinn's *Treasures From The Folk Den*. The song "John Riley" was on the 1966 album *Fifth Dimension* and not on the '68 album *Notorious Byrds Brothers*.

Garry L. Daniel
Knoxville TN

[Garry, glad you liked the Poco story. You are correct about "John Riley." It was "Old John Robertson" that was on *Notorious Byrds Brothers*. — Ed.]

Never mind Sex Pistols — put Kiss in Hall!

I have to put my 2¢ worth in about something. I recently saw The Rock And Roll Hall And Fame induction nominees in the Oct. 19, 2001, *Goldmine* (#554). I agree with the choices — with the exception of one: the Sex Pistols. Granted, I'm a big fan of *Never Mind The Bullocks*, but let's face it — they released one stinkin' LP (not counting the umpteen live LPs and so forth).

The band that deserves a nomination, even if they're not a critical favorite, is Kiss. Kiss has been eligible since 1999 and have obviously stood the test of time and influenced seemingly countless rock 'n' roll acts. Kiss may be indirectly responsible for a lot of bad "hair" metal acts, but they deserve respect.

(Please see Please Mr. Postman page 77)

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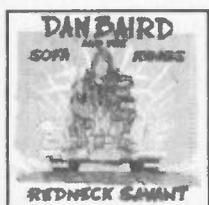
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Grapevine

CMJ 2001: Ghost convention

NEW YORK — Those attending CMJ Music Marathon 2001 knew that attendance would drop below normal levels. After all, it had been delayed for a month because of the horrific events of Sept. 11, 2001, occurring one day before the Music Marathon was to have commenced. New Yorkers have been traumatized by the tragedy, and many people beyond the city's borders have been skittish about flying in for any reason. Indeed many West Coast-ers opted not to make the cross-country trek to this annual industry schmoozefest.

Even though one knew that things would be different, the quiet halls of the Hilton Hotel still seemed spooky. The registration

attracted approximately 50 people, which was a good showing this year.

Attendance issues aside, CMJ Music Marathon certainly wasn't lacking for events or an eclectic mix of music biz associates. The filmfest showings included *Concert For Bangladesh*, *Hedwig And The Angry Inch* and *Plaster Caster*. Music performances included Girls Against Boys, X-ecutioners, Karma To Burn, Mary Lou Lord, Eve To Adam, The Machine In The Garden, The Dillinger Escape Plan, and Kristeen Young, among hundreds of others. Numerous industry vets donated their time for Mentor Sessions, Demo (critiquing) Sessions or to offer legal

Attendees could have done cartwheels down the aisles without hitting anybody. There were so many free music magazines to give away that people were encouraged to take multiple copies.

process, which normally takes 15 to 20 minutes, was instantaneous. The normally bustling Exhibitors Hall — which featured everyone from the Dutch Pop & Rock Institute to Latinovision to Guitar Center — was very low-key. Attendees could have done cartwheels down the aisles without hitting anybody. There were so many free music magazines to give away that people were encouraged to take multiple copies. Panels averaged two or three dozen attendees, whereas many might normally have pulled in 100 people. However, the loud rock panels did well, as did the panel titled "What Is The Role Of Entertainment In Times Of National Tragedy?" Even the guest speaker event in the West Ballroom, featuring veteran jazz writer Mitch Myers interviewing Medeski, Martin And Wood drummer Billy Martin,

advice. High-profile panelists included Robert Christgau (*Village Voice*), Rebecca Rankin (VH-1), and Lee Ranaldo (Sonic Youth). The panels themselves were wide-ranging, from indie rock to hip-hop and often humorously titled: "Video Badly Maimed The Radio Star," "DIY(ODS): Do It Your Own Damn Self," "God Says No... But Loud Rock Says Yes!"

In some ways, the intimacy of the panels was heightened by the smaller number of attendees. Otonomi: media founder Michelle Ferguson cleverly exploited that idea by integrating her panelists into the audience via a classroom-style circle of chairs. This made people feel more comfortable and talkative during her panel, "World Clique: The European And Asian Music Industry Share Their

(Please see CMJ page 23)



Photos courtesy of Harvey Robbins

Left: At the Doo-Wopp Hall Of Fame inductions held in Boston April 13, 2001, Harvey Robbins (left) presents a plaque and commemorative wrist watch to Hank Ballard of Hank Ballard And The Midnighters. Right: Robbins congratulates Carlo Mastrangelo of the original Belmonts. Also shown are Fred Milano (at far right) and Angelo D'Aleo (between Robbins and Mastrangelo), both original Belmonts. The 2002 Doo-Wopp Hall Of Fame induction ceremony and concert will be held March 29, 2002, at Boston's historic Symphony Hall. For information and reservations, call 978-256-6472.

GRAPELEAVES

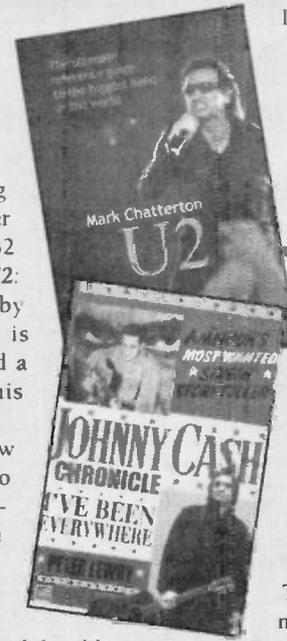
On the bookshelf: A *Johnny Cash Chronicle: I've Been Everywhere* by Peter Lewry (Helter Skelter) is a chronological diary of all known Cash concerts, TV appearances, recording sessions, etc., and other career highlights from his birth in 1932 right on up through 2001... *U2: The Complete Encyclopedia* by Mark Chatterton (Fire Fly) is chockful of historical info and a complete discography on this wildly popular band.

For couch potatoes: New DVDs from Music Video Distributors include the eight-track *Curtis Mayfield In Concert* and *Joe Cocker In Concert*, from a 1996 German gig... PBS will air a special on Sun Records Nov. 28, 2001 (check local listings)... A&E's *Biography* program on *Buddy Holly* airs Dec. 3 (check local listings) and is planned for video release.

Holiday record sale at ARChives: Here's a great reason to go to New York: The ARChive Of Contemporary Music is having a special Showflake 2001 holiday sale to blow out records and CDs from its bulging vaults; With 1.7 million recordings, it houses America's largest popular music collection. The nine-day ARChive benefit event, which includes new items and raffles every day, runs Dec. 8-16 with hours from 11 a.m. to 6 p.m. daily. More than 15,000 mostly pop and rock albums will be priced at \$1-\$3; collectible LPs will be selling below price guide value; with 5,000 classical CDs priced at 25¢; newly released CDs will be \$6-\$10; older CDs will go for \$1-\$5; most videos will be a buck; and new cassettes will be \$2 each, 12 for \$20. Some of the more interesting items up for sale include a rare David Bowie/Bing Crosby Christmas CD; albums signed by Bowie, John Travolta, and many others; early Beastie Boys albums and singles; music books; rare classic rock and psychedelic posters; vintage punk, new wave and classic rock LPs including hundreds of still-sealed albums (Aretha Franklin, The Troggs, The Smiths); African and world music releases; and film and Broadway soundtrack recordings. For more information, go to www.arcmusic.org or call 212-226-6967. Tell 'em *Goldmine* sent you!

Spring Austin Record Convention: The big Austin Record Convention is back this spring in its usual digs at the Palmer Auditorium, according to show promoter Doug Hanners. Due to remodeling at the Palmer, the fall 2001 show was moved across the street to the City Coliseum. The spring show will be March 15-17, 2002, with March 15 being the dealer setup and early shopper day. The show coincides with the famous South By Southwest (SXSW) music fest. For more info, go to www.austinrecords.com.

Auction action heating up: Leland's upcoming Dec. 6-7, 2001, auction includes three collections of memorabilia from The Beatles, Kiss, and Bruce Springsteen, as well as other artists' quality music-related items. The Beatles items include a large selection of tickets, press passes, programs, concert handbills and memorabilia from 64 of The Beatles' 69 U.S. concerts. Three stand-out Beatles items are a autographed copy of *Help!* (all four Beatles, plus John Lennon signed it twice), the coat Ringo Starr wore for the cover shot of *Abbey Road*, and a hand-written inventory of Lennon's wardrobe at The



Dakota, including references to his *Sgt. Pepper's* and *Magical Mystery Tour* costumes. The Kiss lot includes hundreds of stage-used costumes and guitars, hand-written lyric books, road gear, etc., from the collections of Kiss' Gene Simmons and Paul Stanley. The Springsteen lot covers his early days in Asbury park with his high school band, The Castilles, including a copy of a 1966 *Mod Magazine*, featuring The Castilles — Springsteen's first magazine cover appearance. Other lots include an *American Bandstand* collection with autographs, etc., from Dick Clark, Ritchie Valens, Roy Orbison, The Drifters, Gene Vincent and many others and an early American popular music collection

featuring Apollo Theater handbills, 1950s advertising for Duke Ellington, Leadbelly, Miles Davis, Lavern Baker, Charlie Parker and others. For more information, go to www.lelands.com. Watch for auction results in an upcoming issue of *Goldmine*.

Sea cruise: In 1965, as a B-side to "Just A Little Bit Better," Herman's Hermits covered Frankie Ford's widely covered 1959 #14 smash, "Sea Cruise." Now Peter Noone and band are taking the song to heart, headlining a Jan. 9-17, 2002, cruise aboard the *Queen Elizabeth 2*, which departs from New York Jan. 7 for a worldwide cruise that ends in Ft. Lauderdale, Fla., April 26. Several cruising options involving the Hermits' concerts are available by contacting a local travel agent, visiting www.cunard.com or by calling 1-800-7-CUNARD.

Odds & Ends: Elvis Presley Enterprises is now running a Rick Nelson merchandising arm in conjunction with Nelson's estate. The catalog has lots of cool Nelson stuff including retro lunch boxes, T-shirts, gold record frames and more. Merchandise is available via catalog or by going to the "Shop Elvis" section at www.elvis.com, the official Presley site. In related Nelson news, the venerable Bear Family Records has produced a box set of Nelson's 1957-62 output... Gibson Guitar Corporation just purchased the assets of the Baldwin Piano & Organ Co., the largest U.S. piano maker, from GE Capital, the secured lender for Baldwin that acquired Baldwin's assets in a credit auction Oct. 15. The 140-year-old Ohio-based Baldwin markets pianos under the Baldwin, Chickering and Wurlitzer brands. Gibson's acquisition keeps the historic American piano company under U.S. ownership and brings together two of the most respected and recognizable names in the musical instrument industry. Gibson, a leader in the manufacture of fretted musical instruments since 1894, has enjoyed phenomenal growth under the current management, which purchased the company in 1986. The company's brand names include Epiphone, Kramer, Slingerland drums, Oberheim keyboards and Maestro effects, among others. The acoustic piano market is second only to the guitar market in terms of global musical instrument revenues... The Rolling Stones are discussing a possible world tour for 2002, in celebration of the 40th anniversary of the band's first performance at London's Marquee Club. Their 1998 tour cashed in at \$66.7 million for 34 concerts, and during the '90s they grossed \$751 million on ticket sales of 12 million. Vocalist Mick Jagger just released a solo LP, *Goddess In The Doorway*.

— Greg Loescher

Brian Wilson: 2001 full of good vibrations

2001 has been a remarkable year for Beach Boys founder and legendary composer Brian Wilson, who was honored with a Lifetime Achievement Award at the Grammys, successfully toured with Paul Simon, drew rave reviews for his excellent double-album, *Live At The Roxy*, and was saluted by his peers in grandiose style at Radio City Music Hall in New York — subsequently broadcast by TNT July 4, 2001.

On the eve of Image Entertainment's DVD release of *An All-Star Tribute To Brian Wilson*, the former resident of Hawthorne, Calif., shared his thoughts with *Goldmine* regarding the star-studded event held in his honor.

"I thought it was absolutely, brilliantly produced," said Wilson. "I think that the people who did my songs were all experts, and they were all great."

To be so honored by fellow songwriters of the magnitude of Paul Simon, Elton John, and Billy Joel, Wilson readily enthused, "It was a pump-up. It made me feel very, very good. I was very proud of my songs, and I'm

happy that they [chose to perform] them."

As for the rare teaming of David Crosby, Carly Simon, and Jimmy Webb, who performed a show-stopping rendition of "In My Room," Wilson was clearly moved by their exquisite three-part harmonies. "I was blown away by it. I thought it was really, really something."

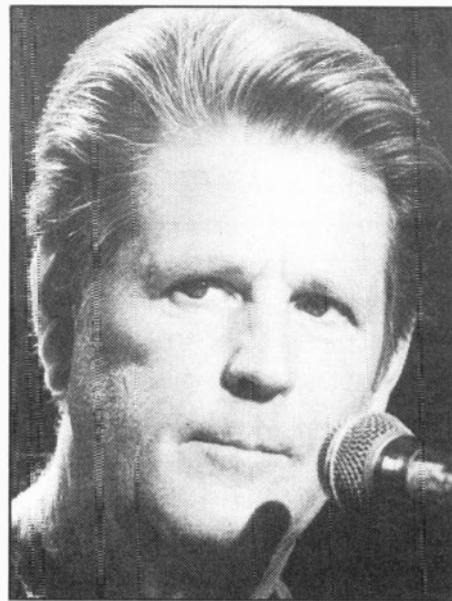
Wilson readily agreed that another high-

Asked if the long-rumored *Smile* boxed set would ever see the light of day, [Brian] Wilson's answer was an emphatic, "No."

point was Vince Gill's stunning vocal on "The Warmth Of The Sun," with the country star sounding remarkably similar to Wilson's late brother, Carl. "Yeah, it was fantastic," quietly reflected Wilson, "I sure like his voice."

For all of the star power on display, perhaps no other moment meant more than when the proud father was joined on stage by his grown daughters, Carnie and Wendy (part of a reunited Wilson Phillips trio). "It was very overwhelming for me. I could have cried, it was so overwhelming."

Besides the new DVD, Wilson is equally



Brian Wilson

Courtesy of Brian Records/ly Tim Gaylord

pleased with his most recent solo album, *Live At The Roxy* (Oglio Records), which has enjoyed very positive critical reaction. "There were only 800 people there [at The Roxy], so it was kind of an intimate venue, and it had really good sound."

Beach Boys enthusiasts will be less than pleased to learn that Wilson has no plans to release the legendary *Smile* recordings. Asked if the long-rumored *Smile* boxed set would ever see the light of day, Wilson's answer was an emphatic, "No."

Several Wilson projects are already on tap for the new year, including a week of shows set for the Royal Albert Hall in London at the end of January 2002. However, Wilson is most excited about plans underway to record his next studio album, for which he has already written several new songs. "I hope that people will like my new rock 'n' roll album, next year."

Reportedly, Wilson is hoping to steer the record toward Phil Spector's infamous Wall Of Sound. When it was suggested that Spector be asked to produce the album, Wilson eagerly responded, "That would be dynamite, wouldn't it? I would be thrilled if Phil Spector would do it. I don't know if he would or not, but I would be thrilled if he did!"

Imagine, Wilson and Spector, together. Wouldn't it be nice? 2002 is already shaping up as another remarkable year for Brian Wilson. God only knows.

— Mark Wallgren

Brian Wilson DVD review

BRIAN WILSON & VARIOUS ARTISTS
An All-Star Tribute To Brian Wilson
Image Entertainment
(ID1276RCDVD)

Arguably the greatest American composer of the pop-rock era, Brian Wilson is honored with a 21-song retrospective of his "greatest hits" performed by a VIP guest list featuring Elton John, Billy Joel, Paul Simon, Heart, The Go Go's, Vince Gill, David Crosby, Carly Simon, Jimmy Webb, Hootie & The Blowfish's Darius Rucker, Matthew Street, Aimee Mann & Michael Penn, and a reunited Wilson Phillips, in Image Enter-



tainment's immensely enjoyable, widescreen DVD presentation of *An All-Star Tribute To Brian Wilson*.

Appropriately, the absolute highlight of this 96-minute extravaganza is the closing set from Brian Wilson himself, who cruises through rousing renditions of a handful of Beach Boys classics (including the previously unaired "Do It Again," a DVD bonus track), duets with John on "Wouldn't It Be Nice" and thoughtful conclusion with the tender, "Love And Mercy." *An All-Star Tribute To Brian Wilson* emits

extremely good vibrations and is a "must" for every Wilson fan (and who isn't?).

— Mark Wallgren

Obituaries

Smoky Dacus, early Western Swing drummer with Bob Wills

Legendary Western Swing drummer William Eschol (Smoky) Dacus died Oct. 9, 2001, in Rogers, Ark., at the Kellmark Nursing Home. He was born July 24, 1911, in Quinton, Okla., and joined Bob Wills And The Texas Playboys in early 1935.

A reading musician, he had played in Dixieland bands around the Tulsa, Okla., area when Wills asked him to join The Texas Playboys. Their recordings are some of the first in country music to use a drummer. (Jimmie Rodgers had used drums on his 1929 recordings of "Desert Blues" and "Any Old Time.") Dacus' masterful Dixieland drumming brought jazz dance rhythms to Wills' music and can be heard on many of the early Wills hits, including the original 1935-1940 versions of "Big River," "Four Or Five Times," "Maiden's Prayer," "Oozin' Daddy Blues," "San Anto-

nio Rose," "Steel Guitar Rag" and "Time Changes Everything."

His jazz influence on The Texas Playboys' sound is immeasurable and can best be heard on their 1937 Western Swing treatments of Big Band classics such as Jimmie Lunceford's "White Heat," Andy Kirk's "Dedicated To You," Fats Waller's version of Earl Hines' "Rosetta" and "Playboy Stomp," a clever rewriting of Lunceford's "Stealin' Apples." Along with jazz pianist Al Stricklin, these recordings show the incredible musicianship of The Texas Playboys. Dacus' main influence and good friend was Sonny Greer (1903-1982), Duke Ellington's legendary drummer. Dacus was replaced in February 1941 by another Dixielander, Eugene Tomlins, as Dacus was just not interested in moving to California and appearing in Wills' western movies.

(Please see Obituaries page 23)

Canada's Sam The Record Man declares bankruptcy

Sam The Record Man, once Canada's dominant record retailer, declared bankruptcy Oct. 30, 2001, owing creditors more than \$15 million. Anchored by the landmark Young Street store in downtown Toronto, the retailer was famous for deep discounts and an extensive catalog.

Founded 60 years ago by Sam Sniderman, during the mid-1980s the chain boasted 106 stores and accounted for 25 percent of music sales in Canada. In recent years, Sam The Record Man's market share had shrunk due to competition from HMV, Wal-Mart, Zellers and Internet sales. Except for 13 stores that are independently owned, the remaining 30 stores will stay open only until the end of the year in order to dispose of their assets.

— Jeff Hannusch

Rare Finds



10¢ Jimmy Stone 45 worth up to \$200

"Found"/"Mine" on the Gone label by Jimmy Stone is my best find in the 20-something years that I have been searching. That's a lot of driving throughout New England and upstate New York, stopping at every garage sale and flea market I can find. I found this record at a little flea market right next to my hometown for the unheard of price of 10¢! I don't know much about the record, only that I see it in Jerry Osborne's *Rockin' Records, 16th Edition*, with a price of \$100-\$150.

The song "Found" sounds like the beginning of Johnny Cash's "I Walked The Line" — very much like a rockabilly tune. What I think makes this record so valuable is its rockabilly appeal and the fact that it's the first issue of the Gone label. What do the readers think? Any info? I like rockabilly and was pleasantly surprised to hear this record for the first time.

— Dan Gagnon
45s Forever
Westfield MA

[Dan, cool find! According to the Standard Catalog Of American Records, 1950-1975 by Tim Neely, this 45, released in 1957, is worth \$200 in near mint condition. The same songs on the Cross Country label would be \$300 near mint. — Ed.]

Contributions to the Rare Finds column should be addressed to: *Goldmine Rare Finds*, 700 E. State St., Iola WI 54990-0001 or e-mailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

Winners of Goldmine's British Invasion contest

The following *Goldmine* readers are winners in our British Invasion issue contest from our Aug. 24, 2001, issue. *Beatles Talkology 1 & 2* — Rich Slaughter, Suwanee, Ga.; *Goldmine's Beatles Digest* — Kevin Casey, Valparaiso, Ind., and Jeffrey Yentz, Lynchburg, Va.; Procol Harum video — Jimmie Fagan, Irving, Texas; *The True Adventures Of The Rolling Stones* book — Floyd Sullivan, Sharpsburg, N.C.; Marianne Faithfull autobiography — Peter Rigopoulos, Ashburnham, Mass.; *Nanking The Rolling Stones* book — Sherri Miller, Allentown, Pa.; *Rock's Wild Things: The Troggs Files* book — Rick Dalrymple, Ashburn, Va.; *Mick Jagger: Primitive Cool* book — George Sofranko Jr., Canfield, Ohio; *Brother Can You Spare A Rhyme: 100 Years Of Hit Songwriting* — Joseph Hyzny, Chicago, Ill.; Michael Lampert, Westfield N.J.; and Malcolm Collins, Tallahassee, Fla.; *Baby That Is Rock And Roll: American Pop, 1954-1963* — Bill Goetz, Eugene, Ore.

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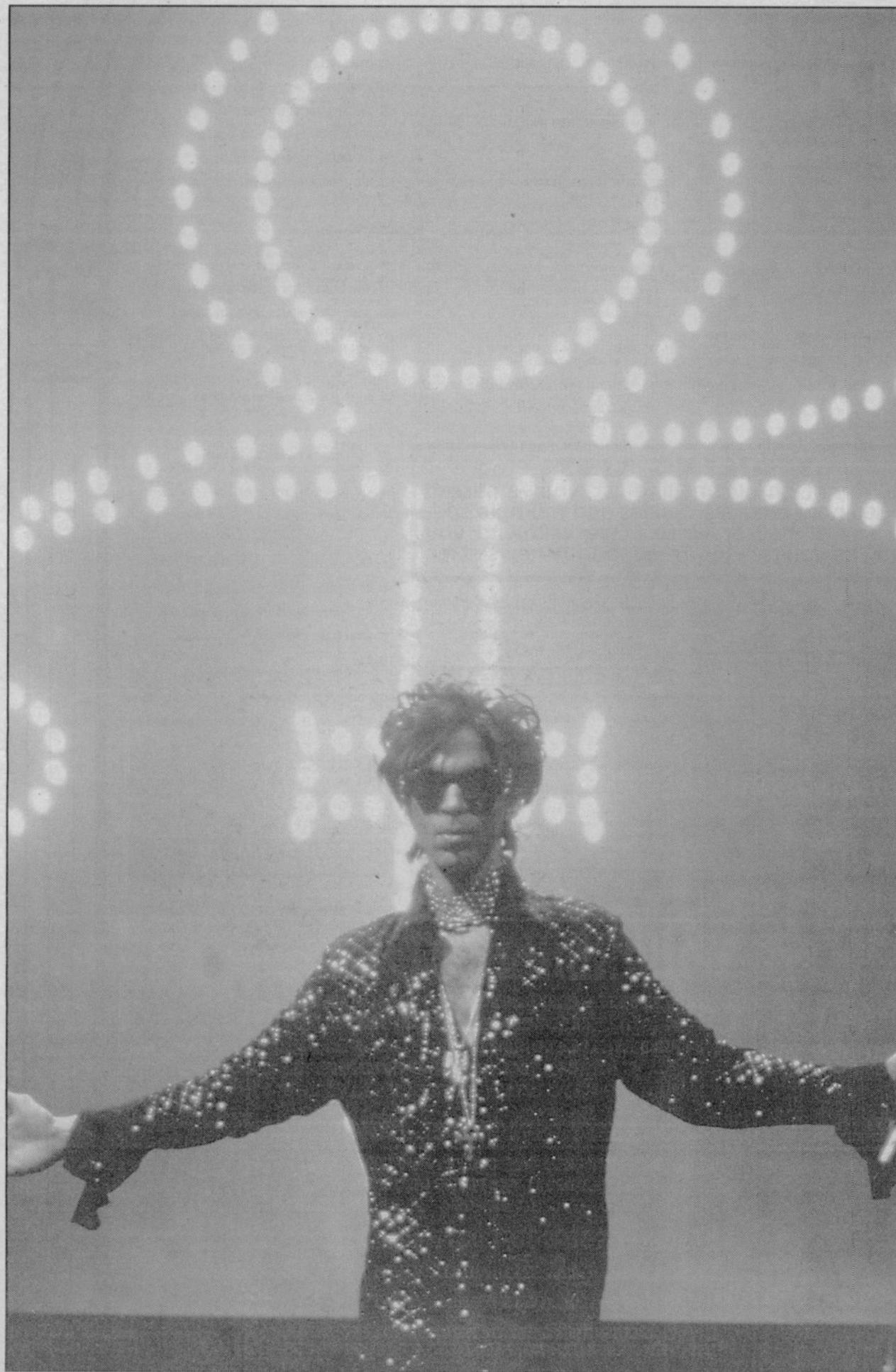
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Baby, I'm still a star

Prince in the 1990s: His music and career obstacles

by Thomas Kintner

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Inventory the music collection of any casual fan of iconic pop star Prince, and odds are that most of what you're going to find came out of the 1980s. That was the decade in which Prince had his biggest commercial success (a 13-million seller, the Oscar-winning soundtrack to 1984's *Purple Rain*), released what was very arguably his best album ever (1987's *Sign "O" The Times*) and made a popular comeback from several years of dwindling sales figures (the 1989 soundtrack for *Batman*). When Prince made headlines in the decade that followed, it usually had nothing to do with his continued proficiency as a musician. Simply put, in the 1980s he was one of the biggest names in the music business, but by the middle of 1993, he was best-known for not even having a name.

Although no longer the hit factory he once was, Prince continued to make interesting music throughout the 1990s, and he certainly wasn't starving his fans for choices. Over the course of the decade, no fewer than 15 discs of new material were released under his name, not to mention bonus tracks tacked onto reissues, projects he spearheaded under the names of other artists and miscellaneous tracks that popped up here and there. It was a busy time even for an artist famed for his productivity, during which each year he had something to offer.

1990

The 1990s started with Prince's popularity on the upswing, courtesy of the multi-platinum success of his *Batman* soundtrack. He looked to be in good position to string out that success as he prepared to direct his next film project, *Graffiti Bridge*, a sequel to *Purple Rain* that would already have a substantial built-in audience. However, it was clear early in the year that duplicating the first go-round's success was no sure thing, that the new film's resemblance to the Prince-directed 1986 bomb *Under The Cherry Moon* was more likely. Inside word had it that the picture was not going well, prompting Prince's backers at Warner Brothers to announce in March that reports of its unhappiness with *Graffiti Bridge*, which was still shooting in Prince's native Minneapolis, were "inaccurate."

However, something was clearly amiss. Warner Brothers responded to poor test screenings by installing its own editor to clean up the picture, a process Prince supervised as he traveled the world performing his greatest hits on the *Nude* tour from June to September. The soundtrack was released Aug. 20 as planned, but the film was delayed. When Prince returned to the United States in September, he re-shot several scenes for the final cut, which made it to theaters nationwide Nov. 2.

In the end, the negative buzz was on target. The film was just awful, and its box office was virtually nonexistent. Five weeks after it opened, it had made less than \$4.5 million, which was nowhere near *Purple Rain's* draw of almost \$70 million. Nearly a year after its release, Prince would tell *USA Today's* Edna Gundersen he was merely misunderstood, "*Graffiti Bridge* was not a failure... Maybe it will take people 30 years to get it. They trashed *The Wizard Of Oz* at first too." That comparison could be called a stretch only by the most charitable, given that Prince's film was poorly scripted, acted and directed, to the point that everything but its music sequences is almost embarrassing to watch. Suffice to say it will never be a yearly event on national television.

The soundtrack is more palatable. Featuring perfor-

mances by George Clinton and up-and-coming young singer Tevin Campbell. *Music From Graffiti Bridge* is full of flavor. The title track is horribly syrupy, but it is the exception among nicely styled tunes such as the quirky "Elephants And Flowers," the atmospheric "Joy In Repetition" and the pulsing single release "Thieves In The Temple."

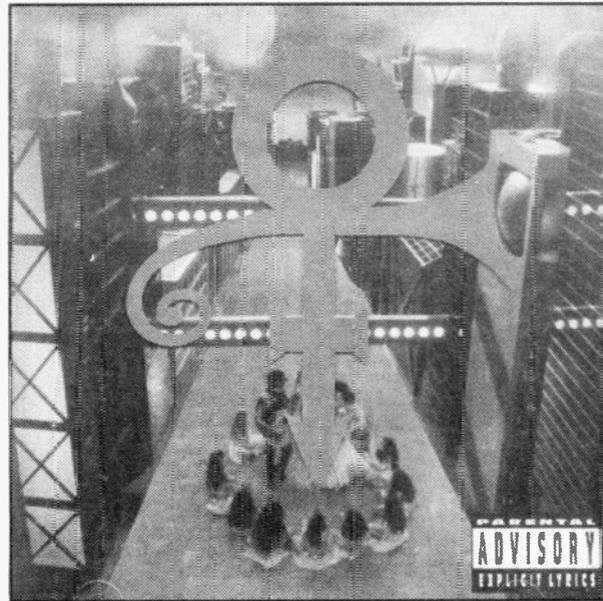
The film also gave Prince occasion to reassemble The Time, the group he had put together and run from behind the scenes in the early 1980s until its breakup shortly after scoring *Purple Rain*-derived hits such as "Jungle Love" and "The Bird." After functioning as the villains of the sequel, the band released a new album called *Pandemonium*, over which Prince had considerably less control than he did over its previous incarnation. The result is a nice, if occasionally erratic, blending of the quirky cool of lead singer Morris Day, the slick production sensibilities of producer/performers Jimmy Jam and Terry Lewis and the endlessly varied electric guitar shrieks of Jesse Johnson.

Among Prince's other 1990 highlights were the announcement in July of his own fashion line (which never materialized in substantial fashion), the opening of his Minneapolis nightclub, Glam Slam and the expiration in December of his one-year contract with managers Randy Phillips and Arnold Stiefel (who were credited as producers of the *Graffiti Bridge* film along the way). That last item seemed insignificant at the time, but when Prince opted to pass on hiring new representation, essentially becoming his own manager in the process, he started down a path that would change the course of his career and his life.

1991

Prince caused a bit of a stir when he bought back the television rights to his January performance at the massive Rock In Rio II festival in Brazil, thus denying MTV the opportunity to air his performance stateside. Added to the bad publicity that had come from *Graffiti Bridge* (by then long since gone from theaters, but still remembered as a dog) and the February announcement that he was being sued by former managers Bob Cavallo, Joe Ruffalo, and Steven Fagnoli for having been a bad client, it totaled a mess that made it easy to think Prince's resurgence was an aberration. However, he was not out of comebacks yet.

Radio stations around the country were the ones who got the gifts when Prince's 33rd birthday rolled around on June 7



— copies of a one-sided, 12-inch record called "Gett Off." Originally intended as nothing more than a promo-only tune, it caught on quickly as a single, prompting Prince to add it to his forthcoming album and bumping the considerably weaker tune "Horny Pony" in the process. The rare original 12-inch was soon widely cherished by Prince collectors who ponied up hundreds of dollars when they could find a copy, and the song proved to be the first of several hits Prince's next album would include.

On Sept. 9, Prince previewed *Diamonds And Pearls* on *The Arsenio Hall Show*, which adopted a unique format for his visit. Patti LaBelle shared anecdotes with Hall about her friendship with Prince, which was a nice way for Prince to get some publicity without having to forgo his traditional unwillingness to talk to the media. He sang old hits and new songs including "Cream," all in front of an enthusiastic studio audience that included Sheila E., Little Richard, and M.C. Hammer.

Diamonds And Pearls made its way into stores Oct. 1. It was in many ways his most accessible album in years, a notion supported by the fact that it was his first set since *Purple Rain* to produce four Top 40 singles. The smoothly soulful "Money Don't Matter 2Night" would be the subject of two videos, one directed by Spike Lee. Both "Gett Off" and "Cream" would get deluxe treatment on maxi-single releases that took off on their featured songs' basic structures with much more than remixes.

and the album sports a thoroughly nifty hologram of Prince and two of his dancers on its cover.

Also worth mentioning in 1991 are a couple of releases by Prince-related artists. Saxophone player Eric Leeds released *Times Squared* in February, large portions of which were originally intended as the third album from Madhouse, a funk/jazz band Prince was behind and took part in. Prince's participation was hidden on Madhouse records, but he was credited for writing and performing on Leeds' album. Also in stores was an album from Prince's *Graffiti Bridge* co-star Ingrid Chavez, titled *May 19, 1992*, and consisting largely of poetry read against music backgrounds, some of which Prince composed.

1992

Support for *Diamonds And Pearls* continued well into the year, including a four-month tour that ran outside the U.S. through the end of July. Back at home, Prince got to work on new projects, including scoring and songwriting for the James Brooks musical *I'll Do Anything*. By the time the film hit theaters it was no longer a musical, and Prince's contributions went back into his vaults.

In August, Prince solidified his relationship with long-time label Warner Brothers when he extended his agreement with them for an extra six records, each with an advance of \$10 million. With added incentives, the contract had the potential to pay Prince as much as \$100 million. The deal also made Prince a vice president at the label and gave him a new sub-label of his own. It looked as if Prince's recording future was secured. However, that would soon turn out not to be the case.

In the meantime, Prince released his 14th album on Oct. 13. Titled only with the symbol of androgyny he had begun incorporating into his album graphics with *Purple Rain*, it is an often fun set that sputters in its attempt to be a concept album. Several numbers, including "7" and the raucous "The Max," are memorable, but the set is bogged down in the overblown "3 Chains O' Gold" and the rap-style lemon "The Flow." It does feature a most unlikely single, the cheerily vulgar "Sexy MF."

Prince got a nice weekend of exposure Dec. 18-19 when he appeared in a pair of specials on ABC television's *In Concert* series. The first night featured *Prince And The New Power Generation: Act I*, a documentary about the symbol album and his ensuing tour, and the second offered *The Ryde Divine*, a show built primarily on live performances.

Prince 1990s (and beyond) discography

by Thomas Kintner and Tim Neely

Regular singles

("2" is CD single, "4" is cassette single, "7" is seven-inch vinyl single)

Label/#	Title	Year
Paisley Park 19751-4/7	Thieves In The Temple/Thieves In The Temple Part II	1990
Paisley Park 19525-4/7	New Power Generation/New Power Generation (Part II)	1990
Paisley Park 19225-4/7	Gett Off/Horny Pony	1991
Paisley Park 19175-4/7	Cream/Horny Pony	1991
Paisley Park 19090-4/7	Insatiable (Edit)/I Love U In Me	1991
Paisley Park 19083-4/7	Diamonds And Pearls/X-cerpts from The songs: Thunder, Daddy Pop, Strollin', Jughead, Money Don't Matter 2Night, Push, Live 4 Love	1991
Paisley Park 19020-4/7	Money Don't Matter 2Night/Call The Law	1992
Paisley Park 18817-4/7	Sexy M.F./Strollin'	1992
Paisley Park 18707-2/4/7	My Name Is Prince/Sexy Mutha	1992
Paisley Park 18700-2/4/7	Damn U/2 Whom It May Concern	1992
Paisley Park 18824-2/4/7	7 (Album Version)/7 (Acoustic Version)	1992
Paisley Park 18583-2/4/7	The Morning Papers/Live 4 Love	1993
Paisley Park 15991-2/4/7	Cream/Gett Off [Back To Back Hits reissue]	1993
Paisley Park 15990-2/4/7	Insatiable/Diamonds And Pearls [Back To Back Hits reissue]	1993
Paisley Park 18371-2/4/7	Pink Cashmere/Soft And Wet	1993
Paisley Park 18372-2/4/7	Peach/Nothing Compares 2 U	1993
NPG BR 72514-2/4	The Most Beautiful Girl In The World/Beautiful	1994
NPG BR 72516-2	Staxowax/Sexy Staxophone And Guitar	1994
Warner Bros. 18074-2/4/7	Letitgo/Solo	1994
Warner Bros. 18012-2/4/7	Space (Universal Love Radio Remix)/(Album Version)	1994
Warner Bros. 17903-2/4/7	Purple Medley/Kirk J's B Sides Remix	1995
Warner Bros. 17811-2/4/7	Eye Hate U (Edit)/Eye Hate U (Quiet Night Mix by Eric Leeds)	1995
Warner Bros. 17715-2/4/7	Gold/Rock 'N' Roll Is Alive! (And It Lives In Minneapolis)	1995
Warner Bros. 21881-2	1999/Little Red Corvette (reissue of a reissue; first issued as a CD single with this same number In 1989)	1998

Arista 13749-2	The Greatest Romance Ever Sold (Radio Edit)	1999
	(The Adam And Eve Remix Featuring Eve)	
NPG 505-2	U Make My Sun Shine/When Will We Be Paid?	2001
NPG (no number)	Daisy Chain/Gamilah (sold only on tour)	2001
NPG (no number)	Peace/2045: Radical Man (sold only on tour)	2001
NPG (no number)	Supercute/Underneath The Cream (sold only on tour)	2001

Commercial 12-inch singles

Note: Most of these also were issued on CD and/or cassette maxi-singles with the same number		
Paisley Park 21598	Thieves In The Temple (Remix 8:03) (Thieves In The House Mix 6:50) (Temple House Dub 5:06)	1990
Paisley Park 21783	New Power Generation (Funky Weapon Remix 5:01)/T.C.'s Rap (Featuring T.C. Ellis 3:11)/Brother With A Purpose (Featuring Tony Mosley 4:18)/Gett Off (4:41)/The Lubricated Lady (2:39)/Loveleft, Lovelight (5:00)	1990
Paisley Park 40138	Gett Off (Extended Remix 8:31) (Houstyle 8:20)/Violet The Organ Grinder (4:59)/Gett Off (Flutestramental 7:26)/Gangster Glam (6:04)/Clockin' The Jizz (Instrumental 4:51)	1991
Paisley Park 40197	Cream (Album Version 4:12) (N.P.G. Mix 5:47)/Things Have Gotta Change (Tony M. Rap 3:57)/2 The Wire (Creamy Instrumental 3:13)/Get Some Solo (1:31)/Do Your Dance (KC's Remix 5:58)/Housebangers (4:23)/Q In Doubt (Instrumental 4:00)/Ethereal Mix (4:43)	1991
Paisley Park 40574	7 (Album Version 5:09) (After 6 Edit 4:20) (After 6 Long Version 5:15)/(Acoustic Version 3:54) (Album Edit 4:23)/2 Whom It May Concern (4:01)	1992
Paisley Park 40700	My Name Is Prince (12" Club Mix 8:11) (House Mix 7:18)/(Original Mix Edit 8:06) (Hard Core 12" Mix 7:55)/	1992

(Please see Discography page 16)

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1993

The first public sign that Prince was not happy with his new contract came April 27, 1993, when he released an announcement that he was retiring from studio recording. Long renowned for an insatiable work ethic that had filled his vaults

with hundreds of unreleased tracks, it had all the makings of a major announcement. It was somewhat surprising that there was little resulting panic among his fan base, but perhaps that was because no one seemed to believe he meant it.

A stranger statement came on June 7, when Prince celebrated his 35th birthday with the announcement that he was changing his name, adopting the unpronounceable symbol that had been the title of his last album (which, ironically, had led off with the track "My Name Is Prince"). Publicity that followed was almost universally negative and ended up with scribes settling on the new name "The Artist Formerly Known As Prince" and countless insulting plays on that structure.

