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December 28, 2001 VOL 27 • NO 26 • ISSUE 559

Goldmine

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Bonus!
2002 Travel Guide
Plan your 2002 magical musical tours with this handy guide of record shows, shops, museums, halls of fame and Memphis!
(The Travel Guide is located in the center of the magazine.)

Visit **Goldmine's** new Web site at www.collect.com/records
Complete report on page 10

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Editorial submissions: All editorial submissions as well as press releases and review copies should be sent to Greg Loesch at the Iola office. While we invite authors to submit material for publication, due to the volume we receive, we cannot guarantee that items sent on spec will be returned or acknowledged.

Advertising should be addressed to *Goldmine's* office in Iola or call 715-445-2214.

Subscriptions/renewals: If you would like to subscribe or renew your subscription and have a major credit card, our toll-free number for current rates: 1-800-258-0929.

Subscription questions: Call Subscription Services, 445-2214, ext. 257.

Subscription rates: U.S. Addresses: 13 issues (1/2 year) \$24.95; 26 issues (1 year) \$39.95; 52 issues (2 years) \$74.50; 78 issues (3 years) \$107.95.

Special Services Subscriptions: Information and rates for first class UPS and Federal Express delivery for your subscription is listed elsewhere in this issue. Or call 1-800-258-0929.

Foreign rates: Surface mail, all countries: \$49.95 for 13 issues. Airmail rates: Please call or write for current rates for your country. Or see our subscription ad elsewhere in this issue. All payments must be made in U.S. funds.

Moving? If you are moving, please include your name, new address, plus your old address, and mail it to the attention of *Goldmine*, Circulation Department, 700 E. State Street, Iola, WI 54990.

Goldmine (ISSN 1055-2685) is published bi-weekly by Krause Publications, 700 E. State St., Iola, WI 54990. Frank Case, president, Iola, WI 54945. The *Goldmine* logo is protected through trademark registration in the U.S. States. Periodical postage paid at Iola, WI 54945 and at additional mailing offices. POSTMASTER: Send address changes to *Goldmine*, 700 E. State Street, Iola, WI 54945.

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BROTHER JACK MCDUFF

Courtesy of Columbia Records/Brian Hoosh



NEW RELEASES

Courtesy of Epic Records



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Humble Pie - Vintage collection of original Chicago paper articles, all... \$20 + 3

- Iron Maiden - Jpn book by Ross Halfin. Very high quality, out of print, one only... \$35 + 3
Phantom of the Opera pull-out CD set... \$40 + 4

- Janis Joplin - 1969 Chicago newspaper review of show here... \$25 + 3
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Bob Marley - Tear-out 20 photo book... \$18 + 3

- Notre Dame - Blue and Gold satin jacket w/logo embroidered size large, about 20 years old, reduced, one only... \$145 + 5
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- Off Broadway - Multi color orig. 1970's satin tour jacket, size L, very rare, reduced... \$175 + 5
On promo T-shirt... \$40 + 4

- Prince - Diamonds & Pearls numbered custom box w/CD, very high quality, purple color, unique shape, one only, priced to sell... \$90 + 5
Robert Plant - Live concert for the colonies 1993 radio show from Knebworth, 1 CD, great set... \$45 + 3

- Queen - Innuendo XL promo long sleeve shirt, nice... \$75 + 4
Queen & George Michael embroidered shirt to Live 5 release in UK. Button down, Queen logo stickers over breast. Must see. Size XXL... \$250 + 5

- Rolling Stones - For one Charlie - autographed by Charlie Watts, a box set of his jazz musings... \$90 + 5
1975 Blacklight poster of Mick & Keith - vintage... \$30 + 8

- Steeleye Span - Ultra Rare Jpn 1975 promo poster for AJA featuring Japanese girl in Kimono - Stunning (4)... \$550 + 10
Bruce Springsteen - Follow That Dream sealed Italian Fanzine w/CD (2)... \$20 + 4

- Woodstock 1989 - Custom embroidered size large denim jacket made by Atlantic Records & Rolling Stone magazine, has Woodstock logo plus corporate logos on back. Must see... \$175 + 5
The Who - Tommy Live 1 CD radio show w/cues... \$45 + 4

- Neil Young - Mirror Ball deluxe CD wooden box with mirror front and CD... \$75 + 5
Frank Zappa - Sexual harassment in the work place foldover EP case (no CD)... \$30 + 4

Please Mr. Postman

Former advertisers wanted back in *Goldmine*

I am going to have to think long and hard about renewing my *Goldmine* subscription. I used to look forward to spending hours searching for the rare, obscure and unusual collectibles. I loved going through the ads (at least those that were readable without a microscope) and picking my favorites to buy.

Now, I'm asking, "Where'd all those dealers go?" To the Internet? Forget that! I want to see your wares in print. I think it's also absurd for an advertiser to use valuable space in the Collector's Showcase, for example, to only promote his or her Web site! Tell me what you have for sale in your print ad. It's also interesting to note that the dealers listed in the article on the success of the National Record Show (*Goldmine* #552, Sept. 21, 2001) were praising their success by being there. Couldn't these same dealers have done equally well through print ads in *Goldmine*?

I miss Smogtown Records, Rockaway, etc., who used to advertise with some regularity. When it comes to seeing and wanting something so badly I can taste it, I'm let down by the waiting and waiting and waiting and waiting associated with most auctions. I say, "Make it a set sale... or, no sale!"

— Wally Simpson
Mishawaka IN

[Wally, we agree wholeheartedly with you on this topic! Despite the growth of the Internet, many collectors don't use computers, preferring to peruse *Goldmine* ads, garage sales, shops and record shows to add items to their collections. You are absolutely correct in asking that advertisers put more than a Web site name in their ads. Enticing people to call or visit a Web site can be heightened by listing some of the items (and not just band names, but actual record titles) they have in stock. Of course, a lot of the action on the Internet (and in *Goldmine*) has been in the auction area, but there is a lot to be said about set sales too. Some collectors enjoy the competitive atmosphere of the bidding process. Others, such as myself and you Wally, find it a bore. We can't force dealers to advertise in *Goldmine* (although we're working on Capitol Hill to put it into law!); it's up to our advertising sales staff to convince dealers that it's in their best business interest to do so. Your letter, of course, goes a long way in stating the obvious (to us!) — *Goldmine* readers want to see what dealers have to offer in their ads, not just how to reach their Web sites or how to get to their stores. — Ed.]

Submitting letters to *Goldmine*...

Letters to *Please Mr. Postman* are encouraged but cannot be responded to individually. Please keep your letter brief; it has a greater chance of being published. Send your letter to:

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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

Hey, Mr. Tambourine Man!

Every music lover has that one song that supercharged his or her interest in music. For me that song was The Byrds' "Mr. Tambourine Man." The first time I heard that opening bass line, I was hooked. It's the first record that I wore the grooves out. Sure, I had enjoyed music prior to that song; I listened repeatedly to my grandmother's classical 78s, my mother's soundtracks and had my own Beatles and Four Seasons 45s, among others. But "Mr. Tambourine Man" just mesmerized me, and it still does.

The Byrds' take on this and many other of Bob Dylan's excellent songs (as well as their original material) also endeared me to the band, as their harmonies were a lot easier on my young ears at the time than Dylan's "unique" voice.

Roger McGuinn's trademark jingle-jangle 12-string Rickenbacker guitar work has often been imitated by latter-day artists such as Tom Petty & The Heartbreakers, R.E.M., or the '80s' The Long Ryders (check 'em out if you like The Byrds!). The Beatles' George Harrison (R.I.P.) was also influenced by McGuinn's Rickenbacker riffing. Speaking of Petty, when McGuinn's *Back From Rio* album came out in 1991, which features Petty and fellow former Byrds David Crosby and Chris Hillman, among others, one reviewer —

obviously a very young one — for another music magazine commented that McGuinn was trying hard on *Back To Rio* to sound like Petty! Oh, well.

Crosby, of course, went on to an even bigger career than The Byrds when he became part of the supergroup Crosby, Stills & Nash (and its many incarnations). While I never saw The Byrds in concert (I was a bit young when they broke into the big time and played locally), I did see McGuinn as a solo artist once in each of the past three decades, Gene Clark as a solo artist (catch his *No Other* and *Firebird* albums for some great stuff!), and Crosby as a solo artist in the '80s and with Crosby, Stills, Nash & Young a number of times.

In their later flocks of the '60s and early '70s, The Byrds never again had the huge commercial smashes such as their early #1 hits "Mr. Tambourine Man" and "Turn! Turn! Turn!" (another fave) but their trend-setting influences on rock, pop and alt-country are still being heard today. That's gotta make the remaining band members feel eight miles high.

— Greg Loescher

Editor's recommendation: The Byrds, *The Notorious Byrds Brothers* (Columbia 9575) An overlooked Byrds gem — their *Rubber Soul*.

Where's the Gary Puckett/Union Gap box?

Is any company or producer out there working on a box set with Gary Puckett and The Union Gap? If not, why? Is it some kind of legal thing? There's been one or two CDs released, but they don't even scratch the surface of material available for a box set.

Mike Deneson
Roy UT

[Mike, according to a spokesperson at Sony/Legacy, at the moment Legacy has no plans to issue any Gary Puckett material in the near future, and no other companies have expressed interest in licensing the albums from the label. But a Puckett box set from any label would be cool. Maybe your letter will spur some interest. It's happened before. — Ed.]

Beatles are great, but what about Bob Dylan?

Greetings! First of all, let it be known that I really do enjoy your magazine very much! Keep up the good work. I just got your annual Beatles issue (Nov. 2, 2001, #555). The Beatles were without a doubt, one of the greatest bands in and influences upon contemporary/rock music.

I do, however, wonder why you don't have an annual issue or at least a very special issue devoted to Bob Dylan? The Beatles recorded for not quite 10 years, and Dylan has been at it for some 40 years! He's still going strong and is even stronger now than he has been in many a year. He is apparently going through something of a personal rediscovery and

regeneration. All rock artists worth their salt have recognized Dylan as a major influence upon their music and rock 'n' roll in general. He is after all, "the person who taught rock 'n' roll how to think."

I know that none of this is any great news or a revelation to you. But not having more about Dylan in your publication does seem somewhat of an oversight or gap. I would hope to see considerably more about him in *Goldmine*, some time in the not too distant future. Thanks so much for hearing me out!

— Jack H. Picard
via e-mail

[Jack, glad you enjoyed our Beatles issue. Your timing on sending us your Dylan request is impeccable. As fate would have it, we've been planning a Dylan issue for about a year, and it is scheduled for our March 8, 2002, edition. We hope you enjoy it as much as you have our Beatles issues. — Ed.]

Where are missing Motown releases?

I'm a first-time writer to *Please Mr. Postman*, and I am very impressed with the information I receive in *Goldmine*. I wanted to know if the editor or any readers can shed some light on this question. In 1992 or so, there was an extensive *Goldmine* column published on Motown covering a lot of future releases from the Motown vaults. Every one of them so far came to be, except one, however, which has not made an appearance to my knowledge. My question is in reference to an interview with Motown's Kim Weston. She



Goldmine #555, Nov. 2, 2001

said that she and Marvin Gaye did an entire album together besides the album *It Takes Two*. I was wondering some 10 years later what happened? Will this ever be released?

Also I wanted to know if Motown will ever release Smokey Robinson & The Miracles' *Really Got A Hold On Me* and *I'll Try Something New*. Thank you for your time and efforts.

— Jack W. Rokov
St. Louis MO

[Jack, I contacted Universal Music Group media VP and found this out: The other du album was to be called *Side By Side* by Side which was intended to also include cuts by Gaye and Mary Wells. According to Universal it can't be sure since it doesn't appear the album was ever finished. Those early '60s Miracles albums have never been on CD. Universal hopes to do something with them, but nothing scheduled yet. — Ed.]

Record collecting-related computer questions

I have several questions regarding music and the computer.

1. Can anybody recommend a good database program for keeping track of one record/CD collection, or will a general database program do?

2. Movies have the IMDb (Internet Movie Database), which gives all kinds of detail information on almost any movie ever made. Is there such a site for record collecting? If does it pertain to all genres of music or, like The Rock And Roll Hall Of Fame, just a few?

3. I collect mostly '50s and early '60s rock and roll. Are there any MP3 sites that feature that kind of music? How about online radio stations?

4. Is there any word on whether Chuck Berry's new CD is going to be released? The last word I heard was that he was trying to find a record company that would pay him enough money. Thanks for any information.

— Mike Hutchins
MHutchin127@aol.com

[Mike, geez, lots of questions! First off, on database program, Chuck Miller, our Collector

(Please see *Please Mr. Postman* page 10)

Grapevine

50 years of collecting expertise available at the new Collect.com

In the time it takes to bring up the new Collect.com Web site, collectors can gain access to 50 years worth of expertise and resources offered by the world's largest hobby publisher, Krause Publications.

Collect.com is designed with collector needs in mind. The site offers an exciting complement to the print version of *Goldmine* including the latest hobby news, complete online *Goldmine* issues, record dealers directory, forum discussions with other collectors, and opportunities to buy and sell.

Users can personalize their Collect.com visits by registering and selecting areas of interest. In addition to receiving hobby news tailored to their choices, registered visitors have access to additional editorial material and services that unregistered visitors cannot access.

Goldmine subscribers will find a complete copy of the current issue online in HTML and PDF formats. A search feature allows readers to quickly find articles and advertisements containing references to the items of most interest to them. The *Goldmine* subscriber identification number on the magazine mailing label is required for access to this Collect.com feature, so subscribers should keep a recent issue handy.

The site's *Collection Trader* gives visitors access to a personalized marketplace for buying and selling collectibles. Enter the items you want to acquire or sell, and *Collection Trader* automatically searches for matches. It will even notify you of matches and prepare an e-mail to send to the other party in the transaction.

In the Collect.com forums, collectors can share their thoughts and experiences with other enthusiasts worldwide. Look for *Goldmine* experts to join in the discussions from time to time, sharing their opinions on topics

such as The Beatles, Elvis Presley, collecting tips and more. *Goldmine* also posts a question of the month, with responses later being published in the print magazine.

Show information, a bookstore containing more than 700 collecting- and hobby-related titles and a newsstand offering more than 35 periodicals can also be found at Collect.com.

Visitors to Collect.com may also want to take a shot at winning 50 gold coins or one of 52 \$200 spending sprees by entering Krause Publications' 50th anniversary contest.

MARKET BEAT

Imported Byrds records' prices within reach

Good news in these recession-riddled times, import vinyl collectors of The Byrds. Ken Barker of All The Best reports that imported recordings of the group who brought so much to the history of popular music are still available at reasonable prices. Of course the limited pressings are those most valued by collectors, Barker said. A Japanese Byrds record club-only LP sells for about \$100. The Japanese version of *The Byrds Play Dylan* has a different cover than its U.S. counterpart, and with obi strip it also goes for a C-note. Across the other ocean, French EPs with their picture sleeves can command from \$50-75, he said.

For near-mint condition values of U.S. Byrds releases, see Tim Neely's discography with prices, which begins on page 16.

(All The Best, 4495 Academy St. Acworth GA 30101; phone: 770-917-0141; e-mail: kbarker51@aol.com)

—Cathy Bernardy

GRAPELEAVES

On the bookshelf: *De Capo Best Music Writing 2001*, edited by Nick Hornsby (De Capo Press), includes pieces about everyone from Jeff Buckley, Sleater-Kinney, Johnny Cash, and Django Reinhardt, written by well-known music writers such as Nick Tosches, Richard Meltzer, Greil Marcus, Robert Gordon, Whitney Balliett and others. Hornsby, the creator of *High Fidelity*, the 2000 movie (also a book) about obsessed record collectors, is a music writer for *The New Yorker* and the author of *How To Be Good...* Due out in January is *Captain Beefheart: The Biography* by Mike Barnes (Cooper Square Press)... *The Blues Highway — New Orleans To Chicago: A Travel And Music Guide* by Richard Knight (Seven Hills) is a comprehensive guide to historic Highway 61, which follows the Mississippi River from New Orleans northward. Immortalized in song by Bob Dylan in the '60s, Highway 61 was the route many black musicians took while traveling north. The book includes interviews with some of the artists who traveled the road, including Ike Turner, Wilson Pickett, and Sun Records producer Sam Phillips. The book includes musical landmarks, best clubs and bars, maps to more than 50 cities on the route, music history along the route and a lot more... Coming in January 2002 is *The B-52's Universe: The Essential Guide To The World's Greatest Party Band* by Mats Sexton (Plan B Books), a 25th anniversary look at the band who brought us "Love Shack."

For couch potatoes: The PBS documentary *Rediscovering Dave Brubeck* is scheduled for airing Dec. 16... New DVDs include *Red Hot Chili Peppers' Off The Map* (also on VHS; Warner Reprise); *Chicago — RAW: Real Artists Working* (Music Video Distributors), which includes most of their big early hits and a rare filming of a tour rehearsal; and *Rick Wakeman And The English Rock Ensemble: Live In Buenos Aires* (Classic Picture Entertainment) from a 1997 concert. *Live In Buenos Aires* also contains an interview with Wakeman, and there is a bonus CD of the English Rock Ensemble live in Birmingham, England... Coming in January from Image Entertainment are the following DVDs: *The Jazz Channel Presents Herbie Hancock* (with interview), *Roberta Flack: In Concert, Bee Gees: Live By Request*.