Amid retirement and name-change chaos, the year passed as the first since 1983 that Prince had not released an album of new material. However, Warner Brothers did issue a worthwhile three-disc retrospective on Sept. 14, *The Hits/The B-Sides*. Featuring insightful liner notes by longtime Prince tour manager Alan Leeds, it was made available as two individual discs, the first being his best-known "clean" material, the second focusing on his more lascivious moments. Also available was a box set that contained both discs and a bonus disc filled with 18 of Prince's non-album B-sides, albeit in truncated form in most cases.

It was an impressive set, comprehensive in its survey of 32 hits and desirable to collectors who wanted the six new tracks it offered, not to mention the CD-quality versions of B-side tunes previously available only on vinyl and cassette.

There were other Prince/Artist doings over the course of the year as well. The Joffrey Ballet toured the country with a production called *Billboards*, which mixed ballet and modern dance in a series of pieces, all danced to the music of Prince. He even contributed new music to the process, producing a new version of his *Diamonds And Pearls* tune "Thunder" specifically for the production.

He also continued making films based on his music, putting together *The Undertaker*, which was for all intents a long-form music video that included some new tunes and featured *General Hospital* actress Vanessa Marcil. It was offered at the Artist's NPG retail store in a limited edition of 1,000 at a price of \$50. It quickly sold out. Mixing live performance and music videos, his multimedia *Glam Slam Ulysses* premiered at the Los Angeles Glam Slam Aug. 21 and included 12 new tunes (one of which, "Pope," was just about to see release as one of the bonus tracks on disc two of *The Hits*).

February saw the delayed release of the debut album by the latest of the Artist's many female protégées, the eponymously titled *Carmen Electra*. The Artist did the lion's share of the music that supported Electra, who rapped her way through tunes with plenty of attitude. Electra would not stick with music for long, going on to star in the television series *Baywatch*, pose for *Playboy*, briefly marry basketball star Dennis Rodman and become an icon of big-chested trashiness. Also out was the first album credited to Prince's backing band, The New Power Generation, titled *Goldnigga*. The Artist was behind much of its music, which was fronted on the disc by his backup rapper Tony M.

1994

There was additional evidence of the Artist's disintegrating relationship with Warner Brothers throughout the year. His personal label, Paisley Park Records, was terminated in February, eliminating his ability to easily release the projects of other artists. The move was hardly a surprise, as the label had failed to produce any real hits outside of Prince's own albums and the minor success of The Time's *Pandemonium*, which hit #18 on the Album chart.

The Artist planned to release a pair of albums at the end of the summer, following his final album as Prince with his first album under the symbol name a couple of weeks later. Warner Brothers balked at the prospect, so the only album he would release of his own choosing that year was *Come*, which came out in August and was packaged as if it were a sort of memorial service for Prince's old identity.

For fans who had followed The Artist's recent projects, *Come* is largely an exercise in review. Six of the 10 songs on the collection were part of the *Glam Slam Ulysses* lineup and the last song on the disc, "Orgasm," is little more than a guitar grind matched to a recycled recording of sexual moans by Prince's former paramour Vanity. The lead single, "Letitgo," hardly cracked the Top 40 before disappearing. Despite maxi-single releases that included seven new edits of that tune and four new versions of the second single, "Space," there was a very real feeling among Artist fans that he had just tossed out a bad album to get his label off of his back.

The Artist was clearly antsy. Shortly before the release of *Come* he issued a compilation record called *1-800-NEW-FUNK* under the aegis of his new NPG Records imprint, which featured music from compatriots such as The NPG,

(Discography from page 15)

Sexy M.F. (12" Remix 7:34)		
NPG 72514	The Most Beautiful Girl In The World/Beautiful	1994
Warner Bros. 41745	Letitgo (Caviar Radio Edit 4:49) (Cavi' Street Edit 5:02) (Instrumental 5:02) (On The Cool-Out Tip Radio Edit 4:34)/(Sherm Stick Edit 5:42) (Original Radio Edit 4:15) (Original Album Version 5:33)	1994
Warner Bros. 41833	Space (Universal Love Radio Remix 3:58) (Universal Love Funk 6:10) (Funky Radio Remix 5:41)/(Acoustic Remix 4:41) (Funky Stuff Dub 4:48)	1994
Warner Bros. 43503	Purple Medley (11:03) (Edit 3:14)/Kirk J's B Sides Remix (7:01)	1995
Warner Bros. 43592	Eye Hate U (Extended Remix 6:17) (7" Edit 4:27)/(Quiet Night Mix by Eric Leeds 3:55) (Album Version 6:07)	1995
NPG (no number) (CD)	The Truth/Don't Play Me	1997
NPG 1999	1999 (The New Master 7:09) (Rosario 1:19) (The Inevitable Mix 5:44) (Keep Steppin' 4:33)/(Rosie And Doug E. In A Deep House 6:23) (The New Master Single Edit 4:30) (Acapella 5:11) (CD single; 12-inch vinyl is promo-only on purple vinyl)	1998
Arista 13750	The Greatest Romance Ever Sold (Radio Edit Featuring Eve 4:32) (Jason Nevins Romance Beats 6:03)/(Neptunes Extended Remix Featuring Q-Tip 5:08) (Jason Nevins Remix Edit 3:36)/(Adam & Eve Remix Featuring Eve 4:30) (Album Version 5:29)/(Jason Nevins Extended Remix 6:41) (Neptunes Remix Edit Featuring Q-Tip 3:42) (two LPs)	1999
Promotional 12-inch singles		
Paisley Park PRO-A-4345	Thieves In The Temple (Album Version 3:20) (same on both sides)	1990
Paisley Park PRO-A-4515	New Power Generation (Album Version 3:15) (same on both sides)	1990
Paisley Park PRO-A-4578	New Power Generation (Funky Weapon Remix 5:01) (same on both sides)	1990
(no label) JUN 7	Gett Off (Approx: Damn Near 10 Min.)/(B-side blank)	1991
Paisley Park PRO-A-4977	Gett Off (Urge Mix) (Urge Dub) (Flutestramental)/(Thrust Mix) (Thrust Dub) (Rosie's Dub)	1991
Paisley Park PRO-A-5137	Cream (Remixes)	1991
Paisley Park PRO-A-5141	Insatiable (Edit 4:01) (Album Version 6:37)	1991
Paisley Park PRO-A-5148	Diamonds And Pearls (Edit 4:20) (Album Version 4:45)	1991
Paisley Park PRO-A-5298	Money Don't Matter 2 Night (Edit 4:11) (Album Version 4:48)	1992

Paisley Park PRO-A-5301 (no label) L-39777	Willing And Able (Edit 4:15) (Album Version 4:59)	1992
Paisley Park PRO-A-5570	Sexy MF (5:25) (same on both sides) (gold vinyl)	1992
Paisley Park PRO-A-5770	Sexy MF (5:25) (same on both sides)	1992
Paisley Park PRO-A-5890	My Name Is Prince (Edit 4:05) (6:36)	1992
Paisley Park PRO-A-5985	Damn U (Album Version 4:01) (same on both sides)	1992
Paisley Park PRO-A-5993	The Morning Papers (Album Version 3:57) (same on both sides) Pink Cashmere (Vocal Version 3:56)/(Guitar Version 3:58) (Album Version 6:12)	1993
Paisley Park PRO-A-5994	Nothing Compares 2 U (Edit 4:17) (Album Version 4:58)	1993
NPG SPRO 72516	The Most Beautiful Girl In The World (Staxowax 5:00) (Mustang Mix 6:22) (Brian's Mix 4:30)/(Beautiful 5:55) (Original Mix 4:39)	1994
Warner Bros. PRO-A-7000	Letitgo (Edit 4:17) (Album Version 5:33)	1994
Warner Bros. PRO-A-7481	Purple Medley (Edit 3:34)/(11:03)	1995
Warner Bros. PRO-A-7594	Eye Hate U (Edit 4:27) (5:58)	1995
Warner Bros. PRO-A-7941	Gold (Album Version 7:23) (Radio Edit With Guitar Solo 4:22)/(Rock 'N' Roll Is Alive! (And It Lives In Minneapolis)/Gold (Alternate Radio Mix With Guitar Solo 4:36) (gold vinyl)	1995
NPG SPRO-11672	Somebody's Somebody (Ultrafantasy Edit 3:45)/(Radio Edit 4:30) (Live Studio Mix 3:45)	1997
NPG SPRO-11698	Face Down (X-tended Rap Money Mix 4:56) (Instrumental Money Mix 3:58)/I Can't Make You Love Me (Album Version 6:38)/(A Cappella 2:21)	1997
Arista ARDP-3750	The Greatest Romance Ever Sold (Radio Edit Featuring Eve 4:32) (Jason Nevins Romance Beats 6:03)/(Neptunes Extended Remix Featuring Q-Tip 5:08) (Jason Nevins Remix Edit 3:36)/(Adam & Eve Remix Featuring Eve 4:30) (Album Version 5:29)/(Jason Nevins Extended Remix 6:41) (Neptunes Remix Edit Featuring Q-Tip 3:42) (two records)	1999
Arista ARDP-3764	The Greatest Romance Ever Sold (Album Version 5:30) (Radio Edit 4:30)/(Adam & Eve Remix Featuring Eve 4:28) (Radio Edit Featuring Eve 4:32)	1999
Arista ARDP-3783	The Greatest Romance Ever Sold — Jason Nevins Mixes (four versions)	1999

Promotional CD singles

Paisley Park PRO-CD-4305	Thieves In The Temple	1990
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(Please see Discography page 17)

Mavis Staples, and George Clinton. It was telling of his priorities when he made a promotional appearance on the *Today* show July 12 that he performed his single from the compilation, a duet with Nona Gaye titled "Love Sign," rather than material from his soon-to-arrive Prince release.

The 1-800-NEW-FUNK set was distributed by Bellmark records, as was the Artist's independent release of a single Warner Bros. refused to issue, "The Most Beautiful Girl In The World." The song went on to become a huge hit internationally, spawning an EP of remixes and renditions by everyone from Brian Gallagher, The Artist's saxophone player at the time, to Mayte Garcia, who had been promoted from featured dancer in his stage show to the role of The Artist's girlfriend.

Warner Bros. did release a second Prince album that year when his legendary (and much-bootlegged) collection *The Black Album* hit stores in late November. The Artist was reportedly unhappy with the release of the disc, which he had pulled shortly in advance of its original Dec. 7, 1987, release date, and he later asked fans not to buy bootleg copies of it when he issued his 1988 set *Lovesexy*. *The Black Album* was put on sale for a limited time, although it remained available in stores long after its Jan. 25 off-market date while it sold through.

In May, The Artist closed a deal to set up a Glam Slam club in Miami's South Beach, taking over a building that had been a theater in the 1930s and the popular gay nightclub Paragon in more recent years. In June came the release of The Artist-themed CD-ROM *Interactive*, a game conceived as an exploration of the Artist's world (essentially a walk through a building with Artist trophies at every turn) that was perhaps most interesting for its new title track.

Later in the year came the announcement that The Artist was working on large quantities of music for the film *Showgirls* and an accompanying stage show. In the end, the movie tanked badly, the stage show never happened and just two Prince songs ("319" and "Ripogodazippa") showed up in the film although both were kept off of the movie's soundtrack release. In other film-related news, August saw the belated commercial release of the video *3 Chains O' Gold*, which strings together a dozen videos of tunes from the symbol album and some very badly acted additional material intended to add plot to the proceedings. Some of the music videos are worth watching, but there is little else to recommend it.

1995

The buzz with which his suggestive dancing with Garcia during his performance at the American Music Awards in February was greeted showed that The Artist could yet cause a stir in a conservative industry, but most talk about him still centered on his increasingly public, increasingly ugly dispute with Warner Brothers. However the conflict proceeded, The Artist still managed a productive year.

Most prominent among his 1995 releases was *The Gold Experience*, the disc originally intended for release shortly after *Come*, which hit stores Sept. 26. A joint venture between Warner Brothers and NPG Records, it included the album release of the played-out "The Most Beautiful Girl In The World," two more of the *Glam Slam Ulysses* tunes (among which was the wretched "Dolphin") and one *Showgirls* retread. Among the finer things it offers are the acoustic guitar-wrapped quirky charms of "Shy," the gutty first release "Eye Hate U" (made better as a single for having cut out an overly long middle passage) and the soaring title track. The album sold well out of the gate but faded quickly for want of a smash single, moving nearly half a million copies by the Friday of its first week in stores according to early reports but remaining close to that number a year later. By the time the century ended, the disc would be out of print.

Not nearly so well-known is the import-only, Artist-driven release of the second album credited to The New Power Generation, *Exodus*. Featuring a very different lineup than the first NPG album (including The Artist, barely hidden behind a red scarf and called "Tora Tora") and a very different funky sound, *Exodus* is perhaps the most fun of any Artist/Prince release ever. Several funny character sketches filled gaps between some of his loosest material in years, highlights among which are the rollicking "Return Of The Bump Squad" and "Get Wild" and the supple, nostalgia-free ballad "Count The Days."

Also made available as an import was Garcia's first solo album, *Child Of The Sun*. Memorable largely for its retooling of a Commodores staple to call her "mighty Mayte" in the pumping "House Of Brick (Brick House)," the album is otherwise almost entirely composed of songs written and performed by The Artist as a platform for her thin but not unappealing vocals. Unlike past projects for which he denied running things from behind the scenes, *Child Of The Sun's* packaging played up The Artist's involvement and his appear-



ance on the duet "However Much U Want," but no matter how it was marketed, it was his third-best album of the year.

Casual listeners may remember "The Purple Medley," a stitching together of many of Prince's greatest hits that got a bit of airplay in a 3:30-minute version. The full-length medley is more than 11 minutes and includes bits of everything from the B-side favorite "Erotic City" to the Sheila E. collaboration "A Love Bizarre."

Portraying it as a decision to spend as much time as possible close to his Minneapolis roots, The Artist announced in August that he was selling his home and the Glam Slam club in Los Angeles. In truth, the decision may have also been made for financial reasons, because by October the Glam Slam in Minneapolis had closed as well. The Artist got a tax refund

(Please see Prince page 41)

(Discography from page 16)

Paisley Park PRO-CD-4515	New Power Generation (Part 1 & Part 2)	1990
Paisley Park PRO-CD-4578	New Power Generation (Funky Weapon Remix)	1990
Paisley Park PRO-CD-4977	Gett Off (six versions)	1991
Paisley Park PRO-CD-4985	Cream	1991
Paisley Park PRO-CD-5148	Diamonds And Pearls (Edit) (Album Version)	1991
Paisley Park PRO-CD-5298	Money Don't Matter 2 Night (Edit) (Album Version)	1992
Paisley Park PRO-CD-5770	My Name Is Prince (Edit) (Album Version)	1992
Paisley Park PRO-CD-5890	Damn U	1992
Paisley Park PRO-CD-5981	7 (Acoustic Version 3:54)	1992
Paisley Park PRO-CD-5985	The Morning Papers	1993
Paisley Park PRO-CD-5992	Peach	1993
Paisley Park PRO-CD-5993	Pink Cashmere (three versions)	1993
Warner Bros. PRO-CD-7000	Letitgo (Edit) (Album Version)	1994
Warner Bros. PRO-CD-7204	Letitgo (six versions)	1994
Warner Bros. PRO-CD-7241	Space (five versions)	1994
Warner Bros. PRO-CD-7481	Purple Medley (Edit) (11:14 Version)	1995
Warner Bros. PRO-CD-7594	Eye Hate U (Edit) (Album Version)	1995
Warner Bros. PRO-CD-7793	Eye Hate U (Edit No Guitar Ending) (Edit) (Album Version)	1995
Warner Bros. PRO-CD-7941	Gold (four versions)/ Rock 'N' Roll Is Alive! (And It Lives In Minneapolis)	1995
Warner Bros. PRO-CD-8287	Dinner With Delores	1996
NPG DPRO-11657	Betcha By Golly Wow!	1996
NPG DPRO-11658	Emancipation CD For Retail Listening Stations (30 excerpts)	1996
NPG DPRO-11662	Somebody's Somebody (Edit) (Album Version)	1997
NPG DPRO-11664	The Holy River (Album Version) (Edit)	1997
NPG DPRO-11672	Somebody's Somebody (The Remixes) (three versions)	1997
NPG DPRO-11698	Face Down (three versions)	1997
Warner Bros. PRO-CD-9419	1999 (Edit) (LP Version)	1998
Warner Bros. PRO-CD-9933	Extraordinary	1999
Arista ARPCD-3746	The Greatest Romance Ever Sold (Radio Edit) (Call-out Hook)	1999
Arista ARPCD-3754	Rave Un2 The Joy Fantastic (6-song sampler)	1999
Arista ARPCD-3775	The Greatest Romance Ever Sold (Jason Nevins Remix Edit) (Original Radio Edit) (Call-Out Hook)	1999
Arista ARPCD-3776	The Greatest Romance Ever Sold (Neptune's Remix Edit Featuring Q-Tip) (Jason Nevins Remix Edit) (Call-Out Hook)	1999

Full-length CDs

Paisley Park 27493-2	Graffiti Bridge (also includes tracks by Tevin Campbell, The Time, Mavis Staples, and George Clinton)	1990
Paisley Park 25379-2	Diamonds And Pearls	1991
Paisley Park 45037-2	{Symbol} (Explicit)	1992
Paisley Park 45123-2	{Symbol} (Edited)	1992
Paisley Park/WB 45121-2	{Symbol} (Gold Slipcase)	1992
Paisley Park 45431-2	The Hits 1	1993
Paisley Park 45435-2	The Hits 2	1993
Paisley Park 45440-2	The Hits/The B-Sides (three CDs)	1993
NPG 71003	The Beautiful Experience (multiple remixes of "The Most Beautiful Girl In The World")	1994
Warner Bros. 45700-2	Come	1994
Warner Bros. 45793-2	The Black Album	1994
Warner Bros. 45999-2	The Gold Experience	1995
Warner Bros. 46317-2	Chaos And Disorder	1996
Warner Bros. 46239-2	Music From The Motion Picture Girl 6	1996
NPG 54982-2	Emancipation (Explicit) (three CDs)	1996
NPG 55063-2	Emancipation (Edited) (three CDs)	1996
NPG (no number)	Crystal Ball (four CDs)	1998
Warner Bros. 47522-2	The Vault...Old Friends 4 Sale	1999
Arista 07822-14624-2	Rave Un2 The Joy Fantastic	1999
NPG 78533 72000-2	Rave Un2 The Joy Fantastic (remix album, only available online)	2001
Rhino R2 74272	The Very Best Of Prince	2001
Redline 70004	The Rainbow Children	2001
Vinyl LPs		
Paisley Park 27493-1	Graffiti Bridge (also includes tracks by Tevin Campbell, The Time, Mavis Staples, And George Clinton) (two records)	1990
NPG 71003	The Beautiful Experience (multiple remixes of "The Most Beautiful Girl In The World"; issued with poster)	1994
Warner Bros. PRO-A-7270	Come (two records, promo only)	1994
Warner Bros. PRO-A-7330	The Black Album (promo only)	1994
Warner Bros. 45793	The Black Album (promo only; 1,350 copies pressed, 50 on gray marbled vinyl numbered from 001 to 050, 300 on white vinyl numbered from 051 to 350, 1,000 on peach vinyl un-numbered)	1994
Warner Bros. PRO-A-7835	The Gold Experience (promo only, gold vinyl, two records in numbered jacket)	1995
Arista 07822-14624-1	Rave Un2 The Joy Fantastic (two records)	1999

Classical Notes

A NEW WORLD SYMPHONY FROM THE OLD WORLD

by Peter Gutmann

A bizarre aftermath of Sept. 11 has been a resurgence of protest over how American influence has allegedly sullied the purity of other civilizations, depicting us as a sort of pernicious cultural kudzu overrunning and smothering the world's pristine artistic gardens. But unlike most of the other insidious and groundless propaganda claims that have burgeoned recently, to this one there's a kernel of truth.

After all, with its ready availability and massive appeal, American culture has dominated much of the last century, and its reign promises to continue. While foreign purists may have covered before incursions of Franglais and Andy Warhol soup cans, our threat to most arts hardly warranted fears of irreparable corruption. In music, though, the uniquely American developments of jazz, blues and rock surely have permanently transformed world culture. So perhaps it's worth recalling that our own roots originated overseas in the first place.

In the late 19th century, European art was roused by the same surge of nationalism that had already transformed Old World politics, as varied cultures found and proudly proclaimed their distinctive voices. But while American literature already had staked a formidable reputation, our serious music (along with painting and theater) remained mired in Old World models.

That didn't sit well with a handful of American patrons who sought to develop and project our own national character. Among them was Jeanette Thurber, wife of a wealthy New York merchant, who had founded the National Conservatory Of Music, a pioneering venture that opened its doors in 1888 to promising African-American musicians but needed strong leadership. She found it in Antonín Dvorák (1841-1904).

Influenced and inspired by his compatriot Bedrich Smetana, Dvorák had achieved great fame as an ardent champion of his beloved Czech music, fluently melding folk-tinged melodies into classical forms. But unlike Brahms, Liszt and other composers who studied folk music from an academic distance and used it as a fleeting exotic diversion, Dvorák's "Moravian Duets," "Czech Suite," "Slavonic Dances" and other cornerstones of his early fame were the very essence of his being.

Born and raised a Bohemian peasant, Dvorák never strayed far from his roots. Like the saying goes, you can take the boy out of the country, but you can't take the country out of the boy. He loved simple pleasures, was enthralled by trains and far preferred a chat with manual laborers to learned discourse. This humble man brought Czech music to the world's attention by showcasing its intrinsic appeal. He often is compared to Schubert, with whom he shared effortless melodies, spontaneous harmony and a relaxed ease, but Schubert's music wafted from Viennese taverns, while in Dvorák's you could feel the fresh rustic breeze and smell the hale country air.

Dvorák was lured to New York in 1892 with the promise of a fee 20 times his salary in Prague. Upon arrival, he enthusiastically grasped Thurber's charge. He proclaimed, "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America, and your composers must turn to them." True to his word, Dvorák immersed himself in African-American music. He was particularly drawn to one of his students, Henry Burleigh, who often sang for Dvorák in his home and who later recalled that Dvorák "saturated himself in the spirit of these old tunes."

Much of his time in America was occupied by teaching and organizing performances. But above all else Dvorák was a composer, and in his first winter in New York he began to write the symphony that would become his most cherished. (It was completed that summer on vacation in Spillville, Ohio — a colony of Czech immigrants who helped assuage Dvorák's

intense homesickness.) Formally, the work fell solidly within European tradition, with a sonata-form opening, a meditative *largo* broken by restless outbursts, a lusty *scherzo* with bucolic *trios* and a vigorous, triumphant finish. In keeping with the emerging trend of cyclical form, its theme all generated from a common seminal motif and returned in the finale. But beginning with its hugely successful premiere that December, its subtitle *From The New World* generated considerable confusion over its inspiration and thematic content.

Resemblance to the atmosphere of Dvorák's prior work suggested to some commentators that the work was most heavily influenced by nostalgia for his beloved Bohemia. But assuming that Dvorák had set out to practice what he preached, others seized upon the prevalence of the syncopated rhythms, pentatonic scales and flattened sevenths of our native music to find a closer tie to America. They noted Dvorák's fascination with the "Hiawatha" legend and traced the symphony's *largo* and *scherzo* to scenes of the funeral and celebratory feast from an opera he had sketched but never pursued. They found espe-

...the uniquely American developments of jazz, blues and rock surely have permanently transformed world culture. So perhaps it's worth recalling that our own roots originated overseas in the first place.

cially significant the resemblance of a principal theme of the first movement to "Swing Low, Sweet Chariot," reportedly one of Dvorák's favorite spirituals. But such speculation has its dangers — it's hard to find much meaning in the far more striking resemblance of a motif in the finale to "Three Blind Mice." Subsequent critics who went so far as to assert that Dvorák copied his *largo* from a hymn, "Goin' Home," were chagrined to realize that the song arose only decades later when lyrics were grafted onto Dvorák's original theme.

The composer himself derided as "nonsense" claims that he used actual Indian- or African-American tunes and insisted that he only wrote "in the spirit" of native American music. In a delightful 1956 lecture, Leonard Bernstein examined each of the themes, traced their origin to French, Scottish, German, Chinese and, of course, Czech sources and concluded that the only accurate assessment was to consider the work multinational. But as New York critic James Huneker pointed out in a discerning review of the premiere, the *New World* symphony was distinctly American in the sense of being a composite, reflecting our melting-pot society. Indeed, much the same could be said for our culture generally — it's made of foreign parts but emerges from the workshop with a clear American accent.

When Dvorák returned home in 1895, he left behind a legacy even greater than Thurber had dared to dream — the very first piece of serious music that, regardless of its traditional form and disputed sources, somehow managed to embody and convey the American spirit. Wildly popular, Dvorák's *New World Symphony* served as an ambassador to legitimize American music to the rest of a dubious world and paved the way to acceptance of our 20th century cultural exports.

It seems altogether fitting that so many fine recorded performances of the *New World* were led by conductors raised in Dvorák's own Czech traditions, including Karel Ancerl, Istvan Kertesz, Raphael Kubilek, Vaclav Neumann, Libor Pesek, Joseph Suk, Vaclav Talich, and Pavel Urbanek. Most of these tend to be smooth, patient and flowing, largely devoid of intensive interpretive touches and, by letting the piece speak for itself, serve to demonstrate just how fine a work it really is.



Two of the greatest such *New Worlds* were led by Fritz Reiner and George Szell, who were born in Budapest but followed in Dvorák's footsteps and made careers in America. Both Reiner's reading with the Chicago Symphony (on RCA CD 62587) and Szell's with the Cleveland Orchestra (Sony MH2K 63151, coupled with splendid performances of Dvorák's two preceding symphonies) are played with precision and loving care, moderately paced and brim with graceful detail.

In keeping with the character of the work, more distinctive and individual interpretations come from emigrants who contributed to the richness of our music. Paul Paray, hailing from France, led the Detroit Symphony in a lean, sharp and propulsive reading that's the fastest on record (Mercury 434 317). Arturo Toscanini (Italian) with the NBC Symphony was clean and classic in the studio (BMG 60279) and more emphatic in concert (Arkadia 417). Bruno Walter (German), with the Hollywood-based Columbia Symphony, radiates a tender warmth (Sony 64484). Leopold Stokowski (English, but among the most fervent advocates of our music), was impulsive and improvisatory (even adding climactic "improvements" in his six (!) recordings, of which the most unbuttoned and thrilling was with his hand-picked American Youth Orchestra in 1940 (Music And Arts 841).

It seems especially apt that the *New World* received two of its finest performances from the most influential American-born conductor. Leonard Bernstein's 1962 reading with the New York Philharmonic (Sony 47547 or 60563) pulses with the very type of brash, idealistic enthusiasm that inspired Dvorák to have created it. (Incidentally, don't be misled by timings — Bernstein's 11-minute opening movement is every bit as swift as Toscanini's eight and a half; the difference lies in a repeat of the entire exposition rather than the tempo.) Bernstein's poignant *largo* and bounding *scherzo* lead to a massive finale, a deeply moving vision of a future filled with strength, resolve and dignity that seems especially timely. A 1986 remake (DG 427 346) is more deliberate and profoundly moving, played with great feeling by the Israel Philharmonic, an ensemble founded by Holocaust refugees who surely knew the meaning of freedom.

But analyses of art should never be so simple. Indeed, an even more striking performance generated mystery over its confusing origins and still raises intriguing questions over its pedigree. When the records first surfaced from wartime archives, they were thought to comprise a 1941 Berlin Philharmonic concert by Wilhelm Furtwängler, who had programmed this work during the war and was known for irritating his Nazi overseers by championing music of "enemy" peoples. Its 1981 release on a Swiss LP bore authentication by three musicologists and one of Furtwängler's musicians, but further research concluded that it was by the Munich Philharmonic led by Oswald Kabasta in one of his very last performances from July 1944. With seething melodrama and blazing intensity, Kabasta internalized the *New World* and transformed it into a tortured and desperate cry for a freedom he would never taste — distraught by his wartime role, he killed himself in 1946. It's an emotional roller-coaster, festering in the dank air of repression, its nazy light filtered by skepticism, its deceptively smooth transitions teasingly sarcastic.

So — a Bohemian vision of a vital and free America potently conveyed by a conflicted Nazi. Ironic, to be sure, and yet compelling proof of the universality of great music.

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

A Broad Abroad

REMARKABLY SATISFYING REISSUES & TRIBUTES

by Jo-Ann Greene

It's a good time to be a Medicine Head fan. *Two Man Band* (Angel Air, U.K.) is the latest in a growing succession of vintage reissues — this time, the John Fiddler/Peter Hope Evans duo's final album together, from 1976. Recorded with the all-star backing of Tony Ashton, Charlie McCracken, and BJ Cole, among others, *Two Man Band* caught Medicine Head at a major low point in their career — out of contract and beset on all sides by legal problems.

The band's internal relationships, too, were cracking, but still the record emerged a defiantly contrary collection of rootsy, bluesy gems, opening with a lonesome whistle and rattling on down a characteristically Medicine Head-shaped track from there. Three bonus tracks round out the story, the non-album single "Me And Suzie," plus a couple of lost B-sides. One reaches the end astonished that a band that still sounded this vital, vibrant and vivacious should have felt the need to break up.

Of course, some bands never break up — or so it seems. The public at large probably hasn't thought about Savoy Brown since their peak in the early 1970s. But a full decade later, the group was still going, and *Raw Live 'N' Blue* (Akarma, Italy, www.akarmarecords.com) serves up two CDs worth of early '80s Brown-braided blues.

Disc two, a studio session from 1980, is strong, but very, very strange — thinking of Savoy Brown, one imagines them blazing through the Willie Dixon songbook, pausing to drive a tank through the Motown catalog and then getting back to work blitzing Big Bill Broonzy. One doesn't think of them sitting around playing old Smokie records and saying, "Hmmm, that's a nice little toe-tapper. Let's do it."

But two of that band's songs appear here, their own "Run To Me," and the Nicky Chinn/Michael Chapman classic "Lay Back In The Arms Of Someone." Of course, Savoy Brown don't particularly sound like Smokie, and there's nine more Kim Simmons originals to keep things down to earth. Still, it's a shock, and it is, indeed, reassuring to turn to disc one and experience the skull-crushing magnificence that was recorded live at the Rainbow Music Hall, Denver, in June 1981.

The show captures the band churning wondrously through high-energy, high-tension hits set — "Street Corner Talkin'," "Hellbound Train," "Wang Dang Doodle" and 13 minutes-plus of "Tell Mama" are highlights that you simply won't get enough of. The sound is superlative, the audience is adoring and the band teeters so delicately on the brink between assault and battery that the blues probably still hasn't got out of the hospital. A phenomenal package.

Equally unrelenting and just as well-recorded is the latest live offering from the Gillan archive. *Live Tokyo October 1978* (Angel Air, U.K.) captures the band immediately after singer Ian Gillan finally decided he was sick of playing what he called "fusion shit" and returned to the hard-metal basics for which he was renowned. A new band built around keyboard player Colin Towns crashes through a set dominated by the latest album, *Gillan*, but finds room, too, for a couple of old Deep Purple chest-beaters — "Child In Time" and "Smoke On The Water" serve up few surprises, but they sound great regardless. An excellent booklet adds to the fun.

Classic metal fans will also want to wrap their skulls around *On The Move... Plus* (Angel Air, U.K.), the long-delayed British release for a Huw Lloyd Langton solo album first issued in Sweden in 1997. The former Widowermaker/lawkwind guitarist has been working steadily but quietly throughout the last decade, recording and gigging around Britain and Scandinavia. Somehow, however, this album — the seventh of eight HLL solo albums — slipped under the radar, and turning the stereo up to full-pain threshold, it's

impossible to understand why.

As early as the opening, "Got Your Number," Langton's unmistakable guitar scythes through the mix, raising an infectious hard-riffing rocker to the unimpeachable heights that hallmark all his work, while three bonus tracks drawn from the album sessions, loose-limbed covers of "Big Boss Man," "Shame Shame Shame" and "Rollin' And Tumblin'," update the blues with brutal intent.

Tribute albums have become so much a part of the landscape these days, one really has to hunt around to find anyone worthy of honoring who hasn't already been assaulted. Then you have to hunt even further to find one that actually does justice to its victim.

People On The Highway: A Bert Jansch Encomium (Market Square, U.K. — www.marketsquarerecords.co.uk) is one such tribute. Two CDs highlight 26 contributors, ranging from folk cult favorites such as Rab Noakes, Rod Clements, Eleanor McEvoy, and Steve Ashley, through genre giants Donovan, Ralph McTell, Al Stewart, Roy Harper, and Wizz Jones and onto some genuinely unexpected young blades. Ex-Smiths guitarist Johnny Marr (with Ringo Starr's son Zak Starkey on

The sound is superlative, the audience is adoring and [Savoy Brown] teeters so delicately on the brink between assault and battery that the blues probably still hasn't got out of the hospital.

drums!) and former London Suede mainstay Bernard Butler both drop in to pay their own tribute to one of the guitar's greatest maestros, while there's an equally surprising appearance from rock 'n' roll pioneer Duffy Power.

True, a few of Jansch's best-known disciples are absent — Marianne Faithfull, Julie Felix, Anne Briggs, Gordon Giltrap and, of course, Jimmy Page have all made vital contributions to the Jansch legend over the years, as Colin Harper (author of the definitive Jansch biography, *Dazzling Stranger*) points out in his liner notes. But even without these big-name draws, everybody comes out sparkling. Maybe it's the beautiful simplicity of Jansch's music, maybe it's the genuine affection that everybody seems to feel for him. But across two full CDs, there's not a dodgy moment in earshot, not one song that you listen to and wonder what on earth was going through the contributor's skull.

Also new from Market Square is the first ever solo album by Rod Clements, best-known to readers of this column as a former member of Geordie folk-rock loonies Lindisfarne. *Stamping Ground* is a gentle, reflective album that does, indeed, remind one of the Lindisfarne heyday — catchily rocking folk songs powered by lashings of harmonium, passing Dobros, occasional autoharps and, delightfully unexpectedly, mandolin and Northumbrian pipes.

"Roads Of East Northumberland," an ode to Clements' homeland, is especially moving, with the pipes swirling with the mist and the percussion (from ex-10cc drummer Paul Burgess) thrusting through the mood like the ancient standing stones that punctuate the landscape.

Still in folky territory, Akarma's series of classic Vanguard reissues turns up a quartet of albums that, to be honest, one never really expected to find outside of the vinyl collectors market. Encased within the lavishly packaged *A Reflection On Changing Times* box set, four Country Joe McDonald albums testify to the sheer wealth of wondrous weirdness that occupied his time during the early 1970s.

Nashville held an odd fascination for Vanguard artists of the era — Eric Andersen's *A Country Dream*, best-known for

its shit-kickin' cover of "Dock Of The Bay," has also just been reissued by Akarma. But even its bizarre pastures are eclipsed by McDonald's trip into town for 1970's *Tonight I'm Singing Just For You* — the earliest album in the box.

It is joined by 1971's *Hold On It's Coming* (featuring Peter Green, among others!), the seldom-heard *War War War* collection, inspired by the poems of wartime bard Robert Service, and 1973's controversial *Paris Sessions*, featuring Country Joe's All-Star Band. All of them have their fans, but only *Tonight...*, with its growling remake of Johnny Cash's "Ring Of Fire," tends to be ranked among McDonald's finest achievements.

Listening to its successors now, however, it's clear that history has done both him and us a disservice. Divorced from the baggage of what was then his recent past and divorced too from the expectations that he was trying to dodge during this period, *A Reflection On Changing Times* is exactly what its title says. It's the sound of one of America's most crucial performers wrestling himself out of the 1960s and finding his place in the new decade's new world. He succeeds as well, and it's just a shame it's taken this many years for most people to realize that fact.

As usual with Akarma, the packaging is superlative, restoring the original LPs' original artwork and packing in a 36-page booklet of biography, discography and lyrics. Great stuff.

Another remarkably satisfying reissue brings Sons Of Champlin's *Welcome To The Dance* (Acadia, U.K., www.evangeline.co.uk) hurtling back into focus. Originally issued in 1973, the Sons' fourth album, the LP was all but overlooked even by their most devoted followers. The group had virtually disbanded back in 1971, after all, and, though a new line-up did continue marching through 1972-73 under the aegis of the Grateful Dead, few people knew what to do with them.

Certainly Columbia, who picked up both the Sons and fellow Dead-friends Copperhead (featuring John Cipollina), were baffled, releasing *Welcome To The Dance* with barely a word to the public and then doing exactly the same thing with Copperhead. Their album, too, has just been reissued by Acadia — *Copperhead* is as patchily excellent as everything Cipollina was involved with at this time. If one overlooks the fact that it does all sound just a little old-fashioned, even by 1973 standards, there's little doubt that two more nuggets of a dimly remembered past have just grabbed back some of the spotlight they deserve.

Finally this month, a quick mention for the latest volume of that most illuminating of U.K. blues fanzines, *Blues Matters!* Issue #5 is the usual weighty (120 pgs) jamboree of reviews, features and interviews, this time featuring Pete Brown, Dick Heckstall Smith, Chicken Shack, Jo-Ann Kelly, John Hammond, The Yardbirds and more. Check it out at www.bluesmatters.co.uk.

Best of the rest

BEACON STREET UNION: *State Of The Union* (Akarma, Italy). A delightful three-CD box set serves up the Boston legends Beacon Street Union's first three albums, *The Eyes Of...*, *The Clown Died In Marvin Gardens* and *Come Under Nancy's Tent*. An excellent booklet accompanies the original LP artwork and a well-designed LP-sized box.

LARRY CORYELL: *Larry Coryell/Live At The Village Gate* (Universe, Italy). Straightforward reissues of two of jazzman Larry Coryell's most provocative albums: The first is a breathtaking panorama of moods and moments highlighted by the staggering "Elementary Guitar Solo #5"; the second is a 1971 concert set featuring a remarkable rendering of Jack Bruce's "Can You Follow?"

THE FROST: *Rock And Roll Music* (Akarma, Italy). Heavy-weight vinyl re-pressing of Dick Wagner and Co's half-live second album, Motor City madness at its most virtuoso vicious.

JIMMY JONES/CHARLIE WALKER: *In The House* (Crosscut, Germany). Volume two in Crosscut's acclaimed series of live recordings from Switzerland's Lucerne Blues festival serves up a dozen songs summarized by the penultimate title — "99,000 Watts Of Soul Power!"

SONNY LANDRETH & BAYOU RHYTHM: *Down In Louisiana* (Acadia, U.K.). From 1985, it's seething gumbo from the Big Easy, courtesy of Sonny Landreth & Bayou Rhythm.

TRACY NELSON/MOTHER EARTH: *Poor Man's Paradise* (Acadia, U.K.). The long-awaited reissue for Tracy Nelson's 1973 classic, *Poor Man's Paradise*, sounds as great as it ever did.

NEWTOWN NEUROTICS: *Punk Collection* (Captain Oi, U.K.). On this 23-track roundup of rare singles and EP tracks by the Harlow New Town horrors, Ramones fans will enjoy a pair of particularly deranged cover versions.

Unplayed records warehouse find: Gould brothers purchase 200,000 records — mostly 45s — from the late '80s–mid-90s

Never accuse John Gould Jr. of dabbling. Not involved in record collecting until this past May, he currently serves as steward over more than 200,000 unplayed records, mostly 45s from the late '80s to mid-90s. It's enough records to fill a semi-trailer, front to back, top to bottom and just barely be able to close the door.

One day in May, he just happened to be out to lunch with a friend of his, who suggested that Gould tag along when he went to look at a golf shirt. While at the store, his friend said, "with a curious smile on his face" to the store owner, "Why don't you show John the record collection?" Gould said.

His curiosity piqued, he followed the man down a maze of dimly lit hallways back to the warehouse. "It was like a movie," he said. The ceiling fans rotated in slow motion, shards of light pierced the windows, and "the smell of years gone by was hanging in the air.... We turned a corner and I found myself face-to-face with a mountain.... It was kind of a dreamlike situation." The possible result of a distributor going out of business, the shrinkwrap still remained on three of the 23 pallets of at least 70 boxes apiece sent from the record labels.

"I was in awe. It was a collection of every major artist in every major category.... My brain went 'tilt.' I couldn't believe what I was looking at. I couldn't speak."

The Georgia businessman had received the records as payment of a debt a few years back. After receiving the records, the businessman had spent six weeks cataloging what was there but had to stop. Gould reported him saying, "I gave up and went back to running my business." He told Gould that he'd always wanted to do something with the records, but he eventually conceded that he would have to get rid of them in order to expand his business into the warehouse space.

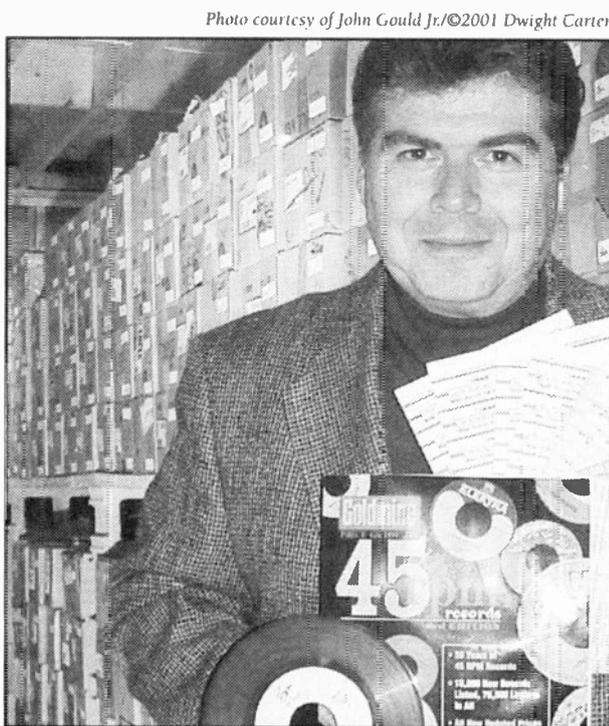
Gould, a musician who on the phone with *Goldmine* found it impossible to name just one favorite band, had played keyboards in local bands in the Northeast during his teens–late 20s in the early '80s, and he still performs in a rock band at his church. ("We really praise the Lord with a lot of power and might.") At the sight of the boxes of records stacked to the rafters, all he could think was, "How can I get my hands on the funds?"

Finally he decided to call his younger brother, Tom, owner of The Gould Group, which is a human resources firm in Albany, N.Y., that places people in jobs from management and sales to engineering, finance and the cement industry. In a day or so, the collection was purchased. Tom took it on his brother's recommendation and made the business deal sight-unseen, which he said was against the recommendation of his better half. "It sounded a little out there," he admitted. However, he added that a person doesn't have to be a hobbyist to appreciate what was stored in that warehouse. "I recognize if you have something that's mint or near mint, that's something special."

Turning the pallets of boxes into orderly rows of shelves took four guys four days, eight hours per day. The almost 1,500 boxes of records are currently stored in seven shelves 25 feet long and eight feet high. Many of the boxes of 200 singles contain eight smaller boxes of 25 records apiece, though MCA boxes contain 300 singles apiece.

"I found myself in the record business so to speak," John said. "I bought the *Goldmine Price Guide To 45 RPM Records* and called Tim [Neely, the author] the next day.... 'I'd be lost in the dark in the woods without you guys. I have a nice little library of Krause Publications [titles] now.'"

Neely, author of the new *Standard Catalog Of American Records 1976-Present*, said that



John Gould Jr., in front of one of the seven rows of records (eight feet high and 25 feet long) in his warehouse find.

the laws of supply and demand will apply to the sale of these records. Generally, the more time people put into selling a collection, the more return they will see. Warehouse finds of large quantities of single records can decrease the value of individual pieces while the stock is being sold, but he said it depends to whom the collection is being marketed.

"[The early 1990s] is a period where a lot of the general public seems to think that records 'died.' They disappeared from the Wal-Marts and Sam Goody's of the world, so as far as they knew, they disappeared entirely. Some of these items are still available from record distributors for \$2 or \$3 each. Those records that have disappeared from the distributors are the ones most likely to move.

"For most of the 1990s 45s, the price guide range is still \$3-\$4, and they might be able to get that for certain ones. Again, it depends on whether the records are still available from a regular distributor."

The Goulds' purchase includes colored vinyl, picture sleeve 45s, jukebox- only singles and reissues (complete with pages and pages of title strips), promos and even a few albums — about 10,000 or so, brand-new as well. There is a small amount of material that has been played, from the collection of a DJ (and some not played from that collection), as well as a smattering of new 45s from the late '60s and early '70s. Being singles, the material from the late '80s and early '90s could be quite collectible. That was the time when chain stores stopped stocking vinyl, and labels reduced the amount of 45s pressed for singles. Many contain B-sides or alternate mixes not found on any album or at least any vinyl album. (Sometimes bonus tracks would appear on the cassette and CD.)

"It's unique in its scope of artists, the sheer size of it and the fact that these have never been played," he said. "It's really hard to name an artist that we don't have."

The first time Tom saw the collection, "My thought was, 'It's going to take a long time to count.'"

Since the Gould brothers acquired the collection in May, it's taken an average of two people six to eight hours a day at least two days a week to count and catalog them all. That's about 800 work hours so far. John found that the initial cataloging was almost perfect, except where boxes were mislabeled. However, the spreadsheet index of the records stopped at O, and some boxes hadn't been labeled — and thus counted — at all.

"I'd call Tommy back and say, 'I found another 6,000 records [that weren't on the spreadsheet].'" Gould said. He estimated that

"Who isn't in here?"

Here's a sampling of the collection, a snapshot of the era:

Colored vinyl

Blind Melon: "No Rain"/"Tones Of Home"
Garth Brooks: "Learning To Live Again"/"Walking After Midnight"
Charlie Louvin And Roy Acuff: "The Precious Jewel"/"Buried Alive"
Paul McCartney: "C'Mon People"/"Down To The River"
The Proclaimers: "I'm Gonna Be (500 Miles)"/"Better Days"

Big country hits

Alabama: "Born Country"/"Until It Happens To You"
Garth Brooks: "The Dance"/"If Tomorrow Never Comes"
Alan Jackson: "Chattahoochee"/"Mercury Blues"
Reba McEntire: "You Lie"/"That's All She Wrote"
Restless Heart: "Bluest Eyes In Texas"/"Familiar Pain"
Randy Travis: "If I Didn't Have You"/"I Told You So"
Travis Tritt: "Can I Trust You With My Heart"/"A Hundred Years From Now"

Pop chart-toppers

Richard Marx: "Right Here Waiting"/"Wait For The Sunrise"
Milli Vanilli: "Blame It On The Rain"/"Dance With A Devil"
Mr. Big: "To Be With You"/"Green-Tinted Sixties Mind"
New Kids On The Block: "Step By Step"/"Valentine Girl"
Roxette: "The Look"/"Silver Blue"
Sir Mix-A-Lot: "Baby Got Back"/"Cake Boy"

Oh, what a great song that was

Black Crowes: "She Talks To Angels"/live video version
Tom Petty: "Runnin' Down A Dream"/"Alright For Now"
Bonnie Raitt: "Something To Talk About"/"I Can't Make You Love Me"
Stevie Ray Vaughan And Double Trouble: "The Sky Is Crying"/"Chilins Con Carne"
Whitney Houston: "The Star Spangled Banner"/"America The Beautiful"

"Hair" metal

Bon Jovi: "Bed Of Roses"/"Lay Your Hands On Me"
Guns N' Roses: "Don't Cry"/alternate version
Poison: "Unskinny Bop"/"Swamp Juice"
Slaughter: "Fly To The Angels"/"Desperately"
Warrant: "Uncle Tom's Cabin"/"Sure Feels Good To Me"

Oh, I remember that, now that you mention it

Taylor Dayne: "With Every Beat Of My Heart"/"All I Ever Wanted"
Information Society: "Think"/"Think"
Saigon Kick: "Love Is On The Way"/"All I Want"
Spin Doctors: "Little Miss Can't Be Wrong"/"Two Princes"
The Two Live Crew: "Banned In The U.S.A."/instrumental
The Simpsons: "Deep, Deep Trouble"/"Sibling Rivalry"

While many of these listed here were popular songs, collectors of particular artists or charts might be interested in some of the singles that didn't chart so high and thus weren't around stores as long, if at all.

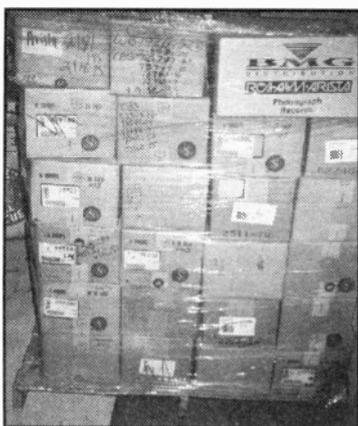
an additional 22,000 records hadn't been represented on the spreadsheet. Based on the information on that document, three years ago the record collection had been appraised by two independent appraisers at between \$750,000-\$900,000. "We insured it for a million dollars immediately," he said.

Tom said he was also pleased to find out that the records' condition was all that the seller had said. In all his time with the records, John reported that he has only found two that were broken. Besides a little dust, there is not even a fingerprint on any of the records because any handling of them has always been with gloves.

"It's like finding an unopened vault of treasure," he said. Though he said that it's going to be difficult to let it go, it was purchased as a business venture. But how appropriate it is that a load of records might help him fund his dream of having his own recording studio.

Gould said that they are prepared to sell it in pieces over a couple of years, but for a limited time they will take offers on the entire collection, minus a slice of it (one of each 45) which they plan to donate to the Rock And Roll Hall Of Fame. They have credit card ordering set up, as well as a 1-800 number, web site: www.virginvinylclassics.com and e-mail: sales@virginvinylclassics.com.

— Cathy Bernardy



One of the three pallets shrink-wrapped for a decade.

Country Junction

At age 77, Earl Scruggs is enjoying a third career. From 1945 to 1948 in Bill Monroe's Bluegrass Boys and then, until 1969, with Lester Flatt (1912-79), he revolutionized banjo picking using the right thumb with the index and middle fingers for syncopation. In 1967, actor/director Warren Beatty raised Flatt & Scruggs' profile by making their "Foggy Mountain Breakdown" the theme to *Bonnie And Clyde*. During the '60s, they also played regularly on *The Beverly Hillbillies* television show.

Having realized from informal jams with saxman King Curtis that the banjo had roles beyond country, Scruggs bridged bluegrass and rock with sons Gary, Randy, and (now deceased) Steve in The Earl Scruggs Revue. An independent thinker, he amazed both sides of the fence by being conservative Nashville's only big name to join the Vietnam-era antiwar movement. His 1940s-1970s recordings are abundant on Mercury and Columbia (the original labels) and, through licensing, Bear Family, Collectables, County and Rounder.

In 1996, Earl survived a post-hip surgery heart attack (unlike Townes Van Zandt in '97). Now recovered, he has just released his first album in 17 years, *Earl Scruggs And Friends* (MCA Nashville). *Friends* include country's Marty Stuart, Travis Tritt, and Johnny and Roseanne Cash plus Sir Elton John and comedian/banjo pro Steve Martin. The album's producer is son Randy, whose previous credits include the AIDS fund-raiser *Red, Hot And Country*, The Nitty Gritty Dirt Band's *Will The Circle Be Unbroken, Volume 2* and Iris DeMent's *The Way I Should*.

8 Questions For...

Earl & Randy Scruggs

by Bruce Sylvester

Here Randy and soft-spoken Earl talk with *Goldmine*. It's often said that Flatt and Scruggs left Monroe's band intending to form their legendary duo. Earl revealed that isn't quite the true story.

Goldmine: *Your new album has plenty of non-country people playing on it, such as Elton John and Melissa Etheridge.*

Earl Scruggs: I like to do something different every time I do an album, and I try to get the greatest artists available.

Randy Scruggs: The Earl Scruggs Revue had performed "Country Comfort," so Elton was at the top of our list. He became the first artist to come on board. We called his office one morning to see if he'd be interested and got a call back that afternoon saying absolutely.

ES: We went to a recording studio in

Atlanta where he has a home. He said he had a box of my early recordings over in England but it didn't have an autograph, so he bought another set here for me to sign in the studio. It would be difficult to call "Country Comfort" bluegrass just because it has banjo and fiddle. Elton gave it his feel. Actually, I don't think the word *bluegrass* fits my album at all. Bluegrass isn't anything I'm ashamed of. I'm proud of it. But this isn't a bluegrass album.

RS: We didn't want just a remake of one of Dad's earlier versions of "Foggy Mountain Breakdown." We wanted to bring it freshness and collaboration. Interesting guest artists like Steve Martin, Leon Russell, and Albert Lee take part.

Did you know Steve Martin well beforehand?

RS: Steve came to many of our concerts for a while. He'd get together with Dad before sound rehearsal to study banjo with him.

ES: I've never seen anybody work harder to learn the banjo.

Earl, it's been said that for years neither you nor Flatt wanted your music called bluegrass.

ES: We didn't want our music put into categories. It wasn't even called bluegrass until the late 1950s. Before I came along, the banjo was often a part of comedy acts like Stringbean's.

Your wife's business skills are reported to have helped you hugely.

ES: I met Louise at a Grand Ole Opry show a year or so before I left Nashville for a while. At that time, I was on the road with Bill Monroe. I'd come home on weekends and see her. Then in 1948 I left Nashville and went back home where my mother lived in Shelby, N.C. I thought, "This won't work." So I proposed to her. When I left Nashville, I meant to leave the music business. I gave Bill Monroe four weeks notice, which was the standard. Lester Flatt, who was leaving Monroe about the same time, said, "Are you sure you'll be happy going back to factory work?" Then he called and asked if I wanted to do a show with him near my hometown, and we did it. That was the start of Flatt & Scruggs. Louise had a good education. She was an accountant. She started managing us in the '50s. We'd never really

Courtesy of MCA Nashville/photo by Pamela Springsteen



From left: Gary, Earl, Louise, and Randy Scruggs.

been managed before then.

RS: Her contributions are as unique as Dad's — her amazing ability to take music and represent people who play it and put them in the best light. In the '60s she booked Flatt & Scruggs at the Newport Folk Festival when no one from Nashville had been there. She introduced them to urban New York at Carnegie Hall at a time when a lot of people said, "You can't put a bluegrass band in a big city." She thought you could. She booked them at the Ash Grove in Los Angeles realizing that though it only seated 100 people, something important could happen. Paul Henning, who was writing and producing *The Beverly Hillbillies*, saw the performance and asked them to be on the show. She stood up for what she believed in.

Earl, did jamming with King Curtis broaden your musical philosophy?

ES: It sure did. We wanted to do an album together, but I was in Flatt & Scruggs then, and we never got to do it.

Your press kit says that you think that there are words to your banjo picking.

ES: I try to accent what the song is saying and let the words carry the tune. If you don't play the words to a song, it's just a bunch of hen scratchings. You're doing a lot of picking but not getting any point across.

Did you really grow up without a radio?

ES: Oh, yes. We got a battery-operated radio when I was 14 or 15. I was thrilled in North Carolina to hear something broadcast from Tennessee.

What do you two do for fun?

RS: Growing up, there was a foundation of music all the time: instruments, records. I've always felt music was an extension of my whole life. Fortunately I've been able to have a career that I love in that. Besides music, I have a daughter and wife. We spend a lot of time doing regular things together — just riding around.

ES: Music is just my entire life. I have no intention of stopping unless something bad happens to me. I grew up enjoying the banjo and music and never got over it. I hope I never will. Don't think I will.

NEWS & NOTES

The Corncob: The Warren Brothers have parted ways with BNA Records after two albums... **The Wilkinsons** — a casualty of Giant Records' closing earlier this year — have signed with the RCA Label Group... Ex-Capitol Records artist Deana Carter has a new deal with Arista Records. Meanwhile, **BlackHawk** — formerly with Arista — has signed with Columbia Records. Their debut for the label is slated for early 2002... Lari White has formed her own label: **Skinny White Girl Records**... **The Everly Brothers**, Dennis Linde, and the late **Johnny Russell** were inducted into the Nashville Songwriters Hall Of Fame... **Shania Twain's** video *The Specials* was released Nov. 20 on DVD and VHS. It features two 1999 CBS concert specials, *Winter Break* and *Come On Over*, in their entirety... **Willie Nelson** is writing a book for Random House, scheduled for a spring 2002 release... **Dolly Parton** postponed her New Year's Eve all-star bluegrass concert at Nashville's Grand Ole Opry House that was to benefit children affected by the Sept. 11 terrorist attacks (too many acts had previous engagements). Per Parton, the show will be rescheduled... On the mend: **Vern Gosdin** (from knee replacement surgery).

New Releases/Reissues: Nov. 27: **Benny Martin** — *The Big Tiger Roars Again, Pt. 2* (OMS Records). Dec. 4: *Best Of America* (patriotic songs by **Tim McGraw**, **Lee Greenwood**, **LeAnn Rimes**, etc.; Curb). Dec. 11: **Gene Autry** — *Paradise In The Moonlight* (Arpeggio Country); **Johnny Cash** — *America* (Legacy reissue of 1972 album) and *Ragged Old Flag* (Legacy reissue of 1974 album); **Rickie Simpkins** — *Don't Fret It* (Dobie Shea).

TV/Movie News: **Garth Brooks** performs an hour-long concert Nov. 28 on CBS. Brooks also contributed the music to the TNT original movie *Call Me Claus*, which premieres Dec. 2... Look for **Martina McBride** on a celebrity edition of ABC's *Who Wants To Be A Millionaire*. Air dates will be Nov. 29, Dec. 3 and 6... **Tim McGraw** will perform on the *Billboard Music Awards*, Dec. 4 on Fox... **Toby Keith** will appear on *Hollywood Squares* the week of Dec. 10... **CMT Programs:** **Waylon Jennings** sits down for a revealing conversation about his life and career on *CMT Inside Fame* on Dec. 3... The week of Dec. 10 features a five-part special on the most influential videos of the '90s on *The Big 4-0*... **Clint Black** and **Crosby, Stills, & Nash** team up on *CMT Crossroads* on Dec. 16... **Reba's** self-titled sitcom on the WB has been given a full-season commitment... A TV movie inspired by **Brad Paisley's** 1999 #1 hit, "He Didn't Have To Be," is in the works for the TBS cable channel. Paisley will have a supporting role in the movie and will also compose all of the music for it... **Wynonna Judd** has recorded the **Elvis Presley** hit "Burning Love" for *Lilo & Stitch*, an animated Disney movie to be released next summer... **Brooks & Dunn** have contributed a song, "Everyday Heroes," to the *Joshua* movie soundtrack. As always, check 'em out!

— Jim Bagley

On the racks

LYLE LOVETT
Anthology,
Volume One:
Cowboy Man
Curb MCA (088
170 234-2)



Courtesy of Curb MCA

In the mid-80s, newcomers Lyle Lovett and k.d. lang hit the charts with a quirkiness country music hadn't previously embraced. With his craggy face and Eraserhead coif, Lovett (like lang) knew how to make nonthreatening weirdness marketable. He had fresh perspectives on stock Texas images such as boots and Hereford bulls. Countless other country writers have ridden ponies, but not on their boats. This 15-track *Anthology* covers his first three albums. Two new songs show bluegrass stalwarts Sam Bush on mandolin and Stuart Duncan on fiddle shifting into Texas swing.

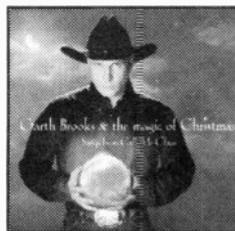
Though the deadpan Lovett gets the girl in enough songs to keep listeners upbeat ("I love my women, sometimes they love me"), he thrives on playing the outsider and underdog. "I went to high school. I was not popular," says country's only truck-driving character to meet German film director Wim Wenders by song's end. This retrospective's one bloodbath, "L.A. County," is so discreet that the good-time pedal steel-laced backup never hints at the denouement, as the meaning of "friend at your side" cleverly shifts back and forth from romantic to lethal.

Lovett is hardly the first to add jazz, folk and gospel to country music. It's his

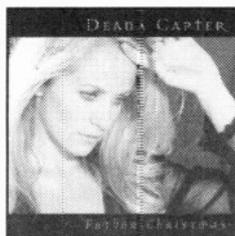
outsider's stance and dryly comic intellectualism that make him unique.

— Bruce Sylvester

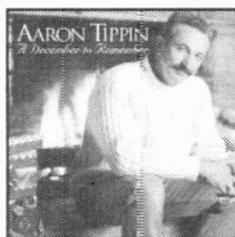
GARTH BROOKS
The Magic Of Christmas
Capitol (243-5-35624-2)



DEANA CARTER
Father Christmas Rouser (116 610 496-2)



AARON TIPPIN
A December To Remember
Lyric Street (2061-65016-2)



Compilations abound, but for the second year in a row, there are very few new Christmas releases by country artists. And — double bah humbug! — one of the three albums reviewed here is not even a completely new collection.

Garth Brooks' *The Magic Of Christmas* was actually released in 1999, but marketing master Brooks has re-released it with three new recordings from the TV movie *Call Me Claus*. They register two hits and a miss. The noisy opener, "Call Me Claus" is all swagger and no substance, but "Zat You Santa Claus?" strongly reprises the jazzy Louis Armstrong chestnut (on the latter, an animated Brooks is

delightfully unrecognizable). Faring best is the nativity tale "Mary Had A Little Lamb," which offers some welcome relief from Brooks' frequent histrionics. The remainder of the album is made up mostly of faithful renditions of familiar, modern Christmas classics ("Let It Snow," "Winter Wonderland," etc.). A note for those who bought the original *The Magic Of Christmas*: a CD single is also available of just the three new recordings.

Deana Carter's stripped-down rendition of "Carol Of The Bells" is one of the '90s best holiday singles. On *Father Christmas*, Carter reaches new levels of sparsedom, with the album comprised solely of her warm, clear vocals and some supple guitar work courtesy of her father, esteemed session musician Fred Carter. For the song lineup, Carter selected Christmas staples by some of her musical heroes such as Nat King Cole ("The Christmas Song") and Karen Carpenter ("Merry Christmas Darling"). What works once as a nice change of pace, however, becomes tedious by the 10th and final track, as all of these acoustic renditions start to sound the same. Folk fanatics and Carter devotees will probably enjoy this, but mainstream country listeners are apt to find it a tad boring.

Boring is one word never associated with Aaron Tippin. His *A December To Remember* effectively combines modern favorites tailor-made for his blue-collar twang such as "Jingle Bell Rock" and "Run Rudolph Run," traditional hymns such as "Away In A Manger" and "Silent Night" that showcase the lower regions of his burly baritone, plus seven great new songs, most of which are cowritten by Tippin and wife Thea. The new tunes cover a wide range of holiday-related topics, from the romp "It's A Good Thing Santa Ain't Single" (a humorous take on Santa as a gift-giving stud muffin) to the

poignant "He Said That He Was Jesus" (detailing the true story of a homeless man who claimed that he was Christ). Overall, it's a well-balanced, nicely executed collection.

— Jim Bagley

JOE DIFFIE
In Another World
Sony/Monument (ANK 85373)

Oklahoma native Joe Diffie has made his name as a country singer long on range, showing himself to be as capable of carrying tender ballads as he is of tearing up rowdy bar anthems. His performing strengths remain in evidence on *In Another World*, but his delivery throughout the collection is often more memorable than the pedestrian material it inhabits.

Diffie has a way of being convincing even when a song's lyrics are not, such as when he transforms the sentimentality of the string-filled title ballad into comfortable warmth. Similarly bland — and barely rescued — is the steel-guitar-etched bit of fluff "If I Lost Her." The pop-style country of "Live To Love Another Day" hardly registers but for its chorus hook, making it as forgettable as the puffy pledge of love "What A Way To Go."

Diffie has his finest moments when he leaves the beaten path of formula, adding a knowing playfulness to the raw-edged churn of "My Give A Damn's Busted." Other standouts include the pleasantly soft "Like A River Dreams Of Rain" and the reminiscence of a family member's funeral in "The Grandpa That I Know," which memorably offers equal parts ache and human strength. Diffie has great personality as a singer, so it's little surprise that the collection is at its best when he is put in a position to show it.

— Thomas Kintner

(Obituaries from page 12)

After leaving The Texas Playboys, Dacus took a regular day job in the aircraft industry. At the end of the war, he worked very briefly with Texas Player steel guitarist Leon McAuliffe. After working in the oil industry as a mechanic and pilot, he ran a small store in Benton County before he was convinced in 1954 to join G. Tom Thompson's radio station KAMO as a DJ.

In 1973, he recorded on the seminal Bob Wills & The Texas Playboys album *For The Last Time* (with Merle Haggard sitting in on fiddle and vocals).

In the 1984 Robert Benson/Sally Field movie *Places In The Heart* (the soundtrack is available on Varèse Sarabande Records), he accompanies Doc & Merle Watson And The Texas Playboys, including new versions of "Faded Love," "Ida Red" and "Right Or Wrong."

Survivors include two brothers, Jim and Tom. He was preceded in death by his parents, Hattie Pearl Hames and William Elmer Dacus, and the following members of the original 1935 Texas Playboys: Herman Arnsperger, Jesse Thedford Ashlock, Thomas Elmer "Tommy" Duncan, Clifton G. "Sleepy" Johnson, Thomas Caz "Son" Lansford, William Leon McAuliffe, Alton Meeks "Al" Stricklin, James Robert "Bob" Wills, and Johnnie Lee Wills.

— Eric S. LeBlanc

Dave Myers, Chicago blues musician

The distinguished and pioneering Chicago blues bass player, guitarist and singer Dave Myers died Sept. 3, 2001, at the Waterfront Terrace Nursing Center, in Chicago, Ill. He was born Oct. 30, 1926, in Byhalia, Miss., to

Mary Taylor and Amos Myers.

Dave's early mentors and teachers include Lee Cooper, Lonnie Johnson, Ernest (Little Son Joe) Lawlars, Robert Lee McCoy (a.k.a. Robert Nighthawk), Memphis Minnie, Tampa Red, Arthur "Big Boy" Spires, and John Lee (Sonny Boy) Williamson.

By the late 1940s, with Junior Wells, Louis Myers, and Fred Below Jr., he formed the nucleus of The Aces. In 1952, Little Walter (Jacobs) took Wells' place, and with The Aces, recorded for Leonard and Phil Chess at Chess Records. The Aces (billed as The Nightcaps or The Jukes) can be heard on Little Walter classics such as "Blues With A Feeling," "Mean Old World," "Off The Wall," "Oh Baby," "Sad Hours," "Tell Me Mama" and "Too Late."

Dave, his younger brother, guitarist Louis, and drummer Fred Below Jr. — collectively called The Aces — were one of the premier Chicago blues bands during the 1950s. In 1958, Dave Myers adapted his "trumping" rhythm guitar style to the Fender Precision bass and became one of the first to record Chicago blues with the electric bass. As a member of The Aces, the band recorded at least four albums in the 1970s for Black & Blue, MCM/Storyville (with Joe Carter, Johnny Drummer, and Bobby King) and Vogue (with Sammy Lawhorn and Eddie Taylor). In 1997, Black Top Records issued his only solo album, featuring Rusty Zinn, Kim Wilson, Johnny Nocturne (Firmin) and seven original selections including the title track, "You Can't Do That," and covers of songs by Fats Domino, Lowell Fulson, Little Walter, and Williamson. He can also be heard singing Lloyd Glenn's "Blue Shadows Falling," recorded at the 1977 Montreux Jazz Festival.

Other artists he recorded with, sometimes accompanied by The Aces, include Phil Alvin, Billy Boy Arnold, Carey Bell, Chuck

Berry, Lonnie Brooks, Eddie Clearwater, Arthur "Big Boy" Crudup, Willie Dixon, Buddy Guy, Earl Hooker, Howlin' Wolf, J. B. Hutto, Robert Lockwood Jr., Charlie Musselwhite, Andrew "Big Voice" Odom, Rockin' Johnny (Burgin), Jimmy Rogers, Dr. Ross, Hubert Sumlin, Sunnyland Slim, Roosevelt Sykes, Eddie Taylor, Koko Taylor, Junior Wells, and many others.

Survivors include his son, David Jr., and two sisters, Louise Porter and Nancy McCray.

— Eric S. LeBlanc

John C. Jaworowicz, songwriter/musician

John C. Jaworowicz, 49, of Jackson, Tenn., died in Nashville Oct. 28, 2001, of complications surrounding coronary heart disease. Jaworowicz founded the blues-rock band Blues Co-Op. As bass player, musician and vocalist, he managed the band through two decades of live performances plus released a CD of studio recordings on MRL Records, owned by his friend Rick Moore.

Jaworowicz formed and administered the publishing company Ort Cloud Music. An accomplished songwriter, his songs were recorded by The Allman Brothers Band, Koko Taylor, Little Milton, The Gregg Allman Band, Gov't Mule and many others.

He recently achieved popularity as a singer/songwriter in Poland, performing at several large blues festivals, and was one of the original founding members of the Nashville Blues Society. His formal education included a Bachelor Of Science in Accounting from Lambuth College in Jackson, Tenn.

The family requests that remembrances be made to the National Blues Foundation.

— Michael Buffalo Smith

(CMJ from page 10)

Plans For Global Domination." Furthermore, the regular traffic of attendees stopping in to sample panels was lower and thus made for fewer distractions. Perhaps people were more aware of making obvious entrances and exits.

Technology played a major role in many panel discussions this year, whether the topic was Internet radio, the Digital Millennium Copyright Act or Internet licensing. Ferguson's panel even talked about how Europeans are leading the way in licensing music for wireless communication devices. During "Culture Is Our Business: Music As Advertising Is Savvy Marketing, Or A Crass Sell Out?," moderated by Jeanne DaSilva, president of Vault Music Services, participants argued over the artistic integrity of licensing one's music out for commercials. Sometimes, though, the option is not always the artist's: one panelist revealed that Enya's *A Day In The Sun* has experienced a major sales boost because her music has been used on national news broadcasts covering the World Trade Center attacks. (The album has doubled its sales to quadruple platinum in two months, a fact about which she is supposedly unhappy, given the circumstances.)

Information overload aside, it was a quiet CMJ this year. But the low attendance, probably no more than 25 percent of normal levels, was not any indication of the Music Marathon's popularity or lack of importance to the industry; rather, it was the aftershock of a major event on the lives of all Americans. The festival should recover next year.

— Richard Skelly

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WHITE Regular Weight Medium Weight Heavy Weight 50 \$7.70 \$9.50 50 \$9.90 100 10.80 13.50 100 15.95 500 34.00 38.50 500 52.10 1,000 61.60 70.95 1,200 106.80 2,000 77.95 97.35 2,400 196.90 4,000 124.60+ Frt 155.80+ Frt PCode: S7WR S7WM S7GOLD	*10 PACKS BULK 1 \$2.00 1,000 \$64.75 5 6.50 2,000 117.70 10 11.50 5,000 268.00 25 24.50 10,000 486.50 50 37.50 25,000 1,106.25 PCode ARI4510 ARI4510B Made from yellow, non-slip plastic. Snap-In Perfect fit. *Prices are per package of 10.	<table border="1"> <tr> <th>PCode</th> <th>Suggested Uses</th> <th>W (in)</th> <th>L (ft)</th> <th>Go.</th> <th>1</th> <th>3</th> <th>5</th> <th>10</th> </tr> <tr> <td>RSF8</td> <td>Cassettes, CD's, VHS</td> <td>8</td> <td>500</td> <td>.75</td> <td>\$59.00</td> <td>\$53.55</td> <td>\$50.00</td> <td>\$49.00</td> </tr> <tr> <td>RSF13</td> <td>Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats</td> <td>13</td> <td>500</td> <td>.75</td> <td>61.85</td> <td>55.90</td> <td>52.00</td> <td>49.75</td> </tr> </table>				PCode	Suggested Uses	W (in)	L (ft)	Go.	1	3	5	10	RSF8	Cassettes, CD's, VHS	8	500	.75	\$59.00	\$53.55	\$50.00	\$49.00	RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	61.85	55.90	52.00	49.75
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SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning	Heat Gun													
Colored Paper Sleeves 7 1/8 x 7 Minimum order - 50 sleeves per color 50 \$12.10 100 16.75 500 55.25 1,000 101.00 1,600 141.55 PCode: S45C Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!	Discwasher® D4+™ 1 1/4 oz. 1 \$3.00 3 8.25 5 12.50 10 22.00 PCode AFG1046 D4+™ leaves no residue. Preserves vinyl properties.	1 \$2.00 5 6.25 10 10.00 PCode ASA2 Contains a unique Anti-Static Solution. Lubricates and protects the record as it cleans.	<table border="1"> <tr> <th>PCode</th> <th>Description</th> <th>Watts</th> <th>1</th> <th>3</th> <th>5</th> </tr> <tr> <td>AHG</td> <td>Industrial Heat Gun</td> <td>1200W</td> <td>\$52.00</td> <td>\$141.00</td> <td>\$160.00</td> </tr> </table>			PCode	Description	Watts	1	3	5	AHG	Industrial Heat Gun	1200W	\$52.00	\$141.00	\$160.00
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SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning Fluid	CUT OFF Heat Sealers																																
"Old Style" Green White Medium Weight Heavy Duty 50 \$9.90 50 \$10.20 100 15.95 100 17.10 500 51.80 500 54.70 800 74.00 1,200 123.20 1,600 140.40 2,400 200.90+ Frt 3,200 224.40+ Frt PCode: S7GRN	Groovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 PCode AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. Pump Spray Bottle	<table border="1"> <tr> <th>Prod. Code</th> <th>Description</th> <th>Watts</th> <th>Length</th> <th>Mil</th> <th>Price</th> </tr> <tr> <td>AHS4C</td> <td>4" Hand Heat Sealer</td> <td>400</td> <td>4"</td> <td>1-6</td> <td>\$66.75</td> </tr> <tr> <td>AHS8C</td> <td>8" Hand Heat Sealer</td> <td>400</td> <td>8"</td> <td>1-6</td> <td>89.00</td> </tr> <tr> <td>AHS12C</td> <td>12" Hand Heat Sealer</td> <td>500</td> <td>12"</td> <td>1-6</td> <td>111.00</td> </tr> <tr> <td>AHS16C</td> <td>16" Hand Heat Sealer</td> <td>500</td> <td>16"</td> <td>1-6</td> <td>179.00</td> </tr> </table>					Prod. Code	Description	Watts	Length	Mil	Price	AHS4C	4" Hand Heat Sealer	400	4"	1-6	\$66.75	AHS8C	8" Hand Heat Sealer	400	8"	1-6	89.00	AHS12C	12" Hand Heat Sealer	500	12"	1-6	111.00	AHS16C	16" Hand Heat Sealer	500	16"	1-6	179.00
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INSERT	7" Picture Sleeve Insert	CLEANER	Sponge	Shrink Wrap System with Gun																	
.030" Thick Chipboard 50 \$7.65 100 12.25 500 53.00 1,000 96.15 PCode: KCB3045 KAF2845 Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts	7 x 7 .028" Thick Acid Free 50 \$9.00 100 14.40 500 62.50 1,200 113.50 PCode: ACS2	Record Cleaning Sponge 2 per pack 1 \$5.00 5 20.00 10 37.50 Our super sponge is absorbent and dripless. Lint Free. Safe for vinyl.	<table border="1"> <tr> <th>Product Code</th> <th>Description</th> <th>Application</th> <th>1</th> <th>2</th> </tr> <tr> <td>ASW13</td> <td>13" Shrink System</td> <td>CD's, DVD's, Magazines, VHS</td> <td>\$250.00</td> <td>\$450.00</td> </tr> <tr> <td>ASWS18</td> <td>18" Shrink System</td> <td>Albums, Small Mats</td> <td>265.00</td> <td>480.00</td> </tr> </table>				Product Code	Description	Application	1	2	ASW13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00	ASWS18	18" Shrink System	Albums, Small Mats	265.00	480.00
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ASWS18	18" Shrink System	Albums, Small Mats	265.00	480.00																	

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6 x 6 3/4 2.5 mil No Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 500 21.10 1,000 31.40 PCode SCDDQ	13 5/8 x 13 1/8 3 mil with Flap 50 \$8.70 100 14.90 500 68.50 PCode SCDBS13	disc® 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Qty per case	Double CD Case Clear Acrylic Case 15/16" Thick Holds 2 CD's. Includes 2 Black QB Clear trays. Specify Tray Color.	Security Devices - ALPHA Hand Held with Cable 1 \$30.00 3 70.00 Works with Cassettes, CD's & DVD's AFCK201 White with 27" steel cable and eye bolt.	Hand Key Hand Held No Cable \$6.00 15.00 AFAK127 White	Multiple CD Jewel Cases Inside Dimension: 6 1/8 x 5 1/8 x 5 3/16 10 \$8.00 25 15.50 50 27.55 100 52.50 Prod. Code PXMINS-PL	Ships up to 12 single CD's in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.	
4 15/16 x 5 Prod. Code SCDJW* Qty per case	CD Jackets - White Paperboard Die Cut one side	disc® 5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt Prod. Code C3CD-HC Qty per case	3 CD - Compact Disc Case 15/16" Thick Holds 3 CD's. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.	Corrugated CD Storage Box 6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50 Prod. Code XCD30 High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CD's, 10 VHS Tapes or 100 Floppy Discs.	CD Mailer - Bubble Cushioned 7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Peel Off 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 Prod. Code MJCD Qty per case	An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!		
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5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20 Black, Red, Fuchsia, Orange, Lime, Blue or Green. PCode SCDHP	Hot Pockets - Paper / Tyvek® Die Cut one side	disc® 5 \$15.75 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case	6 CD-CD Case / Center Hinge Trays 15/16" Thick Holds 6 CD's. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CD's back to back. CLEAR TRAYS NOW AVAILABLE.	CD / All White Polystyrene 5 5/8 x 5 1/2 For CD's Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70 4 1/2 x 6 1/8 For CD's Stored with Spine Up or Out & XCD100. 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40 6 x 14 For Long Blister Packs or Boxes. 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05 PCode DCDP DCD56P DBPP	White Paperboard 5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 Prod. Code MCDWP Qty / case	White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open". Great for promotions. Does not hold CD Jewel Cases.		