Tribute time: Sooner or later it had to happen — a tribute to bubblegum music is in the plans for 2002. The brainchild of long-time *Goldmine* contributor John M. Borack, he said he was inspired to compile a bubblegum tribute after hearing his three-year-old daughter latch onto Ohio Express' "Yummy Yummy Yummy" like it was a new toy. Borack is producer of *Right To Chew — A Tribute To The Bubblegum Years*, due on Not Lame Recordings in early 2002. Among the artists reworking nearly two dozen classic bubblegum tunes are The Rubinoos, Mitch Easter, Doug Powell And Superstone (a power-pop supergroup of sorts that includes vocalist and *Goldmine* contributor Ken Sharp, former *Wanderlust* guitarist Rob Bonfiglio, and background vocals by Carnie Wilson). "I had one piece of advice to all the artists that I invited to contribute," said Borack. "That was to have fun and not stray too far from the spirit of the original tune. Everyone has been really great about participating, and their cover versions have succeeded beyond my wildest dreams." Other participants include The Lolas (covering The Archies' "Feelin' So Good"), Teen Machine ("Yummy Yummy Yummy"), Linus Of Hollywood (a version of The Banana Splits' "I Enjoy Being A Boy"), Chris von Sneider (The Flying Machine's



CHICAGO — Bill Dahl, author of Krause Publications' new *Motown: The Golden Years*, and Yvonne Odell, bar manager of The Ginger Man, celebrate during a gala book release party held at the popular Chicago nightspot Nov. 15, 2001. The book contains a wealth of previously unpublished candid photos by former Motown promo man Weldon A. McDougal III. Attendees included jazz author/critic Neil Tesser, *Down Beat* writer Aaron Cohen, blues record producer Dick Shurman, Robin McBride of NARAS' Chicago chapter, *Goldmine* R&B editor Robert Pruter, Music Direct's Rob Gillis, jazz/pop singer Elizabeth Conant, and legendary blues guitarist Jody Williams. The book is available at most book stores or directly from the publisher (1-800-258-0929).

"Smile A Little Smile"). The Oranges (covering Bay City Rollers' "Saturday Night"), sparkle*jets u.k. (The Jackson Five's "I Want You Back"), Receiver (1910 Fruitgum Company's "Goody Goody Gumdrops") and The Andersons (updating the bubblegum obscurity "Goodie Good Ice Cream Man" by The Sunny Four). Start chewin'.

On the road again: The Bee Gees are planning a worldwide tour in 2002.

Upcoming record show: The Orlando Music Collector's Convention Feb. 9-10, 2002, held in Orlando's Expo Centre promises to be more than a record collectors' convention, with free record appraisals, drawings for Beatles records and DJ Spinman Wally spinning '50s through '80s music. The show's 2001 event had 152 tables. Promoter and longtime Beatles collector Hal Abramson is planning to add on to that number for the 2002 show. (301-570-5524; www.record-shows.com)

Odds & Ends: John Roberts, one of the promoters of the 1969 Woodstock Music And Art Fair, died Nov. 3, 2001, of cancer. The 56-year-old Roberts and his partners funded the historic fest with his inheritance money and ticket sales. The event lost \$2.3 million, but that money was recouped with the royalties from the *Woodstock* movie and album sales... *Djangos.com* continues its aggressive growth through the acquisition of the CD Warehouse chain. The 231 CD Warehouse outlets are franchises in 36 states and six countries, including stores under the Disc Go Round, CD Exchange, and Music Trader banners. With the purchase, *Djangos.com* will increase its wholly owned used-record stores to 83, making it the largest used-record store chain in the world.

—Greg Loescher

George Harrison second Beatle to pass away

Guitarist's battle with cancer eventually takes its toll

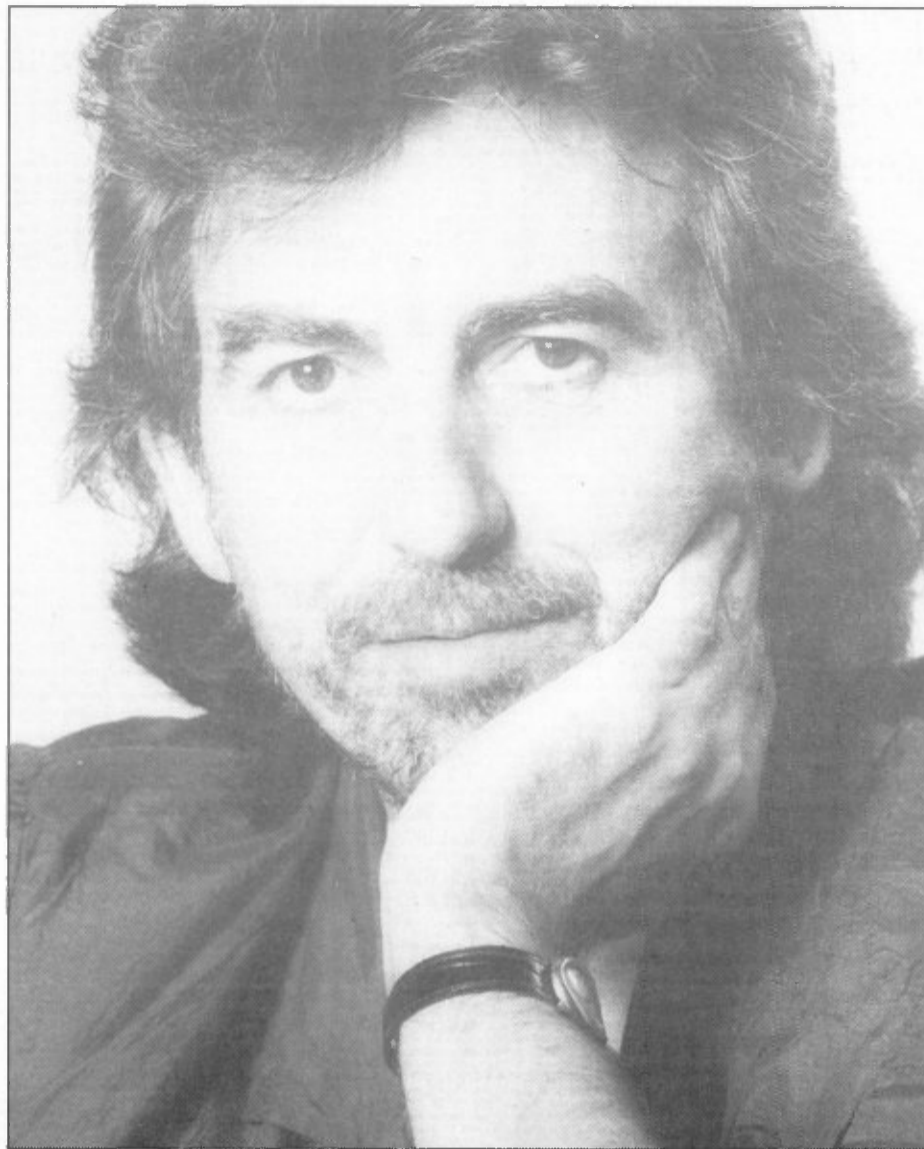
At the end, the question wasn't "how long," but "how soon"; not if, but when. George Harrison died in Los Angeles at 1:30 p.m. Nov. 29, 2001, and the only shaft of consolation was that those who knew and loved him — family, friends and fans alike — had already had time to prepare for the end. Now all they were left to cope with was the sickening inevitability of it all; that, and another reminder that it doesn't matter how rich you are, how good you are, how courageous you are. Your guitar will still be left gently weeping.

Harrison was all of those things, and the first obituaries off the block could not help but remind us of that. One quarter of the single most successful and influential musical group in history, Harrison's credentials as a songwriter, a musician and a performer are indeed equaled by only three other men — bandmates Paul McCartney, Ringo Starr, and John Lennon, whose own death, in 1980, would be remembered just nine days after Harrison's.

As a guitarist, Harrison was as influential as any of his generation — more so, in fact, as he dispensed with the flash and pizzazz of the "heroes" of the age in favor of gentle licks and riffs that anyone imagined they could play, including the young Lennon, who himself learned the instrument from Harrison.

Like his bandmates, then, Harrison had nothing to prove. But when they went solo in 1970, they unveiled their little records and demanded that they be regarded as "statements." Harrison delivered a statement, then behaved as though it was nothing of the sort. Today, the triple album *All Things Must Pass* is regarded as the quintessential recording by any of the former Fabs. It was certainly the first to prove that there could be more to life than the Moptops.

Harrison was also the first true superstar of the rock 'n' roll era to try and turn his fame into something more than dollars in the bank and posters on the wall. Having already spearheaded the pop pilgrimage to Rishikesh, India, in 1967, after he and his first wife, Patti, became enamored with the teachings of the Maharishi Mahesh Yogi, Harrison's 1971 single "Bangla-Desh," and the mammoth



George Harrison, during his *Cloud Nine* era.

Aug. 1, 1971, benefit in New York City for that same infant nation, foreshadowed everything from Live Aid to the recent Concert For New York City. Both the Bangla Desh single and concert proved — at a time when such things still needed to be proved — that even art had a heart, and rock 'n' roll wasn't simply a squalling monster bent on tearing down the walls of the establishment.

Or, rather, it was, but it had very firm ideas of the kind of spirituality it wanted to erect in their place.

That Harrison's private interests lay somewhat deeper than the bacchanalian pits into which life as a Beatle routinely plunged him became evident very early on. No sooner had the world's media figured out that there really were separate personalities lurking beneath the manes of unkempt hair that

provided the quartet's initial passage into the spotlight, than Harrison was being dubbed "The Quiet One." This was a tribute to both the stoic silence with which he regarded the madness that surrounded him and, just as pervasively (if, thanks to Lennon/McCartney, less frequently), to the pensive, thoughtful lyricism that hallmarked his songwriting. "Don't Bother Me," from The Beatles' second album, might not be Harrison's most accomplished composition, but it would certainly remain among the most self-defining.

In later years, Harrison concurred with Lennon's view that the group's true potential was always going to come a poor second to the insanity that surrounded them. "Even the best thrill soon got tiring," he remarked in his 1980 autobiography *I Me Mine*. "Your own space, man, it's so important. That's why

we were doomed, because we didn't have any. We were like monkeys in a zoo."

He even delighted in demolishing at least a portion of the mythological edifices that time had constructed around the band, including the infamous "smoking pot at the palace" tale. Indeed, while he later told the British *Daily Telegraph* that "we had the time of our lives, we laughed for years," he rarely let on what they were laughing about. This same wry reticence, and an almost self-negating aversion to exaggeration, flavored what remain two of his finest later compositions, 1987's darkly nostalgic (and distinctly walrus-flavored) "When We Was Fab" and the Lennon memorial "All Those Years Ago."

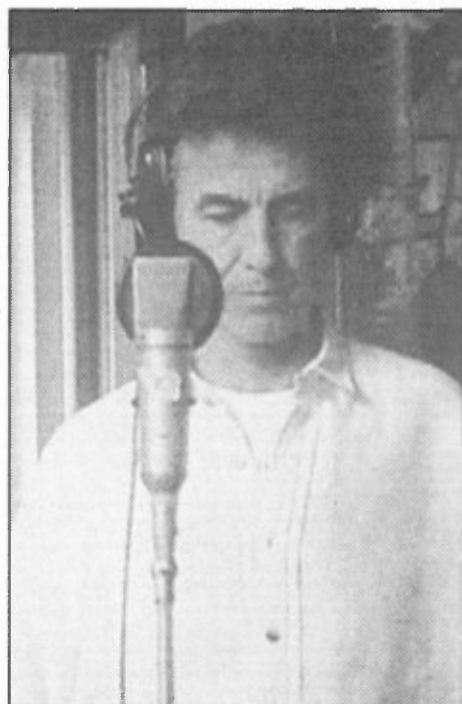
As a solo artist, Harrison remained uncomfortable with his stature. He was the youngest of the four young men (he was born at 11:42 p.m. on Feb. 24, 1943, and *not*, as is frequently stated, early the following day), a status that certainly conferred a degree of insecurity. But it was also true that, when confronted with his continued fame, Harrison simply didn't care enough to pursue it.

His hobbies included Formula 1 racing and the cinema and, in 1984, he came close to leaving the music industry altogether to concentrate on movie production. He eventually recanted, but his HandMade Films company nevertheless consumed more of his attention than his music. (He ultimately sold the company, for \$8.5 million, in 1994.) His disdain for stardom remained, however, and, in 1989, Harrison was a motivating force behind possibly the most recalcitrant supergroup of all time, The Traveling Wilburys' union of Jeff Lynne, Bob Dylan, Tom Petty, and Roy Orbison.

(Please see George Harrison page 19)



George Harrison during the recording of *Help!*



George Harrison, 2001

Coming soon to *Goldmine* — George Harrison tribute issue

Jan. 25, 2002, cover date

This issue will include: • Career retrospective • Discography with prices • Memories from fans and quotes from fellow recording artists • *Market Beat* on Harrison recordings and collectibles • Plenty of vintage pictures and more. (On-sale date: Jan. 3, 2001)

Ballad of some easy riders

Chimes of
musical
freedom
resound
throughout
their varied
lineups

by Sean Egan

The Byrds



The Byrds, in back, from left, are: Gene Clark, Roger McGuinn, and Michael Clark.
In front: Chris Hillman and David Crosby.

“We were icebreakers,” said Roger McGuinn when asked the significant

contribution to popular music of The Byrds, the band he led for nigh on a decade.

They were certainly that: From their revolutionary merging of folk and pop on “Mr. Tambourine Man” to their fusion of rock with jazz on “Eight Miles High” to their breaking down the Berlin Wall that existed between the rock and country genres with their *Sweetheart Of The Rodeo* album, The Byrds proved throughout their career that — whatever its origins or demographics — music was music and there to be enjoyed and played by anybody to whom it appealed. This adventurism ensured The Byrds left behind a body of work few can match for diversity.

Few also can match it for quality, for if The Byrds were inconsistent stylistically, they were almost always consistent in their pursuit of excellence.

The origins of The Byrds lie in a meeting between Jim McGuinn — as he was then called — and Gene Clark in 1964. McGuinn, born in 1942, was playing solo gigs in which he was trying to merge folk’s thoughtfulness with the grit of rock ‘n’ roll. This was somewhat ironic because the Chicago-born McGuinn had been converted from rock ‘n’ roll to folk at an early age. He told *Goldmine* he found folk “more substantial. There was more going on, the stories were more interesting, the chord changes were much more interesting. There was so much more diversity in the style of music.”

McGuinn was a highly accomplished

musician, fluent through his folk background on an instrument unfamiliar to most rock fans, the 12-string guitar. He was also a burgeoning songwriter. “I’d worked for Bobby Darin in the Brill Building as a songwriter. One song got to the Top 10 in Australia, called ‘Beach Ball.’ It was recorded by — I forget the name — but the Australian Elvis Presley of the time. [Johnny O’Keefe. — Ed.] The Bee Gees were the backup singers on it.”

Missouri native Clark, born in 1944, was also a guitarist and songwriter. He was intrigued by McGuinn’s musical mixture, which had not been attempted before — at least not on record. The two practiced together for a short while before running into David Crosby, another folk singer with an uncool (in folk circles) love of rock ‘n’ roll.

“When I first met him in 1960, he was an actor,” McGuinn recalled of Crosby. “I ran into him again in 1964, and by then he was a folksinger. He had been working for Les Baxter’s Balladeers, which was something like The Christy Minstrels.”

Crosby, born in 1941 in Los Angeles, explained, “My dad was a cinematographer and cameraman [who] made many films. So I thought that would be kind of a great thing to be, but it turned out that I had a natural bent for music. It seemed like the right place to go. My brother played guitar, and he gave me one of his when he got a new one.”

The fact that Crosby’s voice perfectly complemented theirs is one of the reasons

that McGuinn and Clark acquiesced to him joining them in their venture.

“Basically, how we approached harmonies,” said McGuinn, “Gene Clark and I would sing unison on a song, and David would sing all the harmony parts. He’d sing one harmony line that was several parts, so it sounded like it was three-part harmony, but it was really only two parts. He wouldn’t pick a standard harmony part that would be maybe a third or something, but he’d go between a third harmony and a fourth and a fifth and back to a third, sort of migrate around in that area very much like a jazz musician.”

Thus were created the distinct and instantly recognizable harmonies of the band that would become The Byrds. Whereas the harmonies of The Beatles are giddy and those of The Beach Boys are clean-cut, The Byrds’ harmonies are uniquely haunting and ethereal.

Crosby introduced his two new colleagues to Jim Dickson, a man with experience in record production, A&R work and running a publishing company. Dickson was impressed by the potential of the trio, who styled themselves as The Jet Set. He decided to nurture their talent and became their manager.

“He’s extremely important,” McGuinn said of Dickson’s role in The Byrds’ story. “He’s the glue that held it all together, and he’s the guy who believed in us and was willing to stick his neck out and spend the time and the money. Actually, he fed us for a long time. He was the only support we had. He’d

buy us each a cheeseburger a day, and that was how we lived for quite a while.”

Even more important to The Byrds’ story than Dickson’s largesse were his contacts. He was able to provide The Jet Set with free use of Los Angeles’ World Pacific Studios, as long as they used the premises at night.

Dickson was anxious for his new charges to have a strong visual image. Accordingly, Michael Clarke, born 1944 in Spokane, Wash., was chosen to be the group’s drummer for reasons of physical beauty and resemblance to a couple of members of The Rolling Stones as much as for his musical talent.

“He looked like a combination of Mick [Jagger] and Brian [Jones],” McGuinn recalled. “He had the big lips like Mick and kind of Brian’s eyes and nose. He really didn’t know how to play drums. He learned while he earned.”

It was during this stage that Dickson financed the recording of “Please Let Me Love You And It Won’t Be Wrong” featuring Clark and McGuinn on guitar and vocals, with Crosby adding harmonies. Sessioners played bass and drums, and the songs were released as a little-noticed single in January 1965 on the Elektra label under the name The Beefeaters.

The final recruitment to the ensemble was Chris Hillman, born in 1944 in San Diego County, Calif.

“I came from a bluegrass background,” said Hillman. Hillman knew Dickson through

The Gosdin Brothers, with whom he'd played mandolin. "He asked me to come down and listen to them, and he wanted me to meet them." Hillman recalled. "The job of bass player was really David's. I thought they sang really good, and then when the bass playing job opened up, I said, 'Oh this'll be interesting. I'll try this.'"

The nocturne band practice at World Pacific continued with the new five-man lineup. Crosby said that this was a "...very painful stage but very good. We listened to tapes of ourselves rehearsing right as we were doing it. That was kind of brutal and made it clear to us that we had a long way to go. It really in a way helped us a lot to shorten that garage-band period of learning how to play with each other."

Though McGuinn and Crosby occasionally contributed compositions, most of The Jet Set's songs were the handiwork of Clark.

Hillman said, "He wrote a lot of stuff. Usually he would write five or six, seven songs in a week's period, and three of 'em would be great."

Crosby is equally admiring of Clark. "Gene had a wonderful, wonderful way of coming up with changes and expressions and ways of looking at things musically that other people hadn't."

Nevertheless, Clark being the songwriting talent didn't make him the leader of the band, Crosby said, "Roger was just way better at it. He earned it. He knew more about music, more about what songs were, how to communicate them, how to arrange them. He was the main guy, and I think all of us were smart enough to know that."