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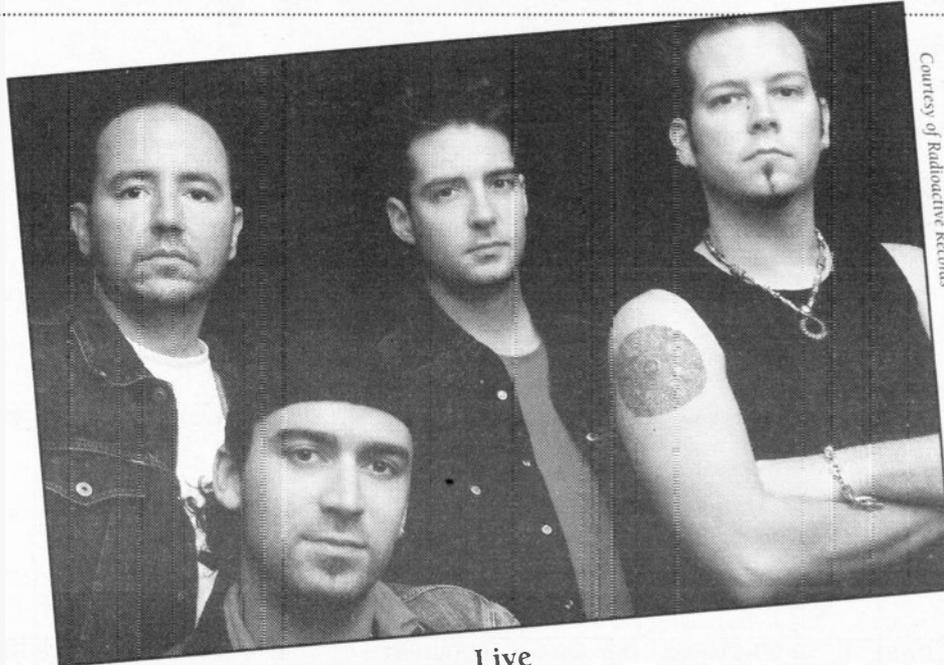
New Releases

LIVE
V
Radioactive (112 485)

Many bands have run out of ideas by the time they get to the fifth album, signified by writing clichéd songs about being rock stars and putting their picture on the cover. Or, they have gotten so deep into their own vision that they've left their audience a few albums back. On V, Live do not have these problems, though the band members do grace the cover art (just not in pretty-boy style).

The songs where the band name-checks themselves are "People Like You" and "Transmit Your Love." In the former, singer Ed Kowalczyk relates a dream that sounds like a benefit concert: "I was on a stage with Queen/Michael Stipe and Elton John/Bono and Springsteen/singing hallelujah, rock and roll is king." In the latter, the band relates that it feels as good being in front of their audience as it does to be in it: "In the name of love, we raise the roof... transmit your love to me and/silently make me whole again." No rock clichés here.

While the band's late-1999 release, the lush, crafted *Distance To Here*, has a consistent sound, on V, Live are all over the map — from rap and spoken-word to sitars, keys and strings. Guests include Tricky with a "transcendentally wicked vocal" on the first single, "Simple Creed," the video for which is on the CD, and Adam Duritz of Counting Crows, who toured with Live in a co-headlining stint during 2000. He sings the "sweetly subtle background vocal" on "Flow." This



Live

reviewer admits to having been concerned that guests would make the material disjointed or would be distracting, but that is not the case.

As an unlisted bonus track, Live have included a danceable mix of "Deep Enough," (heard in the movie *The Fast And The Furious*). Whoda thunk it a decade ago, listening to *Mental Jewelry*? Only time will tell whether the spoken-word material and rappy portions of V will sound as dated as every artist's 1980 disco attempts do today. (Any Generation X-er [and probably only us] will chuckle at this insult in "Deep

Enough": "Is that a Swatch watch? Do you know what time it is?") Also danceable (even funny) is "OK."

The song currently receiving airplay is "Overcome," (which wasn't intended to be a single) which had its genesis while Kowalczyk watched CNN, he revealed on Jay Leno's *Tonight Show* a few weeks ago. The timing, sadly, is good — there is much on the album, especially that particular song, that inspires healing. V, released just a week after the Sept. 11, 2001, terrorist attacks, will never be heard in its original, intended context, however, as this country's psyche has changed much in the past few weeks. Hearing "Overcome" for the first time after the attacks is probably akin to never hearing John Lennon's "Beautiful Boy" until after Dec. 8, 1980. The song has a whole new resonance now, one that shows just how "on the pulse" Kowalczyk's sensibilities are: "the world is bleedin'/but feelin' just fine/all numb in our castle... and I am overcome."

No matter if a person's favorite Live album is the raw, driving *Secret Samadhi* or *Distance To Here*, V contains elements that will satisfy both the band's heavy rock fans ("Deep Enough," "Simple Creed") and those preferring the tunes dripping in beauty ("Call Me A Fool," "Nobody Knows"). "Forever May Not Be Long Enough" in particular contains both ends of the spectrum. Fans who heard that song in *The Mummy Returns* and procrastinated purchasing the soundtrack are now off the hook with the tune's inclusion here.

Grieving American rock fans need the new V, both as a means to help heal and also as a reminder that there are people who live by a philosophy of love. Rest assured, music fans, that not everything on the charts today is mindless, manufactured bubblegum pop drivel, angry shouting or hip-hop. (The band is touring now; www.friendsoflive.com for more info.)

— Cathy Bernardy

(Please see New Releases page 52)

Indie Label Spotlight

PASSENGER
Getting There
Curveball Records (001)

Sounding like a cross between the Grateful Dead and Earth, Wind & Fire, *Getting There*, the debut disc from Passenger, a.k.a. vocalist and multi-instrumentalist Jim Slansky, is an efficiently executed musical mix.

Slansky adheres to a basic fusion formula, one that's imbued with a host of familiar jazz and funk influences. Yet while much of the album establishes a steady groove, the subtle touches create the most indelible impressions. Listeners have to admire the fact that Slansky tackles every instrument each and every time out. Even the average overachiever would be awed by Slansky's ability to singlehandedly keep these complex arrangements solidly in sync.

Ultimately though, it's the melodies that matter most. Demonstrating a supple guitar style that brings to mind the fret finesse of Jerry Garcia, songs such as "Brand New Game," "The Golfing Song" and the mellow, melodic title tune give the album its allure. Add to that list a handful of other entries — most notably the gently swaying serenade "Howling At The Moon" and the festively

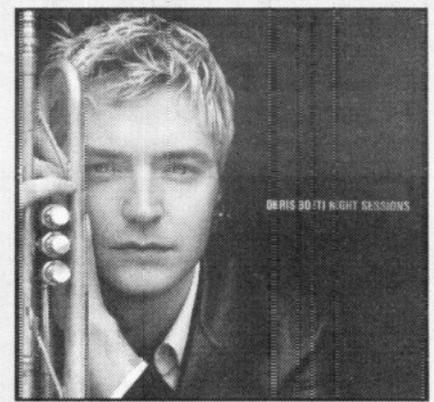


engaging "Brand New Game" — and all indications are that Passenger is heading in the right direction.

Slansky is an accomplished artist, and *Getting There* is a well-conceived showcase for his substantial skills (although the five instrumental bonus tracks verge on oversell). This Passenger is worth picking up, and once Slansky starts leaning more on his songs and less on showcasing his do-it-all attitude, sharing a ride will be even more enjoyable. (519-824-5683; www.curveballrecords.com)

— Lee Zimmerman

NEW RELEASES NEWS



Just out: Multiplatinum-selling Salsa singing phenom Marc Anthony just released *Libre* (Sony)... Singer/songwriter Jonathan Richman just released *Her Mystery Not Of High Heels And Eye Shadow* (Vapor Records)... Jazz trumpeter Chris Botti just released *Night Sessions* (pictured above), his fourth solo album and his first album on Columbia. Among others, Botti has performed with Joni Mitchell and Natalie Merchant and joined Paul Simon's band in 1990. *Night Sessions* contains "All Would Envy," a previously unrecorded Sting song, sung here by guest vocalist Shawn Colvin... Former Little Feat members Kenny Gradney and Richie Hayward have joined up with guitarist Jimmy Herring (Allman Bros. Band, *Jazz Is Dead*, Widespread Panic, The Dixie Dregs) on their debut *Endangered Species* (Tone Center), a funk-drenched jam fest... From the new band Renaissance Illusion comes *Through The Fire* (Spiral Records). The band is made up of original Yardbirds drummer James McCarty; John Idas, bass player and lead singer with the re-formed Yardbirds; and guitarist Dzal Martin, who played on Box Of Frogs' 1984 self-titled album; along with guest backing musicians... New from the Michael Schenker Group is *Be Aware Of Scorpions* (Steamhammer)... Texas pop-folk rocker Glenn Meganck just released *Lost In Austin* (Beach Front Entertainment), his first album in more than a decade. Meganck is also known as writer JR Ripley, the author of the acclaimed Tony Kozol mystery series, whose latest installment bears the same title as this album.

Coming up: Tower Of Power guitarist Bruce Conte has just signed with Severn Records, which will soon be releasing his self-produced album, *Bullet Proof*. Among backing musicians on the album are former Tower Of Power bandmate vocalist Lenny Williams, Gavin Christopher (Rufus), and Bobby Kimball (Toto)... Austin singer/songwriter Jon Dee Graham has just released *hooray for the moon* (New West Records), with special guest appearances by Davey Faragher (Camper Van Beethoven, Cracker, John Hiatt), Mike Campbell (The Heartbreakers), and Austin Tejano artist Little Joe...

Heavy chart action: It's not enough that Pink Floyd holds the record for most consecutive weeks on the *Billboard* charts (1973's *Dark Side Of The Moon* is up to week #1,282 as of this writing, and counting), their new best-of, *Echoes*, debuted on the album chart at #2, helping to push six Floyd titles onto the Pop Catalog chart. *Dark Side* scanned more than 17,000 sales the week *Echoes* debuted. Anyone out there still need a copy?!

— Greg Loescher



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Reissues

MICHAEL JACKSON
Thriller (Special Edition)
 Epic (66073)

Michael Jackson's *Thriller* revitalized the music industry in 1982-1983, revolutionized it and also defined the new MTV era. Discovering it again remastered and expanded is a lot of fun, even 42 million units and almost 20 years later. This is an album that spent 37 weeks at #1, and it's easy to see why. It's next to impossible to un-ring the bell on *Thriller* and to hear it again for the first time.

These songs and the whole concept of the biggest-selling album of all time have been embedded in our consciousness for nearly 20 years. I still remember driving around the night I first heard *Thriller's* lead single, "Billie Jean." I was knocked out; I think we all were. It was just something from a different place — that roving bass line, the eerie keyboard chords and creepy percussion posts that led the way to an amazing vocal of unprecedented lyrical subject matter. Along the way, lightning strikes in the form of strings, as the track chugs along guided by some funky, chunky rhythm guitar parts.

Sophomore albums are conventionally disappointing for many artists, especially if the debut was a large success, such as Jackson's first as an adult solo artist — 1979's *Off The Wall*. Just ask The Knack, Ace Of Base or, in more recent years, Hanson. The problems of producing a worthy follow-up album are numerous. For one thing, oftentimes an artist has accumulated material over a period of years for the debut work, (as was the case with Julian Lennon) and then instantly finds himself or herself in a jam to cash in on the initial success by quickly coming up with enough adequate material for a second album. Suddenly there's pressure from all sides: Less quiet time to reflect and write; more personal appearances, interviews and a clamoring public that wants more of the same product — only different. Imagine the task lying ahead for Jackson approaching *Thriller* after selling 10 million units of *Off The Wall*.

As with *Wall*, on *Thriller*, coproducer Quincy Jones matched Jackson's centerpiece originals, ("Billie Jean" and "Beat It") with similar smashing material from the outside. The stunning title track and the hits "P.Y.T." and "Human Nature" stood with the four Jackson originals to mark the first album to ever give birth to seven Top 10 singles — and this was when old-fashioned 45s (*They still make 'em!* — Ed.) had to sell a million copies to place in the *Billboard* Top 10. "The Girl Is Mine" — another Jackson composition — was



(Courtesy of Epic Records)

Michael Jackson

included on *Thriller* as a calculated and successful attempt to reach wider audiences.

Thriller once again paired Jackson with the graces of Paul McCartney, the biggest-selling white artist at the time, just as *Wall* had harnessed this extra strength years before with McCartney's "Girlfriend" (U.K. hit) thus broadening Jackson's base overseas. As a preface to *Thriller*, "Girl" scored a gold record to gas initial sales of the pending album as insurance. Six hits into this album — a year later — the McCartney/Jackson combo scored a #1 (not included on *Thriller*) with "Say, Say, Say." There was simply no part of the *Thriller* scenario that could go wrong from a marketing standpoint.

Then there was MTV. The new all-music video channel, then in its infancy, was under pressure to air more black artists, just as Jackson showed up with this landmark album. To be fair, when all was said and done, it was still on the strength alone of the ground-breaking videos from *Thriller*, the first of which was "Billie Jean" (reported to have cost an astounding \$40,000 to produce at the time, which is a laughable figure now of course) that earned him the air time. By the time of the excellent "Beat It," the *West Side Story*-ish video, Jackson became MTV's poster boy in no time flat, as his videos began to become special presentations and TV events in their own right. Remember, this was all unprecedented at the time.

(Please see Reissues page 64)

REISSUES NEWS

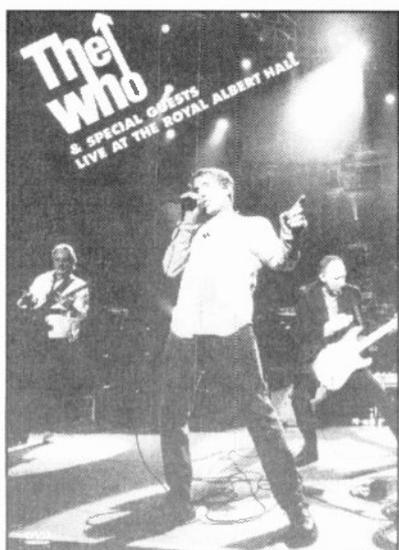


Out now: *The Buckingham's: Made In Chicago* (Acadia) is a reissue of Columbia's 1975 24-track double vinyl album that features all of their hits, except their only #1, "Kind Of A Drag"... Elektra/Rhino just released *Used Songs: The Best Of Tom Waits* (1973/1980)... Australia's Raven Records has released *Steeleye Span — Gone To Australia (On Tour 1975-1984)*, an expansion of the 1983 Australia-only LP *Gone To Australia*. It includes remixed tracks, plus several previously unreleased and rare live tracks from a 1975 concert, which had only one known — and rapidly-disintegrating — acetate left, plus a 12-page booklet with liner notes by bandmates Maddy Prior and Peter Knight... **Smashing Pumpkins** just released *Rotten Apples*, a greatest-hits package, with a twist. Their label, Virgin Records, is also releasing a limited-edition, limited-time-only double set that includes *Rotten Apples* along with *Judas O*, a follow-up to 1994's B-side filled release *Pisces Iscariot*. *Judas O* includes B-sides from the band's *Mezzanine* and *The Infinite Sadness*. *Adore* and *MACHINA* sessions... *Johnny Winter: Lone Star Shootout* (Fuel 2000) is an 11-track live set that includes guest appearances by Willie Dixon and Jimmy Reed plus extensive liner notes... **King Crimson's** two-CD live set, *Vroom Vroom* (Rykco), contains on disc one (*Vroom Vroom*) tracks from a Mexico City concert of newer material, and disc two (*On Broadway: Live In New York City*) contains Crimson material from 1981-84... *One Way* has reissued three **Kim Carnes** albums, each with three bonus tracks — *Barking At Airplanes*, *Cafe Racers* and *Voyeur*... **Misfits: Cuts From The Crypt (Collected Works 1996-2001)** (Roadrunner Records) is an enhanced-CD collection of 17 previously unreleased *Mars Attacks* demo sessions (six cuts) rarely heard B-sides and other unreleased songs plus a bonus video, *Scream*... **Ten Years After: Live At The Fillmore East** (Chrysalis/Capitol) is a two-CD set of two February 1970 concerts at **Bill Graham's Fillmore East** in New York City. The 14-track live set is all previously unreleased material, except for "Love Like A Man," a B-side to the studio version of the same song, and includes their classic "I'm Going Home" (11:57 version here), made famous at Woodstock.

Coming soon: In December, Universal is releasing new *Millennium Collection* sets for Styx, Phil Ochs, Tim Hardin, and Lionel Richie as well as *Best Of Crosby/Nash*, *Diana Ross & The Supremes — Anthology* (two CDs), *The Temptations' For Lovers Only*, and *Meat Loaf — Bat Out Of Hell II: Back Into Hell (Deluxe Edition)*... Rhino's Dec. 18 reissues include The Doobie Brothers' *The Captain & Me* (1973) and Randy Newman's *Little Criminals* (1977)... Germany's multiplatinum-selling Enigma just released *Love, Sensuality, Devotion: The Greatest Hits* featuring cuts from their four albums of the past decade... Coming soon, so get in shape, is Kiss: *The Box Set*, a five-CD, 94-track (30 previously unreleased), six-hour extravaganza housed (the deluxe edition) in a full-size, 46-by-16-by-four-inch replica guitar case with an official RIAA-certified *Kiss Alive!* gold record award and handwritten notes from the band individually printed on parchment paper. In addition to all the Kiss classics, the set contains a 120-page color book featuring track-by-track commentary from Kiss members, rare photos and a band history. Besides the deluxe version, two other less-expensive versions are available, one in a mini-guitar case and the other in a cigar box. In the past 30-plus years, Kiss has sold more than 80 million records.

— Greg Loescher

DVD Review



THE WHO & SPECIAL GUESTS
 Live At The Royal Albert Hall
 Image Entertainment
 (ID0659MYDVD) (Two-DVD set)

The Who definitely turn back the clock with an electrifying performance guaranteed not only to satisfy the huge expectations of "my generation," but very likely also will appeal to members of generations X and Y — given the well-chosen participation of Pearl Jam's Eddie Vedder, Paul Weller, Oasis' Noel Gallagher, Bryan Adams, Kelly Jones, and Nigel Kennedy — all on hand to pay homage to the musical legacy of one of rock 'n' roll's reigning acts.

Even though all of the guest stars turn in excellent performances, it is The Who who ultimately shine the

brightest on stage on *The Who & Special Guests: Live At The Royal Albert Hall*. The Who's Roger Daltrey, Pete Townshend, and John Entwistle — augmented by keyboardist John "Rabbit" Bundrick and drummer Zak Starkey (Ringo Starr's son) — turn in one of the most inspired and satisfying sets of their impressive career.

Image Entertainment's outstanding 14½-minute, 23-song, double-disc DVD, *The Who & Special Guests: Live At The Royal Albert Hall*, captures one of the most enduring and influential bands in the history of popular music in a superlative concert far exceeding the expectations of their critics and proving that on any given night, it is possible for rock's royalty to reclaim their crown.

— Mark Wallgren

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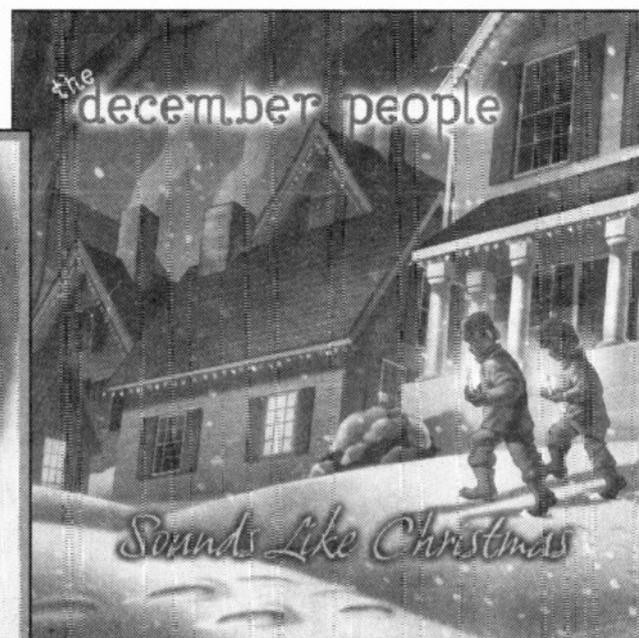
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Christmas CD roundup 2001: Part one

by Tim Neely

The chestnuts are roasting, the halls have been decked, and the Christmas music is coming from the stereo. As always, the benevolent record companies of America are hoping that some of their holiday music finds its way into your collection. Also as always, they've given us plenty of new and reissued ways to do just that.

If early returns are any indication, this could be a strong year for Christmas music sales. As of the time I write this (mid-November), there are already four holiday-themed albums in the upper half of the *Billboard* album charts. They don't usually start to infiltrate the best-seller lists until mid-December.

Here's a sampling of some of the new and reissued offerings that you may or may not find in your local music emporium over the holidays. Some of these are CDs that showed up in my mail; others have been well publicized; a couple are off-the-beaten-track items from last year but worthy of your attention; still others have emerged from the bargain bins at department stores (some really cool treasures await the patient browser this year). There's even a free (almost) CD in the offing! Alphabetically by artist, with compilations at the end, here's at least one CD for not only each of the 12 days of Christmas, but also for the 52 weeks until next Christmas.

ASYLUM STREET SPANKERS: *A Christmas Spanking* (Spanks-A-Lot/Bloodshot 20702). I was almost afraid to ask. Well, I'm glad I did: Asylum Street Spankers are an Austin, Texas, band that is decidedly retro. Its members play only acoustic instruments, everything from ukulele to guitar to harmonica, and they have a blast doing so. On this CD, they put their mark on 16 holiday tunes, both traditional and new.

JOAN BAEZ: *Noel* (Vanguard 79596-2). There's no better time to listen to this sublime holiday treat, which was first issued

in 1966. It's been remastered with bonus tracks that didn't fit on the original album. Look for the "Original Master Series" banner along the left front cover. By the way, this album was arranged by then-unknown Peter Schickele, who is better known as the executor (or is that executioner?) of the musical heritage of P.D.Q. Bach.

HARRY BELAFONTE: *Christmas* (RCA 07863-68044-2). In addition to the entire contents of *To Wish You A Merry Christmas*, this CD compilation contains some other tracks Harry Belafonte recorded over the years that have a tangential relationship to the holiday.

TONY BENNETT; CHARLOTTE CHURCH; PLACIDO DOMINGO; VANESSA WILLIAMS: *Our Favorite Things* (Sony Classical SK 89468). This interesting combination of voices (two classical, one pop/jazz, one R&B/soul) was recorded live in Vienna last year. Look for the TV special based around this CD on public television this year. (Can you say "pledge drive special," boys and girls? I knew you could.)

JACKSON BERKEY: *Harpichord Carols* (Soli Deo Gloria SDG CD011). Never heard of Jackson Berkey? Well, he's the keyboard wizard on most of the Mannheim Steamroller holiday hits. He's also been a well-respected musician apart from Chip Davis' crew. Here, with help from harpist Kathy Bundock Moore, he presents 12 of his own arrangements of popular and obscure carols.

SUZY BOGGUSS: *Have Yourself A Merry Little Christmas* (Loyal Duchess LDR-0002). She's been recording one-off Christmas singles since 1989, including "Mr. Santa" and "Two-Step 'Round The Christmas Tree." At last, Bogguss has done an entire album of holiday tunes, including the original versions of those two country staples licensed from Capitol. There's also a duet with Delbert McCClinton on "Baby, It's Cold

Outside." Bogguss looks beautiful on the cover. (This is currently available only on the Internet through www.suzybogguss.com. It will be released to retail in 2002.)

TONI BRAXTON: *Snowflakes* (Arista 07822-14723-2). The R&B diva Toni Braxton, who is less prone to vocal histrionics than some of her contemporaries, wraps her vocal cords around nine mostly new holiday tunes. (There is one instrumental and, in a continuing bad trend, a remix of one of the earlier tracks on the same CD.)

GARTH BROOKS: *Call Me Claus* (Capitol Nashville 72438-77669-2). This CD single contains the three new songs that Garth Brooks recorded for his TV special of the same name. The same three songs are also on the "new" version of *The Magic Of Christmas*, replacing three others, but why buy the full-length CD again if you already have it?

THE CAMPBELL BROTHERS: *Sacred Steel For The Holidays* (Arhoolie CD 504). "Sacred steel" is an unusual tradition rooted in the African-American Pentecostal Holiness Church, also known as the House of God, Keith Dominion. The Campbell Brothers are the foremost practitioners of this steel guitar style, and their take on 11 holiday tunes is a unique listening experience.

DEANA CARTER: *Father Christmas* (Rounder 116 610 496-2). Deana Carter, the woman who gave us one of the highlights of 1990s country music, her hit "Strawberry Wine," teams up with her father, Fred Carter, who played on sessions with people ranging from Elvis Presley to the 1980s Highwaymen, for 10 holiday favorites. This album was recorded in her father's living room. Collector's note: The promo CD is on the Beyond label (BYAV-78221-2).

THE CHENILLE SISTERS: *In The Christmas Spirit* (CanToo 10005). This splendid album was the winner of the 2001 Indie Award, given out by AFIM (Association

For Independent Music) annually, in the Seasonal Music category, and it richly deserved the honor. "The All-Purpose Carol" is a must-hear; it's worthy of Dr. Demento.

PERRY COMO: *A Perry Como Christmas* (RCA 07836-68041-2). Do we really need another collection of Perry Como holiday music? When it's this well-thought out, yes we do. Compiled in consultation with George Townsend, the Canadian who maintains an outrageously comprehensive Como Web site, the 22 tracks include one previously unreleased song and others that have never been on CD, including Como's original 1950 recording of "There Is No Christmas Like A Home Christmas."

THE DECEMBER PEOPLE: *Sounds Like Christmas* (Magna Carta MA-9025-2). This album is based around an interesting concept. Assume that some of the top 1970s album-rock bands had recorded Christmas standards. What would they sound like? Here's an attempt to answer that question, with help from some of those very artists, including John Wetton (of Asia) and Steve Walsh (of Kansas). Walsh even got Kansas together in the studio to do an all-new song, "The Light," for this CD.

JOHN DENVER: *Christmas In Concert* (RCA 07863-68043-2). Recorded live at Constitution Hall in Washington, D.C., in 1996, the year before he died, this collection has most of the holiday songs John Denver recorded over the years, plus an encore of several of his most successful non-holiday hits. It's a must for the Denver fan.

DESTINY'S CHILD: *8 Days Of Christmas* (Columbia CK 86098). Looking for something really up-to-date this Christmas? This CD by the most popular female vocal group since The Supremes should do the trick. Each

(Please see Christmas 2001 page 57)

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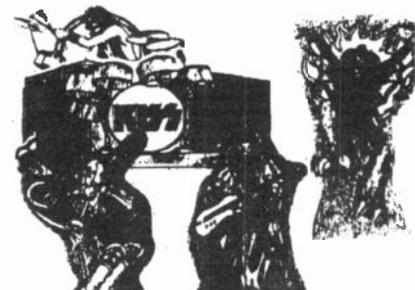
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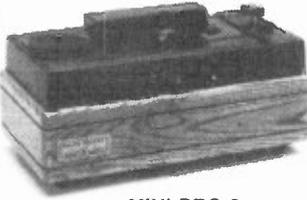


Model 1.0 (Shown)
Record Master



Model 2.5Fi (Shown)
Model 1.5

ULTRA LP PRO



MINI-PRO 2

NITTY GRITTY
RECORD CARE PRODUCTS, INC.

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

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

"Feel the Groove!"™

Goldmine

45 RPM Unit Advertising Section!

45 rpm issue—Dec. 28, 2001
Advertising Deadline—Nov. 29, 2001
Issue Mail Date—Dec. 6, 2001

1

This separate section will be devoted to 45 rpm records. All listings in an ad must be 45's.

3

Special rate for the 45 rpm unit section is \$40 per unit.

2

Special 45 section will appear in the December 28, 2001 issue of

888-457-2873

Trevor Lauber - ext. 322
Jill Ruesch - ext. 462

Fax:
715-445-4087
(attn: Display Advertising)

Your ad will be seen by over 60,000 people — more than **THREE** times more than any other music-collecting publication.

*One unit space equals one 8-1/2" x 11" typed sheet. Type your copy legibly onto 8 1/2" x 11" white sheets. A regular unit space is one-ninth 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.

Goldmine 700 E. State Street
Iola, WI 54990-0001
Visit our web site at:
<http://www.goldminemag.com>

Take advantage of this great advertising opportunity. Simply fill out the form below and mail it, along with your ad and payment, to **GOLDMINE**.

YES!

I want to take advantage of **GOLDMINE's** 45 rpm unit issue. I understand that in order to qualify for the \$40 units my ad must contain only 45 rpm items.

Ads containing items other than 45 rpms will not receive the \$40 price. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. *Goldmine* reserves the right to refuse any advertising not adhering to these guidelines or our regular ad guidelines.

For your convenience we accept MasterCard, VISA, American Express and Discover/Novus credit cards.

Credit Card # _____
Exp. Date _____
Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Number of units _____
(cost per unit) x 40.00
Cost of ad \$ _____



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 renege on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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

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

HEAVY M & BLUES - ROCKABILLY ROCK & ROLL - GARAGE - 45 RPM PT. II

Allen Radwill 23 Hunters Lane-Southampton,New Jersey 08088. Phone 609-953-5473. Minimum Bid \$4.50 per record. Call if you want to know high bid Auction ends Jan.30...

(RCA 8935)-Until Then/M- Mike Clifford(UA 489)-Close To Cathy/VG+ (Col.42226)-When We Marry/VG+...

G.L. Crockett(Four Brothers 445)-It's A Man Down There/Every Hour Every Day/VG+(65-Black) Howard Crockett(Mel-O-Dy 105)-The Spiky Haircut/Teddy Of Mine/The Big Wheel/M...

Canadian AOR

Table listing various Canadian AOR records including titles like 'Brighton Rock', 'Avalon', 'Alpha Centauri', 'Alias', 'Honeymoon Suite', 'Brian Hughes', 'Tom Cochrane', 'Teaze', 'Partland Brothers', 'Cinema Face', 'Haywire', 'Lynx', 'Korea', 'Toronto', and 'Trooper' with their respective prices.

Yes, we wholesale!

All prices are in U.S. Visa / Mastercard / US checks / Money Orders accepted. Postage & insurance: Surface \$3.50 first, \$1.50 additional Air Mail \$4.50 first, 2.50 each additional.

Spindle Records Box 49976, 660 Eglinton Ave. E., Toronto, ON, Canada M4G 2K0 416-425-0476, 416-425-7901 FAX

SET SALE - SEALED LPS

STEVE ROSS 11600 FLOWERWOOD COURT MOORPARK, CA 93021 FAX # (909) 828-4274

Hi everyone! This is a set sale of sealed LPS from the 60's and 70's. All LPS are U.S. pressings and believed to be original. Selection guaranteed. Write, fax or email to reserve records. Money orders, personal checks and cash by registered mail best accepted.

Large table listing various vinyl records with columns for artist, title, year, price, and other details.

Large advertisement for Goldmine featuring the text 'Unless an auction deadline is explicitly stated in this issue will deadline one month from the cover date of this issue' and the Goldmine logo.

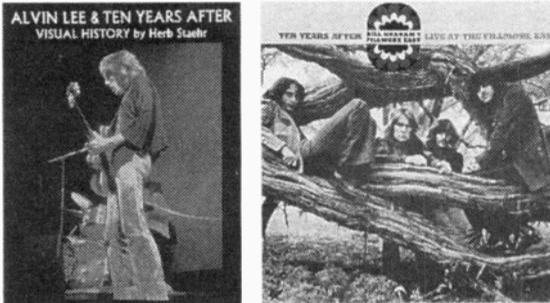
Andy Jay Ondrus 616 Tunnel St., Port Huron, MI 48060 Set Sale \$5.00 Postage first LP. \$1.00 each after

- SET SALE 1. Beatles-Talk-GNW 4007-SS-\$10.00 2. Beatles-Live At The Star Club-Lingosong-2LPS-SS-\$18.00 3. Boston-Pic Disc-Epic 34188-SS-\$30.00 4. Bee Gees-Spirits Having Fun-PC Disc-\$22.00 5. Elvis-Canadian Tribute-gold wax-PCA-7065-SS-\$18.00 6. Elvis-Love Still Burns-Disc-SS-\$20.00 7. Elvis-Sun Years-1001-SS-\$10.00 8. Frog-Rock N Roll Music-Vanguard 6541-SS-\$10.00 9. Foreigner-Head Games-Atlantic 29999-SS-\$14.00 10. Frampton-Comes Alive-pink wax-2 LPS-\$24.00 11. Heart-Magazine-Pic Disc-SS-\$25.00 12. Heart-Dreamboat Annie-Pic Disc-SS-\$30.00 13. Hendrix-High Live & Dirty-red wax-SS-\$18.00 14. Herman's Hermits-Blaze-MGM 4478-SS-Cut Out-\$9.00 15. Ian Matthews-Stealing-color wax-SS-\$14.00 16. Ian Dury-Do It Your Self-with 7 single-SS-\$14.00 17. Iggy Pop-Kill City-green wax-\$14.00 18. Linda Ronstadt-Living In The U.S.A.-Pic Disc-SS-cut corner-\$20.00 19. Light House-Thoughts Of Moving On-SS-\$14.00 20. No Wave-Compilation-color wax-SS-\$14.00 21. Paul McCartney-interview-col 36687-SS-\$14.00 22. Rush-Hemisphere's-Pic Disc-SS-\$35.00 23. Rush-Byzantium-PC Disc-SS-\$32.00 24. Bad Company-Kangaroo-Rough USA2-SS-\$12.00 25. Savage Grace-1st Reprise 6399-SS-\$12.00 26. Stone 3-Mess you Disco version-12" single-SS-\$18.00 27. Stone 3-Some Girls-Original-cover-SS-\$25.00 28. Stone 3-Metamorphosis-cut corner-SS-\$15.00 29. Stone 3-Precious Stones-Pic Disc-SS-\$30.00 30. Styx-Pieces Of Eight-Pic Disc-ABM 4724-\$22.00 31. Sir Douglas-Mendocino-cut corner-SS-\$9.00 32. Spin Eric-My Mistake 12" single-SS-\$12.00 33. UK Soundwaves-wax-ABM 4667-SS-\$14.00 34. Who-Who Are You-red wax-MCA 3050-SS-\$25.00 35. Yardbirds-Shapes Of Things-2LPS-Bomb 1045-SS-\$20.00 36. Elvin Kistler-Armed Forces-with E.P.-SS-\$14.00 37. Argent-Show Of Hands-Epic 30126-SS-\$12.00 38. Gary Boyle-The Dancer-color wax-SS-\$14.00 39. Meatloaf-Bat Out Of Hell-Pic Disc-SS-\$22.00 40. Association-Windy-WB 1696-SS-\$14.00 41. Savage Grace-2 Reprise 6344-cut corner-SS-\$10.00 42. Bad Finger-Magic Christian-Apple 3364-SS-\$15.00 43. Nick Lowe-Labour Of Lust-CD 30607-SS-\$14.00 44. The Knack-Get The Knack-Capitol 511948-SS-\$12.00 45. The Cars-Candy O-Ele Semoor-SS-\$14.00 46. Ted Nugent-Weekend Warriors-Epic 35551-SS-\$14.00 47. Alice Cooper-Greatest Hits-WB 3107-SS-\$14.00 48. The Seeds-Crescendos-2023-SS-\$18.00 49. Grand Funk-Monumental Funk-SS-\$12.00 50. Deep Purple-Stromboli-WB 1974-SS-\$12.00 51. Grand Funk-Phoenix-Capitol 11069-SS-\$12.00

"TEN YEARS AFTER"

Rediscover a premier band from a prime period of Rock & Roll A new illustrated biography and previously unreleased concert recording Featuring the scorching guitar of inimitable fret master ALVIN LEE

Free Story Press ISBN 0097087000 EMI/Chrysalis Records 2CD set - Catalog #633297



The complete Ten Years After story from the mid 60's to the present day. 192 pages with 400 rare photos from the life of every rock's most historic events:

- Windsor Blues Festival, England 1968 - Newport Jazz Festival, Rhode Island - Woodstock Music & Arts Festival 1969 - Texas International Pop Festival - 2nd Atlanta International Pop Festival - Randall's Island, NY Pop Festival - Goose Lake Park Festival, Michigan - Strawberry Fields Festival, Canada - Isle of Wight Festival, England ... and several others ...
- Love Like A Man - Good Morning Little School Girl - Working On The Road - 50,000 Miles Beneath My Brain - The Hobnob - I Can't Keep From Crying Sometimes - Help Me - Spontful - I Woke Up This Morning - I'm Going Home ... and more ...

Internet orders: AlvinLee.com or call 1-800-247-6553 (24 hours) also available from Amazon.com Watch for more remastered TPA CD's with unreleased extra tracks available soon from EMI/Chrysalis

ALLEN RADWELL

23 Hunters Lane, Southampton, NJ 08088 609-953-5473

ROCK 'N' ROLL FROM THE PAST

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



VINYL LP SET SALE

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

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

SHIPPING: U.S. CUSTOMERS: LP's: 1st Class: \$4.75 1st LP & \$1.00 for each additional 2 LP's. 4th Class: \$3.50 1st LP & \$1.00 for each additional 2 LP's.

45's: 1st Class: \$5.00 Any Size Order. 4th Class: \$3.50 Any Size Order.

RESERVE REQUESTS: Telephone Reserves - OK! Mail reserves - Please send SASE!
TELEPHONE CREDIT CARD ORDERS - OK!!!
NOTE: Some of the LP's listed below are 2nd or 3rd Pressings & 1st's.

VINYL LP SET SALE

GUNS N' ROSES: The Spaghetti Incident	SS 10.00	MONTELL JORDAN: More...Def Jam 533191	SS 10.00
CHICO HAMILTON QUINTET: Deafening	SS 8.00	MONTELL JORDAN: Let's Ride Def Jam 536987	SS 8.00
HAMMER: Too Legit To Quit	SS 10.00	MARCI JOSEPH: Knockout! MLP 2009	SS 6.00
LIONEL HAMPSON ORK: Sentimental Journey	SS 6.00	JOURNEY: Raised On Radio	SS 6.00
FRANK SYLVIA BENNETT: Atlantic 81644	SS 6.00	IMI KANOZE: The Top Of The Hotsteppin'	SS 6.00
HERBIE HANCOCK: Man-Child	SS 8.00	Columbia 67056	SS 6.00
Columbia 33812	SS 8.00	K.C./SUNSHINE BAND: Game Of Love	SS 4.00
HERBIE HANCOCK: Perfect Machine	SS 8.00	Sispa 7720 (LP Maxi Single)	SS 4.00
Columbia 60025	SS 8.00	K.C./SUNSHINE BAND: TW 603	SS 8.00
HARPONES: On Sunday Afternoon - The	SS 8.00	R. KELLY: R. Live 41625 (2 LP Set)	SS 10.00
Goldener Recordings M. Hill 1098	SS 8.00	KING FLOYD: Same Columbia 9498	SS 8.00
HARPONES: Vol. 2, Great Willie Winfield	SS 11.00	OUR HEARTS: Sello 8022	SS 8.00
Relic LP 5003	SS 11.00	EARL KING: Truckload Of Lovin'	SS 8.00
EDDIE HARRIS/ELLIS MARSALIS: Homecoming	SS 8.00	SPINNA: Tomaso 295011	SS 8.00
Spindletop 105	SS 8.00	BOB KNIGHT ROX: Greatest Hits	SS 10.00
EDDIE HARRIS: The Exciting Eddie Harris	SS 12.00	Kape 1001	SS 11.00
Harc 532 (2 LP Set)	SS 12.00	GLADYS KNIGHT/PIPS: That Special Time	SS 6.00
COLEMAN HANKINS QUARTET: The Hawk Flies	SS 11.00	Of Year Columbia 460459 (UK)	SS 11.00
Riverside 12-223	SS 11.00	GLADYS KNIGHT/PIPS: Every Best Of	SS 11.00
ISAAC HAYES: Hotbel 2100	SS 10.00	Collectables 5154	SS 8.00
ISAAC HAYES: Black Moses Stax 8509	SS 10.00	JEAN KNIGHT: Mr. Big Stuff Stax 204558	SS 11.00
ISAAC HAYES: Hut Buttured Soul	SS 10.00	FRANKIE KNOX/ADEN: Welcome To	SS 8.00
Stax 4114	SS 10.00	The Real World Vinyl 40129	SS 8.00
TSAC HAYES: Truck Turner (Soundtrack)	SS 17.00	KOOL/GANG: Same De-Lite 2003	SS 10.00
Columbia 60025	SS 17.00	De-Lite 2008	SS 10.00
HEART: Magazine (PICTURE DISC)	SS 12.00	KOOL/GANG: De-Lite 2010	SS 10.00
Mushroom MRS 1-SP	SS 12.00	De-Lite 2011	SS 10.00
HEATHAVAN: Too Hot To Handle	SS 8.00	KOOL/GANG: De-Lite 2012	SS 10.00
Epic 34761	SS 8.00	De-Lite 2013	SS 10.00
HENRY'S HENRYS: Greatest Hits	SS 11.00	KOOL/GANG: Light Of Worlds	SS 10.00
ABCO 4227	SS 11.00	De-Lite 2014	SS 10.00
HI-LO'S: Harmony In Jazz CBS 14387	SS 6.00	KOOL/GANG: Split Of The Boogie	SS 10.00
AL FIP: Louisiana Man OTD 8612	SS 6.00	De-Lite 2016	SS 10.00
SILAS HOGAN: Trouble At Home	SS 8.00	KOOL/GANG: De-Lite 2017	SS 10.00
Bucella 8019	SS 8.00	De-Lite 2018	SS 10.00
HOLLIES: He Ain't Heavy, He's My Brother	SS 8.00	KOOL/GANG: De-Lite 2019	SS 10.00
Epic 26538	SS 8.00	De-Lite 2020	SS 10.00
HOLLIES: Greatest Hits Epic 32061	SS 6.00	De-Lite 2021	SS 10.00
HOLLIES: What Goes Around	SS 6.00	De-Lite 2022	SS 10.00
Atlantic 80076	SS 6.00	De-Lite 2023	SS 10.00
LALONDA HOLLOWAY: Mam Don't Papa Mam	SS 4.00	De-Lite 2024	SS 10.00
SATSON 2578 (2 LP Set)	SS 4.00	De-Lite 2025	SS 10.00
JOHN LEE HOOKER: Best Of GNP/Crescendo	SS 12.00	De-Lite 2026	SS 10.00
10007 (2 LP Set)	SS 12.00	De-Lite 2027	SS 10.00
HOOTERS: One Way Home 450 (UK)	SS 8.00	De-Lite 2028	SS 10.00
HOOTERS: One Way Home 450 (UK)	SS 8.00	De-Lite 2029	SS 10.00
Atlantic 82886	SS 8.00	De-Lite 2030	SS 10.00
LENA HORNE: Nature's Baby	SS 8.00	De-Lite 2031	SS 10.00
Buddah 6906	SS 8.00	De-Lite 2032	SS 10.00
WHITNEY HOUSTON: My Love Is Your Love	SS 6.00	De-Lite 2033	SS 10.00
Arista 19037 (2 LP Set)	SS 6.00	De-Lite 2034	SS 10.00
WHITNEY HOUSTON: Same Script, Different Cast	SS 10.00	De-Lite 2035	SS 10.00
Arista 13860 (2 LP Set)	SS 10.00	De-Lite 2036	SS 10.00
WHITNEY HOUSTON: Greatest Hits	SS 10.00	De-Lite 2037	SS 10.00
The Mack Motown 766	SS 10.00	De-Lite 2038	SS 10.00
ICE CUBE: Rap & Peace Priority 50700	SS 10.00	De-Lite 2039	SS 10.00
(2 LP Set)	SS 10.00	De-Lite 2040	SS 10.00
ICE-T: Home Invasion Rhyth Syndicate	SS 10.00	De-Lite 2041	SS 10.00
87844 (2 LP Set)	SS 10.00	De-Lite 2042	SS 10.00
IDES OF MARCH: Ideology Synthesized 5032	SS 15.00	De-Lite 2043	SS 10.00
(180 Gram Vinyl)	SS 15.00	De-Lite 2044	SS 10.00
BILLY IDOL: Rebel Yell (PICTURE DISC)	SS 6.00	De-Lite 2045	SS 10.00
Capitol 3856	SS 6.00	De-Lite 2046	SS 10.00
BILLY IDOL: An Interview With Billy Idol	SS 6.00	De-Lite 2047	SS 10.00
By Keta Heads Lip Service 021(UK)	SS 6.00	De-Lite 2048	SS 10.00
HYPOSTOGES: Rav Power Columbia	SS 8.00	De-Lite 2049	SS 10.00
32111	SS 8.00	De-Lite 2050	SS 10.00
ICUBAINS: Same (Iggy Pop's 1st Band)	SS 11.00	De-Lite 2051	SS 10.00
Norton 251	SS 11.00	De-Lite 2052	SS 10.00
INNER CITY: Do Ya (Columbia 7740)	SS 6.00	De-Lite 2053	SS 10.00
(Set Of 2-12" Maxi Singles)	SS 6.00	De-Lite 2054	SS 10.00
INTRUDERS: Super Hits Phila. Int.	SS 8.00	De-Lite 2055	SS 10.00
32131	SS 8.00	De-Lite 2056	SS 10.00
INVISIBLE MAN'S BAND: Same (All Might)	SS 10.00	De-Lite 2057	SS 10.00
Hango 9537	SS 10.00	De-Lite 2058	SS 10.00
IRON BUTTERFLY: In-A-Gadda-Da-Vida	SS 10.00	De-Lite 2059	SS 10.00
Alco 50-250	SS 10.00	De-Lite 2060	SS 10.00
ISLEY BROTHERS: Greatest Hits	SS 10.00	De-Lite 2061	SS 10.00
Thama 710	SS 10.00	De-Lite 2062	SS 10.00
ISLEY BROTHERS: Brother, Brother	SS 10.00	De-Lite 2063	SS 10.00
T-Neck TNS 3009	SS 10.00	De-Lite 2064	SS 10.00
ISLEY BROTHERS: Give	SS 10.00	De-Lite 2065	SS 10.00
T-Neck TNS 3008	SS 10.00	De-Lite 2066	SS 10.00
ISLEY BROTHERS: 3 * 3 T-Neck 32453	SS 10.00	De-Lite 2067	SS 10.00
ISLEY BROTHERS: Heat For The World	SS 8.00	De-Lite 2068	SS 10.00
T-Neck 33809	SS 8.00	De-Lite 2069	SS 10.00
ISLEY BROTHERS: Go For Your Guns	SS 8.00	De-Lite 2070	SS 10.00
Mercury 34432	SS 8.00	De-Lite 2071	SS 10.00
ISLEY BROTHERS: Minor Tears All	SS 12.00	De-Lite 2072	SS 10.00
T-Neck 36077	SS 12.00	De-Lite 2073	SS 10.00
ISLEY BROTHERS: Between The Sheets	SS 8.00	De-Lite 2074	SS 10.00
T-Neck 38674	SS 8.00	De-Lite 2075	SS 10.00
ISLEY BROTHERS: Grand Funk	SS 8.00	De-Lite 2076	SS 10.00
T-Neck 39240	SS 8.00	De-Lite 2077	SS 10.00
JERMAINE JACKSON: Feel The Fire	SS 8.00	De-Lite 2078	SS 10.00
Motown 888	SS 8.00	De-Lite 2079	SS 10.00
MICHAEL JACKSON: One In Your Life	SS 8.00	De-Lite 2080	SS 10.00
Motown 5352	SS 8.00	De-Lite 2081	SS 10.00
MICHAEL JACKSON: We're Almost There	SS 6.00	De-Lite 2082	SS 10.00
Motown 977 (12" Maxi Single) (UK)	SS 6.00	De-Lite 2083	SS 10.00
MICHAEL JACKSON: Bad Epic 40660	SS 8.00	De-Lite 2084	SS 10.00
MICHAEL JACKSON: Dangerous Epic 45400	SS 17.00	De-Lite 2085	SS 10.00
(2 LP Set)	SS 17.00	De-Lite 2086	SS 10.00
MICHAEL JACKSON: Blood On The Dance Floor	SS 17.00	De-Lite 2087	SS 10.00
Rhino 70320 (2 LP Set)	SS 17.00	De-Lite 2088	SS 10.00
MICHAEL JACKSON: History Epic 59000	SS 22.00	De-Lite 2089	SS 10.00
(3 LP Box Set)	SS 22.00	De-Lite 2090	SS 10.00
TOMMY JAMES/SHONDELIS: Anthology	SS 12.00	De-Lite 2091	SS 10.00
Rhino 70320 (2 LP Set)	SS 12.00	De-Lite 2092	SS 10.00
RICK JAMES: Throvin' Down Gordy 6005	SS 8.00	De-Lite 2093	SS 10.00
RICK JAMES: Cold Blooded Gordy 6043	SS 8.00	De-Lite 2094	SS 10.00
JANE'S ADDICTION: Nothing's Shocking	SS 12.00	De-Lite 2095	SS 10.00
WB 25727	SS 12.00	De-Lite 2096	SS 10.00
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(Prince from page 17)

of more than \$200,000 in December after he won a fight to have Minnesota Tax Court reduce the assessed value for his Paisley Park Studios in Chanhassen from \$5 million to \$4 million, but rumors still abounded that he was having difficulty paying his bills. Whether he needed cash or not, he was still willing to miss a gig now and then — he was slated to be the musical guest on the season opener of *Saturday Night Live* in September, but he canceled on short notice.

No matter what else he managed in 1995, one of the first things The Artist accomplished was the Jan. 3 filing of a trademark for his adopted symbol with the Office Of Patent And Trademark. For the record, it is Registration #1,871,900.

1996

On Valentine's Day, The Artist married Mayte, who was 23 years old at the time. By early April, the pair would announce that the new bride was pregnant with their first child, with a due date in November. It was the last happy news he would have to offer for many months.

If anyone doubted things were falling apart between The Artist and his label, they must not have noticed the fact that he had taken to penciling the word "slave" on his face whenever he would make a public appearance. It was apparent that something was going to have to give, and in 1996 it did.

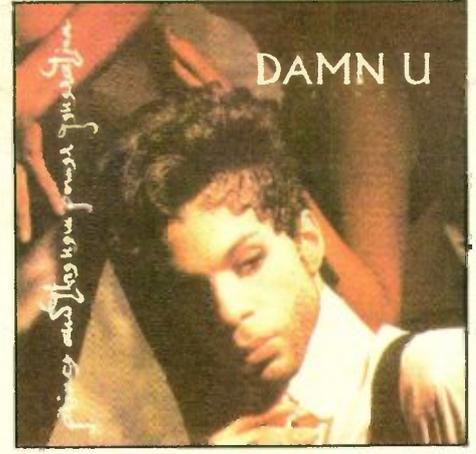
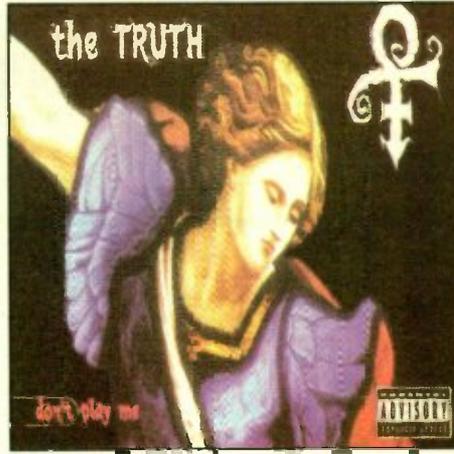
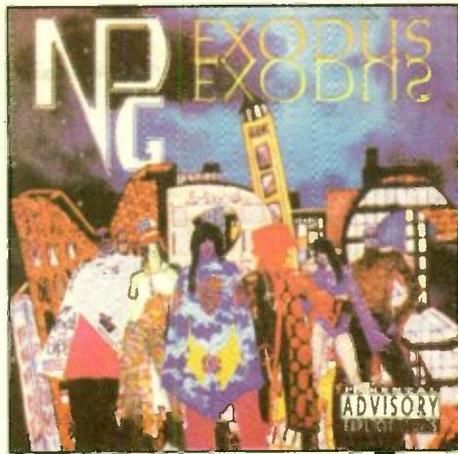
In February, many of The Artist's outside interests began shuttering. In short order came the closure of the Miami Glam Slam, NPG retail stores in Minneapolis and London, England, and the turning away of all outside business from Paisley Park Studios, which was losing money at a tremendous rate.

His music wasn't doing much better right then. He did Spike Lee a favor by agreeing to let Lee release the soundtrack for his picture *Girl 6* under the name Prince, but its mix of old and new material never caught on, struggling to get to even 100,000 in sales — a low number for Prince even in the worst of times.

A stormy ride with Warner Brothers came to an end when it at last settled an agreement to terminate The Artist's contract. Part of the deal was the July release of *Chaos And Disorder*. Billed as "the last original material recorded by [The Artist] for Warner Brothers Records," it is a simply awful record — raw, unfocused and generally boring. The minimal promotion done for the set included the release of the single "Dinner With Delores" and a few scattered appearances, including one last showcase for the word "slave" on his face when he did the *David Letterman* show in July. To know all one needs to know about the album, its accompanying artwork, which includes a photo of a heart nestled in a toilet bowl, says it all.

Possessed of freedom at long last, The Artist would take first advantage of it Nov. 19 with the release of the massive three-disc set *Emancipation*. Containing precisely three hours of new material, the set focuses heavily on songs about The Artist's hard-earned career, self-control and his new married life — in effect extolling the joys of one sort of freedom while willingly giving up another.

Released on Prince's NPG label, *Emancipation* was distributed by EMI and went double



From left: NPG's *Exodus* import CD and "The Truth" single (only available on tour or by mail order), and the "Damn You" CD single sleeve.

platinum, which isn't quite as impressive as it sounds, given that each disc in the three-disc set counted as a single sale, but it still represented a giant payday for The Artist.

The music of *Emancipation* is uneven, but the package is deep enough to justify the inclusion of bits and pieces that don't work. Considering the appeals of the lavish long-form number "The Holy River," the irresistible "Sleep Around" and a sweet remake of "Betcha By Golly Wow!," it has plenty going for it.

It must have been galling for Warner Brothers' publicity people to watch The Artist promote his new record. After 15 years of making himself as inaccessible as possible, all of a sudden The Artist was willing to sit down for interviews and talk with the media. Among his more standard promotions were a live half-hour show on BET Nov. 12 and his donation of one of his yellow "cloud" electric guitars to the Smithsonian Institution's exhibit "Electrified, Amplified And Deified."

He also made a stunning appearance on the *Oprah* show Nov. 21, during which he opened up to the popular talk show host about his life and toured her around his studio playground. It was a canny move on his part. People were no longer showing interest in his music, so he sold one thing that still fascinated the world — his legendary privacy. He showed himself in the process to be as odd as people believed him to be, explaining that his closeness with Mayte was established in a previous life and proclaiming quite seriously that "recent analysis has proved that there's probably two people inside me." *Oprah* Winfrey also asked about his recently delivered child, but he avoided specifics, claiming only that it was "all good."

In truth, it wasn't. The child had been born Oct. 16 and died a week later of complications of Pfeiffer's Syndrome Type 2, a rare and deadly skull deformity. The story hit the press when Mayte's assistants, Arlene and Erlene Mojica, took it public because they had disagreed with Prince's decision to take the baby boy off of the respirator that was keeping him alive. In June of the following year, authorities completed an investigation and concluded that the baby, who was cremated Oct. 24 under the name Boy Gregory, had died of natural causes. Neither The Artist's nor Mayte's name appear on the death certificate.

1997

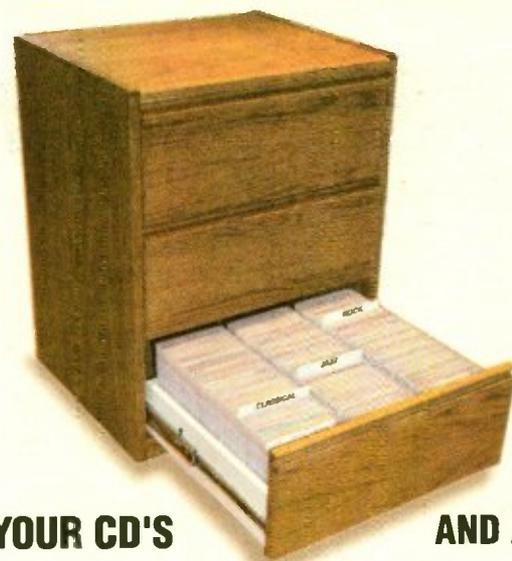
It was telling of the standard of proficiency expected of The Artist by his fans that he was criticized when 1997 came and went without a new collection of his music to be

found. The three discs of fresh material he had released at the tail of 1996 were a nice start to his new freedom, but after all of the times Prince had complained that he wanted to release music at a faster pace than his record company would allow, toward the end of 1997 fans were actually beginning to wonder whether anything had changed at all.

Part of the problem may have been that he announced the release of a three-CD set of vault songs to be called *Crystal Ball*, which years before had been the working title of a 1987 three-disc set that was eventually pared down to two albums and renamed *Sign "O" The Times*. It was originally stated that the album would be made available to the public by direct sale only, and fans lined up to pre-

(Please see Prince page 47)

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Table listing Oldies 7" singles with columns for artist, title, and price.

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Table listing Compact Discs with columns for artist, title, and price.

Table listing various vinyl records with columns for artist, title, and price.

Table listing various vinyl records with columns for artist, title, and price.

World Radio History



MANY MORE GREAT TITLES ON OUR WEBSITE!

(Prince from page 41)

order what was promised as a limited edition. What fans did not know at the time was that The Artist was holding off the pressing of discs until such time as he had 85,000 pre-orders, a number that would ensure he would make a profit. The holiday season came and went with no news, as Artist-related Internet message boards filled up with the frustrated musings of an impatient fan base.

In the meantime, The Artist was staging his first post-freedom tour, Jam Of The Year, which would make more than \$24.6 million and check in as *Pollstar* magazine's sixth-most successful tour in 1997. Former Sly & The Family Stone bass player Larry Graham opened many of the dates along the way as fans laid down big money (ticket prices of \$100 were not uncommon on the tour of small venues) to see a show composed largely of medleys of greatest hits and just a few tunes from *Emancipation*. Mayte was nowhere to be seen in the show, as she was touring at the same time with the NPG Dance Company, a modern-style troupe that garnered generally positive reviews.

Emancipation stayed on the R&B charts well into 1997, but it was out of the Top 100 on the pop charts by early March. By then, the blitz of Artist-based promotion that had kick-started the disc's early success had come to an end, although his new accessibility remained apparent on such occasions as a cover-featured interview in the April issue of *Musician* and his appearance on the Sept. 13 season premiere of the Disney Channel's *Muppets Tonight* program, where he clowned about with the furry Bobo, who described himself as "the bear currently known as not amused." Those sorts of things were all that fans had to tide themselves over with in 1997, but that was about to change in a big way.

1998

The wait for *Crystal Ball* ended in February, but there was still controversy to be had. Direct-order customers received the three-disc *Crystal Ball*, the bonus acoustic disc *The Truth, Kamasutra* (a CD of The Artist's ballet for his wife) and a T-shirt, all for about \$50. Unfortunately, the CDs, which were originally expected to be made available only by direct order, started showing up in national chains such as Best Buy and Blockbuster Music before many direct orders were fulfilled. To make matters worse, retail ranged as low as \$30, and retail sets included a booklet telling the background behind each track that direct orders did not include (the original plan was to have all liner notes available only at an online site, www.crystalballcd.com). The retail set also included *The Truth*, so for all intents, direct order customers were paying \$30 for a CD of *Kamasutra* (which had been available from The Artist as a direct-order cassette for

months) and a T-shirt. Many were displeased.

To make matters worse, *Crystal Ball* is something of a disappointment. Of the 30 songs on its three discs of vault material, five are remixes of previously released tracks and two were previously available commercially. For someone with so much unreleased material to offer, such a large quantity of songs fans already knew was notably skimpy and unconscionable.

The collection rounds out the official release of all remaining tracks from *Glam Slam Ulysses* and the second track in the *Showgirls* film. It also includes some desirable outtakes, including its title track, "Dream Factory," "Hide The Bone" and "Crucial," all of which had been passing between fans for years on low-fidelity copies. Also interesting were experimental moments such as the Morris Day-style singing in "Cloeene Baconskin," which isn't a terribly good tune but was interesting enough to warrant inclusion. The music on *The Truth* is similarly hit or miss, ranging from an interesting acoustic version of "Welcome 2 The Dawn" to the laughable Vegan philosophizing ("No member of the animal kingdom/ Nurses past maturity") that drives the ridiculously styled "Animal Kingdom."

Although they were not exactly brimming with material, the fact that The Artist had issued five discs early in the year made it a bit of a surprise when he announced another would be coming in the fall. Calling it a disc by the NPG but showing up more clearly than he had on the group's previous pair of releases, in October, The Artist released *Newpower Soul*. The set, which is for all intents just another Artist album, relies too heavily on bland drum-machine rhythms, and has too many boring anthems along the lines of "Funky Music" and "Freaks On This Side." A couple of tunes, including "Mad Sex" and the bonus track "Wasted Kisses," stand out, but the disc was The Artist's weakest in years and perhaps of his entire career.

In addition to his own music, The Artist also issued a pair of albums by others on his NPG label and had a strong hand in both. October releases also included Chaka Khan's *Come 2 My House* and Graham Central Station's *GCS 2000*, for which Larry Graham is the driving force.

Toward the end of the year, Warner Brothers got a head start on taking advantage of its ownership of the Prince catalog by re-issuing the again-titled 1983 single "1999." Prince was reportedly not happy with the action, so he set out to do something about it.

1999

Unable to convince Warner Brothers to return the masters of his catalog to him, The Artist set out to make them obsolete. The first strike to that end came Feb. 2 with the release of the 1999: *The New Master*. Little more than a glorified



maxi-single, the EP contains seven new versions of the hit song, none of which offer much of anything to make people forget the original. Critical reaction was generally negative and the single did nothing commercially, but that didn't stop The Artist from announcing in April that he planned to

(Please see Prince page 48)

PRINCE The Very Best Of Prince Warner Brothers Records (R2 74272)

Following its nasty and very public parting of ways with Prince in 1996 after nearly two decades as his label, Warner Brothers cannot be counted on for any new Prince material going forward except reissues of the music he produced for it over that period. However, given that his greatest commercial success as an artist came during that time, that fact may not qualify as a drawback. *The Very Best Of Prince* is the second retrospective of his past work, a collection of hits culled from 1979 to 1991 that includes many fine songs but does not match the appeals of his previous greatest hits package, *The Hits/The B-Sides*.

The bonus-barron new set is composed exclusively of expected material such as the 1986 chart-topper "Kiss" and Prince's 1979 breakthrough single "I Wanna Be Your Lover," but several notable absences make it worth wondering how tunes were chosen. Top 10 hits that didn't make the cut include the relentlessly perky "Delirious" from the 1999 album, the 1985 #7 "Pop Life," and the 1987 single "I Could Never Take The Place Of Your Man."

The entire disc suffers from an odd lack of variety in the breadth of its survey, as nearly half of its 17 tunes are culled from a pair of albums that contribute four apiece — the 1991 disc *Diamonds and Pearls* and 1984's *Purple Rain* soundtrack. In the case of the latter disc, the emphasis is understandable given that it was Prince's most commercially successful album. But the inclusion of half as many *Diamonds and Pearls* tunes could have been justified to make room for cuts from the *Controversy* and *Dirty Mind* albums, neither of which is represented at all.

The comparatively minor hit "Money Don't Matter 2Night" is the only song included that was not also on the 1993 package *The Hits/The B-Sides*, which also features copious liner notes far superior to the new collection's assembly of picture sleeve photos. It is curious that neither set offers the 1989 #1 "Baidance" or its fellow *Batman* soundtrack hit "Partyman," although the new set's artwork does include a pair of pictures related to that project. If there is a reason why songs from that album are off-limits, no one has revealed it.

That mystery aside, the songs on both sets sell themselves and add up to impressive statements on the range of Prince's music and the depth of his catalog. The new collection is just fine for someone who wants to get the still-electric "When Doves Cry" and "Sign 'O' The Times" on the same disc for the lowest possible price, but *The Hits* is by far the superior package — markedly better than *The Very Best*.

— Thomas Kintner

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(Prince from page 17)

record new versions of his entire 17-album catalog, declaring it the end of his feud with Warner Brothers. At present no further plans for any such reissues have been made public.

It came out early in the year that The Artist's marriage to Mayte had been annulled, which was explained away as a transience of such earthbound conventions for two lovers bonding on a higher astral plane, but it was also true that rumors of jealousy on Mayte's part and possessiveness on The Artist's part were plentiful. Summing it up in one of the truly great quotes of his career, he told Paper for its June issue that he and Mayte pretended the marriage "didn't even happen." He said, "Like a lot of things in life I don't like, I pretend it isn't there and it goes away." His past managers and anyone who had ever extended him credit probably got a nice laugh out of that.

No stranger to a court of law, The Artist saw a couple of legal issues go his way as the year progressed. In June a copyright infringement lawsuit brought by Ferdinand Pickett was dismissed, ruling that even though The Artist's guitar that was shaped like his name symbol was similar to one Pickett had created, Pickett's design was derivative of The Artist's copyrighted logo in the first place. In July The Artist dropped a lawsuit he had brought against the fan magazine Uptown, following an agreement by the magazine to stop publishing

discographies of bootleg collections of his work and to stop using his symbol in its pages.

Listeners waiting for the new material The Artist was to release later in the year got something to tide them over Aug. 24 when Warner Brothers issued the last Prince album remaining in its deal — 10 songs wrapped up under the name The Vault... Old Friends 4 Sale. It features 10 tracks recorded between January 1985 and June 1994, the best of which he gave to Joe Cocker years before, "5 Women." Supported by virtually no publicity ("Extraordinary" was shipped to radio but never released commercially) and assembled as a package featuring too little music and too no liner notes to give any of it context, it was a rotten way to say goodbye, and the listeners who bought it were the biggest losers in the process.

In late August, Arista Records announced it would release The Artist's next collection of new material, titled Rave Un2 The Joy Fantastic. The label was riding high on its recent success with Santana's award-hogging Supernatural disc, and Arista head Clive Davis believed he could help The Artist with a similar revitalization, all while letting the performer keep his own masters. The disc hit stores Nov. 2, nodding to its throwback production sensibilities by crediting Prince as its producer, but The Artist as its performer. Featuring guest appearances by Ani DiFranco, No Doubt's Gwen Stefani, and Sheryl Crow on the infectious rock "Baby Knows," the disc

is long on flavor and personality.

To bring the 1990s to a close, The Artist announced a pay-per-view special to air on New Year's Eve titled Rave Un2 The Year 2000. Billed as the last time he would ever perform the song "1999," the show was taped for later broadcast on the Paisley Park soundstage and featured guest appearances by Benny Kravitz, a new incarnation of Morris Day And The Time, and Maceo Parker. Loaded with old hits and fresh energy, it was a fine reminder of the still-present strengths of one of R&B's greatest stage performers.

Although Rave Un2 The Joy Fantastic was nowhere near the commercial success that the Batman soundtrack was, the 1990s ended not on a note of slowing down, finding innovative new ways to deliver a steady stream of new music to his fans, among which was his online NPG Music Club, a pay service that would release his next album, The Rainbow Children, according to the Internet on Oct. 17, 2001 — even before the same year it would be made available in stores. But then he had also taken mercy on journalists across the land and returned to using the name Prince, which may have been his best innovation of all.

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OLDIES...LP'S...45'S...OLDIES

PSYCHEDELIC STATE UNIVERSITY

psych, prog, metal, xian, blues, folk, country rock, hard rock, private press, michigan, canadian, strange music & madness

ALBUMS GRACE COVERED
ALBA-Greatness LP-GATEFOLD-SD1189-vg+
ALLMAN BROS - Eat A Peach LP-GATEFOLD-94378-vg+
PAUL ANKA - One Man Band LP-GATEFOLD-94378-vg+

1. HEARTS & FLOWERS-Now Is The Time(Capitol M)to67 psych R/g-V-g-36
2. THE GROUP-No Time Like The Present (Wiam) '70s nice Xian folk Sealed \$6
3. POINT BLANK-Second Season (Arista) '77 Southern hard rock Vg++/Vg++ \$6
4. FALLENROCK-Watch For (Capricorn Promo) poef '74 Vg++/M- \$6
5. STRAY-Houdini (Pye) ce '76 Uk hard rock, seam wear Vg++/Vg++ \$6
6. STINGRAY-St (Carrere) isofc '79 South African hard rock Vg++/M- \$6
7. STEVE MILLER BAND-Brave New World (grnCapitol)'69 gf Vg++/Vg++/\$6

136.HIV LOVECRAFT-IT (Phillips St) woc gf '67 Psych Vg++/Vg- \$6
137.JEFFERSON AIRPLANE-30 Seconds Over Winterland (Grunt) '73 M-/M-\$6
138.CHOSEN FEW-St (Rca) '69 horn rock like BS&T M/M \$6
139.THIRTY DAYS OUT-Miracle Lick (Wbc) ce '72 tiny scratch Vg++/Vg++ \$6
140.STEPHEN STILLS-St (Atlantic) noc '70 plays string Vg++/Vg++ \$6
141.RANDY STONERILL-Welcome to Paradise (Solid) '76 xian Vg++/Vg++/\$6
142.DENNY DOHERTY-Whatcha gonna do(Dunhill)'71 Country rock/M-Vg++ \$6
143.SERVANT-Shallow Water (Tunesmith) gf '79 Xian red vinyl M-/Vg++ \$6
144.ART In Whatever you can get away With(Octopus) '72 madness Vg++/Vg++/\$6
145.EMERSON LAKE & PALMER-Love Beach (Atlantic) 'm78 Sealed \$6
146.Richard Torrance & Eureka-Bell of Ball (Shelter) '75 Slide Vg++/Vg++/\$6
147.MARSHALL TUCKER BAND-Greatest Hits (Capricorn) '78 M-/Vg++ \$6
148.Bobby Bland & BB King-Together Live (Abe)noc '76 gf Vg++/Vg++ \$6
149.HOT TUNA-First Pull Up (Rca) '71 Jefferson Airplane dudes M-/M- \$6
150.ROXY-St (Elektra) dh insert Obscure rockin band Vg++/Vg++ \$6
151.COUNTRY JOE & FISH-Together (Vanguard) '68 Psych Vg++/Vg++/\$6
152.STEPPENWOLF-For Ladies Only (Dunhill) '71 gf Vg++/Vg++ \$6
153.MOUNTAIN-Best of (Columbia) '73 Rare quad: aspl Vg++/Vg++ \$6
154.SANDBIPERS-St (A&M) '67 Stereo Vg++/M- \$6
155.BABE RUTH-St (Harvest) dh '75 super UK prog rock Vg++/M- \$6
156.SIMPLE MINDS-Live in City of Light (A&M) '87 gf insert Vg++/M-/M-\$6
157.SERFS-Early Bird Cafe (Capitol)to69 '69 Latin bluesy horn fuzz Vg++/Vg++ \$6
158.COWSILLS-All Time Hits (Gold Archive) '70 'Indian Lake' Vg++/Vg++ \$6
159.ASSOCIATION-Live (Wb) Salt Lake, Utah 1970 Vg++/Vg++/ \$6
160.STARCASTLE-St (Epic) '76 prog rock Vg++/Vg++ \$6
161.VANILLA FUDGE-Rock & Roll (yellow Ato) '69 Vg++/Vg++ \$6
162.KING HARVEST-St (A&M) ce '75 sweet Canadian R&R Vg++/M- \$6
163.CHARLIE-Fight Dirty (Arista) '79 Uk rock in shrink M-/Vg++ \$6
164.DINSMORE / PAYNE (Ua) coh '73 Country rock Vg++/Vg++ \$6
165.STEVE GIBBONS BAND-Any Road (Mca) to '76 insert Vg++/Vg++/\$6
166.NEON PHILHARMONIC-The Most Confesses (Ua) '68 gf Vg++/Vg++ \$6
167.MAX DEMIAN-Take it to the Max (Rca) '79 Hard Vg++/Vg++ \$6
168.IGGY POP-Instinct (A&M) poef '88 Vg++/Vg++ \$6
169.RARE EARTH-St (Prodigal) ce '77 Soul rock on this one Vg++/M- \$6
170.FOGHAT-Girls, Chas boys to Bounce (bearville) '81 still rockin Sealed \$6
171.NEON PHILHARMONIC-St (Wb) ce '69 Serious comers. Vg++/Vg++ \$6
172.GRAPEFUL DEAD-Anthem of the 69 (Serious Wb) '68 Vg++/Vg++ \$6
173.CHARLIE-Night Train (Arista) '77 insert. Uk rock Vg++/Vg++ \$6
174.HOSEANNA (Maranatha) to gf '79 sweet various Xian Vg++/M- \$6
175.HOSEANNA (Maranatha) to gf '79 sweet various Xian Vg++/M- \$6
176.'BLUE' GENE TYRANNUS-Just for the Record (Vt) '79 Prog Sealed \$6
177.HOLD-Talking Revolution ('89 Mich private) Space rock M-/M- \$6
178.INVISIBLE INK-Lite up the Stereo ('80 Mich private) rock Sealed \$6
179.SOUND BARRIER-Total Control (Mca) poef '83 Metal Vg++/M- \$6
180.VALDY-Passport (Best of) (Canadian A&M) '80 M-/M- \$6
181.VALDY-1001 (Sloth) coh '80 good Canadian rocker M-/M \$6
182.UTOPIA-Pov (Passport) '85 'Zen Machine' M-/M- \$6
183.REZ BAND-Live Bootleg (Sparrow) insert '84 Hard xian Vg++/Vg++ \$6
184.WRABIT-Live (Mca 5268) poef '81 Canadian Hard rock Vg++/M- \$6
185.EMERSON LAKE & PALMER-Pictures At All(Coilition) '72 Vg++/Vg++/\$6
186.KGB-St (Mca) ce '76 Super star hard rock band Vg++/Vg++ \$6
187.PRETTY THINGS-Silk Torpedo (Swan song) noc '74 gf Vg++/Vg++ \$6
188.LOVIN' SPOONFUL-Very Best of (Kama Sutra) '70 in shrink M-/Vg++ \$6
189.MOM'S APPLE Pie-Ed (Brownbag)'73 horns but band cooks Vg++/Vg++ \$6
190.SMITH-A Group Called (Dunhill) '69 nr by torn shrink. Sealed \$6
191.RESURRECTION BAND-Danz (Light) '82 very hard Xian Vg++/Vg++ \$6
192.MICHAEL STANLEY BAND-North Coast (Emi) '81 ROCKS Vg++/Vg++ \$6
193.BON WOOD-Gimme some Neck (Columbia) '79 x-Garage Rocks M-/Vg++ \$6
194.HEADS of the Family-Play & Sing (Ashire) '69 garage Exploits Vg++/M/\$6
195.GARY O (Capitol) noc, coh '81 good Canadian w/ Peter Wolf M-/M- \$6
196. STARCASTLE-Real to Reel (Epic Wt Promo) isofc '78 Vg++/M- \$6
197.NOVA-Wings of Love (Arista Wt Promo) ce '77 lyrics Vg++/Vg++ \$6
198.USA ROCK (N.C.Priv) tag-ofc '87 Buzzsaw guitar retro M-/M- \$6
199.ANTHONY PHILLIPS-Wise After the Event (Passport)to68 gf Vg++/M- \$6
200.LANSING ROCK LP (Starstream) 10 local Michigan bands '82 M-/M- \$6
201.SWAMP WATER-St (Rca) '71 tape on bottom, winks-ofc Vg-/Vg- \$6
202.JIM STEINMAN-Bad for Good (Epic) coh '81 Meatloaf related Vg++/M- \$6
203.DAKOTA (Columbia Wt Promo) poef '80 good rocker Vg++/M- \$6
204.Ken Hensley-Proud Words Dusty Shell(Merc) '73 x-Urban Heep Vg++/M- \$6
205.CREDEENCE CLEARWATER-Cosmo's Factory(thick blue)to67 Vg++/M- \$6
206.PONT BLANK-Airplay (Mca) '79 southern Hard rock. M-/Vg++ \$6
207.STARZ-St (Capitol) '76 US HR metal pioneers Vg++/M- \$6
208.GRAVES OF WRATH (Capitol)to68 '87 with 60's flower sound Vg++/Vg++/\$6
209.JIMMY RYAN-Finally (Feedback) '89 balls to the wall Hard rock M/M \$6
210.ROBIN TROWER-Long Misty Days (Chrysalis) dh '76 Vg++/M- \$6
211.BOW WOW WOW-Lost of Mobeians (Rca) sm '82 'I Want Candy' M-/M- \$6
212.BOB SEGER-Smokin' O.P.'s (Palladium) no insert'72 plays well Vg++/G+\$6
213.NORTON BUFFALO-Desert Horizon (Capitol) '78 strange dupe M-/Vg++ \$6
214.TROY BEAU-ST (Rca) '78 Country rock, lyrics Vg++/Vg++ \$6
215.PIPER-Can't Wait (A&M Wht ltr Promo) ps '77 with Billy Squier Vg/M \$6
216.SAMMY HALL-Everybody has a Dream (Wc7) '70s rock M-/Vg++/\$6
217.TRILLION ST (Epic) '78 hard rock, 1 corner bent Vg++/Vg++/\$6
218.JOE COCKER-Mad Dogs & Englishmen (brownA&M) '70 double lp gf cover close to Vg++ nr. 'Lets Go Get Stoned' Vg++/Vg++/ \$6
219.STEVE WALSH-Schemer Dreamer (Kirschner) '80 x-Kansas M-/Vg++ \$6
220.AMAZING BLONDEL-Mulgrave Street (Uk Dlj) wic '74 Vg++/Vg++ \$6
221.RAY THOMAS-From Mighty Oaks (Threshold) '75 gf insert Vg++/M- \$6
222.CROSS COUNTRY (Ato) '73 gf almost like Swamp Water Vg++/M- \$6
223.ANGEL-On Earth as it is in Heaven (Casablanca)'77 no poster Vg++/Vg++ \$6
224.JEREMY MORRIS-Open Your Heart (Jam) '87 Michigan Pop M-/M/\$6
225.YOU'RE HERE at Last (New Life)'75 Meher Baha cosmic rock M-/Vg++ \$6
226.TRADEMARK-ST (Private) '73 Mich. Xian rockers Vg++/M- \$6
227.BONNIE KOLO-Hold on to me (Ovation Quad) '72 gf shrink M-/Vg++ \$6
228.KERRY LIVGREEN-Seeds of Change(Kirschner)'80 Ronnie 12 Dio Vg++/M-\$6
229.GOOD RATS-Rat City in Blue (Ratcity)cc sm '75 hard rock Vg++/Vg++ \$6
230.GARY WRIGHT-Light of Smiles (Wb) sm '77 in shrink M-/Vg++ \$6
231.BEFORE THREE O'LOCK-St (Frontier) '84 psych Vg++/M- \$6
232.REWINDING-St (Fantasy Wt ltr Promo) spfl '70 'Glad You're Here' Vg++/M- \$6
233.FOOLS GOLD-Mr.Luck (Columbia) '77 super Country rock Vg++/M- \$6
234.SPANKY & OUR GANG-Without Rhyme or Reason (Mca) '69 Vg++/M- \$6
235.GEOFFRE HARRISON-Somewhere in England (Dark horse) '81 Sealed \$6
236.PETE SEGER-Rainbow Race (Columbia) '71 demo Vg++/Vg++/\$6
237.Sutherland Bros & Quiver-Reach the Sky (Uk Cbs) wic '75 Vg++/Vg++ \$6
238.JAMES TAYLOR-St (Apple) '70 orange print usipak Vg++/Vg++ \$6
239.CONEY HATCH-St (Mca) '82 Canadian Hard rock Vg++/Vg++ \$6
240.KANSAS-Power (Mca) '86 Sealed \$6
241.DETROIT (Paramount) spfl '72 Hard rock tiny scratch Vg++/Vg++ \$6
242.PUZZLE-2nd (Motown Wt Dlj) poef '74 Prog rock Vg++/Vg++ \$6
243.W.B. & WESTERN UNION (Mpi) bio '84 Mich pop. country rock M-/M- \$6
244.NORTHERN LIGHTS (North Coast) '83 Ohio Private rock M-/M- \$6
245.HARD MEAT-Through a Window (Wbc)to67 prog hard rock Vg++/Vg++ \$6
246.BIG SUR CHOIR (Peaceable) '74 insert. Xian folk psych Vg++/M- \$6
247.OLIVER-Good Morning Starshine (Crew) '70 'Jean' Sealed \$6
248.RAM JAM-St (Epic) '77 'Black Betty' M-/Vg++ \$6
249.New Riders of P.S-Adventure of Panama Red(Columbia) '73 Vg++/Vg++ \$6
250.MAGNUM-Kingdom of Madness(JetPromo)to68 '78 Uk hr Vg++/Vg++/\$6
251.DR.HOOK & Medicine Show (Columbia) '73 'Sylvia's Mother' M-/M- \$6
252.RICHARD FURAY-Dance a Little Light (A&M) sm '78 Vg++/Vg++ \$6
253.WRABIT-Tracks (Mca) poef '82 Canadian very hard Vg++/Vg++ \$6
254.SURVIVER-St (Scotti Bros.) '79 in shrink. 1st lp M-/Vg++ \$6
255.SIMPLI-Minus-Plus (Dunhill) noc '70 spflt plays strong Vg++/Vg++ \$6
256.HENDRIX-side 1 / B.MARLEY-side 2 (Armando) Italian issue Vg++/M- \$6
257.DOBIE GRAY-Hey Day (Mca) ce '74 'So High' Sealed \$6
258.BABE RUTH-Stealin' Home (Capitol) nr '75 UK prog rock Vg++/Vg++ \$6
259.GARY MOORE-Victims of the Future (Mirajets) poef'84 Vg++/Vg++/\$6
260.MAC GAYDEN-Skyboat (Abe Wt Promo) ce '76 insert Vg++/Vg++ \$6
261.SNAFLY (Cream) '79 hard rocker band in a cool cover. Sealed \$6
262.ASYLUM CHOIR IT (Shelter) 8910 '71 Vg++/M- \$6
263.DENNIS YOST & Classics IV-Son (Liberty) ce '70 Sealed \$6
264.REDBONE-Potlach (Epic) '70 American Indian rock Vg++/Vg++ \$6
265.LAKE-IT (Columbia) '78 mighty German hard rock Vg++/Vg++ \$6
266.CROW-Music (Amaret) '69 hard rock 1st lp Vg++/Vg++ \$6
267.MOODY BLUES-Seventh Sojourn (Threshold) '72 clean '1 Vg++/Vg++ \$6
268.OUTSIDERS-Happening 'Live' (Capitol Mono) '67 Vg++/Vg++ \$6
269.NEKTA-Down to Earth (Passport) '75 gf. corner dinged Vg++/Vg++ \$6
270.FAMILY-Anyhow (Ua) ce tos '71 Live '1 Vg++/Vg++ \$6
271.BAKER GURVITZ Army-Elysian Encounter (Ato)noc '75 Vg++/Vg++/\$6

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(New Releases from page 26)

ROD PIAZZA AND THE MIGHTY FLYERS

Beyond The Source
Tone-Cool (34047)

Wow, are these guys versatile or what? They play everything from jump blues to funk, boogie, and rockabilly — and they play it all well. A great band, underscored by the mighty vocals and smooth harp playing of Rod Piazza, The Mighty Flyers — who, incidentally, were voted Blues Band Of The Year at the W.C. Handy Awards in both 1999 and 2000 — have created another instant classic with this fabulous 14-song release.