Interestingly, there is a degree of disagreement among The Byrds as to how deliberate was their groundbreaking fusion of folk and rock.

Hillman pointed out, "Well actually, we really wanted to be like The Beatles initially. The folk thing sort of fell into our lap by accident with 'Tambourine Man' being made available to us to record. Initially the first songs that Gene was writing were very Merseybeat-type things."

Crosby demurred: "No, I think it was an organic thing, that we would have headed that way anyway. We were entranced with The Beatles, naturally, and we were certainly influenced by them, but our bent for folk music was very strong. I'm sure that it wasn't long after we got together that Roger or I or somebody said, 'Here, let's do "The Bells Of Rhymney"' or let's do some other good folk piece that we knew and loved."

For his part, McGuinn said, "We were just doing what we could do. Basically we were all folk players, so we just played folky-style guitars, even when they were plugged in. The main thing we had to concentrate on was keeping a beat. That wasn't too important with folk music, but it was in rock 'n' roll."

Crosby is happy to acknowledge that the Fab Four did have some influence on him and his colleagues. "They were taking the kind of changes that we were in love with, folk music changes, and they were playing 'em to a backbeat. They were playing 'em to a rock 'n' roll track. They had synthesized something new, and we could hear that. It rang our bell very loudly."

Hillman acknowledged another, little-credited influence on The Byrds. "I always pay homage to The Searchers because The Searchers doing 'Needles And Pins' and 'When You Walk In The Room' [were] very influential to The Byrds. Really, that riff from 'Feel A Whole Lot Better' came from 'Needles And Pins' or 'When You Walk In The Room.' We took it and went a little further with it."

Though The Animals' electric treatment of "The House Of The Rising Sun" had gone some way in '64 toward showing the possibilities of genre cross-fertilization, Crosby said the mixture The Byrds were cooking up was more radical. "The groundbreaking stuff was McGuinn taking folk changes to something and playing it in this incredible way that he had, turned way up but playing very delicately, very precisely, on the 12-string — and having a really great sense of arrangement."

It was Dickson who obtained "Mr. Tambourine Man" for the band, a Bob Dylan song that its author had yet to release on record. Dylan had already been intrigued by The Animals' electric arrangement of "The House Of The Rising Sun," which they had first heard on his debut album, and acquiesced to The Byrds releasing "Mr. Tambourine Man," even



"We were just doing what we could do. Basically we were all folk players, so we just played folky-style guitars, even when they were plugged in. The main thing we had to concentrate on was keeping a beat. That wasn't too important with folk music, but it was in rock 'n' roll."

— Roger McGuinn

though they cut most of the verses from the lengthy composition. "He was very pleased with it," McGuinn revealed. "He came to the studio even before we recorded it and listened to it and listened to several other of his songs, and he gave us his approval for what we were doing with his music."

The song would transpire to be the debut single of a band that had now been renamed. The Jet Set became The Byrds (the Beefeaters moniker had been strictly temporary) by way of a convoluted discussion over a Thanksgiving dinner: A Dino Valenti song called "Birdses" was the first suggestion, but aviator Admiral Byrd and the misspelling of The Beatles' name were what brought about the final choice.

Though McGuinn, Clark, and Crosby contributed their unique vocal blend to the record, only McGuinn actually played an instrument on "Mr. Tambourine Man." Instead, a crack team of session musicians were recruited for the job. "We just didn't have the time and money to waste on taping a lot of takes," McGuinn said. "The session guys were just incredibly good. They're the guys who played on all The Beach Boys tracks and all The Mamas And [The] Papas tracks, on Jan And Dean. They were the best. I was thrilled to play with them."

"They actually took what we did and did it slicker," Hillman said of the studio crew's performance of the song. "If I was in Columbia Records, I would have probably made the same decision and had studio guys play the first single and see what would have happened." He added, though, "In hindsight, it would have been interesting to see how we would have cut that and whether that would have worked too, because I think that, as good a record as it is, it's awfully slick and a little too perfect in some places."

Most people assume that the giddy, meandering lyric of the full-length song is Dylan's tribute to the glories of smok-

ing dope, but The Byrds knew better than to ask Dylan himself for an explanation. Instead, McGuinn decided on a personalized approach to his rendering of the opaque words. "I made up something. Jim Dickson gave us Adam Scholofsky's book on acting, *An Actor Prepares*, and it taught us the principles of method acting: that you should have a parallel thought train going along with whatever the lines that you're doing, something you can relate to from deep down inside. At that time, I'd been experimenting with different philosophies and Eastern religions, so I basically made it a prayer. Mr. Tambourine Man was God, and the magic swirling ship was the earth. 'Take me for a trip on your magic swirling ship' — basically, 'I promise to do whatever you want me to do.'"

"It made it believable to me when I was singing it. I think that comes across when you listen to the vocals that I'm singing about something I believe in."

"Mr. Tambourine Man" was released in the U.S. in April 1965 and soared to the top of the charts, helped by the promotions expertise of ex-Brian Epstein employee Derek Taylor. It repeated the feat in Britain. It also started the whole folk-rock boom, making it both aesthetically acceptable and commercially astute to incorporate the more complex melodies and lyrics of folk into pop, thus starting both its intellectualization and politicization. Pop/rock 'n' roll became grown-ups' music.

The Byrds decided to capitalize on their U.K. chart-topper by touring there in August '65. Though championed by The Beatles — a big thrill for these fans — the tour was a saga of poor concerts, bad reviews and ill health. "We were overworked, and we shouldn't have gone to England then," Hillman now says. "We should have waited a little way. We came off of a grueling United States tour and went right to

© Star File/Pictorial Press



David Crosby signing autographs for fans during The Byrds' visit to London in February 1967.

England. A lot of that was Derek Taylor, God rest his soul.

"Derek wanted to come back over to England with his band, The Byrds, and show Brian Epstein, 'Look what I've done on my own.'"

In Britain the follow-up to that debut smash was a far bigger hit than in The Byrds' homeland. "All I Really Want To Do" was another electric interpretation of a Dylan song, albeit one that this time the public had already heard from its author. Like all the tracks on their 1965 debut LP, inevitably titled *Mr. Tambourine Man*, it was played by the band themselves. Though it climbed to #4 in Britain, in the States the single peaked at #40. Hillman: "The only thing that hurt 'All I Really Want To Do' was Sonny and Cher. They literally had come in and stolen that from us. They watched us play it at Ciro's in Hollywood. They did an OK job on it [Cher, #15], I thought, but that's probably what killed that single."

"Turn! Turn! Turn!," The Byrds' third single, released in October 1965, probably deserved the tag folk-rock more than

anything they'd recorded previously. Though a contemporary song, the way that its author Pete Seeger had adapted its lyric from passages in the Bible gave it an old world feel that was in complete contrast to McGuinn's long, gleaming, ultra-modern Rickenbacker solo. A majestic record, Hillman averred, "That song has probably done more for The Byrds than any other song we've ever recorded." The record became The Byrds' second U.S. chart-topper.

The band's March 1966 release "Eight Miles High" is without question one of the greatest singles ever released. The track started with a haunting melody and idea for a lyric from Clark.

McGuinn and Crosby chipped in with lines and ideas for an impressionistic view of the gray and frequently hostile land that The Byrds had found on the other side of the Atlantic. "That was the whole song of the tour of London," Hillman said. "The best thing out of that tour was 'Eight Miles High' was written."

However, it wasn't merely the melody or lyric that was

interesting about the record. The band performance itself was stunning, not least the way that McGuinn coaxed noises from his guitar that made it sound like a saxophone. McGuinn shrugged off suggestions that this must have proven a fiendishly difficult task. "It was actually pretty easy because we'd been listening to so much [by John] Coltrane on the road. I was in love with that sound, and I just wanted to do my humble interpretation of it."

"It stretched the envelope," Crosby said of the track. "It did things that other people hadn't done, and you gotta love that." Crosby himself was the main writer of the flip, the almost equally fine and innovative "Why," a great thumping Eastern-flavored anthem that he said he wrote out of "frustration of youth with people not making sense, society not making sense."

Despite its instant classic status, the record was a world removed from the Beatles-esque material they'd been peddling only months previously. Were they not concerned that the kids wouldn't understand it? "We didn't worry about that stuff," Crosby stated simply. McGuinn agreed. "We weren't hit-makers and thinking about making hits. We were musicians trying to explore new territory."

Perhaps this was just as well; after a strong start, the single flopped when it was taken off radio station playlists after being wrongly accused of being a drugs anthem.

For Hillman, in the artistic triumph of "Eight Miles High" there is a sadness. "It would have been interesting to see where we would have gone beyond 'Eight Miles High' with the original five people." This is a reference to the fact that this was the last '60s Byrds record to feature Clark, who departed in March 1966, citing fear of flying and weariness with music-business pressures. "The thing about bands," Hillman said, "when one person leaves, whoever it is, the essence changes. I love the Rolling Stones, but since Bill [Wyman] left, I don't hear the same group, because Bill was an important part of that band to me. What he did made the band sound like it does. We made good records without Gene, but we lost a little part of the essence of the original idea."

Hillman angrily disputed the allegation made by author Johnny Rogan in his excellent Byrds biography *Timeless Flight* that Clark was effectively forced out of the band through jealousy over the greater wealth conferred on him by his prolific songwriting. "What entered the picture," he said, "was the poor guy felt [he was] under so much pressure, and I think that the management at that time — Eddie Tickner and Jim Dickson — took advantage of that and got in his head and said, 'Hey, why don't you be a solo star?' Then

The Byrds U.S. discography

by Tim Neely

Note: This discography does not include solo works.

Label/#	Title (A-side/B-side)	Year	NM\$	Label/#	Title (A-side/B-side)	Year	NM\$
Elektra 45013	Please Let Me Love You/Don't Be Long <i>(as "The Beekeepers"; stock copy; beware of reproductions)</i>	1964	\$500	Columbia 44157	Have You Seen Her Face/Don't Make Waves	1967	10
Elektra 45013	Please Let Me Love You/Don't Be Long <i>(as "The Beekeepers"; white label promo copy)</i>	1964	250	Columbia 44157	Have You Seen Her Face/Don't Make Waves (picture sleeve)	1967	40
Columbia 43271	Mr. Tambourine Man/I Knew I'd Want You	1965	15	Columbia 44230	Lady Friend/Old John Robertson	1967	10
Columbia 43271	Mr. Tambourine Man (same on both sides) (promo, red vinyl)	1965	150	Columbia 44362	Goin' Back/Change Is Now	1967	8
Columbia 43271	Mr. Tambourine Man (picture sleeve, promo-only, promotes the Byrds' appearance on the TV show Hullabaloo)	1965	300	Columbia 33095	Mr. Tambourine Man/All I Really Want To Do <i>("Hall Of Fame" reissue, red label; \$3 for gray label)</i>	1967	6
Columbia 43332	All I Really Want To Do/I'll Feel A Whole Lot Better	1965	15	Columbia 33097	Turn! Turn! Turn! (To Everything There Is A Season)/Eight Miles High <i>("Hall Of Fame" reissue, red label; \$3 for gray label)</i>	1967	6
Columbia 43332	All I Really Want To Do (same on both sides) (promo, red vinyl)	1965	100	Columbia 44499	Artificial Energy/You Ain't Going Nowhere	1968	8
Columbia 43332 (promo, red vinyl)	I'll Feel A Whole Lot Better (same on both sides)	1965	120	Columbia 44643	Pretty Boy Floyd/I Am A Pilgrim	1968	8
Columbia 43424	Turn! Turn! Turn! (To Everything There Is A Season)/She Don't Care About Time	1965	15	Columbia 33123	So You Want To Be A Rock 'N' Roll Star/My Back Pages <i>("Hall Of Fame" reissue, red label; \$3 for gray label)</i>	1968	6
Columbia 43424	Turn! Turn! Turn! (To Everything There Is A Season) (same on both sides) (promo, red vinyl)	1965	100	Columbia 44746	Drug Store Truck Drivin' Man/Bad Night At The Whiskey	1969	8
Columbia 43501	It Won't Be Wrong/Set You Free This Time	1965	12	Columbia 44868	Lay Lady Lay/Old Blue	1969	8
Columbia JZSP 116476	He Was A Friend Of Mine (same on both sides) (promo only)	1966	40	Columbia 44990	Wasn't Born To Follow/Ballad Of Easy Rider	1969	8
Columbia 43578	High/Why	1966	12	Columbia 44990	Ballad Of Easy Rider/Oil In My Lamp	1969	10
Columbia 43578	Eight Miles High/Why (picture sleeve)	1966	60	Columbia 45071	Jesus Is Just Alright/It's All Over Now, Baby Blue	1970	8
Columbia 43702	5 D (Fifth Dimension)/Captain Soul	1966	12	Columbia 45259	Chestnut Mare/Just A Season	1970	6
Columbia 43766	Mr. Spaceman/What's Happening	1966	12	Columbia 45440	Glory Glory/Citizen Kane	1971	6
Columbia 43987	So You Want To Be A Rock 'N' Roll Star/Everybody's Been Burned	1967	12	Columbia 45514	America's Great National Pastime/Farther Along	1971	6
Columbia 44054	My Back Pages/Renaissance Fair	1967	12	Asylum 11016	Full Circle/Long Live The King	1973	5
				Asylum 11019	Cowgirl In The Sand/Long Live The King	1973	5
				Columbia 45761	Jesus Is Just Alright/Mr. Spaceman	1973	10
				Collectables 4631	Mr. Spaceman/Jesus Is Just Alright (reissue)	1997	3
				Collectables 4632	Ballad Of Easy Rider/I'll Feel A Whole Lot Better (reissue)	1997	3



The Byrds, in December 1969, from left included: Clarence White, Skip Battin, Roger McGuinn, and Gene Parsons.

They're looking at, 'We can make money on both these acts. The Byrds and Gene Clark. I think that's what went down.'

The first album not to feature Clark, *Younger Than Yesterday* (February 1967), was against all the odds, magnificent — to many, the Byrds' best. The band's sound is discernibly different, less trebly and more piky, though no less melodic. Those sumptuous Byrds harmonies were retained, albeit slightly altered, as Hillman explained, "I could add a baritone part, so then it became three-part blend."

Not only did Hillman gain the confidence to step up to the mic, but he blossomed with lacrima as a songwriter, contributing "Thoughts And Words," "Time Between," "Girl With No Name" and "Have You Seen

Her Face" and cowriting "So You Want To Be A Rock 'N' Roll Star" with McGuinn. "The first serious songs I'd ever written," Hillman revealed. "I think 'Time Between' was the first one I wrote... 'Time Between,' I think, is one of the first country-rock songs. I wrote a bluegrass song and I put drums to it. That's basically what it is." The song features a guitar solo from future Byrd Clarence White. "Clarence was the first studio guy we used other than [on] 'Tambourine Man,'" Hillman said, and added, "Vern Gosdin sang the original harmony on that song with me, not David, and then David replaced his part. It really was an interesting song with Vern on it — it was real country."

Asked whether the satirical glance at the music business in the lyric of "So You Want

To Be A Rock And Roll Star" — released as a single — was about The Monkees, Hillman said, "Yeah, I think it was, but Roger might have a different take on that. It was never meant to be a slur against The Monkees as individuals, but it was the process of doing this contrived musical thing and a bad take-off on *A Hard Day's Night*."

Crosby was also flowering as a composer, particularly on his gorgeous, shimmering "Renaissance Fair" and the haunting "Everybody's Been Burned." Of the latter, Crosby said, "That's just your standard Don't-give-up-the-ship-if-love-is-unkind-to-you-the-first-time kind of thing. I liked it because it was probably the first decent set of changes that I'd written."

Between *Yesterday* and the next Byrds album, *The Notorious Byrds Brothers*, Jim McGuinn became Roger McGuinn. This was as a result of his immersion in the Subud faith, which he describes as "A clearinghouse to find God." Asked how friends and family took to having to call him by a new handle, he said, "My mother didn't like it. Basically, nobody liked it very much except other people in this Eastern thing, but they all kind of adapted to it, and they said, 'Well whatever.' It was a very progressive time."

"George Harrison still calls me Jim and so does Jim Dickson, and my mother calls me Jimmy. Some people never called me Roger." McGuinn's adherence to Subudism was short-lived, and he now says, "Frankly, I would have gone back to Jim 20 years ago, but somebody got it, a DJ who changed his name legally to Jim McGuinn, and he's in the union AFTRA [The American Federation Of Television And Radio Artists], and only one person can have a name at a time in that union."

By the time *The Notorious Byrds Brothers* was released, The Byrds had lost yet another member. Crosby was upset over the band's refusal to include his paean to the menage a trois, "Triad," on the next LP. The legend is that it was this dispute that culminated in

Crosby being fired.

"Not true," said McGuinn, displaying his only real flash of anger in our two conversations. "That was just an excuse. He was becoming insufferable. He really didn't like us anymore. He was angry with all the rest of The Byrds. He would say things like, 'You guys aren't good enough musicians to be playing with me.' Stuff like that. We just went, 'Well, who needs this?'"

Crosby himself now accepts that "Triad" was not the issue. However, he claims no knowledge of the incident in which he is said to have questioned his colleagues' abilities. "I doubt that seriously. Roger's a much better musician than I am and always has been. I think it's probably apocryphal." But he does understand why the other members wanted to see the back of him. "I don't think I was easy to get along with or work with then. I think I was young and egotistical and wanting more space for myself — more writing and more credit." There was regret in his voice when he said, "It's very unfortunate. I think it was one of the best musical chemistries ever." Crosby's sentiment gains weight when one realizes it doesn't stem from an "I coulda been a contender" perspective. He subsequently formed Crosby, Stills And Nash, who achieved far more success than The Byrds.

However, it wasn't just Crosby who was unhappy in The Byrds at this point. Clarke stormed out of the new album's sessions. McGuinn and Hillman were left to scrape together an album using studio musicians and whatever songs they could muster, some of them Crosby's.