Their cover of the old Harptones hit "High Flyin' Baby" uses some doo-wop background vocals to transform the tune into a memorable piano boogie at the capable hands of Honey Piazza. Rockabilly reigns supreme with the Flyers' updated rendition of "Shim Sham Shimmy," and they dish up some modern-sounding blues by way of "In A Wrong World" and "Twist City," both produced in Memphis by music wiz Jim Dickinson. The remainder of the album was produced by Piazza and Rick Holstrom.

As much as Piazza contributes to the music, it should be noted that guitarist Holstrom brings his own bag of mojo magic to the mix, whipping off some mighty high-flying licks on "If It Is" and especially on the instrumental groove of "Reece's Boogie." Holstrom dances his way through a wide array of styles before landing right back home in the blues with "Lovin' Daddy Blues."

Piazza pays homage to his musical influence Little Walter by way of some great



Rod Piazza

harmonica work on "Ghosting," before the album closes out with a boogie-woogie romp through "Miss Bee-llavin'."

There's a nostalgic feeling to this album, but at the same time, there is just enough modern sound mixed in to make a mighty fine musical gumbo, with just the right amount of seasoning.

— Michael Buffalo Smith

PRINCE

The Rainbow Children
NPG Records/Redline Entertainment (70004-2)

Prince went back to using his given name in 2000 after seven years of referring to himself with an unpronounceable symbol, but the artist who has returned is not exactly the Prince of the past. *The Rainbow Children*, his first collection of new material in two years, is the definition of uneven. It's a concept album that shines as his most cohesive musical package in years but falters beneath the weight of the nonsensical religious philosophizing stuffed into its lyrics.

The unity of sonic vision throughout the set is impressive, yielding a smartly produced whole that is dense and cohesive but not cluttered. Drummer John Blackwell is as important to that end as Prince, powering the dynamic jazz of the title track and the smooth calypso groove of "She Loves Me 4 Me" alike. Prince adds most of the rest of the music himself, from the blistering guitar tacked onto the rousing and angry statement on racial injustice on "Family Name" to the keyboard chitter of "1+1+1=3" copped from the dance funk of his classic B-side "Erotic City." Many songs on the collection meander past the point of being captivating, but over 70 minutes there is plenty of time for occasional diversions.

Although his melodies and still-lush falsetto vocals will draw die-hard fans in for a listen, the truth is that Prince is clearly no longer addressing those who warmly remember his lascivious past. Once gleefully vulgar, he has completely eliminated swearing from his lyrics ("Let me see you shake your pants?" From Prince?) and pushes his newly modified religious beliefs in a tale that is less a parable than a preachy soapbox turn.

The story is alternately impenetrable and dopey, done in by such ill-conceived devices as a barely decipherable narrator and a surfeit of lyrics that are not even clever. The disc comes with a sticker that declares it "controversial," but despite an engaging sound, it's too banal and conceptually muddy for anyone to bother creating any real stir about.

— Thomas Kintner

BJÖRK

Vespertine
Elektra (62653-2)

Although she's sometimes dismissed as an eccentric kook (who can forget the swan outfit at the Academy Awards?), Björk is in fact one of the most consistently creative musical talents of the last decade. After three excellent solo albums and last year's soundtrack album *Selmasongs* (which accompanied *Dancer In The Dark*, a film that she also starred in), Björk has released *Vespertine*, an album whose cover is immediately notable for the reappearance of that same dreaded swan dress!

Fortunately, Björk's taste in music is much better than her taste in clothes, and she's still one of the most remarkably distinctive singers around. Sure, her strange intonations and lyrics (example: "Who would have known that a boy like him, would have entered me lightly restoring my blisses") may still take some getting used to, but *Vespertine* is an exquisite album that's well worth getting to know.

A far cry from her earlier dance-oriented material, *Vespertine* is composed almost entirely of ballads. Granted, these hushed confessionals are sometimes slow-moving to the point of being boring, but Björk connects on an intimate

VARIOUS ARTISTS

Good Rockin' Tonight: The Legacy Of Sun Records
Sire (31165-2)

This year has seen many worthy tribute and various artists projects. *Loose Salute: A Michael Nesmith Tribute* (Dren Records); two unbeatable discs: *Earl Scruggs And Friends* (MCA Nashville); and *Timeless: A Tribute To Hank Williams* (Lost Highway Records). Now this Sire release, *Good Rockin' Tonight: The Legacy Of Sun Records*, a tribute/soundtrack to a PBS special, takes the cake. Producer and industry mogul Ahmet Ertegun has overseen an exceptional project here, calling in the biggest names in the business: Sir Paul McCartney, Sir Elton John, Bob Dylan, Eric Clapton, Tom Petty, and Led Zeppelin's Jimmy Page and Robert Plant head up the name-dropping list.

Oddly enough, the most outstanding cut here is actually a hidden bonus track, but more about that later. Most performances are respectful and true to the "Sun Sound" originals. Most notable is McCartney's "That's All Right," which features Elvis Presley's musicians, drummer D.J. Fontana and guitarist Scotty Moore. Certainly most challenging is John's all-out, near-to-the-edge version of the Jerry Lee Lewis rocker "Whole Lotta Shakin' Goin' On." Plant and Page turn in a suitably tame rockabilly job on "My Bucket's Gotta Hole In It," while Jeff Beck and The Pretenders' Chrissie Hynde tackle "Mystery Train" with lusty angst.

A significant rarity from Bob Dylan, the eclectic "Red Cadillac And A Black Moustache," shines brilliantly and would have landed perfectly on his excellent new album *Love And Theft*. Petty hits home in a less-serious way with a good-natured take on "Blue Moon Of Kentucky." Clapton gives us an impeccable vocal on "Just Walkin' In The Rain"; however, the track is marred by an annoying distraction that producer Simon Climie felt obliged to inflict on listeners on every other snare drum hit throughout the song. It is the out-of-place sound of an open-ended woodblock that makes the track sound like a horse hobbling along, and it gives the whole thing a novel feel à la "Happy Trails To You." This poor judgement ruins Clapton's heartfelt reading.

Pleasant surprises along the way include Matchbox Twenty's live version of "Lonely Weekends" and Johnny Hallyday's straight-ahead rendition of "Blue Suede Shoes." Sheryl Crow handles "Who Can The Next Fool Be" in nice order, but no one will ever touch Rusty Smith And The Amazing Rhythm Aces' masterpiece cover of that tune; they own that one.

Getting back now to the surprise centerpiece of this album: The hidden bonus track (#16) by Mandy Barnett is the real gem. This woman is an absolutely peerless country vocalist, and after you hear "You Win Again," it will leave your mouth open and your lips dry.

Songs that should've been left off *Good Rockin' Tonight*: The group Live does a cover of "I Walk The Line" that is an abomination to the institution of music itself; ditto for Kid Rock's bombastic disaster of an attempt at "Drinkin' Wine Spo-Dee-O-Dee." These people obviously have no understanding, let alone respect, for Sun Records' music.

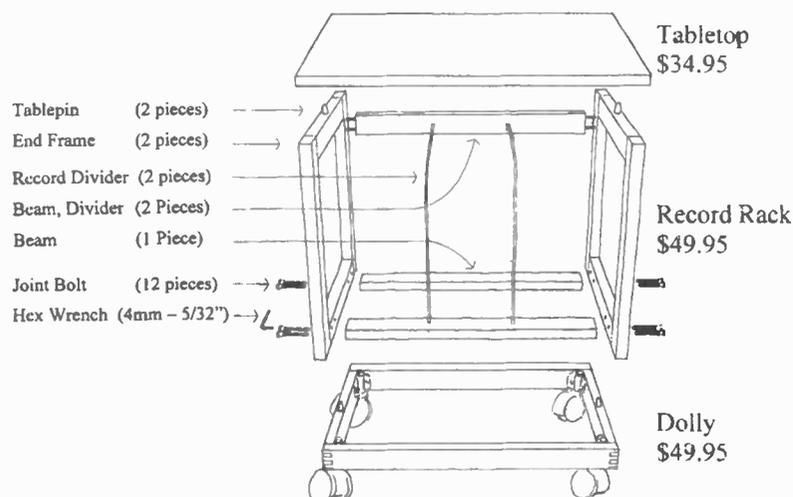
— C. Brian Jasper

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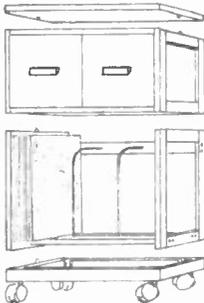
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equivalents are hilarious. Consider the words to "La Queue de Tortue": "Let's go to The Turtle Tail to live on French Toast. Little one, you're criminal, and a damned little bottle..." What sweeter words were ever spoken to a loved one?

Swamperella are presently looking for a second singer who plays triangle. Gender, national origin and musical history are plainly not important. Only those with a passion for Cajun music need apply. Learn more about Swamperella online at www.swamperella.com, or buy this delightful CD directly from Festival distribution (1-800-633-8282).

— Hank Davis

(New Releases from page 52)

level on songs such as "Cocoon," on which she has never sounded so child-like and fragile. "Hidden Place," "It's Not Up To You," "Pagan Poetry," "Aurora" and "Unison" are other gorgeous highlights.

Throughout the album, Björk uses uncommon instruments such as a harp, music box, clavichord and celeste, but her songs are generally at their best when featuring lush string arrangements and the angelic voices of a backing choir. Yet programmed electronics remains her primary instrument, and though the constant electronic blips, clicks and cracks occasionally only get in the way, I can forgive Björk for her reach occasionally exceeding her grasp and for her pretensions ("Sun In My Mouth" sets music to lyrics by e.e. cummings).

The rewards of *Vespertine* far outstrip its flaws, as this ambitious album (which at times recalls Kate Bush) is a boldly beautiful departure from this always fascinating artist.

— Scott Floman

SWAMPERELLA

Swamperella
Cattail (CR 0001)

Swamperella and the group that produced it are one of the sweetest musical surprises I've encountered in years. People don't normally expect to be stopped in their tracks when walking past a noon-hour concert on a southern Ontario college campus. The endless parade of derivative rock bands from Toronto becomes pretty numbing after a while. The last thing one expects to hear is a Cajun band playing the kind of music heard in a juke joint in Lafayette some 50 years ago.

Which brings us to Swamperella. The band is unusual not just because they've taken an authentic approach to Cajun music, but also because of who they are. To use a very politically incorrect term, this is essentially a chick band. Although they've recently undergone some personnel changes, three of the four band members are female. Their backgrounds are, likewise, not what you'd expect. They perform 1,500 miles north of Cajun country, and there's not a Thibodeaux or a Doucet among them. In fact, nobody's nationality or musical pedigree in Swamperella would lead one to predict the collective passion for Cajun music that drives this group.

To be clear, when I talk about Cajun, I am not referring to the kind of hybridized, over-amplified dance music that passes for Cajun these days, simply because there's an accordion player in the group or one of the band members drove through Louisiana on his or her way to Los Angeles. This is the real thing. What these ladies lack in birthright, they more than make up for in experience. They've put in their time listening to old 78s, traveling to and playing in the right places.

Because Cajun is hardly a major force north of the border, all like-minded musicians passing through Toronto have been drawn to jam or record with this band. Swamperella has become a Cajun lightning rod.

How good is this album? At its best (which is quite often) the music is eye- and ear-opening. It comes very close to acoustic and follows some of the deepest Cajun traditions, most of which have been thrown aside by the souped-up second- and third-generation groups.

This band uses a triangle as a rhythm instrument and sometimes ends songs on the four-chord (sub-dominant, if you prefer). Not a lot of bands play songs in the key of C and end on a rollicking, big fat F chord.

Although these recordings ooze authenticity (e.g. "Barres de la Prison"), they are also joyous and danceable. Those are two essential qualities of the best Cajun music, and they are not lost here. Indeed, to their credit, Swamperella have never let their serious interest in Cajun traditions blunt the edge of their music. *Swamperella* is no PBS documentary. It's got plenty of edge and passion.

Some specifics: The first eight bars of "Ma Chere Bebe Creole" are achingly beautiful — back-porch music at its finest, assuming that one's house is located in Ville Platte or Lake Charles, La. The arrangements on tracks such as this do a fine job of contrasting the purity of the old sound with the fatter contemporary feel when the entire band joins in for the second verse.

The only song performed in English is the standout "Livin' A Lie," sung by Shelley Zubot, who has recently left the group. Her departure is a considerable loss to Swamperella, although the vocal chores are in good hands when founding member Sooz Schlanger takes the microphone. The musicianship on this album is continuously first-rate, including the percussive acoustic bass work by Dave Szigeti (also departed) and guest appearances by steel guitar player Mark Haney on three of the 15 tracks. Tracks such as "Ossun Blues" and "Sooz Blues" showcase Schlanger's fiddle playing in an old-timey style. Accordion player Peter Jellard makes a solid contribution throughout and, thankfully, continues to perform with the group.

Cajun music has always provided uncommonly melodic tunes despite the limited chord structures of its songs. The track "Bonsoir Moreau" is perfect evidence of this and easily the most haunting track on the collection. Most of the songs here reveal how different the Cajun tradition is from conventional country music. Its lyrics are almost an afterthought compared to the carefully crafted stories born in Nashville.

Although far more musical than standard 12-bar blues, Cajun songs share the tradition of improvised lyrics. Don't look for conventional A-B-A-B rhymes here. Instead, expect what amounts to free-form poetry. The enjoyable liner notes offer both the French lyrics and their English translation, to the extent that this idiomatic dialect can be translated. Some of the

B.B. KING

A Christmas Celebration Of Hope
MCA (112756)

B.B. King plays the blues like they left him long ago. They probably have. He's a legend, rich and respected among peers. No use singing the blues when you've got all that going for you. On *A Christmas Celebration Of Hope*, his first-ever holiday-themed album, King really isn't singing the blues. He's celebrating Christmas via a bunch of roasted chestnuts that go down as smoothly as a cup of eggnog.

Which means it's yet another coasting trip for King. It's a capable, likeable effort, but the casualness with which King tosses off such an urgent, lonely holiday plea such as "Please Come Home For Christmas" is a bit misplaced. He doesn't carry the longing and grief that these worn holiday perennials require. In fact, he sounds like B.B. King playing Christmas tunes.

On the joyous numbers — or even his revved-up take of "Auld Lang Syne" — it's an OK match. He celebrates "Merry Christmas Baby" with passion, and his guitar playing is fluid throughout. But one can't help but to think that *A Christmas Celebration Of Hope* (which is a charity album; proceeds will fund innovative research and compassionate patient care programs at City Of Hope children's hospitals) would have been better-served on the stage around that snowy time of year. This was recorded in New Orleans in the summertime, and the sweltering — and sometimes stifling — vibe is omnipresent. But King has been on automatic for the past couple decades anyway, so this comes as no surprise. Still, a little holiday spirit would have been nice.

— Michael Gallucci

Short Take

If Matthew Ryan sounds somewhat gloomy on his third album, appropriately named *Concussion* (Waxy Silver Records, no #), it's only because his sobering stance has marked his music from the beginning. That's not a bad thing; Ryan has an uncanny ability to reference the resilience of ordinary individuals overcome by doubt and desperation. While he mostly relies only on his guitar for these bare-boned arrangements, songs such as "Drift" and "Devastation" (featuring a guest appearance from Lucinda Williams) add a compelling edge to the drama. (info@waxysilver.com; Waxy Silver Records, PO Box 128291, Nashville TN 37212)....

— Lee Zimmerman

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- men'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, Top 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 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Road 84 (just W. of I-95), SH: 10am-4pm, A: \$2. John Miller, PH: 954-926-4545.
- 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 Varosiget. H-1146 Budapest, Zichy Mihaly str. 14. Lemezborze, plusz Magazine, 1300 Budapest, PH: 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 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 WI, Milwaukee. Vinyl Record Show, Best Western Midway Hotel. 1. 251 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Dec 16 ENGLAND, Bath. Music Fair, Sports Centre. North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Dec 21-23 NY, Monticello. Weekend Fest For Beatles Fans, Kutsher's Country Club Hotel & Resort. Catskill Mountains. International Tours & Events, PH: 203-795-4737 or FAX: 203-891-8433.
- 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.
- Dec 30 IL, Rolling Meadows. Record & CD Show, Holiday Inn. Rt. 53 & Algonquin Rd., SH: 10am-3pm, F: \$50., A: \$3. Midwest CD Promos., Bill, PH: 847-459-0137.
- 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 5-7 TN, Memphis. Elvis' Birthday Con 2002, Ramada Inn SW. 1471 E. Brooks Rd. (I-55 & Brooks Rd. Exit), SH: SH: Mon. 10am-6pm, T: 6', F: \$90. ea., A: free. Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
- Jan 6 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Jan 12 NY, New York. Music Memorabilia Show, Top Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- 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 NY, Albany. Music Lust 2002, Italian American Community Ctr. 1400 Washington Ave. Ext., SH: 10am-5pm, T: 8', F: \$55., A: \$3. Joseph Custom Tailors, 795 Madison Ave., Albany, NY 12208. PH: 518-463-4972.
- Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan. Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Jan 20 CA, San Francisco. Rock 'n' Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- 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 Smitte, Box 514, Muse, PA 15350. PH: 724-746-3638.
- Jan 20 PA, Philadelphia. Philly1.com & Philadelphia Weekly, Painted Bride Art Ctr. 230 Vine St., SH: 11am-6pm. PH: 267-977-3388 or 215-514-6323.
- Jan 20 RI, North Providence. The Original RI Rock 'n' Roll Collectors Convention, K of C Hall. 1675 Douglas Pike (Rt. 7), SH: 10am-3pm, F: \$30., A: \$2. Steven "Rocky" Rothwell, 36 Spicer St., North Providence, RI 02904. PH: 401-353-9612.
- Jan 26 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, 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.
- 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 Staggert, PH: 570-547-6254.
- Jan 27 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.
- Jan 27 WI, Milwaukee. Vinyl Record Show, Best Western Midway Hotel. 1. 251 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot. Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes. 514 Buddy Holly Place, SH: 10am-6pm, T: 8', F: \$75-\$100. Play It Again Records, PH: 608-562-6313.
- Feb 2 FL, Tampa. Record & CD Show, Holiday Inn Express.

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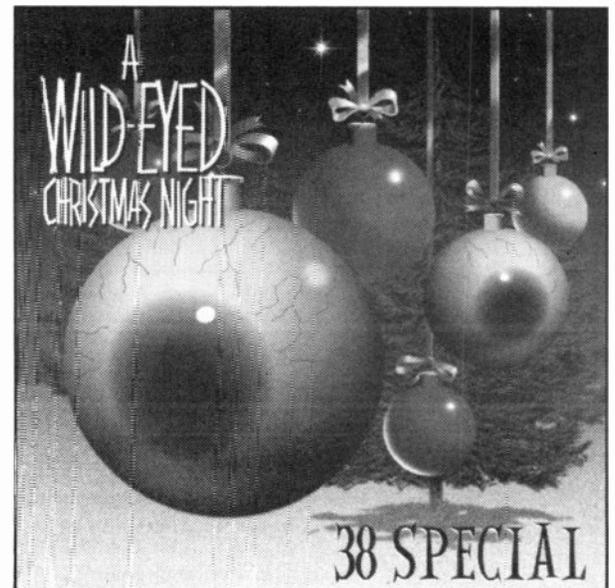
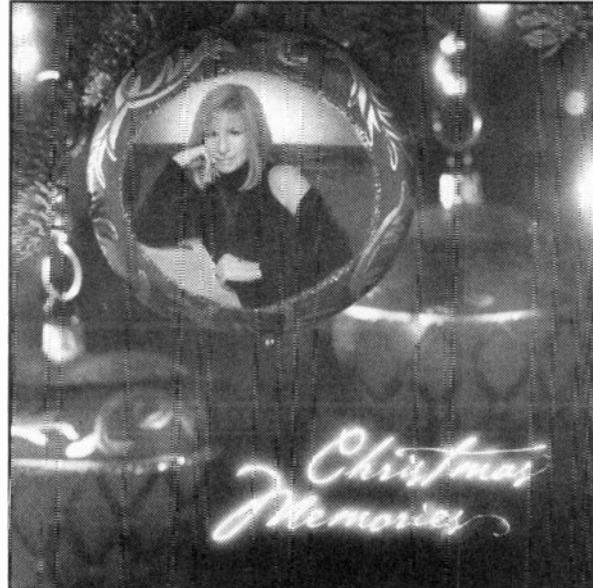
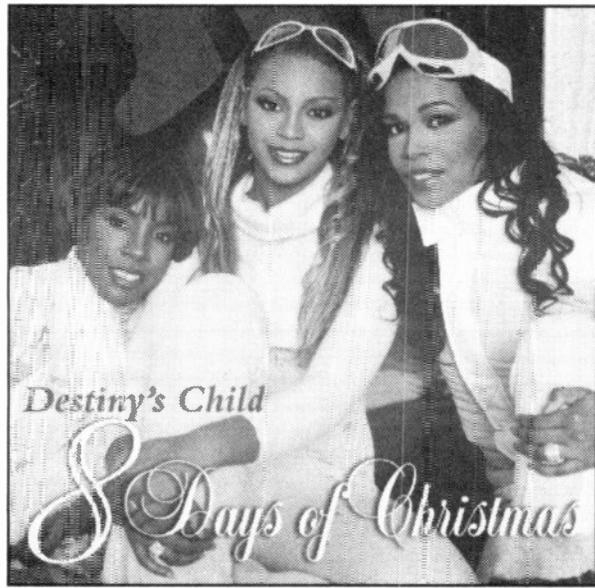
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(Christmas 2001 from page 30)

of the three Destiny's Child women gets a solo turn in addition to the group harmonies. The title track appeared as a bonus on last year's "Independent Women Part 1" CD single. Collector's note: The Wal-Mart version has two bonus tracks, one of which isn't a Christmas tune (a remix of "Emotion").

AMY GRANT, VINCE GILL AND THE LONDON VOICES: *The Spirit Of Christmas* (Hallmark XPR 202-0). The 17th annual Hallmark CD features six songs by Amy Grant, including a duet on "Christmas Waltz" with her husband Vince Gill.

GLENN SCOTT LACEY AND RICK KUETHE WITH BROOKE RAMEL AND JASON JOSEPH: *My New England Town* (Fight Cloud, no number). This CD of new and traditional holiday numbers is meant to share Glenn Scott Lacey and Rick Kuethe's memories of Christmases while growing up in New England. And it's free! (OK, there's a \$4.95 shipping and handling charge. But it's still cheaper than even a used CD.) Fight Cloud is a new label in California that literally gives away its CDs, and it does so at its Web site www.fightcloud.com.

B.B. KING: *A Christmas Celebration Of Hope* (MCA 088 112 756 2). After more than 50 years of recording, one of the last remaining bluesmen of the immediate post-World War II era finally does a holiday album (though B.B. King has done singles before). Blessedly, it's lacking in "special guests."

MANNHEIM STEAMROLLER: *Christmas Extraordinaire* (American Gramophone 1225). Yet another collection of holiday cheer emerges from Chip Davis & Co., with a guest vocal by Johnny Mathis on one track. This is as close to a sure thing as it's going to get when it comes to Christmas music. Also available is a four-CD box set that contains all four regular Mannheim Steamroller holiday CDs including this one.

MICHAEL McDONALD: *In The Spirit — A Christmas Album* (MCA Nashville 088 170 230 2). Michael McDonald wraps his unique voice around 11 new and old Christmas songs, with help from guests such as Johnny Lang and James Ingram.

ANNE MURRAY: *What A Wonderful Christmas* (EMI/Chordant 72438-20335-2). This two-CD set contains tracks from all three of Anne Murray's previous Christmas collections, plus several new recordings. It

has a decent price for a two-disc set.

NEWSONG: *The Christmas Shoes Album* (Arista 10033). Last year, NewSong, a contemporary Christian group, had one of the most-played new Christmas songs with "The Christmas Shoes," which was tacked on to their then-current CD. Now the group has recorded an entire set of holiday tunes to capitalize on that success.

OLIVIA NEWTON-JOHN: *The Christmas Collection* (Hip-O 314 585 413-2). Most of the tracks on this Olivia Newton-John 12-song collection are from either her Hallmark Christmas CD of last year or from her guest appearance in a 1999 TNN special with Kenny Loggins.

JANE OLIVOR: *Songs Of The Season* (Varese Sarabande 302 066 285 2). For a time in the late 1970s, Jane Olivor was supposed to be the Next Big Thing in easy-listening circles. But after a live album in 1982, she all but vanished, not making a new recording for 18 years, until 2000. Now comes her first holiday CD, with a few quirky selections among the usual standards ("Elusive Butterfly"?).

ROCKAPELLA: *Christmas* (J-Bird 6 1746-80340-2). OK, Rockapella's *Christmas* came out in 2000. But it was a finalist for the Indie Award (independent labels' equivalent of the Grammys) in the Seasonal Music category, and you'll probably hear their Folgers commercial this holiday season again. This is a very cool collection of 12 unaccompanied tunes, including some unexpected ones (such as "You're a Mean One, Mr. Grinch").

BARBRA STREISAND: *Christmas Memories* (Columbia CK 85920). Only 34 years after Barbra Streisand's first classic Christmas album, which has never been out of print, La Barbra returns with a collection of 12 more songs. Nicely, only a handful of them are familiar. Also, she reprises her performance of the Gounod "Ave Maria" from her 1967 holiday album by performing the Schubert version of the same hymn this time. Collector's note: The version at Target has a bonus track, Streisand's rendition of "God Bless America."

THE TEMPTATIONS: *The Best Of The Temptations Christmas* (Motown 440 014 594-2). This CD collects some tracks from both of The Temptations' Christmas albums (*Christmas Card* and *Give Love At Christmas*) and adds one previously unissued recording, "O Holy Night."

THEY MIGHT BE GIANTS: *Holidayland* (Restless 01877-73756-2). This five-song EP

contains their holiday 45 of a few years back. "O Tannenbaum" (though mysteriously not the B-side "Christmas Cards") plus four others done only as They Might Be Giants can do them. How often do you encounter a remake of The Beach Boys' "Santa's Beard"?

38 SPECIAL: *A Wild-Eyed Christmas Night* (CMC International 06076-86314-2). Last year, 38 Special made a cameo appearance on Lynyrd Skynyrd's Christmas CD. Inspired by that, this year the purveyors of "Caught Up In You" and "Second Chance" take the full-length plunge with their versions of 10 holiday songs.

AARON TIPPIN: *A December To Remember* (Lyric Street 72061 65016 2). The country singer best-known for his working-class and patriotic songs has put together an unexpectedly pleasurable holiday album. New song title of the year: "It's Way Too Close To Christmas To Be This Far From You."

DR. DUKE TUMATOE: *It's Christmas (Let's Have Sex)* (J-Bird 6 1746-80360-2). This CD, from Dr. Duke Tumatoe, the former leader of the All-Star Frogs (I remember when these guys used to play gigs at the long-gone Vegetable Buddies in downtown South Bend, Ind.), is definitely not for the kids. Dr. Duke wrote eight of the 10 tunes, including the title track, "All I Want For Christmas Is To Lay Around & Love On You" and "Eat Me — I'm A Turkey."

JACI VELASQUEZ: *Christmas* (Word/Epic EK 85780). The popular Christian singer Jaci Velasquez has done seasonal tunes for compilations, but this is her first full-length holiday disc. It's mostly fairly standard stuff, but she does chirp in with The Chipmunks on a remake of "The Chipmunk Song." The CD is also available in a Spanish version (Sony Discos 84626), though I don't know whether Alvin, Theodore, and Simon also make the translation. The Chipmunks in Spanish would be quite the experience.

DALE WATSON: *Christmas Time In Texas* (Audium 8134). This 12-song set by honky-tonk hero Dale Watson was issued overseas last year but is available on an American label for 2001. It has the same tracks but completely revamped cover art. For fans of "real" country (to quote the format name), this is a must.

NANCY WILSON: *A Nancy Wilson Christmas* (MCG Jazz/Telarc MCGJ 1008). Until now, vocalist Nancy Wilson, who made a series of very successful jazz-pop albums for Capitol in the 1960s, had never done an

entire album of Christmas tunes. (She did a one-off 45, "That's What I Want For Christmas" and "What Are You Doing New Year's Eve," for Capitol in 1963.) All proceeds from the sale of this CD, which includes guests such as alumni of Dizzy Gillespie's band, Herbie Mann and Monty Alexander, goes to support the Manchester Craftsmen's Guild, a Pittsburgh, Pa., arts and learning center.

Soundtracks

Bonanza: Christmas On The Ponderosa (BMG Special Products 7551745673 2). You had to figure this "golden throats" classic, with Lorne Greene, Michael Landon, Dan Blocker, and Pernell Roberts singing various Christmas songs old and new, would eventually show up on CD. Indeed it has, with a neat picture CD and a budget price.

Prancer Returns (MCA Nashville 088 170 231 2). The soundtrack to the highly anticipated (not) sequel to *Prancer* has a strange mix of music on it — a couple of new tracks plus classics by Bing Crosby and Guy Lombardo.

Rudolph The Red-Nosed Reindeer: The Island Of Misfit Toys (Good Times 05-01960 TC). This installment in the Rudolph saga, now on video, has a soundtrack with 10 new songs, plus Tony Bennett singing "Rudolph."