Hillman: "At the end of *Notorious*, there was nobody there except McGuinn and I and [producer] Gary Usher, and we sort of managed to pull it off." Actually, he said the atmosphere in the studio was far from grim. "We were having a good time because we didn't have any baggage. If somebody's not

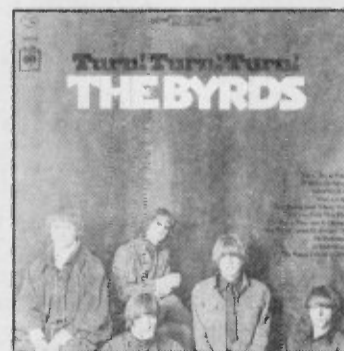
(Please see Byrds page 22)

Seven-inch extended play singles

Columbia ZLP 116003/4	A Special Open-End Interview With The Byrds Talking About 1966	300
	Their New LP "Fifth Dimension" (promo two-sided seven-inch record with special sleeve; price is for entire package)	
Columbia/Scholastic CV 10267	The Byrds (value includes record and sleeve)	1971 60

Vinyl albums

Columbia CL 2372	Mr. Tambourine Man (mono, "Guaranteed High Fidelity" label)	1965 40
Columbia CL 2372	Mr. Tambourine Man (mono, "360 Sound" label)	1966 30
Columbia CS 9172	Mr. Tambourine Man (stereo, "360 Sound" in black print on label)	1965 40
Columbia CS 9172	Mr. Tambourine Man (stereo, "360 Sound" in white print on label)	1965 25
Columbia CS 9172	Mr. Tambourine Man (stereo, orange label)	1971 10
Columbia PC 9172	Mr. Tambourine Man (stereo, reissue with new prefix)	1987 8
Sundazed LP 5057	Mr. Tambourine Man (180-gram reissue with two bonus tracks)	1999 15
Columbia CL 2454	Turn! Turn! Turn! (mono)	1965 30
Columbia CS 9254	Turn! Turn! Turn! (stereo, red label, "360 Sound")	1965 25
Columbia CS 9254	Turn! Turn! Turn! (stereo, orange label)	1971 10
Columbia PC 9254	Turn! Turn! Turn! (stereo, reissue with new prefix)	1987 8
Sundazed LP 5058	Turn! Turn! Turn! (180-gram reissue with three bonus tracks)	1999 15
Columbia CL 2549	Fifth Dimension (mono)	1966 30
Columbia CS 9349	Fifth Dimension (stereo, red label, "360 Sound")	1966 25
Columbia CS 9349	Fifth Dimension (stereo, orange label)	1971 10
Columbia PC 9349	Fifth Dimension (stereo, reissue with new prefix)	1987 8
Sundazed LP 5059	Fifth Dimension (180-gram reissue with three bonus tracks)	1999 15
Columbia CL 2642	Younger Than Yesterday (mono)	1967 30
Columbia CS 9442	Younger Than Yesterday (stereo, red label, "360 Sound")	1967 25
Columbia CS 9442	Younger Than Yesterday (stereo, orange label)	1971 10
Columbia PC 9442	Younger Than Yesterday (stereo, reissue with new prefix)	1987 8
Sundazed LP 5060	Younger Than Yesterday (180-gram reissue with three bonus tracks)	1999 15
Columbia KCL 2716	The Byrds' Greatest Hits (mono)	1967 30
Columbia KCS 9516	The Byrds' Greatest Hits (stereo, red label, "360 Sound")	1967 20
Columbia KCS 9516	The Byrds' Greatest Hits (stereo, orange label)	1971 10
Columbia PC 9516	The Byrds' Greatest Hits (stereo, reissue with new prefix)	1977 8
Columbia CL 2775	The Notorious Byrd Brothers (mono)	1968 50



Columbia CS 9575	The Notorious Byrd Brothers (stereo, red label, "360 Sound")	1968 20
Columbia CS 9575	The Notorious Byrd Brothers (stereo, orange label)	1971 10
Columbia PC 9575	The Notorious Byrd Brothers (stereo, reissue with new prefix)	1987 8
Columbia CS 9670	Sweetheart Of The Rodeo (mono with stereo number, white label, sticker on cover with "Special Mono Radio Station Copy")	1968 100
Columbia CS 9670	Sweetheart Of The Rodeo (stereo, red label, "360 Sound")	1968 20
Columbia CS 9670	Sweetheart Of The Rodeo (stereo, orange label)	1971 10
Columbia PC 9670	Sweetheart Of The Rodeo (stereo, reissue with new prefix)	1987 8
Columbia CS 9755	Dr. Byrds and Mr. Hyde (red label, "360 Sound")	1969 20
Columbia CS 9755	Dr. Byrds and Mr. Hyde (orange label)	1971 10
Columbia PC 9755	Dr. Byrds and Mr. Hyde (reissue with new prefix)	1987 8
Together ST-1-1001	Preflyte	1969 25
Columbia KC 32183	Preflyte (reissue of Together LP with different cover)	1973 12
Columbia C 32183	Preflyte (reissue with new prefix)	1977 10
Columbia CS 9942	Ballad Of Easy Rider (red label, "360 Sound")	1969 20
Columbia CS 9942	Ballad Of Easy Rider (orange label)	1971 10
Columbia PC 9942	Ballad Of Easy Rider (reissue with new prefix)	1984 8

(Please see Discography page 22)

Jazz Sides

Even interviewing him at the end of his life, it was almost strange to think that Brother Jack McDuff would ever leave us. To jazz fans, it seemed as though the soul-jazz master had been on the scene since time immemorial.

Born Eugene McDuffly Sept. 17, 1926, in Champaign, Ill., McDuff started his career as a bassist. After serving in the Navy, he went to Chicago, where he ended up working with the likes of Max Roach and saxophone great Johnny Griffin.

McDuff switched to the organ in the mid-1950s and got his first gig as a leader on the Hammond B-3 in 1960 for Prestige. His early '60s grouping included a young Grant Green, who made his recording debut with McDuff in 1961.

McDuff's fortunes rose considerably a few years later when he discovered another young guitarist: George Benson. The music they made together put both of them on the map.

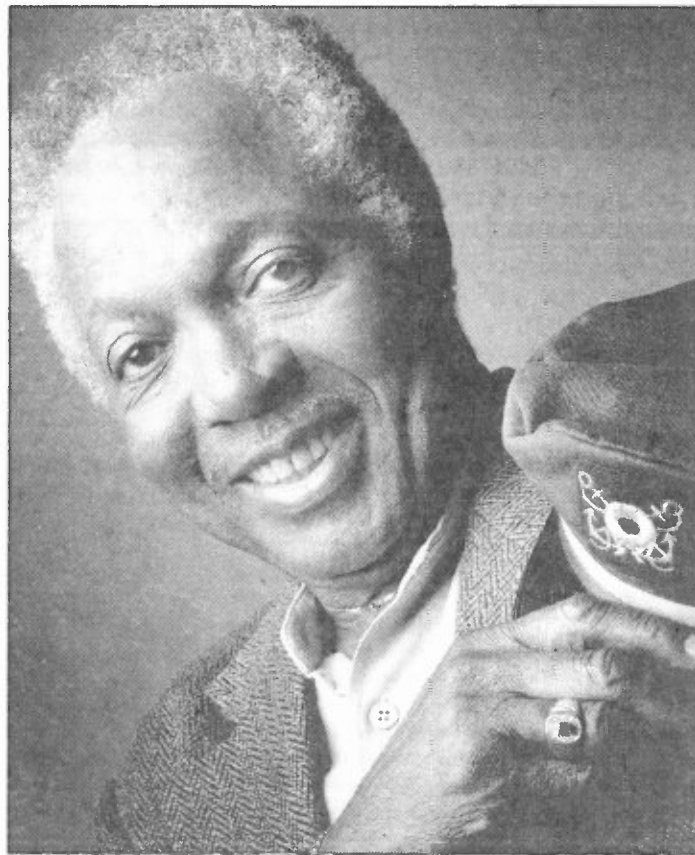
McDuff's soulful organ playing remained popular after Benson left the group, and McDuff's trademark captain's hat, which led to a second nickname, Captain Jack, was known to jazz fans the world over. McDuff recorded more than 60 albums as a leader and appeared on many others as a sideman to

You have such a keen eye for guitarists. What is your secret?

I don't know. Reading is not necessary, but it is a help. I've been lucky in that category, getting guys who can read.

How did you learn to read music?

I was playing in Cincinnati, at the Cotton Club, years ago. There was a guy in the band, Ray Smith, who sat out on the bandstand during intermission to watch the instruments. They gave me some music that went from one end of the piano to the other. So I told Ray that I



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12 Questions For...

Brother Jack McDuff

by Irwin Soonachan

a host of jazz and blues greats.

Into his 70s, McDuff remained an active recording and touring artist and was one of the colorful characters in jazz music.

It was a surprise, therefore, when McDuff wasn't able to finish this interview, especially because he didn't once complain, was in great spirits and spoke enthusiastically about composing new music. He promised to reschedule but never had the chance.

It came out a few weeks later that McDuff had suffered a series of strokes and was diagnosed with Alzheimer's disease. He died shortly afterward, Jan. 23, 2001, of a heart attack at age 74; his body may have been broken down, but his desire to create music somehow remained intact.

Perhaps the greatest tribute to McDuff came shortly before his death. When they learned of his condition, some of McDuff's musical friends staged a benefit for him. Performers included Benson, Pat Martino, and Mark Whitfield — all graduates of McDuff's band.

What do you look for in band members?
Musicianship and a bluesy kind of feel.

can't read. He came over and looked at the music for a few minutes and said, "You'll read this." He started telling me about quarter beats, and was raising his hand up and down to tell me. I just kind of picked it up from there. It was real simple.

So did you play it in the second set?

No, it wasn't quite that easy for me. It wasn't that hard, but it's not cut and dry.

Did you teach yourself the bass, too?

Yes, I never had any kind of formal training.

How did you start playing the bass?

You ever hear of Chicago saxophonist Johnny Griffin? I was playing in a band with him and a drummer, just three pieces. No piano player in the band. It's the hardest thing I ever tried to do. They played so fast and so long, and then they'd get off the bandstand and leave me up there by myself. I said, "What am I supposed to do up here now?" But I made it through those things.

Joel Dorn once wrote that had there been a nightlife Olympics, you would have a neck full of gold medals. Do you still get out a lot?

My wife and I go out once a week — maybe.

Was that a true statement?

Oh, yes. I could tell you where every after-hours joint was in the United States and Europe. I patronized them all. I'd get home around 7 or 8 in the morning and sleep the rest of the day.

Were there any guys who you tried to get into your band but couldn't who went on to become famous?

None that I can think of.

How did you start wearing the captain's hat?

I was wearing a process [hair piece]. I wore a pompadour. A regular cap mashed the front of the pompadour down. This kind of hat has a high front. It wouldn't mash my hair down.

You lived in New York for so many years, what made you decide to move to Minneapolis?

Three or four times I drove the 1,200 miles from New York to Minneapolis. I met a lady out here. You know how that goes. We started hanging, and we've been married 10 years.

Do you have any favorite stories from being on the road?

Whichever one I can think of. They're all good. I've got friends who I call up sometimes and ask them what they've been up to and they say, "We've been telling Jack McDuff stories." A lot of them involve my old drummer, Joe Dukes. I would tell Joe that we're going to Stockholm for a couple of weeks, and Joe would say, "Are we going to drive?"

NEWS & NOTES

I can think of few endeavors more quixotic than starting a jazz label, which is exactly what Neal Weiss did in 1999 with Whaling City Sound. Since the 1969 Brandeis graduate (philosophy major, of course; seems he's always been quixotic) sunk a few thousand dollars into launching Whaling City, his New Bedford, Mass.-based imprint has released 12 compact discs featuring illustrious but underheard jazz masters from Boston, New Bedford and Providence, R.I., including saxophonist Jerry Bergonzi, pianist John Harrison, and The Psychic Horns.

"I've always been a big jazz fan, and I see a lot of musicians I think are of international caliber but don't seem to have material available," Bergonzi said from his company, Fiber Optics Center. "In 1999 and 2000, for the first time in my life, I actually had some money. My day job is, I sell fiber optic components. The NASDAQ is my customer list." Which explains why his business boomed in 1999 and 2000 but is hanging tough today.

"After the dot-coms faded, we were where the venture capitalists put their money," Weiss said. "Now, it's come tumbling down, like the dot-coms. The label is a dot-com. It's a tremendous expense, with little income."

"I've always been a big jazz fan, and I see a lot of musicians I think are of international caliber but don't seem to have material available."

— Jerry Bergonzi

"Little" is an exaggeration."

Meanwhile, Whaling City releases excellent albums — some "outside," some mainstream, some hybrid. "The cost of recording the CD can vary from the very low thousands of dollars to \$20,000 or more," Weiss said, "depending on how much you pay the musicians — if you pay them — and the expense of the studio. But to me, the real costs are after the CD is done: the printing of posters, of one-sheets (the fact sheets accompanying initial copies sent to reviewers and radio stations) and the radio promotion and print promotion."

Whaling City CDs are distributed by Redwood, N.Y.-based North Country and also are available at the label's Web site (www.whalingcitysound.com). "I have tried to get major distribution, and no one is interested," Weiss said. "The jazz market is tiny. Most of it is smooth jazz, and that's not a place where I am." Despite "great press" and airplay for eight Whaling City CDs on 120 radio stations, his label's product sells infinitesimally. His biggest seller, the John Harrison Trio's *Roman Sun*, has sold in the nether reaches of 1,000. Still, Weiss vows to continue.

A fan of jazz since he was in junior high school in Long Island, he has a large collection of Art Blakey and Jaco Pastorius recordings. Launching a jazz label for his kind of jazz is another fulfilled dream. "I am doing it and I'll continue to do it as long as I possibly can," he said. "You can't buy CDs from my favorite people." Unless Weiss releases them.

— Carlo Wolff

In the racks

VARIOUS ARTISTS

Jazz Memories
 Gravity Limited/Innerhythmic (ADM012)
 two discs)

Jazz Memories, a two-disc box set, is constructed around Herman Leonard's photography of jazz greats, presented in a 72-page book with a cut from each of the 31 musicians portrayed. Louis Armstrong, Charlie Parker, Art Blakey, Sonny Rollins, Count Basie and the rest are showcased mostly by ballads as moody as Leonard's photography, creating a killer mix of hard and bop reminiscent of those old '50s recordings of midnight hour mood-setters. As an active intro to solid jazz roots as you're likely to find in one package.

— Dave McElfresh

JOE GALLANT & ILLUMINATI

Downhead
 Turate (AC-5044)

Bassist Joe Gallant spends his days as sound director for TV's *Guiding Light*, which probably is his second career as a jazzier responsible for standing projects such as Joe Gallant & Illuminati. Having completely jazzified loads of Grateful Dead songs on a couple of previous releases, on *Downhead* Gallant now trades in the hippie thing for some fangs, implementing weird strings, furious funk bass, off-kilter horn sections and chilly vocals of Karen Mantler. Gallant wrote the material this time, though the music recently brings to mind another rock album — Rolling Stones' *Their Satanic Majesties Request*, love it or not. Gallant comes up with more fire in his writing and arranging than any jazz

bassist since Jamaladeen Tacuma of Ornette Coleman fame — and even he pales in comparison.

— Dave McElfresh

DOM MINASI TRIO
Takin' The Duke Out
 CDM Records (1001)

The guitar may have invented rock 'n' roll, but it has seldom been that bold an instrument in jazz. Dom Minasi, who plays with the hollow-bodied, low-end feel of a hardbopper such as Pat Martino, admirably steps way outside jazz guitar tradition with a drone style similar to Joe Diorio and a machine-gun attack typically reserved for mandolin players. Some will appreciate his forays into Cecil Taylor-made thrashing; others will find him a bit too linear when his tremolo-heavy improvising resorts to swooping up and down the guitar neck. Regardless, on *Takin' The Duke Out*, his whacked-out Duke Ellington tribute, would, in a perfect world, make that herd of nauseatingly nostalgic swing players embarrassed to spew out any more ho-hum readings. To all those unadventurous traditionalists Minasi's album snarls the question: Don't get around much anymore?

— Dave McElfresh

RAY ANDERSON QUARTET
Bonemeal
 Raybone Music

Only a handful of players have comfortably slapped the best of current jazz sensibilities directly on top of New Orleans tradition, intentionally sidestepping the 70 years between. Trumpeter Lester Bowie was one, guitarist John Scofield is another, and trombonist Ray Anderson is possibly the wackiest of the lot. On *Bonemeal*, in the company of bass/drums/guitar, Anderson barks and bleats through a live set of funk, blues and strut-jazz as colorful as a comic book. The

trombonist's arrangements, compositions and improvisations are simultaneously soaring and simple, making this release a solid means of introducing jazz virgins to the accessible thrill factor of the music — an aspect that's been unnecessarily downplayed since jazz was dance music in the '30s. (www.rayanderson.net)

— Dave McElfresh

THE NEW YORK TRIO PROJECT
Fifth House
 Imaginary Jazz (IMX 014)

The New York Trio Project's *Fifth House* is a perfect example of the complexities of a top-drawer jazz ensemble at work. Plant your ear against the speaker and check out how the sophisticated, flash-free interactions of guitarist Adam Rafferty, drummer Jeff "Siege" Siegel, and bassist John Menegon become more than the sum of their parts, subtly oozing more power and teeth than a Metallica album cranked to 10. On this handful of group compositions and cuts by Horace Silver, John Coltrane, Wayne Shorter and other hardcore figures, the trio is as slick and enticing as a magic trick, reading each other's subtle shifts as if the men were Siamese triplets. There are lots of good small-group jazz albums out there but only a few truly glow-in-the-dark ones like this.

— Dave McElfresh

RUSSELL GUNN
Ethnomusicology, Vol. 2
 Justin Time (JUST 172)

While Greg Osby and Steve Coleman have unfortunately dropped the jazz/hip-hop experimenting of their '80s M-BASE movement, Russell Gunn picks up the torch — the funk grooves, turntables, raps and all. Though missing the edginess of the M-Basers' penchant for Ornette Coleman angularity, on *Ethnomusicology, Vol. 2*, Gunn

and his shifting ensembles (mixes of trombone, tenor sax, keyboards, guitar and rhythm section) nail one rhythm-heavy mood after another, from the samba-like "Dance Of The Concubine" to the self-explanatory feel of "It Don't Mean A Thing (If It Ain't Got That Go-Go Swing)," as he catalogues and cross-breeds a century of percussion-driven jazz styles. Gunn's equal (and equally impressive) balance of trumpet chops, rhythmic vocabulary and arrangement colorings jet him to the top of the stack of current jazzers.

— Dave McElfresh

MARC RIBOT
Saints
 Division One/Atlantic (83461)

Remember those cross-eyed guitar lines behind Tom Waits on *Rain Dogs*? That was Marc Ribot, who's also been a Lounge Lizard and part of Elvis Costello's band. That's old history, though, for the guy who has since recorded highly praised albums of Cuban music, post-fusion jazz weirdness, and the semi-classical compositions of his guitar teacher, Frantz Casseus. *Saints* is a solo guitar album, with Ribot frequently sounding a lot like early Fred Frith and his loony guitar experiments as he starkly interprets Albert Ayler ("Saints" and "Witches And Devils"), John Lennon ("Happiness Is A Warm Gun"), some traditional Americana ("Go Down Moses" and "St. James Infirmary") and even a Leonard Bernstein/Stephen Sondheim number ("Somewhere"). Pieces bleed into each other, showing Ribot sliding from one finger-picking personality into another so deftly you're half a verse into the new song before you realize he's dragged you elsewhere. Worth the price of the album is his mid-song deconstruction of the Fats Waller hit "I'm Confessin' (That I Love You)," where Ribot turns the song's infatuation into something considerably more ominous.

— Dave McElfresh

George Harrison from page 12)

his reputation for restraint, however, was sometimes deceptive. At The Beatles' first recording session with producer George Martin, it was Harrison who disrupted the studio demeanor of the day by answering the question, "Is there anything you don't like?" with a withering, "Yes, your tie." And it was Harrison who composed "Taxman," the first acerbic attack in mainstream pop history. The artist, assaulting the policies of the government, aimed at figureheads and generals. Harrison came right out and named names — British Prime Minister Harold Wilson and Opposition leader Edward Heath. It is nevertheless ironic that this most colorful of men was also often at the center of the most turbulent disruptions. He lost his wife, Patti, to his best friend, Eric Clapton, in 1971. Harrison became the first profile victim of what is, today, a sadly too-common state of affairs, when former lawyer Allen Klein successfully sued him for sexism, citing the similarities between Harrison's "My Sweet Lord" and The Chiffons' "So Fine." Five years later, Harrison's own Horse label was the subject of protracted litigation with its then-distributor A&M.

In 1979, Harrison's financing of the Python movie *Life Of Brian* incurred the wrath of the religious right, leading to a wave of indignation unseen since John Lennon made his "bigger than Jesus" crack years before; and, in December 1999, Harrison was seriously injured when an intruder broke into his home and attempted to shoot him, under the impression that he'd been commissioned by God to do so. Harrison survived, but he had already been



The Beatles during their Sgt. Pepper's era in 1967; George Harrison is on the far right.

diagnosed with the cancer that would eventually kill him. Much of the last two years of his life — interrupted though they were by the phenomenal success of The Beatles' #1s collection, *1* — were spent seeking treatment for the illness, with periodic news bulletins either raising or lowering the hopes of his fans. Harrison himself, however, was already at least partially resigned to his looming demise, a fatalism evidenced by the last recording he is reported to have made. "Horse To The Water" is credited it to the pseudonymous RIP Ltd 2001.

Harrison was cremated shortly after his death. His ashes were taken to India by Olivia, his second wife, and the couple's son, Dhani, 24, along with two Hare Krishna devotees from London. Harrison was a long-

time follower of India's Hindu faith. His ashes were immersed in the holy Ganges River in the northern city of Varanasi. The ashes were also be sprinkled off Allahabad, where the Hindu faith's three holiest rivers converge: the Ganges, Yamuna and the ancient Saraswati.

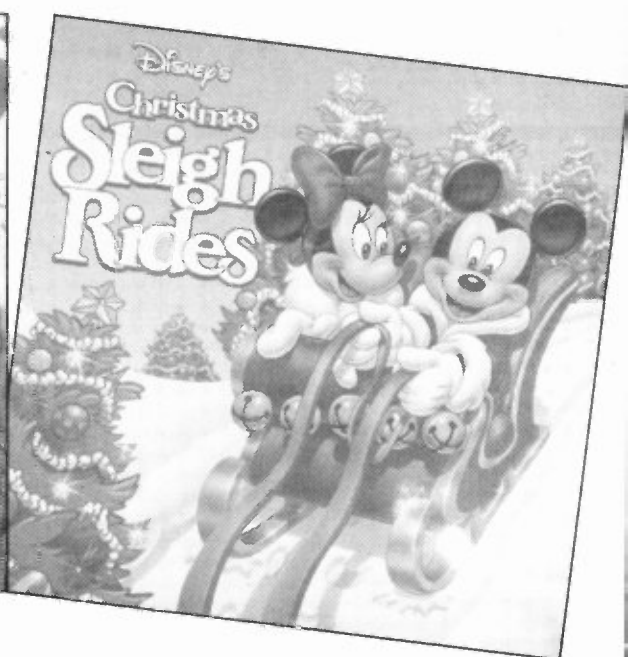
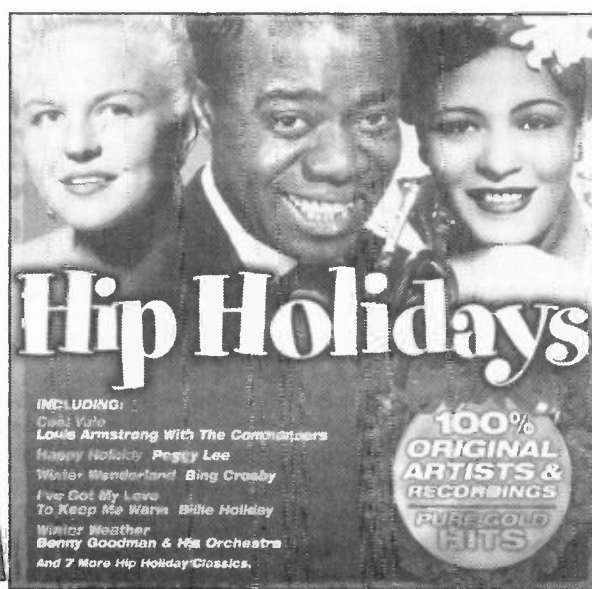
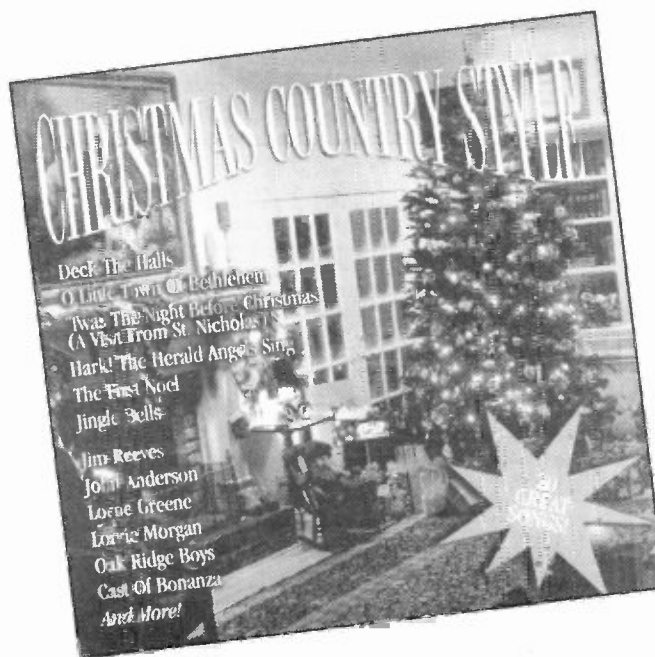
A family statement confirmed his final dignity. "He left this world as he lived in it, conscious of God, fearless of death, and at peace, surrounded by family and friends."

And then there were two.

— Dave Thompson

Do you have a George Harrison story?

Goldmine is planning a George Harrison tribute for its Jan. 25, 2002, issue. If any Goldmine reader wishes to submit a Harrison tribute letter — especially if you had a personal contact with the former Beatle at any time during his life — please send it via regular mail, fax or e-mail no later than Dec. 19, 2001. Please keep it short (200-300 words). Goldmine cannot guarantee publication in the magazine, depending on the volume received, but excess letters will be placed on our Web site. Write to: Goldmine Harrison tribute, 700 E. State St., Iola WI 54990; FAX: 715-445-4087; e-mail: loescherg@krause.com.



Christmas CD roundup 2001: Part two

by Tim Neely

Editor's note: This is the second of a two-part series on Christmas recordings that started in Goldmine #558, Dec. 14, 2001.

Various-artists collections

The Big 80's Christmas (Rhino R2 74381). A decent collection of some of the best rock-related Christmas songs of the 1980s — or at least by artists associated with the 1980s (several tracks are from the 1970s or 1990s). Noteworthy is the inclusion of Kate Bush's "December Will Be Magic Again," which is rarely issued on U.S. compilations.

Blue Xmas: Christmas Blues Instrumentals (Evidence 73018-26118-2). Some of today's top blues artists, including Otis Rush, Charlie Musselwhite, Corey Harris, and Joe Louis Walker, lick their chops on well-known holiday tunes. The singers stayed home for this one.

Christmas At Rao's (Columbia/Legacy CK 65876). Rao's is a popular Italian hole-in-the-wall restaurant in East Harlem that has been there since 1896. The idea here is to capture the spirit of the joint in a holiday CD, and it's mostly successful, with a collection of 16 new and old performances. The current Rao's proprietor, Frank Pellegrino, even takes a turn at the mic for "Where Do You Go For Christmas?"

Christmas Classics (Sony Music Special Products A2 52900). This, and at least three other similar collections, is the best bargain to be had in holiday music this year. Sony has put previously issued 15-track holiday collections together in two-CD packages at about \$7 each. Many of the tracks are not the usual, either. Several songs were recorded in the 1960s specifically for Goodyear albums, plus there are selections from the long-gone *Christmas With Arthur Godfrey*, among other obscurities. The other known sets, each of which is marked "2 CDs, 30 Songs" on the front, are *Christmas Joy* (A2 52938), *Season's Greetings* (A2 52899) and *Spirit Of Christmas* (A2 52915).

Christmas Cookies (MCA Nashville 088 170 232-2). Fifteen country Christmas recordings, including George Strait's title song, appear on this compilation. Most of

these songs first appeared as (now former) exclusives on department-store compilations.

Christmas Wishes (BMG Special Products DRC13132). This is one of a bunch of new compilations for the budget market that are worth finding. They contain 20 tracks each (look for the "20 Great Songs!" starburst on the front), so it's not the usual skimpy special-products fare. Each one contains a mix of material, some of which is rarely anthologized. For example, when was the last time you saw a José Feliciano song on a holiday CD that wasn't "Feliz Navidad"? Five more in the series are *Christmas Country Style* (DRC13133); *Family Christmas* (DRC13134); *Holiday Hymns* (DRC13135); *Traditional Christmas* (DRC13136) and *Christmas Favorites* (DRC13137).

Christmas Jump And Jive (Varese Sarabande 302 066 294 2). Here's an intriguing holiday set. All of the 20 recordings here were originally recorded on V-Discs, the special recordings made for the troops overseas during World War II, and thus very few have been heard in more than 50 years. The well-known (Benny Goodman, Nat King Cole) and the obscure (Charlie Spivak, Big Jim's Banjo Band) are represented.

Christmas Traxx! (Sony Music Special Products A 54475). This is an exclusive from Kmart, part of its various-artists *Traxx* CD series. The oldest track is from 1992. One of the odd listening experiences on here is hearing the pubescent voices of Charlotte Church and Billy Gilman back-to-back.

Christmas: 16 Biggest Hits (Columbia CK 86206). This release has a somewhat misleading title, but it does contain 16 holiday songs sung by old and new country artists. Remember Ricochet? Their version of "Let It Snow! Let It Snow! Let It Snow!" appears here, as do many other Sony Nashville artists past (Gene Autry, Marty Robbins) and present (Montgomery Gentry, Billy Gilman).

Country Christmas 2001 (BMG Special Products DRC13091). This edition of the annual Target country holiday CD has four new recordings — by Diamond Rio, Kenny Chesney, Brad Paisley, and Sara Evans. It also has the somewhat rare "Put A Little Holiday

In Your Heart" by LeAnn Rimes, which, coincidentally, first appeared as a Target-exclusive CD single with an earlier Rimes release. (It also now appears as a track on the latest Curb cash-in, *God Bless America*.)

A Country Superstar Christmas 4 (Hip-O 314 585 087-2). Continuing the successful series, there's nothing new here, just a nice collection of country-oriented holiday fare from artists as diverse as Dolly Parton, Dwight Yoakam, John Berry, and Michael Martin Murphey.

Disney's Christmas Sleigh Rides (Walt Disney 60699-7). For the third straight year, Disney compiles a holiday exclusive for the Target chain. Included is one new song, "Santa's Got The Blues."

Happy Holidays Volume 36 (Truserv, no number). True Value Hardware, which has been serving up these compilations longer without a significant break than anyone else, brings us another 20-song disc, mostly from the old King, Gusto, Starday, and Power Pak catalogs. In fact, the copyright is attributed to "King Records, Inc." The most recognizable names are Bob Kames, Max Wiseman, and Ace Cannon. In addition, for \$2 more, a box set is available that contains both this year's and last year's editions.

Hip Holidays (Compass/EMI-Capitol Special Markets 72345-35852-2-8). In the ongoing *Pure Gold Hits* series offered at Target stores, this is the most interesting of the three new compilations offered in the series this year. The other two, for completeness' sake, are the decent *Traditional Christmas Volume Three* (Compass/Sony Music Special Products A 52830) and *Country Christmas* (Compass/BMG Special Products DRC13086), disappointing in that every track on it was recorded in the 1990s.

A Holiday Feast Vol. VI (Hungry For Music HFM 0014). Again this year, Hungry For Music, a benefit label from Washington, D.C., has issued a Christmas compilation featuring tracks from some of the best acts from the nation's capital area. Even if you've never heard of the bands, the music is worth a listen. This volume plus the previous five are available at www.hungryformusic.com.

Holiday Sounds Of The Season 2001 (Universal/BMG 314 556 347-2/ DRC13091). The annual "official" Target compilation has three new tracks — by Dido, Kelly Price, and Angie Aparo. But the real find here is Cassidy's "It's Not The Presents Under The Tree (It's Your Presence Right Here Next Year)," which was previously only available on a Washington, D.C.-area charity compilation.

I'll Be Home For Christmas (Varese Sarabande 302 066 293 2). Here's another collection of mostly 1940s holiday recordings, with several previously unreleased tracks. How about Bing Crosby singing "The Season For Kraft Mustard" and telling Americans to "save the fat" for the effort? The one oddball track is Duane Springfield and Rod McKuen duetting "Baby It's Cold Outside."

A Motown Christmas Volume 2 (Motown 440 016 364-2). The first edition of *Motown Christmas* was issued in 1973 and reissued about a decade later. Finally, here's the follow-up. Unlike the first volume, which had mostly tracks that had appeared on previous LPs, this one revels in rare, unreleased songs. One of the rarest of Motown Christmas tunes, "Xmas Twist" by The Twistin' Kings, makes its first appearance — and in an unedited, stereo version, no less.

MTV TRL Christmas (Lava/Atlantic 83512-2). For a postmodern Christmas here's a collection of holiday tracks by currently popular artists. The oldest track on this 16-song CD was recorded in 1993! It does have an eclectic artist mix, ranging from 'N Sync and Christina Aguilera to Weezer and Blink-182, with a lot in between.

Now That's What I Call Christmas! (U.S. Recordings 314 585 620-2). This two-CD collection of both traditional and new Christmas recordings is already the top-selling compilation of 2001 and may be that way for many years to come. It's not every day that you get Elvis Presley, John Lennon & Yoko Ono, McCartney, Bruce Springsteen, Frank Sinatra,

(Please see Christmas 2001 page 19)

(Byrds from page 17)

happy in a situation, it certainly upsets the apple cart. The other people we used were all session guys that were really good players, so it was effortless to go and do these tracks." (Clarke, incidentally, returned one last time to play drums on the final recorded track, "Artificial Energy.")

From this chaos and make-do came *The Notorious Byrd Brothers*, a stunning album that sounded as far removed from a project salvaged from the wreckage as could be possible: The songs are excellent and predominately mellow, feature state-of-the-art effects and are linked via ingenious segues. It sounds flawless. Yet despite its brilliance, the album sold poorly, reaching only #47 on the Album chart. What with that and the group now down to just two members, things looked bleak for the band who had been superstars only three years previously.

Enter Gram Parsons. A wayward son of a grand Southern family, Parsons had already tried to fuse country and rock in the little-known International Submarine Band. "That was very interesting when he was around," noted McGuinn dryly, possibly alluding to the fact that Parsons was originally recruited by The Byrds as a keyboardist yet within weeks had become de facto leader of the group, masterminding their abrupt switch into the country terrain with the album that would eventually be released as *Sweetheart Of The Rodeo*.

"Gram was not a member of The Byrds," Hillman insisted. "That's a big misrepresentation because he really wasn't in The Byrds. He was a hired hand, so to speak. We had actually already discussed doing a country-type record before he came in, but when he did come in he certainly gave more strength to the issue of going down to Nashville."

The Byrds' embracement of country was as barrier-smashing as "Mr. Tambourine Man" had been. Ironically, one of the reasons

that rock fans despised country was because of the politicization of rock 'n' roll brought about by its absorption of folk. Conservative country and radical rock were now at opposite ends of the political spectrum. Yet McGuinn had a different perspective on country. "I loved it. I'd already been exposed to it through folk music. In fact, country music, if you look at it closely, is very closely related with folk music — the same sort of Anglo-Saxon melodies that came out of the Appalachians. Same instrumentation. Bluegrass music was considered part of folk. It was like our country cousins, and we were just going there for a holiday."

Parsons was originally meant to be lead vocalist on *Sweetheart*, though McGuinn reasserted himself enough to place some of his own lead vocals on the record. The album was a strong one, despite the paucity of original material: Only Parsons contributed new songs. Fortunately, those originals are classics: the heart-wrenching, homesick "Hickory Wind" and the marching "One Hundred Years From Now."