Coming next issue:
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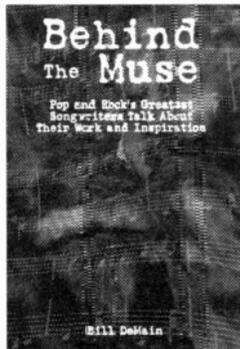
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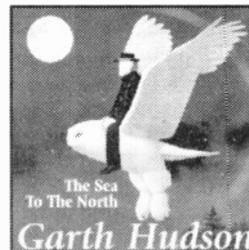
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GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

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

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

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

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

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

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Barenaked Ladies - *Halos at the Tweeter* (2 CD) - Mansfield, MA 7/31/99 - excellent soundboard - 26 tracks (53:22 and 53:09)
 Beatles - *The Complete Rooftop Concert* - last public performance 1/30/69 - very good soundboard - 22 completed songs (73:46)
 Beatles - *The Peter Sellers Tapes - White Album outtakes* - very good to excellent quality studio recordings - thirteen tracks (44:17)
 Jeff Beck - *Blow Your Mind* (2 CD) - Wallingford CT 3/21/99 - excellent quality soundboard - eighteen tracks (57:45 and 45:37)
 Black Sabbath - *Eighth Star* - 1996 demo sessions with Glenn Hughes (eight tracks) plus bonus remix - excellent quality studio recordings (45:29)
 Boston - *Smokin' Long Beach* 1977 - Long Beach, CA 1977 - excellent quality soundboard recording - twelve tracks (60:26)
 Eric Clapton - *Derek & Hari Meet Michael Ellis* - Copenhagen 1970 (seven tracks) plus rarities (eleven) - soundboards and acetates (74:12)
 Def Leppard - *1979-1980* - reading Festival 8/24/80 (five tracks) plus London 10/26/79 (seven) plus BBC TV 9/15/79 (one) - excellent FM broadcasts (61:29)
 Eagles - *Wasted Time* (2 CD) - Minneapolis, MN 2/25/95 - excellent quality soundboard recording - 27 tracks (73:31 and 74:03)
 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)
 Grand Funk Railroad - *Hawaiian Eyes* 1970 - Hawaii 1970 (seven tracks) plus three bonus - excellent mono AM and TV recordings (67:11)
 George Harrison - *All Things Must Surface* (2 CD) - *The Making of All Things Must Pass, Part II* - excellent quality studio recordings - 29 tracks plus two bonus and a conversation with Harrison 2/15/01 (68:15 and 71:29)
 George Harrison - *Fort Worth Express* (2 CD) - Fort Worth, TX 11/22/74 with Ravi Shankar - very good audience recording - 22 tracks (69:09 and 58:29)
 Jimi Hendrix - *Woodstock* (2 CD) - 8/18/69 (seventeen tracks) plus Shokan, NY 8/14/69 (four) and *Dick Cavett Show* 9/9/69 (three) - excellent quality soundboards (63:50 and 66:02)
 John Leo Hooker - *Wise Fool's Pub* - Chicago 1976 - excellent audience recording - eleven tracks (55:00)
 Michael Jackson - *Destination Auckland* - New Zealand 9/11/96 - excellent quality soundboard - sixteen tracks (73:26)
 Michael Jackson - *Great Duets & Unreleased Demos* - twelve duets and three demos - excellent quality studio recordings - (77:51)
 Michael Jackson - *Live and Dangerous* (2CD) - Bucharest 10/1/92 - excellent quality soundboard - 18 tracks (50:18 and 66:55)
 Michael Jackson - *Remixed Supergold* - remasters of top hits - excellent quality studio sound - eleven tracks (72:51)
 Mick Jagger & the Red Devils - *L.A. Blues* - May 1992 - excellent quality studio tracks (first two tracks flawed) - 21 tracks (71:17)
 Jamiroquai - *Legalize It* - London 6/8/97 - excellent quality soundboard recording - twelve tracks (70:03)
 Jan & Dean - *More Music for a Rainy Day* - alternates and outtakes from their 1966 LP *Save for a Rainy Day* - excellent quality studio recordings - 28 tracks (60:55)
 Jefferson Airplane - *Flying High* (2 CD) - San Francisco 9/22/72 - excellent quality soundboard - 20 tracks (70:48 and 52:20)
 Jethro Tull - *Live at the Los Angeles County Fair 2000* - very good audience recording - twelve tracks (73:37)
 Elton John and Billy Joel - *Face to Face* (2 CD) - Tokyo Dome 3/30/98 - excellent soundboard - 27 tracks (64:34 and 73:02)
 Janis Joplin - *A Combination of the Two* - Woodstock 8/16/69 (8 tracks) and Monterey 6/17/67 (5) - excellent soundboards (61:38)
 Led Zeppelin - *Legalize It* - Vienna, Austria 6/26/80 soundboard recording (67:00 and 55:13)
 Led Zeppelin - *Earl's Court* 1975 - London 5/75 - excellent quality soundboard recording - six tracks (73:18)
 Yngwie Malmsteen's *Rising Force* - Birch Hill Blitzkrieg - Old Bridge NJ 11/4/99 - very good audience recording - fourteen tracks (73:05)
 Paul McCartney - *Fabulous Trax* (4 CD) - b-sides, unreleased studio demos, soundchecks, soundtracks, bonus tracks and dance mixes - excellent quality recordings - 78 tracks (73:24, 73:12, 73:06, and 72:35)
 Paul McCartney - *Venus and Mars Outtakes* - *Venus and Mars* sessions recorded January to April 1975 - excellent quality studio source - twenty tracks (79:08)
 Van Morrison - *Inspired Evenings* (2 CD) - Beacon Theater 11/30/89 (18 tracks) plus *The Point* 12/17/95 and seven more bonus tracks - excellent soundboard recordings (68:01 and 72:10)
 Pink Floyd - *The Knebworth Tales '90* - Knebworth, Hertfordshire, UK 6/30/90 - excellent quality (56:37)
 Elvis Presley - *Bringin' the House Down* - Chicago Stadium 10/15/76 - excellent quality soundboard - 26 tracks (56:17)

Prince - *Glam Slam Boogie '95* (2 CD) - Glam Slam East, Miami 6/9/95 plus *White Room Sessions* bonus tracks (70:21 & 72:32)
 Prince - *Paris Affair* - Paris, France 1987 - excellent quality soundboard recording - fifteen tracks (78:18)
 Prince - *Tokyo 1990* - live from the 1990 Japanese tour - excellent quality soundboard recording - ten tracks (58:51)
 Prince - *Welcome 2 the Beautiful Experience* - live at Paisley Park 2/13/94 - excellent quality soundboard - eleven tracks (51:40)
 Radiohead - *Grant Park* (2 CD) - Hutchinson Field, Chicago 8/11/00 - very good audience recording - 24 tracks (69:37 and 57:22)
 Scorpions - *Captured Alive* - Berlin 1991 - excellent quality soundboard - fifteen tracks (70:37)
 Bob Seger - *Ultra Rare Trax, Volume One* - demos and alternates - excellent quality studio outtakes - eighteen tracks (73:34)
 Bob Seger - *Ultra Rare Trax, Volume Two* - studio and live rarities - excellent quality outtakes and soundboard - 21 tracks (69:41)
 Frank Sinatra - *The Lost London Concert* - first show 11/16/70 - excellent quality soundboard - fifteen tracks (55:40)
 Frank Sinatra and Sammy Davis, Jr. - *North Country Concert* - Minneapolis 3/22/88 - excellent quality soundboard - seven Sammy tracks, nine Frank tracks plus a 17-track duet medley (68:56)
 Smashing Pumpkins - *The Second to Last Gig Ever!* (2 CD) - Chicago 11/29/00 - FM broadcast - 27 tracks (77:37 and 79:03)
 Britney Spears - *Rock in Rio 2001* - Rio de Janeiro, Brazil 1/18/01 - excellent soundboard - 13 tracks - backstage cursing! (60:19)
 Springsteen - *The Genuine Tracks 1972-1976* (4 CD) - outtakes and rarities - excellent quality (75:43, 76:40, 75:06, and 74:14)
 Springsteen - *The Lost Masters I - One Way Street* (*Darkness Masters Volume I*) - studio outtakes from the *Darkness on the Edge of Town* sessions 6/7/72 to 8/77 - excellent quality - fifteen tracks (73:07)
 Springsteen - *The Lost Masters III - Rattling the Chains* (*Darkness Masters Volume III*) - studio outtakes from the *Darkness on the Edge of Town* sessions 6/7/72 to 9/77 - excellent quality - sixteen tracks (64:01)
 Springsteen - *The Lost Masters V - Heaven's Dawn* (*Unreleased River Masters Volume I*) - studio outtakes from *The River* sessions 1979 (fourteen tracks) plus *Meadowlands* soundcheck 1981 (one) - excellent quality (53:07)
 Springsteen - *The Lost Masters VII - Stockton Boy* (*Solo Masters Volume I*) - unreleased home demos 1979 to 1981 - excellent quality - 26 tracks (44:34)
 Springsteen - *The Lost Masters IX - Love is a Gun* (*Solo Masters Volume III*) - unreleased home demos early 1979 - excellent quality - 24 tracks (55:03)
 Springsteen - *The Lost Masters X - Jesse James & the Wages of Sin* (*Solo Masters Volume IV*) - unreleased home demos 1983 - 26 tracks - excellent quality (61:23)
 Springsteen - *The Lost Masters XVIII - Hollywood Hills Garage Tapes III* - solo studio outtakes from *Born in the USA* 1/83 plus 5/83 - excellent quality - sixteen tracks (48:28)
 Springsteen - *The Lost Masters XIX - Born in the U.S.A. Rare Masters* - studio outtakes from *Born in the USA* 11/83 plus 5/83 - excellent quality - thirteen tracks (59:03)
 Springsteen - *Winterland Night* (3 CD) - San Francisco 12/15/78 - excellent soundboard - 30 + 6 tracks (72:45, 73:41, and 72:52)
 Ringo Starr - *Can't Fight Lightning* - alternate takes and remues - excellent quality studio recordings - 21 tracks (73:02)
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 UFO - *Where There's a Pete, There's a Way* - BBC 1974 (four tracks), 1976 (six), and 1977 (three) plus Italy 1974 (two), LA 1975 (two) - very good to excellent quality recordings (74:31)
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World Radio History

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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STORE DIRECTORY

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M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.</p> <p>Record King The Record King - (Our Only Location!) 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail & Phone orders only!) E-Mail: therecordking@yahoo.com Search Service - 11 a.m.-8 p.m. EST 7 days a week. SASE/IRC & collect phone # for reply. Buy & Sell. Catalogs/lists available. 8-track \$25. Soundtrack/orig. cast \$25. All refundable w/order. McNally's picture price guide (Soundtrack) \$29.95 + shipping, Rockin Records. Video/DVD/Karaoke/Audio equipment sold. CDs, tapes, vinyl & adult videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.</p>	<p>PENNSYLVANIA</p> <p>Val Shively R & B Records 49 Garrett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. 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Gallatin Rd. Madison, TN 37115 (615) 865-8052 FAX: (615) 865-8779 www.duffelbag.com E-Mail: tge@bellsouth.net Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.</p> <p>Lost and Found Records 7315 Kingston Pike Knoxville, TN 37919 (865) 558-9028 alburguy@email.msn.com Buy • Sell • Trade. Records, tapes & CDs. Open 7 days a week. We have thousands of LPs.</p> <p>VERMONT</p> <p>Mainly Music: "Where Music Lives On" 36 Main St. Brattleboro, VT 05301 PH/FAX: (802) 257-0881 Toll Free U.S. & Canada: 877-257-0891 Southern Vermont's largest used music source! Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search. Insurance and estate appraisals. Will travel.</p> <p>VIRGINIA</p> <p>DMS Associates P.O. Box 724 Portsmouth, VA 23705 (757) 465-3333 FAX: (757) 465-9890 E-Mail: ddel065716@aol.com Jazz, Blues, R&B, Soul Music Specialist. Jazz, Blues, R&B, Soul, Gospel, Music Magazines.</p>	<p>VIRGINIA</p> <p>Safe As Milk Records 20 Kirk Ave. SW Roanoke, VA 24011 (540) 982-7789 E-Mail: SAFEASMILKUSA@YAHOO.COM Mon.-Sat. 10 a.m.-9 p.m.; Sun. 12 p.m.-6 p.m. Want lists welcome!! New & used LPs, used CDs, tapes & 45s & videos.</p> <p>WASHINGTON</p> <p>Disc Connection 405 Garfield St. (1 block east of PLU) Tacoma, WA 98446 (253) 539-5632 E-mail: disc_connection_mail@yahoo.com We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred, we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).</p> <p>WISCONSIN</p> <p>Deep Grooves 702 E. Johnson St. Madison, WI 53703 (608) 294-5708 Rare and unusual recorded music. Specializing in: New, Used, Vintage Vinyl and Import CDs. Buy and Trade. We ship anywhere. Want Lists Welcome!</p> <p>Fox Music 100 E. Main St. Watertown, WI 53094 Entrance on 1st St. PH: (920) 206-8597 FAX: (920) 206-8641 E-Mail: foxmusic@execpc.com Store Hours: 11:00-7:00 Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.</p>	<p>WISCONSIN</p> <p>Madcity Music Exchange 600 Williamson St. Madison, WI 53703 (608) 251-8558 FAX: (608) 251-8668 E-Mail: madcity@execpc.com Web site: www.madcitymusic.com Madison's vinyl source - LPs, 12", 10" 7". New CDs - Domestic & Import. 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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

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FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

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QUEEN	"ROCK IT TO THE BOWL"	Milton Keynes 5/6/1982	dancing horse	10
QUEEN	"FUGUE AND SCANDAL"			8
QUEEN	"SEVEN SEAS OF TSUMAGOI"	(2CD) <Irumagoe, Shizuoka, Japan Apr '9 1975>	sweet	35
QUEENSRYCHE	"DISEASE IS RAMPANT"	(1CD-R) <Buffalo, NY March 1989>		10
QUEENSRYCHE	"PHILOSOPHY OF LIFE"	(2CD) (PROMISEDLAND TOUR 95)		17
R.E.M.	"ALL FOR ONE"	c-BBC radio theatre 25/10/1998	polar bear	7
R.E.M.	"BUY THE SKY SELL THE SKY"	<Yokohama, 10/11/1984>	dirty 13	7
R.E.M.	"NEW TEST SURPRISE"	<GERMANY 2/11/1998>	SB polar bear	7
R.E.M.	"LP FOR IT"	<Holland 6/11/1998, MTV etc.>	switch on	7
RADIOHEAD	"HOW LONG TO APPER SINCE THE FIRST NIGHT"	(2CD) <Italy 2/6/2000 + T York acoustic>	stp	30
RADIOHEAD	"L'PATED EXPERIMENTATION"	(2CD) <Am Ring Fest, Germany Jun '01 + Covers + Div A Friday Demo Apr '91>	SB wonder boy	38
RADIOHEAD	"BOSTONOVA 2001"	(2CD) <Suffolk Downs East Boston, MA, USA Aug '14>	head	35
RADIOHEAD	"BLACK TUESDAY"	(2CD) <Berlin, Germany Sep '11 '01 + Verona, Italy May 30 '01>	head	34
RAGE AGAINST THE MACHINE	"BORN OF A BROKEN MAN"	<LA 5/11/1999>	SB wonder boy	14
RAGE AGAINST THE MACHINE	"EVIL MACHINE"	<Columbia 15/8/97>	genocide	7
RAGE AGAINST THE MACHINE	"NO SHELTER"	<Dusseldorf 4/2/2000>	SB wonder boy	16

RAGE AGAINST THE MACHINE	"RAGE AGAINST COACHELLO"	<CA 10/10/1999>	SB wonder boy	15	
RAINBOW	"INSPIRED KNEEL DOWN"	(2CD) <Fukuoka, Japan, 17/10/1982>	* neptune	20	
RAINBOW	"JAPAN TOUR 1984 (2CD)"	<Budcan 14/3/1984>		25	
RAINBOW	"LONG LIVE THREE KINGS"	(2CD-R) <Nagoya, Japan 11/1/1978>	AD	22	
RAINBOW	"OH, DARIN"	(2CD-R) <Osaka, Japan 20/1/1978>	AD	22	
RAINBOW	"ON LINE"	(1CD-R) <MILANO 9-5/1980>	SB	20	
RAINBOW	"ON STAGE SPECIAL ISSUE"	<different versions, etc.>		10	
RAINBOW	"PARISIAN MASQUE/RODE"	(2CD) <PARIS 31/10/1995>		24	
RAINBOW	"POWER LIVE BETWEEN THE EYES"	<8/1982 TEXAS>	SB stp	12	
RAINBOW	"RISE OVER CHICAGO"	(1CD-R) <12/10/79>		10	
RAINBOW	"RITCHE BOWS TO GERMANY"	(10CD) <GERMANY 1985>		80	
RAINBOW	"WILL YOU STILL LOVE MY ANTHEM?"	(2CD-R) <Osaka, Japan 15/5/1980>		22	
RANDY RHOADS	"GUITAR SEMINAR"	<Private Lesson Hollywood '79 + Greensburg, PA Feb. '82 + Whisky A-Go-Go, LA, Jan. 25 '76>	stp	20	
RASCALS	"GROOVIN' ON THE TRIBE"	<live compilations 1966-1988>	SB tendolar	10	
RASPBERRIES	"BERRY BERRY GOOD!!"	<LIVE 1973, 1974, 1998>		12	
RAY DAVIS	"20TH CENTURY MAN"	<VARIOUS LIVE 90-97>		7	
RECORDS	"TELEVISION GENERATION"	<KY 9/8/1979, studios 9/7/1980, etc.>		14	
RED HOT CHILI PEPPERS	"06/02/99"	<Hamburg>	SB	10	
RED HOT CHILI PEPPERS	"ANTHONY'S PENIS"	(2CD) <LA 17/3/1985>	stp	28	
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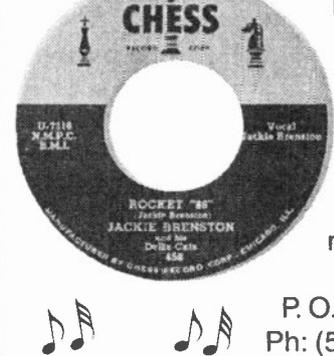
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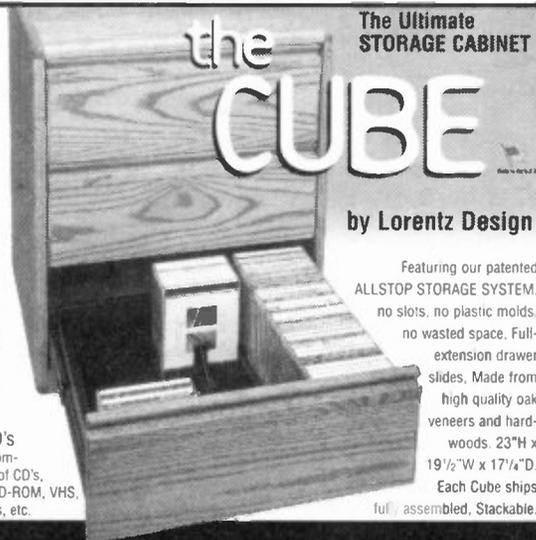
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MICHAEL JACKSON
Bad (Special Edition)
Epic (EK 66072)

Can you fathom this scenario?: You write, coproduce and record an album containing five #1 songs that goes on to sell 16 million copies, and it is still labeled by critics as a "disappointment?" That's what happened with *Bad*, Michael Jackson's 1987 follow-up to *Thriller*.

The pressure was enormous on Jackson during the five years he worked on *Bad*. Quite simply, how does one follow the best-selling album of all-time? Producer Quincy Jones pushed Jackson for the first time to write the set's entire lineup. Prior to this, Michael's compositions — brilliant though they were — hadn't accounted for even half of the tracks on his *Off The Wall* or *Thriller* smashes.

Even though in actuality the final set did go outside for two compositions, Jackson had written a total of 33 songs for the project. Still, as a result, *Bad* ended up with more "filler" than "thriller," as songs such as "Speed Demon," "Liberian Girl" and "Just Good Friends" attest. As for the rest, even though absent a bonafide centerpiece on the level of "Billie Jean" or "Beat It," *Bad* is a still a solid effort. Like its predecessor *Thriller*, *Bad* contained seven hit singles. Overlooked for an eighth hit was the album's excellent closer, "Leave Me Alone."

The bonus material on this special edition reissue is considerable. Included here are *Bad* leftovers "Street Walker" and "Fly Away" as well as a Spanish version of "I Just Can't Stop Loving You." The stomping "Street Walker" was a narrow miss for the final album's line-up according to producer Jones, as Jackson really wanted it included. A conference ensued where upon the final listening Jones persuaded the artist to stick with "Another Part Of Me" instead. "Fly Away" is a pleasant love ballad with a nice arrangement and beautiful hook; it must have been a difficult decision to leave that one behind as well.

This reissue is particularly well-timed, as a rare Jackson cover, this time in the form of *Bad* track "Smooth Criminal" recorded by Alien Ant Farm has been on the charts at the time of this writing.

— C. Brian Jasper

— C. Brian Jasper

BIG HELLO
Apples And Oranges
Break-Up! (B-U! 020)

Take *The Apple Album* and *The Orange Album*, put 'em together, and whaddya got? Why, *Apples And Oranges*, of course, a 27-song compendium of the first two albums by Big Hello, the Illinois pop-rock powerhouse led by super-sassy vocalist Chloe F. Orwell and madman drummer Brad Elvis.

In addition to two full-length records, *Apples And Oranges* also contains a few rarities: There are a cookin' cover of the Jimmy Webb classic "Up, Up And Away" and a punk-pop joyride called "Cynical Girl," originally available only on a vinyl EP. There are also four short soundbites that were originally intended for inclusion on *The Orange Album*.

Big Hello's sound falls somewhere in between good-natured (and loud) power pop — tips of the top to The Beatles, Blondie, and Cheap Trick abound — and current female-fronted acts such as No Doubt.

Orwell's voice is by turns kittenish, sexy, powerful and angry, adding emotional depth to the strong tunes, penned by Elvis and Orwell separately. Among the many pinnacles reached here are the bubblegum stomper "Boys Can Be Dumb" (it's got "alternative smash" written all over it), the power-chord fiesta "If You Don't Stop You're Crying" (which channels Cheap Trick circa "He's A Whore") and "Today Will Be Yesterday Tomorrow," a ballsy rocker.

Another reason to savor *Apples And Oranges* is Elvis' drumming, which is absolutely peerless, plain and simple (especially live). His all-over-the-kit style is solid as hell without coming off as overtly flashy, and he couldn't be prided off the backbeat with a crane on numbers such as "O'Canada" or "Cynical Girl."

Since releasing *The Apple Album* and *The Orange Album* in 1998 and 2000, Big Hello have replaced their lead guitarist and bass player. These departures promise to change the band's overall sound a bit, and it will be interesting to see the direction in which they go from here. Still, *Apples And Oranges* is a chronicle of a rock group poised for greatness and ready to strike. (Available at www.notlame.com, PO Box 2266, Ft. Collins CO 80522; or at www.bighello.net)

— John M. Borack



Big Hello

(Reissues from page 28)

Part of the *Thriller* legend too is Jackson's famous Moonwalk, which debuted in May 1983 on the *Motown Anniversary Show*. Don't give me that Johnny Carson "Camel Walk" business. No one had ever done anything like this. The world gasped as Jackson slid across the stage backward, as if aboard some hidden conveyor belt on the floor. The next day everyone was trying to do it. By now, everyone has seen the Moonwalk so much from onlookers-turned-impersonators that we may have forgotten the unbelievable footage from the Motown show.

The extras and bonus tracks are worthy inclusions on this special edition too. Here we get not only the E.T. storybook song "Someone In The Dark" (first time on CD, but also a keen explanation from Quincy Jones as to how it served as a new starting point helping Jackson get to *Thriller*. For years fans and critics alike have speculated on just where Jackson's songwriting ends and Jones' production begins; the proof of Jackson's songwriting prowess is definitely in the pudding, as a home demo here shows how well-formed from a songwriting aspect "Billie Jean" was right from the start. There's a fascinating eaves-dropping session on Jackson and Vincent Price during the title song recitation, as well as an unfinished master of "Carousel," an unreleased outtake from the *Thriller* sessions. Relistening to *Thriller* kinda makes me want to do the Moonwalk again.

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Are you still reading ICE Newsletter? If not, then you're missing out on vital info on many of the best new titles now available -- including the newest groundbreaking entry in the classic "G.B.S." series from BOB DYLAN. Right on the heels of "A Tree With Roots" is "The Genuine Neverending Tour Covers Collection, 1988-2000". This is an absolutely incredible boxed set of 9 CD's containing every single cover-version (except for just one) that Zimmy performed during the title tour's time frame! This masterpiece is loaded with prev. unrels., extremely upgraded or first-time-S tracks in addition to several other packaging bonuses highlighted by two books totalling 100 pages! And speaking of great Dylan tours, if you're really into the Rolling Thunder Revue, then you probably would like to get your paws on that much-praised 4CD "Guam Rehearsals" release on the White Bear label, right? Well...guess what? Plenty of other new winners also out from FLEETWOOD MAC (at long last, two separate, great-quality alternate/outtake/demo-version releases of their "Rumours" and "Tusk" LPs), BILLY JOEL (the same great alternate/outtake/demo treatment for his "Glass Houses" LP), ELVIS PRESLEY, JIMI HENDRIX (finally, the definitive release of his legendary star-studded Newport Pop Festival shows from June 20 & 22, 1969 -- both complete, perfect SBs on 3CDs) and all of the new Doberman Rites from NEIL YOUNG, U2, and SOUTHSIDE JOHNNY. And attention all slowpokes: ESSENTIALLY SOLD OUT (i.e., barely still around) are the new ones by ELVIS COSTELLO (2CDs of amazing demos, rehearsals and OTs for his "King Of America" LP) and THE WHO (2CDs containing the complete U.K. and U.S. '60s singles collection featuring the ORIGINAL 45 mixes from the ORIGINAL, FIRST-GENERATION masters including the "lost" She Tally tapes... all in super-deluxe packaging w/three books and six postcards!) And still available for now -- are the latest hot ones by BRUCE SPRINGSTEEN (including The Boss's legendary Vietnam Vets' Benefit Concert from L.A. on 8/20/81 on 3CDs but now for the first time ever COMPLETE and in EXCELLENT sound. Also, the new ICE-touted "Live In Tempe, 1980": a near perfect-sounding CD-only gem which quite frankly, blows away the old E-Street label's release of ("Heart & Soul"). And, since we can never say it often enough: All of the above titles -- except where noted -- are on REAL CD's, not those pukky, scraggyard quality, loose-affiliated CD-Rs. PLEASE CALL, FAX OR E-MAIL US FOR FURTHER DETAILS ON THESE RELEASES AND COUNTLESS OTHERS.

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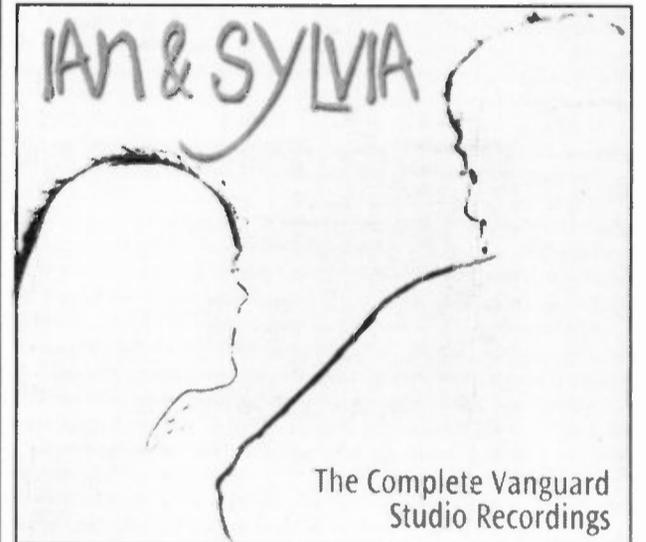
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Though X went on to release a number of other albums, these three releases form the core of the group's catalog and make a good case for why X is one of the most important independent bands of the early '80s.

— Gillian G. Gaar



IAN & SYLVIA
The Complete Vanguard Studio Recordings
Vanguard (196-99-2)

Approaching the American folk boom of the early 1960s from a date several decades after it peaked, it's astonishing just how deeply entrenched certain truths have become. Doomed poet tragedy marks Richard and Mimi Fariña as brilliant, association ensures Joan Baez will never be forgotten. Guthrie blood keeps the Arlo boy in motorsickles, and Bob Dylan, of course, is self-perpetuating.

But Ian Tyson and Sylvia Fricker have never been granted much attention, and one doesn't have to look far to find out why. Too self-contained, too self-assured, they arrived in America with their proficiency already a fact of life, honed by years playing 'round the Canadian folk circuit. There was no chance to watch them learning to fly, no sense of seeing them grow with their audience. They simply were.

"Were what?" one might suspiciously ask. They were beautiful, they were brilliant, they looked great and they dressed dead Mod with a capital D.

Fricker had bangs to die for, and Tyson perfected the no collar/skinny-tie/drainpipe trousers look a full 20 years before new wave picked it up. But, as Fricker now reflects, "We never attracted the crazies like Dylan did. We had a romantic image with college couples, who identified with us."

At one point, only Peter, Paul And Mary were selling more records than Ian & Sylvia, and that says it all.

But then you listen to those records, and you realize just what we've been missing all these years. *The Complete Vanguard Studio Recordings* is exactly that, a four-CD box set that rounds up all seven of the dynamic duo's albums then adds a couple of

Bonus tracks include a previously unreleased rough mix of the band's first single, "Adult Books," a previously unreleased rehearsal of "Cyrano De Berger's Back" (both tracks showing a reggae influence) and a previously unreleased demo of "I'm Coming Over," among other tracks.

Though *Wild Gift* opens with another blast of Zoom's rockabilly licks, the album has noticeably smoother production in contrast to the rawness of *Los Angeles* — just compare *Gift's* version of "Adult Books" with the rough mix on the *Los Angeles* CD. Doe's and Exene's voices meld together better as well. A song such as "White Girl" even has a slow, dreaminess about it that may not be exactly punk but shows the group wasn't about to get caught in any musical ruts. The seven bonus tracks (the most on any of these reissues) include the flip side of the band's first single, the edgy "We're Desperate"; a rough and ready, previously unreleased live version of "Back 2 The Base"; and a great rehearsal take of "Heater," previously on the *Beyond and Back X* anthology.

Under The Big Black Sun shows the band displaying an increasing confidence — one might subtitle the album *X Grows Up*. The music is undeniably more pop than punk. Though "How I (Learned My Lesson)" conjures up the X of old, songs such as the title track and "Riding With Mary" are surprisingly catchy, as is "Dancing With Tears In My Eyes," a cover of a Leadbelly song from the '40s; "Real Child Of Hell" is pure power-pop. The CD's bonus tracks include two previously unreleased cuts, a live version of "Lesson" and an instrumental version of "Because I Do," preceded by a brief excerpt of Exene warbling "El Paso." Singles and a live track round out the mix.

Reissues from page 64)

Los Angeles
Slash/Rhino (R2 74370)

Wild Gift
Slash/Rhino (R2 74371)

Under The Big Black Sun
Elektra/Rhino (R2 74372)

Los Angeles punkers X have finally received the CD reissue treatment, each of three releases featuring remastered sound and a generous number of bonus tracks. The band's debut, *Los Angeles*, originally released in 1980, remains the group's most incendiary work. From the buzzsaw attack of Billy Zoom's guitar on the opener, "Your Phone's Off The Hook," to the final notes of "The World's A Mess; It's In My Kiss," the band barely stops to take a breath, as guitar, bass and drums hurtle over each in their rush to get through each song.

Of course, lots of punk bands of the era adopted the same technique; what made X stand out was their level of skill (particularly Zoom and drummer D.J. Bonebrake's work), and the unique, dissonant harmonizing between bassist John Doe and singer Exene. Producer and former Doors keyboardist Ray Manzarek (who produced X's first four albums) adds organ and synthesizer to some tracks, though interesting to note, not the group's zany cover of The Doors' "Soul Kitchen."

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

Softcover • 8-1/2 x 11 • 592 pages
1,800 b&w photos • 16-page color section
Item# ARG06 • \$27.95



Goldmine Jazz Album Price Guide
by Tim Neely

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

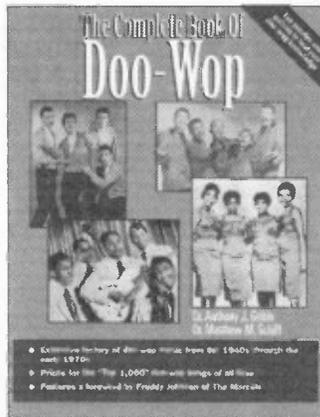
Softcover • 8-1/2 x 11 • 544 pages
150 b&w photos
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Warman's American Records, 1950-2000 Identification & Price Guide
by Chuck Miller

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

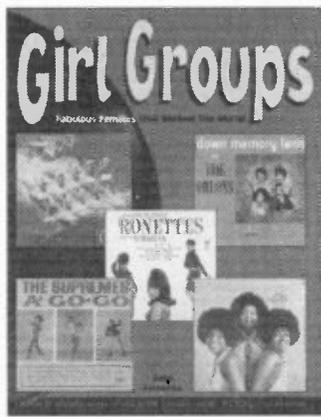
Softcover • 8-1/2 x 11 • 352 pages
750 b&w photos • 16-page color section
Item# WAREC • \$21.95



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by Dr. Anthony J. Gribin & Dr. Matthew M. Schiff

This book transports you back to nostalgic times of hanging out with friends at the malt shop, dances at the hop, and first romances and makes you want to scan the radio in the hopes of hearing a song by Dion & the Belmonts, the Chiffons or Little Anthony & the Imperials. An extensive history of doo-wop from 1950 through the early 1970s is given, along with 150 photos, 64 sheet-music covers and prices for 1,000 top doo-wop records.

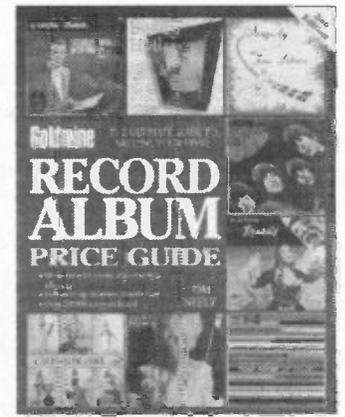
Softcover • 8-1/2 x 11 • 496 pages
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by John Clemente

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

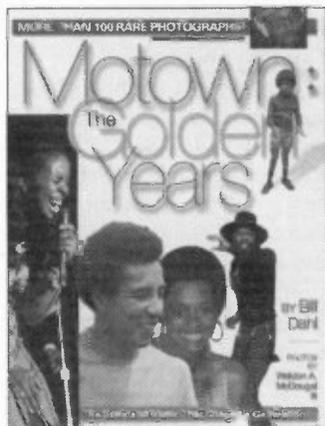
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180 b&w photos
Item# OFD • \$19.95



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by Tim Neely

Coverage in this comprehensive price guide includes American albums from 1948 through 2000. You will find more than 60,000 listings in up to three grades of conditions along with many photos of rare and unusual albums as well as a record label identifier section. Albums are listed alphabetically by artist and are in checklist format for easy inventory.

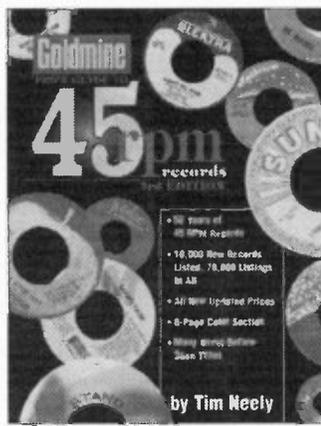
Softcover • 8-1/2 x 11 • 672 pages
200 b&w photos
Item# REA2 • \$24.95



Motown: The Golden Years
Photography by Weldon A. McDougal III

Lovers of Motown, this is the book for you! Author and Motown historian Bill Dahl has expertly compiled this complete encyclopedia of nearly every Motown group and artist since 1959, along with information about their music.

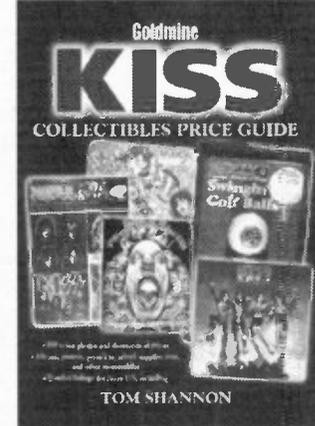
Softcover • 8-1/2 x 11
384 pages
200+ b&w photos
32-page color section,
50 color photos
Item# MTWN • \$24.95



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

Softcover • 8-1/2 x 11
648 pages
200 b&w photos
8-page color section
Item# R453 • \$24.95



Goldmine KISS Collectibles Price Guide
by Tom Shannon

KISS is still one of the hottest bands in the world today and the most collectible musical group, next to Elvis and the Beatles. This book, featuring 2,000 listings and 500 color photos of the band's merchandise, offers detailed listings for every U.S. recording, as well as a large number of foreign releases. There are also detailed listings of more than 250 licensed products produced from 1974-1998, from action figures, Beanie's and die-cast cars, to Halloween costumes, posters and videos.

Softcover • 8-1/4 x 10-7/8
176 pages
500 color photos
Item# KISS • \$24.95

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Goldmine

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WANT LIST ADS

SAMPLE WANT LIST AD

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 Belmots	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).

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.

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

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

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

	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.

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J. L. EDWARDS
• 4953 Whichard Road
• Greenville, NC 27834
• Phone: 252-752-6816
I would like video copies of the last three games of the 2001 American League Division Series between Oakland and the New York Yankees. If anyone has these last three games (games 3, 4 and 5) on tape and can make and send me copies (SP), please write or call. Will reimburse the sender with blank tapes and stamps.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
NEW YORK YANKEES - Games 3, 4 and 5 of ALDS (Oakland in NY) VHS

DAN HARVEY
• 4540 River St.
• Willoughby, OH 44094
• Phone: 440-552-3443
• E-mail: Vinyljunkie58@hotmail.com
I am looking for G, G+, VG, VG+ and NM recordings
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
EDDIE GRANT - Electric Avenue. LP
SINNY PUPPY - Any. LP
SNEAKER PIMPS - Any. LP
MARTIN DENNY - Any. LP

MARVIN FADER
• 3130 Brighton, 6 Street Apt. IN
• Brooklyn, NY 11235
• Phone: 718-935-2261
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CHUCK BERRY - Rockin' at the Hops. CD. Chess CHD-9259
ESQUERITA - Capital Collectors Series. CD
VARIOUS ARTISTS - Wrinkles. CD. Chess CHD-9293

TOM BERTRAND
• 235 East 13th St. 4M
• New York City, NY 10003
• Phone: (212) 673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
DIANA ROSS - Everything Is Everything CD/Cassette/Vinyl. Motown Records
DIANA ROSS - Music/Videos/Interviews. CD/Cassette/Video

CURTIS RIGHTOR
• 2919 Brinke Wy #18
• Louisville, KY 40218
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
VARIOUS ARTISTS - We Wish You A Merry Christmas, cassette or 8-track. Natural Resources NR-4011C
REDBONE - Message From A Drum, cassette. Epic ET-30815
GENE PITNEY - Country Side Of 8-Track Musicor/I.T.C.C. M8-3104
PAT BOONE - Originals (Double Play). 8-Track, ABC/GRT 8022-301H
WAYLON JENNINGS - Hangin' On. 8-track, RCA P85-13918
SHIRELLES - Very Best Of. 8-track. Scepter Citation Series. 1802
BOB CREWE GENERATION - Music To Watch Girls By. 8-track. DynoVoice, DV8-9003
ROGER MILLER - Whistle Strp. 45. Buena Vista 493
LOUIS ARMSTRONG - When You Wish Upon A Star. 45. Buena Vista 489
BOBBY GOLDSBORO - These Are The Best Times. 45. Buena Vista 561
(Will not accept phone calls)

MICHAEL DRUCAS
• 17 Phillips Beach Ave.
• Swampscott, MA 01907
• Phone: 781-598-3936
• E-mail: michaeldrucas@hotmail.com
AVERAGE WHITE BAND - 1972-1982 Wanted Desperately! If you can help, please call or write. High prices paid
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AVERAGE WHITE BAND - 1972-1982 Concerts recorded from audience. Will pay \$100.00 a show
AVERAGE WHITE BAND - 1972-1982 Concert Posters
AVERAGE WHITE BAND - 1972-1982 Flyers. Handbills
AVERAGE WHITE BAND - 1972-1982 Concert Tickets
AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage
AVERAGE WHITE BAND - 1972-1982 Autographs
AVERAGE WHITE BAND - 1972-1982 Video, Rare TV Appearances, USA and Overseas

DEAN HANSON
• 34922 150th St. NE,
• Goodridge, MN 56725
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOMMY FOGERTY & BLUE VELVETS (CCR) - Yes You Did/Now You're Not Mine, any format
GROUCHO MARX - The King and The Chorus Girl, 1937 movie (c-rotate)

DAVID E. MILLER
• 100 E. James #6
• Columbus, WI 53925
• Phone: 920-623-3401
These items must be in very good condition or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JANET JACKSON - Janet 2 CD Box Set. CD (book), Virgin Record America Inc. 7243-8-39195-2-9
JANET JACKSON - If, American Commercial Release. CD single w/p's Virgin Records America, Inc.
JANET JACKSON - You, U.S. Promo. CD single w/p's Virgin Records America Inc.
JANET JACKSON - Ask for more UK Pepsi Promo CD single w/p's Virgin Records

IAN ZUKSWERT
• P.O. Box 611
• Broadalbin, NY 12025
• E-mail: ianzukswert@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PETER CETERA - World Falling Down. LP. WEA
CONNELLS - Ring. LP. 45 s. IVT. Blackpark Demon
DON AND THE CHEVELLS - Inner Limits/The Only Girl. 45 RPM. Speedway 1000
EXCEPTION - Any. any. Flair. Quill
FOUR SEASONS - Helicon. CD
INFINITY PLUS THREE - Setting Yesterday Free. LP
MR. MISTER - Pull. any
DAVID PATON - No Ties No Strings. 45. EMI 5063
THE RED HOUSE - any. 45s. SBK. Capitol, Etc.
SOCIAL DISTORTION - I Wa: Wrong. 45
THEZE FEW - Dynamite. 45. Blacknight 901
FRANKIE VALLI AND FOUR SEASONS - Whatever You Say. 45. WB K16107

MELVIN CARLTON UPTON JR.
• 11914 Leeila Avenue / Apt #1A
• Cleveland, OH 44135-4714
• Fax: 216-671-7338 (Anytime after 6PM EST/3PM California Time)
Vintage Soul/R&B Album Wantlist
* All of the following items listed are in the 33 1/3 LP format
* All albums must be immaculate and in 100% pristine condition and completely free and devoid of any scratches, scuffs or defects (LPs must be sealed, Mint or Mint Minus)
* All albums must be original and domestic (no imports or re-issues or re-prints)
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
DEXTER WANSEL - Life On Mars. Philadelphia International PZ 34079, 1976
THE ISLEY BROTHERS - Get Into Something - T-Neck TNS-3006, 1970
LEROY HUTSON - Love Oh Love - Curtom CRS-8017/1973
LEROY HUTSON - Hutson. Curtom/Warner Brothers CU 5002, 1975
LEROY HUTSON - Feel The Spirit. Curtom. Warner Brothers CU 5010, 1976
LEROY HUTSON - Hutson II - Curtom. Warner Brothers CU5011, 1976
LEROY HUTSON - Closer To The Source - Curtom. Warner Brothers CU5018, 1977
THE EMOTIONS - Untouched, Volt VOS-6015, 1971
MAZE featuring FRANKIE BEVERLY - Inspiration. Capitol ST-11912, 1979
ROY AYERS & UBIQUITY - Change Up The Groove. Polydor PD6032, 1974
LEON HAYWOOD - Here To Stay. 20th Century T-411, 1973
LEON HAYWOOD - Come And Get Yourself Some. 20th Century T-476, 1975

SCOTT MONTGOMERY
• 111 Cherry Hill Road
• Carmel, NY 10512
• Phone: 914-773-1550 ext 253
• E-mail: monts@rcn.com
Vinyl LPs wanted, prefer VG or better condition - will pay up to price listed
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
FAIRFIELD FOUR - Bells Are Tolling (Old Town or Athens press) WP \$55
FROSTY THE SNOWMAN - TV soundtrack w/Durante (MGM 4733) WP \$25
ELTON JOHN - I Get A Little Bit Lonely LP (Appy) WP \$45
MAROON - the Funky Record (Arb or other label) WP \$30
PAMELO MOUNK'A - Propulsion! (Sonic - French Imp) \$100
JIM RICHARDS - Sings for You LP (label?) WP \$25
SCHNAPPSIE - The Dachshund LP (Brunswick CS-7002) WP \$35

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GARY C. HUESTED
 • 1131 Piedmont Ave. NE
 • Palm Bay, FL 32907
 • Phone: 321-984-2144
 • E-Mail: ghuested@cfl.rr.com
 Serious R.E.M. collector seeking VG+ or better music and memorabilia:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Dead Letter Office advance promo cassette US or UK
 Documenting REM: 1983-1987 IRS 14U Canada cassette
 Fables of the Reconstruction UK CD (w/"Green Grow the RushED")
 Murrur US Cassette ("There She Goes Again" on insert)
 REM Singles Collected PTS 2039 Japan cassette
 Orange Crush 3" German CD in 5" slimline jewel case w/adaptor
 Stand German CD Warner Bros. 7577CD
 Chronic Town 12" EP Canada (gargoyle label)
 Green 12" LP Japan (w/obi)
 Dead Letter Office 12" LP Japan (w/obi)

KERRY FAMIGLETTI
 • 23 LaMaras Ave.
 • Glen Cove, NY 11542
 • Phone: 516-676-6623
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 STEVIE RAY VAUGHAN - Looking for souvenir hats, shirts, vests, etc.

EVAN BORIS
 • 6 Saint Andrews Court
 • Old Westbury, NY 11568-1710
 • Phone: 516-997-4840
 • Fax: 631-234-8248
 • E-Mail: discdoc@bornfreefoods.com
 • Web: www.discdoc.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CACTUS WORLD NEWS, No Shelter, CD
 TUBES, Premium Gold Collection, CD
 VARIOUS ARTISTS, 20 Of Another Kind, CD

JOSEPH P. GIANGUZZO
 • 5031 North Barton Rd.
 • Lyndhurst, OH 44124
 I'm looking for the following comedy CD in Mint or Mint- condition:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DAVE MASON - Certified Live, Oneway, #26078

STEVE WISNER
 • 49 W. 040 Route 38
 • Maple Park, IL 60151
 • Phone: 815-827-3504
 • E-mail: dawisner@yahoo.com
 I will pay excellent prices for the following records. I will also accept tapes of these items.
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 BLUE MOUNTAIN EAGLE, Atco 6770, Yellow's Dream/Marianne, 45s
 CORVETTES, Dot 45-17283, Beware of Time/Level With Your Senses 45s
 GOSDIN BROTHERS, Metromedia 0105, You Love Me Just Enough, 45s
 IN CROWD, Viva 610, Never Ending Symphony/If I Knew..., 45s
 CARL JACKSON, Columbia 38-04926, Dixie Train? (need B side), 45s
 CARL JACKSON, Columbia ?, All That's Left For Me?, 45s
 CARL JACKSON, Columbia ?, You Are The Rock?, 45s
 JOE & ROSE MAPHIS, Chart 5122, I'm Gonna Have Your Lovin'/Sippin' Pickin' 45s
 LARRY MURRAY, Verve 10689, Six White Horses/Hard To Be Friends, 45s
 JELLY SANDERS, Global LP 1001, Fiddlin' Country Style LP

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.

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

L. SIMMONS
 • 10701 S. Eastern Ave.
 • Apt. 1027
 • Henderson, NV 89052
 • genesimmons12@hotmail.com
 Wanted: All Led Zeppelin videos and related material.

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.

GLACIER 45 GEMS
 • Phone: (800) 328-0633
 • E-mail: glacierdisc@hotmail.com
 Limited of Stock of:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 "Minnesota" - 1975 hit by NORTHERN LIGHTS. "Think Snow" and "Runnin'"

JAY S. MURPHY
 • 702 Ash St. #1101
 • San Diego, CA 92101
 • Phone: 858-534-4234
 • E-mail: jaysmurphy@yahoo.com
 Will pay \$150.00 for any of the following items!!!
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE DAMNED "Children of the Damned", Red Vinyl 7" (live), Funn Records, cat # funn17
 ROBERT FRIPP/LEAGUE OF GENTLEMEN "God Save the King", Japanese CD, EG/Virgin Japan Records, cat# VJD-5002
 ROBERT FRIPP "Let the Power Fall", German LP, EG/Deutsche Grammophon Records (1981)
 VARIOUS ARTISTS "Morrocci Klung Sept 1981", Mag/Cassette, UK issue

ERIC MOORE
 • E-mail: eric.n.hr.moore@intel.com
 • Phone: 916-356-1618
 I'm looking for the following titles in CD
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAZZ PASSENGERS: Best of (Crepuscule)
 JULIUS HEMPHILL: Dogon A.D. (Freedom)

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

FRANK CONTI
 • 712 8th St.
 • Secaucus, NJ 07094
 • Phone: 201-330-9409
 • E-mail: Marylee711@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO, Big Wide World, LP, Colpix CP445m SLP4455

TROY AND GAYESHIA GROLLER
 • 5461 San Vicente Blvd. #12
 • Los Angeles, CA 90019
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JOHN HIATT - True Believer, Promo CD Sgl.
 FREDDIE MERCURY/HENDRIX/STONES, on A&E Bio., 8/00. VHS
 M. JAGGER, Private Int. from Chicago/San Fran/LA?? Film Fest. from 98 or 99. Talks about the Death of "Performance" - Director. etc.
 HENDRIX - "Revolutions", radio show, 9/17/90. 24 Hr. from WKCR-89.9 NY, Pts. 13 & 14, Hrs 20-23
 BLUES BROS., "Conversation", 7/6/82, Radio show, reasonable price
 HENDRIX, "Baktabak" Picture Disc. (UK)

MARTYN HAMMOND
 • 1 Wilbye House Lexden Park Lexden Road
 • Colchester Essex CO3 3UF England
 • E-mail: 106174.451@compuserve.com
 Concert Tickets from Canada Wanted
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Bowie concert ticket Montreal Forum 6/14/74
 Bowie concert ticket Ottawa Civic Center 6/15/74
 Bowie concert ticket Toronto O'Keefe Auditorium 6/16/74
 Bowie concert ticket Montreal Forum 2/25/76
 Iggy Pop concert ticket Montreal Le Plateau Theatre 3/13/77
 Iggy Pop concert ticket Vancouver Gardens 4/7/77
 Bowie concert ticket Ottawa Civic Center 5/2/78
 Bowie concert ticket Montreal Forum 7/13/83
 Bowie concert ticket Vancouver PNE Coliseum 9/11/83
 Bowie concert ticket Calgary Saddledome 3/13/90
 Tim Machine concert ticket Montreal Le Brique 12/1-2/91
 Bowie concert ticket Toronto Warehouse Docks 9/27/97
 David Bowie tickets from other countries also wanted

MIKE MANAIGE
 • 5947 Red Pine Blvd.
 • White Bear Twp., MN 55110
 I'm looking for the following records in MINT or MINT MINUS condition for under \$10.00.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BLACK SABBATH, Cross Purposes (1994), CD IRS
 DENVER, BOISE & JOHNSON, Take Me To Tomorrow, 45 RPM, Reprise 0695
 GOLLIWOGS, Pre-Creedence, LP or CD Fantasy F-9474
 MITCHELL TRIO, Alive, LP, Reprise 6354
 POPPY FAMILY, Which Way Are You Going Billy?, LP London, PS-674
 FEMALE PEN PALS WANTED - For conversing about our music hobby

BROOKS
 • 191 Mass St. Apt. #3
 • Philmont, NY 12565
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GREAT WHITE, My, My, My, Video
 GREAT WHITE, Call It Rock n' Roll, Video
 GREAT WHITE, Unplugged, video

SAL J. ANGERAME
 • 50 1/2 Maple Street
 • Oneonta, NY 13820
 • Phone: 607-431-9846
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Soundtrack to TV Special of the 1960's "Frosty the Snowman"
 All records by JOHN WESLEY SHIPP on 45s and 33 1/3s
 All Soap Opera Christmas albums
 TODD BRIDGES, 33 1/3s and 45s
 BILL HUFSEIGS, 33 1/3s and 45s
 KEN MEEREIS, 33 1/3s and 45s
 MICHAEL W. SMITH'S CHRISTMAS, on vinyl, CD or cassette
 A Soap Opera Christmas on CD and all other Soap Opera Christmas albums on vinyl

BILL PEYSER
 • P.O. Box 641154
 • San Francisco, CA 94164
 LPs needed, STEREO ONLY, all records and covers M or very strong M-.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ALLMAN BROS. - The Allman Brothers Band (Atco, not Capricorn)
 ANGELS - A Halo to You
 ARS NOVA - Ars Nova
 ASTRONAUTS - Surfin' with the Astronauts
 ASTRONAUTS - The Astronauts Orbit Kampus
 BAEZ, JOAN - In Concert, Part 2 (1st edition, not 2nd, black lbi)
 BAEZ, JOAN - Farewell, Angelina (orange lbi)
 BEATLES - Something New (orig. Capitol lbi)
 BUCKLEY, TIM - Starsailor
 CANNIBAL/HEADHUNTERS - Land of 1,000 Dances (Date or Rampart)
 DINO, DESI & BILLY - Memories Are Made Of This
 DOORS - The Soft Parade (orig. big E lbi)
 EVERLY BROS. - Both Sides of an Evening (gold lbi)
 FIREBALLS - Torquay
 FLEETWOODS - The Best of the Oldies
 FOURTH WAY - Werewolf
 GORE, LESLEY - Sings of Mixed-Up Hearts
 GORE, LESLEY - My Town, My Guy & Me
 HENDRIX, JIMI - Axis Bold As Love (3-color lbi)
 JOSIE/PUSSYCATS - Josie & The Pussycats
 KEYMEN - Dance with Dick Clark
 KEYMEN - Dance with Dick Clark, Volume 2
 LOTHAR/HAND PEOPLE - Space Hymn
 MANN, MANFRED - My Little Red Book of Winners
 MAYALL, JOHN - A Hard Road
 NOVA LOCAL - Nova 1
 POPPIES - Lullaby of Love
 REDPATH, JEAN - Scottish Ballad Book
 REDPATH, JEAN - Songs of Love, Lilt & Laughter
 SANTANA - Abraxas (360 Sound lbi)
 SHADOWFAX - Watercourse Way (Passport)
 STANDELLS - Dirty Water
 THREE MIDNITERS - Thee Midniters
 THREE MIDNITERS - Love Special Delivery
 TURTLES - It Ain't Me Babe

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 60s, Subsidiary Black Rainbow Label, L.A. Pressing
MIKE SWORDS
 • 809 South St. Apt #8
 • Elgin, IL 60123
 • E-mail address: Swords999@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ALICE COOPER: Wanted Dragontown Promo Items
 LIVE TAPES TO TRADE: Alice, Todd, Patti, Iggy, X, Lou, Steve Wynn/Dream Syndicate. Memorabilia wanted also

DEAN HANSON
 • 34922 150th St. NE
 • Goodridge, MN 56725
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VELVETS (CCR) 45 was a 1962 Bay Area-Only release. Please help me finish my collections! Thanks!
 TOMMY FOGERTY & BLUE VELVETS: "Yes You Did/Now You're Not Mine", any format
 MARX BROS.: 1956 NBC special "Inside Beverly Hills", video

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 • 7305 St. Rt. 753 Lot 4
 • Hillsboro, OH 45133
 • Phone: 937-365-1277
 VHS must be good sound and picture everything else good to excellent
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 OLIVIA NEWTON JOHN, Memorabilia and live concerts 73 thru 77, VHS (90 min. or more)
 BILL COSBY - Memorabilia hats/caps, posters, plus
 QUARTERFLASH - Memorabilia hats/caps, posters, plus
 LINDA RONSTADT - Memorabilia and live (69 thru 82) shows, VHS (90 min. or more)
 STEVEN WRIGHT - Memorabilia hats/caps, posters, plus
 I LOVE LUCY - (Any stuff)
 MR. BEAN - Memorabilia and Bean the Movie Poster

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 • 7 Rosewood Avenue
 • Burnham-On-Sea
 • Somerset
 • TA8 1HD
 • England
 • Phone: +44 (0) 1278 783519
 • E-mail: MTurner217@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 NEIL SEDAKA - Christmas & New Year Greetings From RCA*, 45 (*radio adverts), RCA SP-45-128
 NEIL SEDAKA - Find Yourself a Star*, 45 (*radio adverts), Rad 72-1
 NEIL SEDAKA - Giving's Not So Hard to Do*, 45 (*radio adverts), United Way
 NEIL SEDAKA - Don't Go/Come Back Jo (with the Tokens), 45, Melba 1956
 NEIL SEDAKA - Amour Perdu/Oui, Nous Serons Des Copains, 45 (French Canada), Atlantic 1968
 NEIL SEDAKA - Nora, Foreign Legions "Worldwide Lyric Search" (Sedaka one of several jugs), LP, N.Y. Music NYM-5
 Sedaka Compositions nor recorded by Neil and by R. Grossman for example:
 Laverne Baker, Saddler
 The Cardinals, The End Of The Story, Atlantic 1103
 GENE PITNEY - Faithful Our Love/Classical Rock n' Roll, (Jamie & Jane duets), 45, Decca a-30934 1959
 GENE PITNEY - Run, Run Roadrunner, (Music or promo, stereo), 45, MUS1474 1968
 GENE PITNEY - LPs It's Country Time Again (with George Jones - stereo, black label), Musicor 1965
 GENE PITNEY - She's A Heartbreaker, (promo, stereo), LP, Musicor 1968
 Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. version of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run Roadrunner, Rags To Riches), Vintage
 45s Pitney compositions not recorded by Gene for example:
 BUZZ CLIFFORD - Magic Circle, Columbia 42290, 45 same # for 33 1962
 NOBELLS? - Searchin' For My Love/Crying Over You, Mar 101 1962
 If possible, records to be in at least EX condition.

TED HOLLAND
 • P.O. Box 336
 • Cornelius, NC 28031
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VARIOUS - Coming Attractions, CD/LP, Avanti 1013
 VARIOUS - Avanti Hall of Fame, CD/LP, Avanti 1003
 VARIOUS - Southern Soul Vol 1, CD/LP, Paula 9014
 VARIOUS - Wild Women Do Get the Blues, CD/LP, Ichiban 1190

JOE HAWKINS
 • 4322 Brittany Dr.
 • Ellicott City, MD 21043
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ALICE COOPER - Complete Video Transfer, "The Story" DVD, 180 minutes
 ALICE COOPER - 2001 Tour Videos

BROOKS
 • 191 Main St. Apt #3
 • Philmont, NY 12565
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GREAT WHITE - Hooked (?), Video
 GREAT WHITE - Live in London, Video (?)
 GREAT WHITE - Footage of Headbangers Ball hosted by Jack Russell and Great White on video

MICHAEL P. MAHON
 • 41 Gleason St.
 • Framingham, MA 01701-3504
 • Phone: 508-877-0191
 I'm looking for THE VENTURES on JAPANESE CDs only no replica CDs, or no cassettes. THE REAL THING!!! Any Japanese Record Dealers, or a fan of The Ventures in Japan, or USA, new or used. Please let me know.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE VENTURES - Melody Hits in Japan (East World) TOCT-6376
 THE VENTURES - Tokyo Callin (East World) TOCT-6378
 THE VENTURES - Bel Age with The Ventures Vol 1 (Panam) CRDP-43 (3" mini disc)
 THE VENTURES - Bel Age with The Ventures Vol 2 (Panam) CRDP-44 (3" mini disc)
 THE VENTURES - Bel Age with The Ventures Vol 3 (Panam) CRDP-45 (3" mini disc)

GREG CLARK
 • P.O. Box 3388
 • Kent, WA 98032
 • Phone: (206) 662-2444
 • E-mail: stirrupz@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 KAYAK - Phantom of the Night, LP Picture Disk, JKS-7039
 NED DOHENY - Ned Doheny (1st), CD (Japan), WEA (1993)
 BENNY MARBONES - Never Run, Never Hide, CD, Mercury
 COWBOY - Best of (A Different Time), CD, Polydor 1984

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Albums Wanted	5001	Compact Discs For Sale	5117	Genesis/Gabriel/Collins	5220	90s Rock For Sale	5320	R&B Wanted	5411
Alternative Rock For Sale	5010	Compact Discs Wanted	5118	Grateful Dead	5225	90s Rock Wanted	5321	Rockability For Sale	5415
Alternative Rock Wanted	5011	Compilation For Sale	5120	Heavy Metal For Sale	5230	Original Cast/Broadway	5325	Rockability Wanted	5416
Announcements	5015	Compilation Wanted	5121	Heavy Metal Wanted	5231	Photographs For Sale	5330	Search Services	5420
Auctions	5020	Computer Software For Sale	5125	Jimi Hendrix	5235	Photographs Wanted	5331	70s For Sale	5425
Audiophile For Sale	5025	Computer Software Wanted	5126	Imports For Sale	5240	Picture Discs For Sale	5335	70s Wanted	5426
Audiophile Wanted	5026	Convention/Shows	5130	Imports Wanted	5241	Picture Discs Wanted	5336	78s For Sale	5430
Audio Tapes For Sale	5030	Country & Western For Sale	5135	Independent Labels For Sale	5245	Picture Sleeves For Sale	5340	78s Wanted	5431
Audio Tapes Wanted	5031	Country & Western Wanted	5136	Independent Labels Wanted	5246	Picture Sleeves Wanted	5341	Sheet Music For Sale	5435
Autographs	5035	Dance Music For Sale	5140	Michael Jackson	5250	Pinik Floyd	5345	Sheet Music Wanted	5436
Beach Boys For Sale	5040	Dance Music Wanted	5141	Jazz Instrumental For Sale	5255	Popular Vocalists For Sale	5350	Frank Sinatra For Sale	5440
Beach Boys Wanted	5041	Bob Dylan	5145	Jazz Instrumental Wanted	5256	Popular Vocalists Wanted	5351	Frank Sinatra Wanted	5441
Beatles For Sale	5045	Doo-Wop For Sale	5150	Jazz Vocalists For Sale	5260	Posters For Sale	5355	60s For Sale	5445
Beatles Wanted	5046	Doo-Wop Wanted	5151	Jazz Vocalists Wanted	5261	Posters Wanted	5356	60s Wanted	5446
Big Bands For Sale	5050	Easy Listening For Sale	5155	Jukeboxes	5265	Power Pop For Sale	5357	Soul For Sale	5450
Big Bands Wanted	5051	Easy Listening Wanted	5156	KISS For Sale	5270	Power Pop Wanted	5358	Soul Wanted	5451
Bluegrass For Sale	5055	80s Rock For Sale	5160	KISS Wanted	5271	Elvis Presley For Sale	5360	Soundtracks For Sale	5455
Bluegrass Wanted	5056	80s Rock Wanted	5161	Laser Discs For Sale	5275	Elvis Presley Wanted	5361	Soundtracks Wanted	5456
Blues For Sale	5060	World Music For Sale	5165	Laser Discs Wanted	5276	Press Kits For Sale	5365	Spoken Word For Sale	5460
Blues Wanted	5061	World Music Wanted	5166	Led Zeppelin	5280	Press Kits Wanted	5366	Spoken Word Wanted	5461
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Catalogs	5090	Folk Music For Sale	5195	Miscellaneous Wanted	5301	Radio Shows Wanted	5391	Turntable For Sale	5495
Christmas Music For Sale	5095	Folk Music Wanted	5196	Monkees	5305	Rap For Sale	5395	U2	5500
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Children's Records For Sale	5100	40s Music Wanted	5201	Musical Instruments For Sale	5310	Rock For Sale	5412	Video Tapes Wanted	5506
Children's Records Wanted	5101	45s For Sale	5205	Musical Instruments Wanted	5311	Rock Wanted	5413	The Who	5510
Eric Clapton	5105	45s Wanted	5206	New Age	5314	Rolling Stones For Sale	5400	Hank Williams	5515
Classical For Sale	5110	Gospel For Sale	5210	New Orleans R&B For Sale	5312	Rolling Stones Wanted	5401	Woodstock For Sale	5517
Classical Wanted	5111	Gospel Wanted	5211	New Orleans R&B Wanted	5313	Reggae For Sale	5405	Woodstock Wanted	5518
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(Reissues from page 69)

bonus tracks — an alternate take of "Rocks And Gravel," previously available on the *Best Of The Vanguard Years* compilation, and the lovely "Je T'aime Marielle."

From start (1963's eponymous debut) to finish (1968's *Nashville*), it's a staggering repertoire. It's no secret that the strongest songs are those on which the two voices entwine — less well-known is the fact that their taste in covers and traditional arrangements reinventions is equaled on every album by their own compositions. From *Ian And Sylvia*, "Rocks And Gravel" and "Old Blue" have both ascended to that rarified strata where they are all but folk staples regardless of authorship, while the later albums are equally rewardingly pocked with moments of staggering self-defined beauty. Tyson's "Four Strong Winds," the title cut from their sophomore album, is only the best known; Fricker's "You Were On My Mind" (from *Northern Journey*) is simply the best.

Of the covers, their treatment of Dylan's "Tomorrow Is A Long Time" is all but definitive, while Gordon Lightfoot's "Early Morning Rain," Joni Mitchell's "Circle Game" and Phil Ochs' "Changes" reinvented the authors' own personal visions with such profound

power that the originals themselves sound like covers by comparison.

Only toward the end of the box do things falter, although even the final album in this sequence, *Nashville* (named, of course, for its prevalent mood), is simply making the same mistake as a lot of other folk warriors were making at the time. But still there are highlights — Fricker's interpretation of Dylan's "This Wheel's On Fire" at least tries to pursue Julie Driscoll's genre-smashing interpretation toward perfection, while Tyson's "Taking Care Of Business" effortlessly anticipates the country-rock boom of a few years hence.

Included in the package, a lavishly illustrated booklet tells the duo's full story, while the sound quality is exemplary. Indeed, regardless of what you think you know about Ian & Sylvia, this package is going to rewrite most of it. When the Folk Gods assess the essential reissues of the year, *The Complete Vanguard Studio Recordings* is going to be high among the highlights.

— Dave Thompson

(Please see Reissues page 76)

Chuck Berry Book Review

LONG DISTANCE INFORMATION
CHUCK BERRY'S RECORDED LEGACY
by Fred Rothwell
Music Mentor Books (351 pages, soft-cover) (<http://go.to/musicmentor>)

Long Distance Information: Chuck Berry's Recorded Legacy contains just about everything you ever wanted to know about Chuck Berry, but were afraid to ask (or didn't know where to look)! A member of both The Rock And Roll Hall Of Fame (1986) and the M.C. Handy Awards' Blues Hall Of Fame (1985), Berryites know fully well how important his

(his August 1954 recording with Joe Alexander And The Cubans) to Session 93 (a live concert recording in August 1998). The many indexes refer to these session numbers. As much as possible, complete listings of session personnel are included, and each song is evaluated, and when appropriate, it is noted which songs by other artists influenced Berry's songwriting.

Most of the entries include details about the cover versions of Berry's songs, lending credence to his fame (and fortune) and to the songs that have made him immortal. You'll find out the true (and not the usual

Even if he has a cynical attitude, is uncooperative and, let's face it, not your best live performer (it doesn't help that he rarely rehearses), this book is essential reading for his many fans.

Chess recordings were.

Some of us may even argue that his Chess recordings between 1955 and 1966 were his only important recordings. In *Long Distance Information*, author Fred Rothwell — in all his honesty (and humor) — lays it down exactly as he hears it. The book's title refers not only to a lyric contained in the Chuck Berry song "Memphis Tennessee," but also to how Rothwell approached this music ("through headphones whilst reclining on a velvet chaise longue"). In some ways, the title also refers to the guitarists, songs and singers that influenced Berry. All of this information is interwoven into the text.

The music is described in standard discographical order, beginning with Session 1

untrue) stories behind songs such as "Maybellene," "Rock At The Philharmonic," "Run Rudolph Run" and many others. He also discusses the claims that pianist Johnnie Johnson has on some of Berry's songs. Regrettably, Berry's early drummer Ebbie Hardy is no longer alive (he died in 1983) to resolve some of the discographical questions.

Even if he has a cynical attitude, is uncooperative and, let's face it, not your best live performer (it doesn't help that he rarely rehearses), this book is essential reading for his many fans. His songs were some of first to speak directly to American teenagers.

— Eric S. LeBlanc

(Reissues from page 75)

VARIOUS ARTISTS

The Long Road To Freedom: An Anthology Of Black Music
Buddha (7-4465-99756-2) (Five CDs)

Say It Loud! A Celebration Of Black Music In America
Rhino (R2 76660) (Six CDs)

Say It Loud! Soundtrack From The Documentary Series
Rhino (R2 76786)

"Social and political hypocrisy, abandoned-love pain, and the high cost of being not just Black, not just American, but of being *human* has been spelled out in grooves, words, and breathtaking riffs," read the liner notes to the six-CD *Say It Loud! A Celebration Of Black Music In America*.

Released almost simultaneously, the six-CD *Say It Loud!* and the five-CD *The Long Road To Freedom: An Anthology Of Black Music* present — mostly in music — black Americans' painful trek down freedom's highway. Where *Long Road* breathes refinement, *Say It Loud!* grows loud and in-your-face by the time it has gone from Scott Joplin's 1916 ragtime to Run D.M.C. and Ice-T's rap.

Harry Belafonte (whose *Calypso* was the first-ever gold LP) brilliantly masterminded *Long Road*, which languished unissued in RCA's vaults for decades until BMG (which now owns RCA) discovered it and released it out on BMG's oldies imprint, Buddha. Taped from 1961 to 1971 — crucial years for African-Americans — it chronicles centuries of blackness through fresh studio sessions rather than field recordings or delving into RCA's rich black archives.

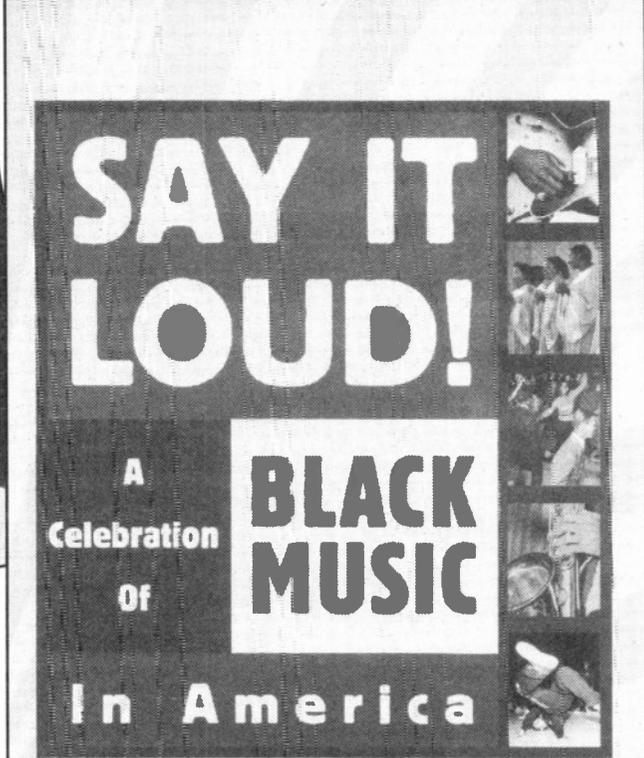
Divided into 10 "chapters" (*Roots, Country Moods, City Moods, Slave Christmas* and so on), starting with *Mother Africa*, it's intentionally smooth aurally — 10 Belafonte vocals mark its tone. Sonny Terry And Brownie McGhee's provide relatively genteel Piedmont blues, not stark Delta blues. Gloria Lynne's "Fare Thee Well, Oh Honey" gets a supper-club piano backup instead of a juke-joint setting. A field shout receives an elegant chorale arrangement by the late Leonard de Paur. Fusing African beats and Catholic hymns, Creole church music — not rollicking zydeco — represents Louisiana's blacks.

Say It Loud! cuts a wider path with its jazz, blues, R&B, soul, Motown, disco, hip-hop and rap, all birthed in blackness, intermixed with words from Booker T. Washington, Jackie Robinson, W.E.B. Du Bois, Malcolm X and others. "Ole Man River" by Paul Robeson (Belafonte's predecessor as a black singer fighting for his people) has lines Robeson later dropped because they stereotype blacks. Belafonte sings his 1956 "Day-O (Banana Boat Song)."



Courtesy of Atlantic Records

Otis Redding



Classically-trained Marian Anderson and Odetta, as well as church-trained Aretha Franklin, are present. Including young Sam Cooke's heavenly gospel, not his later crossover pop, is sensitive. From Billie Holiday's "Strange Fruit" to The Staple Singers' "Respect Yourself" and Diana Ross' "Love Child," Rhino's box is a plea for — a demand for, as Franklin shouts — "Respect." Its strong essays make this point with fewer polemics than the scholarly hardbound book accompanying *Long Road*.

Rhino's adequately remastered 108-song set appears in conjunction with VH-1's series *Say It Loud! Say It Loud! Soundtrack From The Documentary Series*, a 20-track single-CD, has 12 songs not in the box — for example, Marvin Gaye's carnal "Let's Get It On" rather than his sadly philosophical "What's Going On" (which, like others in the box, transcends specific political struggles).

Does Lena Horne's 1942 line "Stormy weather, keeps raining all the time" subtly refer to social questions? Sly & The Family Stone's 1969 "Don't Call Me Nigger, Whitey" obviously does. But hope is found in both boxes: the freedom to, if nothing else, as NWA say, "Express Yourself."

— Bruce Sylvester



Ruth Brown

Five Star Record MASTERY WINNERS WWW 2001

IT'S PROBABLY NO SECRET BY NOW THAT I LOVE THE FUNK! AND NOBODY STRETCHES THE BOUNDARIES OF FUNK AS FAR AS THE MIGHTY GEORGE CLINTON! SINCE THE '70'S HE HAS BEEN THE PRE-EMINENT PURVEYOR OF WHAT HAS BECOME KNOWN AS PSYCHEDELIC FUNK... HENCE THE NAME: "FUNKADELIC"! THE MUSIC OFTEN COMBINES SCORCHING GUITAR RIFFS WITH DRIVING PERCUSSION, SOUND EFFECTS & SOMETIMES SILLY LYRICS TO FORM GEORGE'S INSTANTLY RECOGNIZABLE BRAND OF FUNK/ROCK! A PROLIFIC PRODUCER, AS WELL AS WRITER/PERFORMER, CLINTON HAS BEEN RESPONSIBLE FOR BRINGING NUMEROUS MUSICIANS THROUGH THE FUNKADELIC UNIVERSE AND HELPING TO LAUNCH THEIR SOLO CAREERS! KEYBOARD PLAYERS "JUNIE" MORRISON & BERNIE WORRELL BOTH SPENT TIME IN CLINTON'S BAND (VARIOUSLY KNOWN AS FUNKADELIC, PARLIAMENT OR P-FUNK) AND BASSIST BOOTSY COLLINS SPUN OFF HIS GROUP, BOOTSY'S RUBBER BAND, AFTER A STINT WITH GEORGE! OTHER CLINTON-PRODUCED ARTISTS INCLUDE THE RED HOT CHILI PEPPERS & THOMAS DOLBY!



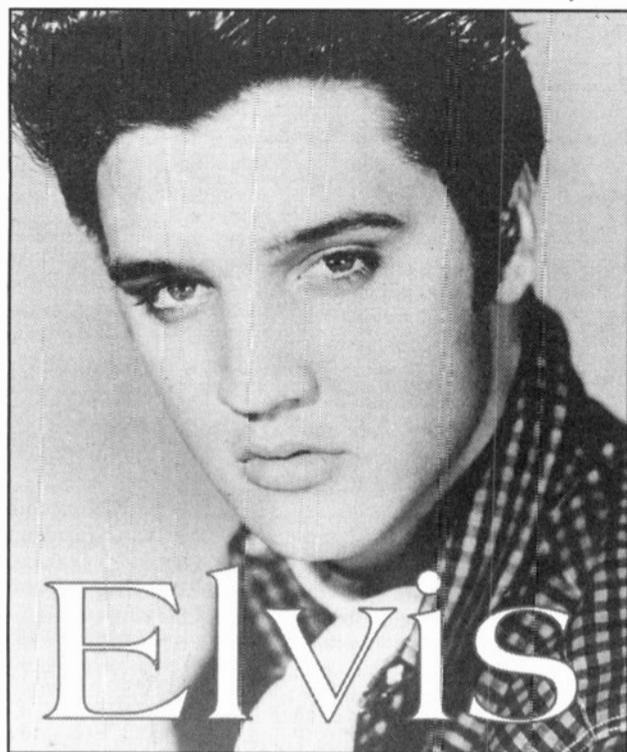
"MAGGOT BRAIN" IS ONE OF GEORGE'S EARLIEST (AND BEST) FUNK/ROCK LP'S! RELEASED IN 1970 ON THE WESTBOUND LABEL, IT RUNS THE GAMUT FROM THE HAUNTING TITLE TRACK WHICH FEATURES A LENGTHY, BEAUTIFUL GUITAR SOLO BY EDDIE HAZEL TO THE FOLKY, DOO-WOP INSPIRED "CAN YOU GET TO THAT"! ALSO OF NOTE: THE ROCKIN' "HIT IT AND QUIT IT"! I HAVE TWO COPIES OF THIS LP... THE ONE I USUALLY PLAY IS A RE-ISSUE FROM THE EIGHTIES, BUT THIS ONE IS AN ORIGINAL (SOMEWHAT SCUFFED & WORN) WITH A TERRIFIC GATEFOLD COVER!

GEORGE OLINTON WAS BORN IN KANNAPPOUS, NC IN 1940, AND STARTED HIS MUSICAL CAREER DURING THE '50'S IN A VOCAL GROUP CALLED THE PARLIAMENTS, WORKING OUT OF NEWARK, NJ! SEVERAL LINE-UP CHANGES AND OVER A DECADE LATER, THE PARLIAMENTS SCORED THEIR FIRST HIT IN 1967 WITH "I WANNA TESTIFY"! A FEW YEARS LATER, CLINTON WAS LEGALLY BARRED FROM USING THE PARLIAMENT NAME AND FUNKADELIC WAS BORN! FROM THE SEVENTIES ON, CLINTON SPENT HIS MOST PRODUCTIVE YEARS WORKING OUT OF DETROIT, PRODUCING & RECORDING OVER FIFTY ALBUMS! "FLASHLIGHT" & "ATOMIC DOG" ARE PERENNIAL DANCE HALL FAVORITES AND P-FUNK IS REGULARLY SAMPLED BY RAP ARTISTS TOO NUMEROUS TO NAME!

Coming to...

Goldmine

Courtesy of RCA



The King Of Rock 'N' Roll would have been 67 in 2002, and although he passed away nearly 25 years ago, Elvis Presley is just as vital as ever and still at the top of the collecting world. In *Goldmine's* annual Elvis celebration, we'll be taking a look at the making of "Good Rockin' Tonight," Elvis sites around the country, Sun Records and lots more. In addition, our *Country Junction* section will feature a Willie Nelson interview.

Advertisers: Take advantage of *Goldmine's* active readership and the added magazine sales of this special Elvis issue. Advertise your Elvis and rock 'n' roll items as well as items from every genre and era. Reserve your ad space today.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Jan 11, 2002	Dec 13	Dec 20	Dec 28

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Nov 29	Dec 28	Dec 11	Dec 14
Dec 13	Jan 11, 2002	Dec 20	Dec 28
Dec 27	Jan 25, 2002	Jan 3, 2002	Jan 11, 2002

FOR AD INFORMATION: Call 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.

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(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)

I also feel Cheap Trick should be nominated in 2002 (their five-star debut LP, *In Color*, was released in 1977), but for some reason, I doubt that will happen. If someone as middle of the road as Billy Joel (who's a lightweight — let's face facts!) can be in the Rock Hall, Kiss certainly can be! Oh well, you can't please everyone! Keep up the good work guys. I'm a longtime reader of *Goldmine*, my #1 source for music and collecting.

— Ken Vail Jr.
 Kalamazoo MI

(Ken, you bring up valuable points concerning Kiss' inclusion into the Rock Hall. Only time will tell if they ever make it to the Rock Hall's altar or will be perennial bridesmaids such as Chicago, The Moody Blues and others. — Ed.)

Is guitarist Bill House in the house?

I was wondering if *Goldmine* knows whatever became of guitarist Bill House. He played on a couple of David Cassidy albums. I contacted a guy with the same name on MP3's Web site, but he said he's not who I'm looking for. Any help you can provide would be appreciated.

— Dennis Dwyer
 Bridgewater NJ

(Dennis, according to Cassidy's publicist, House is currently touring with him. — Ed.)

So many article requests, so little space

I have been a subscriber to your great and unique magazine for many years and a dedicated reader of it years before this. I drove out of my way many miles to get my copy every two weeks. I just wanted to say thanks again for the many great articles on many great and favorite artists of mine over the

years. No one writes them like your writers, and I love all the useful information and ads.

Here is a list of a few artists that I hope you will look at and decide to do a cover story on. You may have done some of these years ago and I didn't know it, but I sure would appreciate it: Blue Cheer, Bubble Puppy, Captain Beyond, Canned Heat, James Gang (Joe Walsh), Journey, Lynyrd Skynyrd (again), Diana Ross And The Supremes, The Temptations, Sly & The Family Stone (a history), Uriah Heep, War.

A big thank you for stories in the past on these favorites of mine. The Allman Brothers, Blue Oyster Cult — where else would I read about this great band? CSNY (great story, from the early '90s), The Dorsey Brothers (Big Band), Jefferson Airplane (great articles on one of the '60s greatest) Likewise, Quicksilver Messenger Service, Renaissance (a fantastic progressive band with the great Annie Haslam on vocals), SRC (classic heavy rock band from Detroit), Barbra Streisand, and Deep Purple.

Thanks again. I don't like to see *Goldmine* shrink in size as it has over the past year or so. If there are some factors on this you cannot help, then maybe you can fill in the gaps with more articles. Just the same, keep up the quality work. Thanks, and long live the LP!

P.S. What did happen with the new studio LP by Renaissance? You wrote about in January 1999.

— Dave Wallace
 Avon IN

(Dave, thanks for the thanks! We'll work on your list. The economy hasn't been kind to many businesses, us included, but it will get better! According to Goldmine writer Geof O'Keefe, who follows the band, Renaissance's reunion album Tuscany came out in Japan late 2000 and in Europe this summer. No U.S. release is scheduled, so get the imports! — Ed.)

Goldmine Subscription Service

Including Special Services Subscriptions sent via UPS, 1st Class

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Goldmine

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

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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
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United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
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 Circulation Dept.
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700 E. State St., Iola, WI 54990-0001

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Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
Nov. 29	#559	Dec. 28	Dec. 6	Dec. 14
Dec. 13	#560	Jan. 11, '02	Dec. 20	Dec. 28
Dec. 26 (Wed.)	#561	Jan. 25	Jan. 3	Jan. 12
Jan. 10 '02	#562	Feb. 8	Jan. 17	Jan. 25
Jan. 24 '02	#563	Feb. 22	Jan. 31	Feb. 8

REFERENCE FORM

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 CITY _____ STATE _____ ZIP CODE _____
 PHONE NO. _____
 SOCIAL SECURITY # _____
 TYPE OF BUSINESS _____
 CORPORATION LIMITED PARTNERSHIP
 CO PARTNERSHIP INDIVIDUAL PROPRIETOR
 NO. OF YEARS ESTABLISHED _____

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AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

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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"x3 1/4"	\$55.65	\$53.55	\$50.15	\$47.45	\$44.40
1/8 pg	4 7/8"x3 1/4"	111.30	105.00	100.30	94.50	89.25
1/4 pg	4 7/8"x6 1/2"	213.90	202.95	191.90	181.95	170.90
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.45	378.20	358.35	338.50	318.65
Jr. pg	7 7/16"x10"	525.90	499.45	473.00	447.05	421.05
Full pg	10"x13"	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:

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Full page of 9 - \$466.20

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(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

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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.)

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- 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% |
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| 7-9 | 15% | | |

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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.

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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.