"Two great songs," Hillman acknowledged. "Those were two of maybe 10 great ones that he wrote all in all." Hillman added the caveat: "Doing 'Life In Prison' was his idea, and that's a silly song for a 22-year-old kid with a trust fund to sing. It didn't mean anything for him to be doing a song like that." Hillman said, "Sweetheart was a great idea, but it was real sophomore in its attempt at country music. It's good, but it was a beginning. It wasn't something we were very well-versed in." Yet he's forced to concede that many think more highly of it than he does. "What *Sweetheart* did was it opened lots of people to exploring country music or getting into playing it. I've had more people come up to me and say, 'The first record I ever heard was *Sweetheart Of The Rodeo*' [who] weren't even aware of the early Byrds."

Before the album had even reached the stores, Parsons was gone, resigning abruptly in July 1968. Ostensibly, the reason was his



The Byrds in 1990 included, from left: David Crosby, Chris Hillman, and Roger McGuinn.

(Discography from page 17)

Columbia G 30127	The Byrds (Untitled) (two LPs, with "Kathleen" listed on the back cover in error)	1970	20
Columbia G 30127	The Byrds (Untitled) (two LPs, "Kathleen" not listed on back cover)	1970	15
Columbia KC 30640	Byrdmaniax	1971	12
Columbia C 31050	Farther Along	1971	12
Columbia KC 31795	The Best Of The Byrds (Greatest Hits, Volume II)	1972	12
Columbia C 31795	The Best Of The Byrds (Greatest Hits, Volume II) (reissue with new prefix)	197?	10
Columbia PC 31795	The Best Of The Byrds (Greatest Hits, Volume II) (reissue with another new prefix)	198?	8
Asylum SID 5058	Byrds	1973	12
Columbia CG 33645	Mr. Tambourine Man/Turn! Turn! Turn! (two LPs)	1976	15
Columbia PC 36293	The Byrds Play Dylan	1980	10
Columbia FC 37335	The Original Singles Volume 1 (1965-1967)	1981	10
Columbia PC 37335	The Original Singles Volume 1 (1965-1967) (budget-line reissue)	1985	8
Pair PDL2-1040	The Very Best Of The Byrds (two LPs)	1986	12
Re-Flyte MH-70318	Never Before (issued by Murray Hill Records via mail-order)	1987	12
Rhino R1-70244	In The Beginning	1988	10
Sundazed LP 5061	Sanctuary	2000	15
Sundazed LP 5065	Sanctuary II	2000	15
Sundazed LP 5066	Sanctuary III	2001	15
Sundazed LP 5114	The Preflyte Sessions (two LPs)	2001	18
Sundazed LP 5090	Sanctuary IV [scheduled]	2002	—
Sundazed LP 5091	Live At The Fillmore, February 1969 (two LPs) [scheduled]	2002	—
Compact discs			
Columbia CK 9516	The Byrds' Greatest Hits	1988	15
Columbia CK 37335	The Original Singles Volume 1 (1965-1967)	1988	8
Rhino R2 70244	In The Beginning	1988	10
Columbia CK 9172	Mr. Tambourine Man	1989	15
Columbia CK 9254	Turn! Turn! Turn!	1989	15
Columbia CK 9349	Fifth Dimension	1989	15
Columbia CK 9442	Younger Than Yesterday	1989	15

Columbia CK 9575	The Notorious Byrd Brothers	1989	15
Columbia CK 9670	Sweetheart Of The Rodeo	1989	15
Columbia CK 9942	Ballad Of Easy Rider	1989	15
Columbia CKG 30127	The Byrds (Untitled)	1989	15
Murray Hill A 21143	Never Before (with seven bonus tracks)	1989	20
Columbia CK 31795	The Best Of The Byrds (Greatest Hits, Volume II)	1989	8
Col./Legacy C4K 46773	The Byrds (four-CD box set)	1990	40
Columbia CK 9755	Dr. Byrds and Mr. Hyde	1991	15
Sony Music A 17733	Free Flyte	1991	15
Col./Legacy CK 47884	20 Essential Tracks From The Boxed Set: 1965-1990	1992	8
Col./Legacy CK 64845	Mr. Tambourine Man (remaster, six bonus tracks)	1996	8
Col./Legacy CK 64846	Turn! Turn! Turn! (remaster, seven bonus tracks)	1996	8
Col./Legacy CK 64847	Fifth Dimension (remaster, six bonus tracks)	1996	8
Col./Legacy CK 64848	Younger Than Yesterday (remaster, five bonus tracks)	1996	8
Sony Music A 28123	Nashville West	1996	6
Col./Legacy CK 65113	Dr. Byrds and Mr. Hyde (remaster, four bonus tracks)	1997	8
Col./Legacy CK 65114	Ballad Of Easy Rider (remaster, seven bonus tracks)	1997	8
Col./Legacy CK 65150	Sweetheart Of The Rodeo (remaster, five bonus tracks)	1997	8
Col./Legacy CK 65151	The Notorious Byrd Brothers (remaster, six bonus tracks)	1997	8
Col./Legacy CK 65637	Super Hits	1998	6
Mobile Fidelity UDCD 722	The Byrds (Untitled)	1998	30
Col./Legacy CK 66230	The Byrds' Greatest Hits (remaster, three bonus tracks)	1999	8
Col./Legacy C2K 65847	The Byrds (Untitled/Unissued) (two CDs, 14 bonus tracks)	2000	15
Col./Legacy CK 65848	Byrdmaniax (three bonus tracks)	2000	8
Col./Legacy CK 65849	Farther Along (three bonus tracks)	2000	8
Col./Legacy CK 65910	Live At The Fillmore, February 1969	2000	8
Sony Music A 30827	The Byrds	2000	6
Sony Music A 52078	Take Two: The Hollies/The Byrds (five tracks by each)	2001	6
Sundazed SC 11116	The Preflyte Sessions (two CDs)	2001	15
Promo-only compact discs			
Col./Legacy CSK 2237	Back Pages (20 tracks, sampler from box set)	1990	20
Col./Legacy CSK 2227	Love That Never Dies (single)	1990	10
Col./Legacy CSK 7912	Advanced Music (12 tracks, sampler from '96 CD reissues)	1996	15
Col./Legacy CSK 9646	Expanded Edition Album Sampler II (16 tracks, 2 from each)	1997	15

opposition to the apartheid regime in South Africa, which The Byrds had, perhaps unwisely, opted to tour. However, Hillman said, "Parsons leaving The Byrds was partly his and partly Roger and myself wanting him out. After the South African debacle, we couldn't have kept up a working relationship with him, as his loyalty certainly was in question. Despite what you might have read concerning the SA incident, Gram bowed out of going not because of any concern for the apartheid situation but because he wanted to stay in London and tag along after The Rolling Stones."

And then there was one. In October 1968 Hillman decided he no longer wanted to be a Byrd. He threw in his lot with Parsons and (eventually) Clarke again, working with them in The Flying Burrito Brothers, a band whose music picked up where *Sweetheart Of The Rodeo* left off. "I left because I was tired and desperately needed some new stimulation," Hillman explained. "Parsons and I reconciled some months after The Byrds problem. Looking back, I should have known Gram would pull similar stunts in the Burritos, which resulted in Michael Clarke and I firing him after the first year. But the first six months were pretty special."

Within four years, Parsons was dead, having recorded a couple of critically revered post-Burritos solo albums. Hillman: "When I started working with him in the Burritos, I realized, this guy, whatever happens, he gets \$50,000 a year. I said, 'Ah, I get it. He never suffered.' He did write some beautiful stuff and really pulled it from deep down inside of him. In the Burritos, once he became a Stones follower, he wanted the limousine before he earned it. Then he got into heavy drugs and stuff, and it became a nightmare. He had no discipline. He had no sense of when to stop, when to be loyal to people, when to be honest with people. When to do your very best on stage in that sense that you owe it to the public, if people are paying money to see you."

McGuinn, meanwhile, was left to start a new Byrds from scratch — an onerous task, one might think, but McGuinn claimed, "It just fell together. We got Clarence, and Clarence brought in [drummer] Gene Parsons and [bassist] John York. John was with us for a while until he left and we got Skip Battin. It was a very natural thing, very much like the way the original band had come together. It wasn't difficult at all. In fact, it was fun, and it was a much better touring, performing band than the original."

The Clarence that McGuinn refers to is Clarence White, no stranger to Byrds recording sessions. White had a unique sound — he employed the virtuosity and the distortion associated with rock, but his guitar playing features an unmistakable country twang. "He was so deeply steeped in that tradition and that art form," said McGuinn, "that it came out even when he was playing rock 'n' roll. It was such a brilliant blend of things that it was unique, and people like Jimi Hendrix would come backstage and say, 'Wow, man, that was great!'"

For some, it was only the presence of White that conferred any gravitas on an enterprise that now seemed to stand open to accusations of being a franchise. With the personnel and the sound so far removed from the original ensemble, what legitimacy was there in continuing to call the band The Byrds? It's surprising, perhaps, but McGuinn is not inclined to argue the toss. "I agree with that," he conceded. "I think it probably would have been better to call it something else."

However preposterous some might have found the retention of The Byrds' name for McGuinn's group, it cannot be denied that the new Byrds made some fine music. 1969's *Dr. Byrds And Mr. Hyde*, the first post-Hillman album, was particularly enjoyable, with its country-tinged, hard-rock sound and great songs such as "King Apathy III," "Bad Night At The Whiskey" and "Drug Store Truck Drivin' Man." It can be considered the great "lost" Byrds album. Nothing quite so good followed in the two and a half years and four further



Left: A reissue of "Mr. Tambourine Man"/"I Knew I'd Want You." Right: The Japanese 45 EP Modern Folk Hits includes "Turn! Turn! Turn!," "All I Really Want To Do"/"It Won't Be Wrong" and "Mr. Tambourine Man."

albums McGuinn chose to continue trading under The Byrds' name, although the 1970 double-LP set (*Untitled*) had several fine moments, particularly the transcendent "Chestnut Mare."

By the time McGuinn's Byrds stumbled to a close in February 1973, plans were already afoot for what, for long-time Byrds fans, was something approaching an impossible fantasy: a reunion of the original lineup.

"We had an offer from Asylum records, [which] wanted to do a Byrds reunion," explained Hillman. "It was a great idea on paper — must be a good idea in the studio," McGuinn said. "We were planning on doing a tour and subsequent albums."

The ensuing album was released in March 1973 and titled, simply, *Byrds*. Though it was well-crafted and enjoyable on its own terms, its rustic, acoustic flavor startled people who were expecting the gleaming, electric, modern ambience that had characterized the first Byrds albums. The trademark 12-string Rickenbacker, meanwhile, was almost completely absent.

"Everybody was a little too friendly and we were all afraid to step on each other's toes, so there wasn't any great risks being taken musically," said Hillman. "I think Gene once again shone the brightest on that deal with his songs. Some of the stuff I put on that album, I have to tell you, were throwaways. I had other songs I was saving for a solo project. David's stuff was very suspect and questionable, and then David brought in this engineer friend of his that was just awful. It wasn't a stimulating, creative time. It became drudgery to do that record. And you knew it wasn't going to go on to any kind of great reunion or reformation, to go on and have a career again."

Crosby is merciless on himself in taking responsibility for the album being a disappointment and un-Byrds-y: "Chris' criticism was right. I got a sub-standard engineer. But I think the biggest blame for that album not sounding like previous ones was that I came to it from the strength of being in what was arguably one of the biggest groups in the world right then, and I overexerted myself in that relationship. I didn't do what really is The Byrds' magic trick, which is to let Roger run it. If I had backed off more and been more of a subordinate to Roger, I think it would have been a better record."

However, both Crosby and McGuinn insist the album is underrated.

McGuinn: "I think it was a good album, and I get a lot of people on the Internet saying, 'Hey, that was a good album. I don't why people go around laughing at it, because there's a lot of [worthwhile] things on it.'"

There ends the story of The Byrds, except for a postscript in the shape of the McGuinn, Clark And Hillman project of the late '70s-early '80s, in which three Byrds teamed up to record some mainstream rock (and sometimes disco-ish) material. It constituted an interesting attempt to update the '60s Byrds sound for a modern audience. Though many

would be inclined to include the three albums this project generated (the last without Clark's involvement) as far more deserving of The Byrds' banner than the post-Hillman Byrds albums, McGuinn dismissed the suggestion, "...because the production was so different. The first two were done by the Albert brothers and their approach to it was like The Bee Gees, which meant that I really couldn't do my trademark 12-string or even sing very much, and that was a bit frustrating." Nonetheless, the project brought about a delightful Top 40 hit (#33) in the shape of "Don't You Write Her Off."

In 1991, the original Byrds were deservedly inducted into The Rock And Roll Hall Of Fame. "It was a bit difficult," McGuinn remembered, "because Michael was placed at another table because David didn't want to be at the same table as Michael because Michael was going out being a version of The Byrds that we didn't feel was appropriate. Finally my wife invited Michael over to our table and it was a bit awkward, but we all got up and sang 'Mr. Tambourine Man' and that was nice. Gene and Michael died shortly after that."

Hillman takes consolation from that evening for the loss of his two former colleagues. "What a wonderful fitting closure was the five of us to be able to sit together and to play together. I challenge you to find any other band that can go into The Rock And Roll Hall Of Fame and to talk to each other, even."

Asked what he considers to be The Byrds' peak, Crosby replied, "Oh, gee I've no idea. That's like asking me which one is my favorite child." McGuinn, who declined to be drawn into comparing Byrds albums, offers re the band's peak, "It would have to be somewhere around 'Eight Miles High.'"

Crosby is just as reluctant to state what he considers to be The Byrds' contribution to music, "You know, I'm not the right one to ask. I'm inside it. I think you need to ask other people that listened to it and had it affect them. [Tom] Petty or some of the guys in R.E.M. I don't want to wind up standing there looking at myself going, 'Gee, I'm significant.'"

McGuinn offered the "icebreakers" role as The Byrds' contribution: "The blending of folk and rock and other genres like Indian music and jazz and country."

Though Hillman insisted, "The Byrds was only a small fraction of my musical life," it is he who is most forthcoming about the ripples the splendid music made by himself and his colleagues sent through the musical pool. "Our contribution was that we put a little more thought into the lyric, be it our songs or someone else's, and the presentation. We tried to put a little more depth into what was rock 'n' roll when we started. But our contribution mainly was to a sound that we created around Roger's 12-string that influenced everybody from Springsteen.... Need I say Tom Petty? You hear it from a Pretenders record to a Springsteen record that sound, and to some degree we even influenced one of The Beatles songs ['If I Needed Someone']. There it is. That outweighs any monetary gain."



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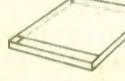

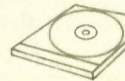

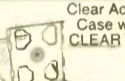
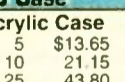
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Footnote Archives

THE SHAPES OF THINGS THAT ARE '70S SOUL

by Dave Thompson

It is one of the peculiarities of growing up a record collector that, somewhere within the labyrinth of Vee-Jay label variations, obscure prog-rock catalog numbers and new wave colored vinyl permutations that one calls one's heart, there is always room for a little bit of soul. And it never takes much to bring it to the surface.

The eggplant and yellow of an old Motown group label, the whispery passion of classic Gladys Knight, a soft Delfonics groove, a quiet gambol with Leon Huff — any of these things can get the heart pounding, and it's off to the local music mart we trot, in search of a compilation that will soothe the palpitations once and for all.

Search no more. Of all the box set-shaped packages that will be bulking out Santa's sack this holiday season, few are as deserving — or so distinctively designed — as *Can You Dig It? The 70s Soul Experience*, Rhino's all-but exhaustive roundup of precisely what it says and, if we dwell on that design for a little bit longer, the last thing you'd expect a CD box set to look like. Six CDs are secreted within, but the first glance at the box reveals the polar opposite to those digital delights. Half a dozen eight-tracks poke out of the package, and it's only when you lift the lid that you are truly convinced you didn't just wander into the thrift store by mistake.

Once inside, it's like Aladdin's Cave in there — assuming Aladdin traded in all that useless gold and jewelry stuff for the hottest soul collection ever. The 136 tracks might not round up quite every classic of the era, but one would be hard-pressed to find many that are missed. From the Friends Of Distinction to Rose Royce, from Norman Whitfield to Thom Bell, from mighty Motown to li'l ol' Cat, every significant player on the '70s soul scene is present and correct. No matter what floats (or even, to reminisce fondly on The Hues Corporation, rocks) your boat, somewhere it's on the slipway.

Even studying the credits is illuminating. So much great music — and so few people making it. Motown, Atlantic, Philly and Curtom dominate, of course, but if you really want to press some great buttons, ferret out the 11 songs contributed to the package by Brian and Eddie Holland and Lamont Dozier (H-D-H), originally released between 1970-71 on the trio's Invictus and Hot Wax labels. From "Crumbs Off The Table" to "She's Not Just Another Woman," they didn't simply not put a soulful foot wrong, they just about designed the blueprint for American soul in the first years of the decade. Travel on from there to investigate the two labels' actual catalogs, and you're in for one of the greatest treats of your music-listening life.

The Invictus family was launched in 1969 following Holland-Dozier-Holland's departure from the Motown empire. While that trio would come to dominate the label's output, however, Invictus was also the training ground for two of the great unsung heroes of the age, writer/producers Ron Dunbar and Edith Wayne. Indeed, with Holland-Dozier-Holland legally prohibited from putting their own names to any records until the end of 1970 as a consequence of their battles with Motown, Dunbar/Wayne would become the sound of Invictus from the outset.

Though it is now considered the lesser name in the Invictus/Hot Wax family, Hot Wax was actually the first label off the blocks, debuting in June 1969 with the first ever single by The Honey Cone trio of Edna Wright, Shellie Clark, and Carolyn Willis. Dunbar/Wayne's "While You're Out Looking For Sugar" was a Top 30 R&B hit, not only launching the label in fine style, but also introducing what would become the most successful of all Hot Wax groups. "Want Ads" and

"Stick Up" both topped the chart during 1971.

The white soul band The Flaming Ember's "Mind, Body and Soul" followed; this group, too, enjoyed a reasonable chart life, scoring with three subsequent singles — "West-bound #9" (also the first Hot Wax release in the U.K.), "I'm Not My Brother's Keeper" and "Stop The World And Let Me Off." Laura Lee, fresh from stints with Chess and Cotillion, also hit for the label.

Invictus, meanwhile, was off and running by September 1969, making an almost immediate impact with the Chairmen Of The Board's immortal "Give Me Just A Little More Time." The Dunbar/Wayne team then followed through with one of the most effervescent records of all time, Freda Payne's impossibly magnificent "Band Of Gold." If the new label's impact was profound at home, it was even greater abroad. These two

Glass House and The 8th Day both cut remarkable LPs during 1971, while two albums by Lucifer (a self-titled debut and *Black Mass*) are in constant demand as well — and with a name like that, we know precisely who demands them. Aren't they in for a fun surprise?

45s were also the first issues on Invictus' U.K. imprint, respectively reaching #3 and #1 on the national chart.

The entire Invictus/Hot Wax stable was one inspired recruit after another, even if the whole scene does seem a little nepotistic today. Honey Cone featured Wright, sister of Darlene Love, and were occasionally produced by General Norman Johnson, vocalist with the Chairmen Of The Board. 8th Day and the epic 100 Proof Aged In Soul were both led by singer Steve Mancha (a.k.a. Clyde Wilson) and featured Joe Stubbs, brother of The Four Tops' Levi Stubbs.

Payne's sister, Scherrie, was a member of The Glass House — their "Crumbs Off The Table" 45 was Invictus' first American release. New Play, who debuted with their "Music Box" single, included among their members the English folk singer Ruth Copeland, wife of another ex-Motown/now-Invictus staffer, Jeffrey Bowen — and when they broke up soon after, she promptly linked up with one of her husband's favorite acts, the George Clinton-led A Parliament Thang. Copeland wrote several songs on their debut album (released under the abbreviated name of Parliament); Parliament returned the favor by accompanying Copeland on her own solo albums.

They all made such marvelous music. Between them, the Chairmen, Payne, The Glass House, New Play, Parliament, Copeland, and the Barrino Brothers were responsible for the first 22 Invictus singles, and there isn't a stinker among them. The Honey Cone, The Flaming Ember, 100 Proof, Laura Lee, and The Silent Majority were responsible for all but a handful of Hot Wax's entire output. Dig out those singles — they're priceless.

Early Invictus LPs are similar treasures. Distributed by Capitol, the series opened with the Chairman Of The Board's *Give Me Just A Little More Time* in 1970, swiftly followed by Payne's *Band Of Gold*. Glass House and The 8th Day both cut remarkable LPs during 1971, while two albums by Lucifer (a self-titled debut and *Black Mass*) are in constant demand as well — and with a name like that, we know precisely who demands them. Aren't they in for a fun surprise?

Just 45 singles old, by 1971 Invictus/Hot Wax had



amassed a staggering 34 Top 100 hits, and Holland-Dozier-Holland were preparing for the launch of a third label, Music Merchant. Considerably less successful at the time, Music Merchant is now as well-known as its sister concerns, courtesy of The Just Brothers' "Sliced Tomatoes," the sampled source for Fat Boy Slim's "Rockefeller Skank" hit.

A total of 17 Music Merchant 45s appeared during 1972-73, by Brenda Holloway, The Jones Girls, Brotherly Love, Warlock, The Smith Connection and more (the latter pair alone cut albums for the label). But, by spring 1973, some serious cracks had appeared throughout the Invictus empire.

Payne went on strike for much of 1971-72 to protest the trio's apparent disdain for concepts such as artistic control while the Chairman Of The Board launched their own litigation against the company in 1972. The following year, the Holland brothers themselves took legal action against Dozier after he quit the team to become a staff producer at ABC — taking Payne, McKinley Jackson and his own replacement in the hierarchy, Richard Wylie, with him.

Now distributed by Columbia, Invictus continued to produce some remarkable records. Despite the problems with Chairmen Of The Board, Invictus dug into the archive to compile their hard-funking *Skin I'm In* from a bunch of old recordings — an apparently unappetizing brew that resolved itself into the band's finest-ever album.

Unfortunately, it did not help. Hot Wax folded in August 1973 — the label's final release gave a debut to Satisfaction Unlimited, but *Think Of The Children* was still new on the racks when the label ended, its catalog merged into Invictus' own. A total of 46 Hot Wax singles were issued in the US, 20 in the U.K.; 10 British echoed 15 American albums. The British Invictus operation followed Hot Wax into the dumper — 32 singles were issued there, with a 33rd, a reissue of Payne's "Band Of Gold," being withdrawn in September 1973. Shortly after, Invictus itself was stilled.

There was a brief flicker of Invictus activity in mid- to late-1974, highlighted by another great album cobbled together from archived tapes — Dozier's *Love And Beauty* was issued to spoil the producer's then-blossoming career at ABC. By late 1974, however, the Hollands themselves had rebuilt their relationship with Motown and were back on board there.

Invictus fell into limbo once more, and it has never climbed out of it. Both the U.S. and U.K. operations sputtered back to life during 1976-77, with releases (on both Invictus and Hot Wax) by Eloise Laws, The New York Port Authority, and reconfigured revivals of The Honey Cone, Chairmen Of The Board, and 100 Proof, but these offered little more than a tired postscript to the story. The final issues were The New York Port Authority's "I Don't Want To Work Today" in America, the same band's "I Got It" in Britain, and in both countries, the *3000 Miles From Home* album.

Aside from the sheer volume of genuinely classy releases that constitute even a rudimentary Invictus collection, the label's modern collectibility has been greatly enhanced by the U.K. Sequel label's 1998 CD anthologies *Invictus Chartbusters*, *Invictus Club Classics* and two volumes of *Invictus Unconquered*.

Suitably scholarly, expertly compiled, they probably tell everything one could need to know about the Invictus label history — and then some. But, in many ways, the Rhino box is a lot more fun and a lot more representative. On the Sequel comps, after all, it's Invictus all the way, and you know what you're getting from start to finish. *Can You Dig It* references the classics just as soundly, but it places them into context as well, not only with the other music that was tearing up the airwaves in those days, but also with what was taking place in our own hearts as well. Sometimes, that's a lot more meaningful.

Elvis News

ELVIS DVDS, REAR-VIEW MIRROR DOLLS AND MORE

by Eddie Hammer

Let's start out talking about Elvis DVDs. *Loving You* (manufactured in China, available locally) has a poor cover with only a smiling Elvis face shot. But it has extras, including a profile on Elvis' films, synopses, etc. This was always a great film among his cinematic career, and I always liked his character name, Deke Rivers. Very cool. Did you know there was a singer who borrowed the name but not the talent? Forget the Chinese subtitles and enjoy our youthful star with the excellent soundtrack.

The Far East has three new products: *Legend Of E.P. Part 2* (23 performances of which all are expected except for "Ku-u-i-po [Hawaiian Sweetheart]" and "Long Tall Sally"/"Whole Lotta Shakin' Goin' On"), with a bonus pic disc. *Blue Hawaii*, digitally mastered, using the cover art from the recent VH-1 set. *G.I. Blues*, which also uses VH-1 cover art. The last two are two-CD sets and much more attractive than previous issues. I would buy these, especially if these films are not in your library.

Two more issues are available in the *Gospel Series: It Is No Secret* and *Lead Me, Guide Me*. Great cover pics of our religious star, with 14 tracks on each. No Elvis gospel songs that we do not already have are included, but both sets deserve a purchase, especially if you bought the first two in the series. My favorite Elvis gospel songs include "You'll Never Walk Alone," "Sing For Children," "Seeing Is Believing," "I Believe" and "It Is No Secret." The only thing I find wrong with these two issues is that their cover art's subject matter is not appropriate — it includes *Sun Sessions* and *Mega-Elvis* photos.

I received a Taiwanese album version of *Always On My Mind (Ultimate Love Songs Collection)* that is more attractive than other versions, especially the back cover, which is graced by a photo from the '50s master's picture disc. I would love to get more Taiwanese issues, but they are almost nonexistent in the U.S. Also I was sent an album from Germany titled simply *Elvis Presley*. It has 15 tracks from a *Hayride* show (not stated on the album, but the titles are the same as a *Hayride* show) and a bonus track — Roger Miller doing "King Of The Road," a novel touch. The cover is an *Aloha* pose. This is a very odd issue, even though the contents are common. As a sidelight, I stayed in Miller's hotel many years ago and did have a conversation with him. He was a very nice, multitalented guy.

When I opened a parcel last week and saw it had a DVD cover, I was faked out because inside was a remastered soundtrack recording of the entire show at the Mid-South Coliseum in Memphis, June 10, 1975, and it includes announcements, warm-ups and even intermissions. The Pure Platinum company produced this Tennessee show with 37 tracks, plus the usual phony "Not for sale — promo use only" stamp. Nice package using *From Elvis Presley Blvd.* art on the back cover, but no big thing. I almost forgot to tell you the title — *Going Back To Memphis*.

Junichiro Koizumi, the Prime Minister of Japan, has been a big Elvis fan since 1956 and has been a promoter for his brother's Japanese Elvis fan club. This led to a new Japanese release *Junichiro Koizumi Presents My Favorite Elvis Songs*, complete with a picture of Elvis and Koizumi on the cover (late '50s/early '60s photo). If you look closely at the back cover of that famous Tupelo concert, you can see the prime minister waving. Koizumi was even responsible for that Elvis statue being erected in Japan in the late '80s. About his choices, I agree — "I Want You, I Need, I Love You," "Anyway You Want Me" and "American Trilogy" but "An Evening Prayer"? I'm sure Japan has a great prime minister — anyone who is a big-time Elvis fan is OK in my view.

Here's a change for us Elvis people: *Elvis — The 50 Greatest Love Songs*, a new two-CD set that was available via TV (some shops also had them). With a title like that, you are always going to have people who disagree with the choices. Not me. This is an excellent arrangement of titles and deserves to be included in any Elvis collection. Among other tunes, the set contains "It's Now Or Never," "It's Impossible," "Until It's Time," "Girl Of My Best Friend," (Ral Donner's biggie), "You

Don't Know Me" and "Young And Beautiful." But why include "Old Shep"? Another oddity is the placement of an alternate version "And I Love Her So" and not the commercially released one. This one is a must-buy, and I know you'll love the front cover, which shows his piercing eyes.

Hong Kong has some interesting additions this month. *Love Me Tender* (VCD) is a two-CD set, crediting 20th Century Fox, with a cover and insert pic with Debra Page and a back cover depicting key scenes from the film and an original lobby card. Lobby cards for his first film go for big bucks now, so I'm glad I got them years ago. Did you know that Elvis was in love with Page (who wasn't?) and even wanted to marry her? But due to her parents' negativity and her aspiration for a film career without any deviations, the marriage never happened. What a mistake she made! *Elvis Presley*, about the life and career of the legendary Elvis and his brilliant concert performances, is the other. It's a VCD with a pic cover and a disc of a young star, his wedding and *Vegas* 1970. Of course we all have seen everything already on different venues and they are redundant, but it's a beautiful package, presented as a tribute to the "Most influential song stylist in music history." I could not have expressed my view any better.

Malaysia has released a VCD called *The Last Performances*. This is part of his commemorative collection, with credit to Warner Bros., which released *That's The Way It Is* and *Elvis On Tour*, among its other Elvis movies. As the story goes, Warner was going through its vaults of old films and found unused performances and outtakes from the two titles. So, while we get to view his renditions on stage of his famous hits, we are also treated to behind-the-scenes footage and rehearsals never publicly seen. You love Elvis as much as I do? Enough said.

Ever get a Christmas card in August? I did, and it was welcomed greatly, as it contained a 12-track Elvis Christmas CD with his basic holiday tunes — "I'll Be Home For Christmas," "Silent Night" and "Blue Christmas." I remember in 1957 people thought it was sacrilegious for a rock 'n' roller to sing noel songs, especially from that vulgar sex-machine. The cover of the card and disc show a wintry scene.

I wish the guys from the Czech Republic had used a little more imagination, as they did on their new Memory Company album, *Roots Of Elvis*, which is a great package. But he warned that Elvis' voice is not on the album, only the cover and disc, which pictures his beautiful face looking up and a church in the background. The album is by all the stars who first recorded many of his hits. The album is divided into categories; gospel ("It Is No Secret," Blackwood Brothers), country ("Old Shep," Red Foley); blues ("That's All Right Mama," Arthur Crudup); pop ("Sorrento," Mario Lanza); and R&B ("Good Rockin' Tonight," W. Harris). Even the insert pictures are totally Memphis — Sun Studio, Humes school and some early homes — pre-Graceland. Its producer, my friend Pavel, did a nice job on the gatefold cover liner notes.

France's new set *Elvis Presley*, is no big thing. The cover pic is familiar, and the 16 tracks are the usual contents, except I would not have included Ray Charles' "I Got A Woman" and "Mean Woman Blues" — not exactly the core of his songbook. So, forget it, as there are much better compilations out there.

A short while back, *Live Greatest Hits* was on the scene, and now Argentina has a single promo from the album. You have to check out this one. The cover has a live stage shot of Elvis (in great shape), and the '68 special on the disc makes this a beautiful, desirable disc and a highly advisable purchase. It's a great issue from my friend Carlos in Argentina, who heads that country's national Elvis fan club.

I never had any problem with the music of Bob Dylan and confess that I like much of his work even though his voice leaves much to be desired. The E.U. has issued *The Songs Of Bob Dylan II — May Your Song Always Be Sung Again*, a limited 500-issue box set on seven-inch vinyl. I have #175 of this attractive box set, which is a birthday tribute to Dylan, who is definitely not your "pretty boy" rock star. I received *Songs Of Bob Dylan Vol. 1* about

eight years ago and *Vol. 2* this year on CD. The new offering is a 10-record, seven-inch vinyl set, complete with picture sleeves (strange ones, as they are in various tints). They all have Dylan singing on one side and two singers doing Dylan's songs on the other. Elvis recorded one of Dylan's love songs, "Tomorrow Is A Long Time" (which is on the two CD issues I have), a 5:20-minute version, which is longer than most Elvis songs. The liner notes state that Bobby Zimmerman (Dylan's real name) thought it was a great rendition and is one of his favorites. These black-label discs even come with those plastic snap-on adaptors for 45s — haven't seen these babies in years. They bring back the good old days. The box includes a Dylan picture notebook which is a strange bonus. BMG/Viola are the producers. This song is finally getting the praise that I gave it years ago. About time!

Do you own an Audi car? If you bought one in Germany, you would have received an Elvis doll to hang from your rear view mirror. There is so much demand for these mini-dolls that they are for sale separately and are made in three different models — all with our singing idol complete with bells, sunglasses, jumpsuits and sideburns. They are in different colors and packages. You probably guessed it, I had to have the trio (cute, but too expensive): "Shaking Man," "Multi-tronic — The Fan" and the original "Wackel — Elvis."

Now we get to a set that divides the normal from the crazy collectors. If you do not pay your other bills this week after hitting up Mr. VISA, buy *The Blue Suede Shoes Collection*. This box set contains 29 classic albums, which we all have, a nice suede box with a silhouette of Elvis on the cover, a bonus unreleased interview disc and a first-day-of-issue, limited edition Elvis stamp and envelope. All this is stated on the sticker on the cover. Actually, there are some titles on *The Blue Suede Shoes Collection* that are not in other big box set collections. There is no need to list all the titles, as you should already have them all. It's an overpriced set, but it's extremely nice and should be purchased if you have a compulsion to have it all.

I Miti Musica, new from our Italian fans, has 10 tracks. The tracks are ordinary choices, but the set has a nice, smiling young Elvis on the cover. There is no need to purchase it, especially if you do not collect foreign Elvis.

Russia is back! It's about time it continues its "doubles" series, which is terrific. Don't stop now! The newest editions include *Loving You* and *King Creole* on one disc with 12 and 11 cuts respectively. Good idea? I think so, especially since all were recorded in '57 and '58 and are in mono! But the second album is a real stunner — the first four golden albums on a two-disc set. So, you end up with these goldies from '58, '60, '63 and '68, which are all shown on the CD cover. There are a total of 48 songs and an insert that opens up and has the titles printed on each front cover. Loved the idea, but why have picture discs from *Creole* and *Loving You*? It's OK, and I'm glad to have this grouping. Do them all, Russia — keep up the good work. I hope some of you fans see these albums, but without a vodka friend — they are not at Sam Goody — save your time looking for them.

Some news briefs:

- *Remembering Elvis* is a documentary that is a very familiar film, but it has a nice presentation and is worth adding to your DVD pile.

- That worthy project Presley Place, with apartments for the homeless, was opened by Lisa cutting the ribbon July 10. I know Elvis would have loved this. He was always giving things away and contributing to various organizations.

- Sam Phillips and The Jordanaires are now inducted into the Country Music Hall Of Fame.

- Remember Deborah Walley, who appeared in *Spinout*? She passed away recently. I did meet her in Memphis one year when they had about five of his costars selling autographs. I think she was known more for *Gidget*. Nice lady.

- Another bit of news related to The King is that the arena in Indianapolis where he had his last concert is no more.

- If you did not buy *The Evolution Of Elvis Presley — The Complete Hayride Archives*, it is now available in a slim case. When I compared the two versions, I preferred the first pressing — it's much more impressive.

- Amy Elvis Beth, whom I have never heard of, released a tribute-type album called *Born Again Elvis*. She has some talent, and the set includes the title track along with "My Baby Thinks He's Elvis," "An Elvis Tear" and "Roses On The Piano," which is dedicated to her aunt who had placed a red rose on Elvis' casket.

Well, that's all the room I have to talk about Elvis for this issue, so until next month — which will have plenty more Elvis goodies — goodbye and Happy Holidays!

— Eddie Hammer T.C.B.
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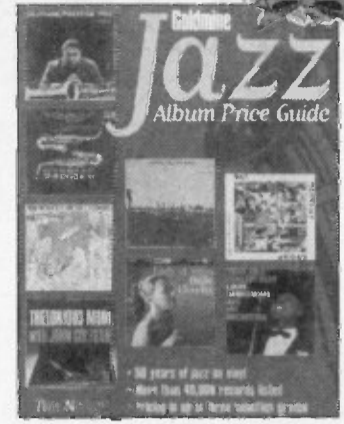
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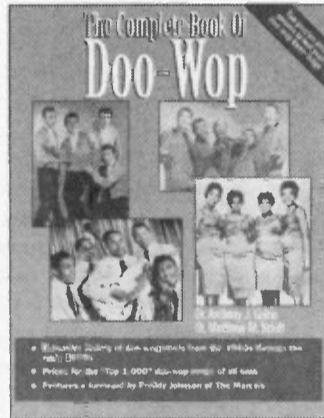
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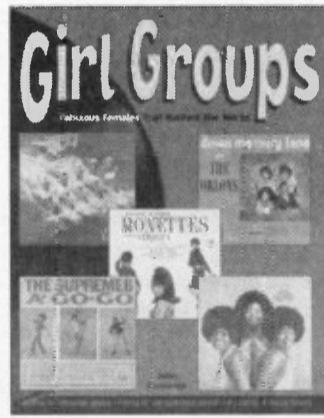
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by Dr. Anthony J. Gribin & Dr. Matthew M. Schiff

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 Beimonts, 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.
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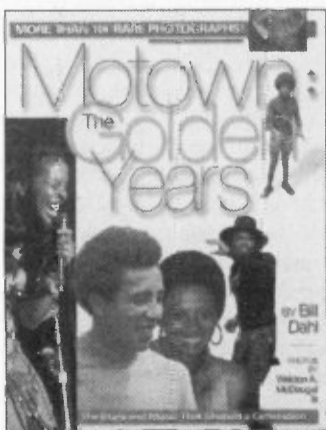
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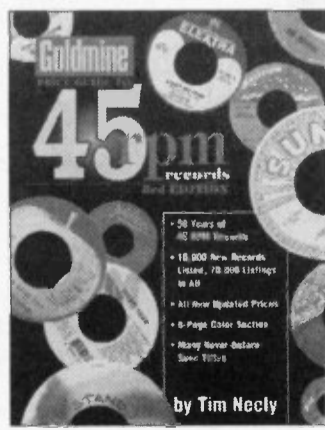
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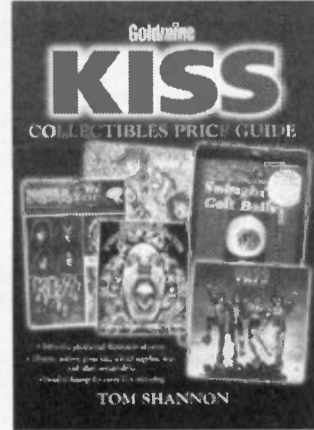
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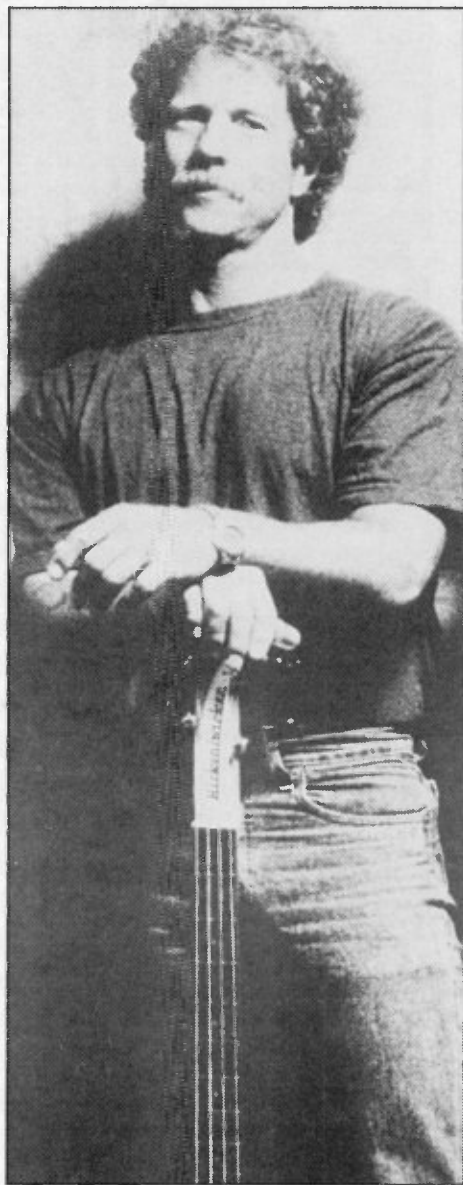
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New Releases

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Chris Hillman

THE COAL PORTERS
The Chris Hillman Tribute
Prima Records (SID013) (Import)

Tribute albums can be a precarious proposition. However, in the case of The Coal Porters' *The Chris Hillman Tribute*, recorded live before an appreciative audience at two London venues, it's clearly a labor of love. The band's leader and founder, Sid Griffin (also founder of The Long Ryders), is widely recognized as one of rock's most ardent Byrds devotees, and his writings and recordings attest to his rabid worship of all things related to the band and its individual members, such as former Byrds bassman Hillman.

Hillman provides an intriguing subject for a tribute. While his work cuts across wide swath of country-rock terrain, he spent his halcyon days as the second in command, behind Roger McGuinn and David Crosby in The Byrds, behind Gram Parsons in The Flying Burrito Brothers and behind Stephen Stills in the ill-fated Manassas.

Because Hillman rarely wrote alone, Griffin and company augment their well-chosen set list with a handful of songs by Bob Dylan and Stills in order to cover all phases of Hillman's early career. They wisely avoid the obvious — save for an inevitable and inventive retooling of "So You Want To Be A Rock 'N' Roll Star" — choosing instead to focus mainly on material Hillman recorded in his final tenure with The Byrds and his initial outlay with the Burritos. With arrangements that reflect Hillman's bluegrass beginnings, The Coal Porters tap into timeless treasures such as "Draft Morning," "You Ain't Goin' Nowhere," "Older Boys," "Cody Cody" and "Wheels" — songs that mark the first real transition between rock and country.

If the readings on *The Chris Hillman Tribute* lack a certain emotional resilience —

some of the takes seem rather rote — Griffin's devotion to the material is obvious. He and his compatriots give this tribute the treatment it deserves.

— Lee Zimmerman

BOZ SCAGGS
Dig
Virgin (10635)

Despite the occasional misstep on *Dig*, Boz Scaggs' first album in four years, there's a silky smoothness that's both inviting and seducing in its L.A. coolness. But first, listeners have got to get past modern contrivances such as the Scaggs raps "Get On The Natch" and the Godzilla-like hip-hop squeals of the otherwise fine "Payday." Working with a familiar crew of seasoned studio vets — longtime collaborators Danny Kortchmar and David Paich among them — *Dig* is very much about giving Scaggs some modern relevancy. Truth is, Scaggs never was about being fashionable.

Even his breakthrough in 1976, *Silk Degrees*, was a throwback to an earlier era, one where R&B didn't need disco junking it up. Sure, there were concessions ("Lowdown" has a super-phat groove that worked because of its coexistence with its contemporaries), but Scaggs has always been a purveyor of the blue-light soul he fed on during the '60s. *Dig* is an adult version of his take on modern R&B music and picks up where '97's *Come On Home* left off.

Of course it sounds nothing like any of the kings of today's soul market — and it's not supposed to, despite tentative steps in that direction. Scaggs is the aging West Coast hipster searching for a smooth groove. While *Dig* is far from perfect, it at least isn't a bumbling embarrassment the way, say, as 1988's *Other Roads* was. By now Scaggs' rich voice has become an integral instrument in the ensemble. The closing, jazzy "Thanks To You" pours the ingredients and stirs them into a velvety mix of coolness and warmth. Succulent stuff.

— Michael Gallucci

BAD RELIGION
The Process Of Belief
Epitaph (86635)

Brett Gurewitz returns, as do Bad Religion themselves to Epitaph, and what goes around, comes around, as they wield full circle back to the past. Gone is drummer Bobby Schayer. In his stead comes young hopeful Brooks Wackerman, adding a fresh sense of urgency to the group's sound.

The album title, *The Process Of Belief*, in a way skewers the band's own situation; there has been a long period of upheaval, and while Bad Religion have never really faltered, at times their belief in the band and their future must have required large doses of self-belief. So they've taken two steps back, reuniting and reviving a more intransigent sound.

The change is manifest from the opening track, "Supersonic," as ferociously hyper hardcore as its title insists. Bad Religion

(Please see New Releases page 47)

Indie Label Spotlight

VARIOUS ARTISTS
The I-10 Chronicles/2
Back Porch (72438-50716-2-1)

A follow-up to last year's *I-10 Chronicles* collection, the superb sequel *The I-10 Chronicles/2* puts America into its Americana. An audio inventory of classic compositions, it's also a tour of the heartland, featuring an impressive assortment of mainly alt-country artists. While many of the songs are recognizable, some of these creative covers give the tunes an intriguing new twist. Even those who aren't familiar with the original renditions will find plenty to appreciate in the memorable melodies offered in this satisfying set.

Some of the covers stack up well to the originals. Steve Forbert's take on Bob Dylan's "Watching The River Flow" is right on the mark, with the singer's grizzled vocals emulating Dylan's blueprint. Bobby Bare Jr. turns Neil Young's tender "Sugar

Mountain" into a hard-rockin' rave-up with winning results. Likewise, Counting Crows' Adam Duritz and Cracker's Dave Immergluck offer an earnest take on "Crossing Muddy Waters," a song recently rendered on John Hiatt's album of the same name.

Other notable inclusions include The Mavericks' main man Raul Malo's heartfelt take on the barroom standard "The Night The Bottle Let Me Down" and Amy Correia's pair of unexpected offerings, readings of two songs from Rod Stewart's repertoire, "Gasoline Alley" and "It's All Over Now."

This combination of perennial standards, taken in tandem with its assortment of outstanding artists, all but guarantees an exceptional effort. *The I-10 Chronicles/2* may follow a familiar route, but it comes with plenty of twists and turns. (Available at www.backporchrecords.com; 4650 N. Port Washington Rd., Milwaukee WI 53212; 414-961-8350)

— Lee Zimmerman

NEW RELEASES NEWS



The actress/singer Ann Margret just released a gospel record *God Is Love: The Gospel Sessions* (Art Greenhaw Records), which includes her singing lead on seven original songs along with James Blackwood, a nine-time Grammy award winner in the gospel field; Texas Swing band The Light Crust Doughboys, who began performing in 1931; and Elvis Presley's forming backing singers The Jordanaires. The guests artists are spotlighted on five other songs on the album. Blackwood sang "How Great Thou Art" at Presley's funeral... The Fabulous Wailers from Tacoma, Wash., one of the original practitioners of the "Northwest Sound" in the late-50s and '60s, are back with a new album, *Cadillac To Mexico*, on their own label, Rock'n'Records. Their first new album in 33 years, the Wailers hit the big time in 1959 with the #36 "Tall Cool One" and appeared on *The Alan Freed Show* and *American Bandstand*. A few years ago, Norton Records released classic Wailers material from 1961-69 on two albums, *The Wailers At The Castle* and *Livewire*... Jazz guitarist Larry Carlton's latest, his 21st solo outing, is *Deep Into It* (Warner Bros.)... John Thomas Griffith, guitarist for Cowboy Mouth, just released *Aluminum* (Valley Entertainment), his second solo album in his 20-year career... British singer/songwriter David Lewis' newest solo album is *For Now* (Appleseed Recordings), which includes help from sometime songwriting collaborator John Wesley Harding... Portland, Ore.'s thebrotheregg just released the melodic *Snowflake & Fingerprint Machine* (Midnight Feeding)... After disappearing from the music scene for 30 years, former '60s psych band leader Tony Hill (*The Answer*, *The Misunderstood*, *High Tide*) is back with a vengeance with his new album, *Inexactness* (Midnight Feeding)... Jazz-fusion whizzes Niacin just released *Time Crunch* (Magna Carta).

Coming up: Jan. 8 is the release date for Alison Brown Quartet's *Replay* (Compass Records). Brown, cofounder of Compass Records, is one of the top innovators on the five-string banjo. On this set, the Quartet revisits the most popular tunes from her previous solo albums, such as "My Favorite Marsha," along with a new original song... Due in January from Telarc is *Preaching The Blues: The Songs Of Mississippi Fred McDowell*, the third Telarc tribute to bluesman McDowell, this one featuring takes on his songs by the likes of Charlie Musselwhite ("Highway 61") and Scott Holt ("Good Morning Little Schoolgirl")... Due Jan. 24, 2002, from Granfaloon Bus is *Exploded View* (Future Farmer)... Coming Feb. 26 is The Delphines' *Cosmic Speed* (Conspiracy Music), which features former Go-Go's bassist Kathy Valentine... *Everybody's Got A Story*, the Columbia Records debut from singer/songwriter Amanda Marshall, is due Feb. 26.

— Greg Loescher



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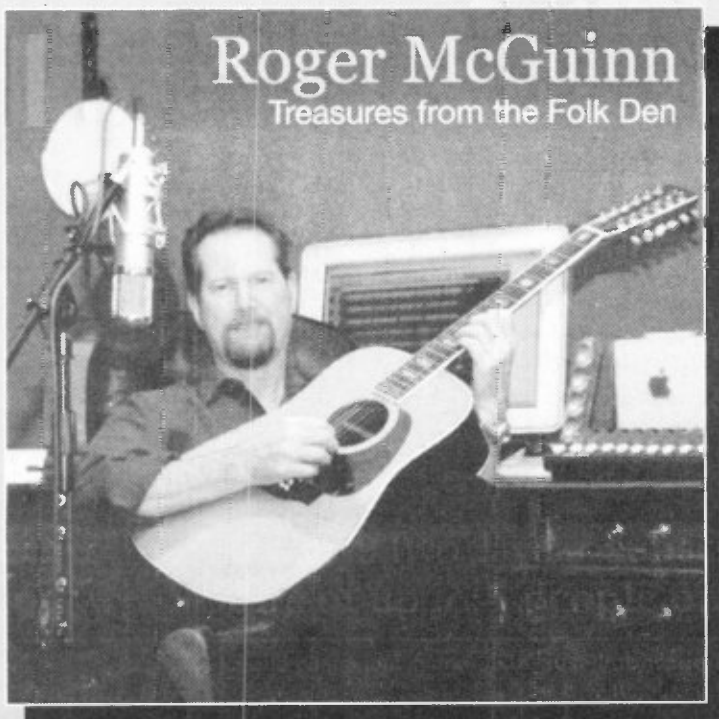
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The 45 Revolution

NORTON'S SUN JUKEBOX SERIES PUTS RARE SIDES ON SLABS OF SEVEN-INCH VINYL

by Kent Kaster II



Sam Phillips once said that the original idea with his Sun label in the 1950s was to give people a voice, a voice they didn't know they had. What began as an outlet for blues singers up from Mississippi with no place to record eventually became the breeding ground for a soundtrack to teenage rebellion; what began in Memphis would turn the whole world upside down. So pivotal (and so essential) were the sounds that came out of Sun Studio, that if people decided to ignore everything else that has ever happened in popular music over the last 50 years and only listen to the rockabilly, country & western and blues that strolled out of 706 Union Avenue, they wouldn't exactly suffer.

While the Sun rockabilly legend is well-documented through the likes of Elvis Presley, Jerry Lee Lewis, Roy Orbison, and Johnny Cash, the Sun energy and mystique is undeniable in the wild sides by lesser-known talents such as Sonny

real rockabilly riot, and one listen to the words will show why this was never played on the radio. Every reissue since 1990 has been the weaker alternate version, but the superior take is available here. Perkins keeps house with Ken Cook, whose "Problem Child" occupies the flip side.

Perkins was always the guy with the blue suede shoes whose friends were hoppin' the blues, so it should be no surprise that he advises everybody to "Put Your Cat Clothes On," on another seven-inch offering from the Sun vaults. Along with Perkins' invitation to the hip, Lewis pounds the piano. Perkins' influence remains on the B-side with Warren Smith's take on "Stop The World."

Before rock 'n' roll became a national sensation in the mid-50s, white kids in Memphis started having black bands play at dances and barbecues, and record suppliers found that releases by black artists got the best plays on jukeboxes at

teenage hangouts around the city. When Phillips cut Jackie Brenston's "Rocket 88" at Sun Studio with distorted guitar and a driving beat, it pointed in the direction of things to come. All the white kids such as Presley had spent their lives soaking up the blues influence on the other side of town, with last week's Grande Ole Opry broadcast still

burning in their minds. Those influences, combined with a whole new sense of what it meant to be a teenager during post-WWII prosperity, came in and out the doors at Sun. The end product was a wild burst of raw abandon, slapping bass and reverb. It's palatable in the artists everyone knows and those they don't.

Speaking of those artists one might not know, there are plenty of hiccupping, pompadour-shaking rockabilly artists who cut essential sides at Sun Studio, which makes their greatness and intensity all the more amazing on these reissued sides. Dick Penner takes everybody to school then breaks every rule on "Move Baby Move." Not to be outdone on the flip side, Ray Garden goes wild and crazy over "This Chick." A split effort between Jimmy Wages and Tommy Blake finds Wages begging, "Taking Me From This Garden of Evil" and Blake, whether he believes it or not, admonishing on "You Better Believe It." There are more sides from Wages, as a matter of fact. Glenn Honeycutt — Presley's cousin — takes an A-side with "Rock All Night," with Wages finishing on the B-side with "Miss Pearl." The Sun sound is all over Smith and "I Like Your Kind Of Love," paired with Mack Vickery's "Fool Proof." The wild Ray Harris has two sides spread over two separate discs. First, an alternate take of Harris' "Come On Little Mama" is backed with Jack Earls' "Take Me To That Place." Then another Ray Harris effort, "Lonely Wolf," shares a side with Jimmy Pritchett's "That's The Way I Feel." After all that check out Mack Self doing "I Vibrate," then flip the record over for a possible explanation of such involuntary movement as found in Macy Skipper's "Bop Pills."

Several reissued sides cover artists who have attracted some attention or developed a strong following over the years. Hayden Thompson has been the subject of several CD reissues over the years, and his "Fairlane Rock" is the A-side to Ernie Barton's "She's Gone Away." Billy Lee Riley rocks through "She's My Baby," paired with Gene Simmons (not to be confused with the fire-breathing Kiss bassist) and "Peroxide Blonde And A Hopped Up Model Ford."

Two discs from the vaults showcase two legends, Conway Twitty and Roy Orbison, in prime examples of early greatness. First, Harold Jenkins (Conway Twitty under his real name) lays down the original demo of Orbison's "Rock House," along with "Crazy Dreams." A second 45 puts together Orbison on "Domino" with Gene Ross' "Everybody's Tryin' To Kiss My Baby."

Last but not least, the aforementioned Burgess cuts were released by Sun in the 1950s. Since every home probably doesn't have original copies of "We Wanna Boogie" and "Thunderbird" lying around, these two vintage Sun sides, on one amazing 45, may be the best place to start in the series.

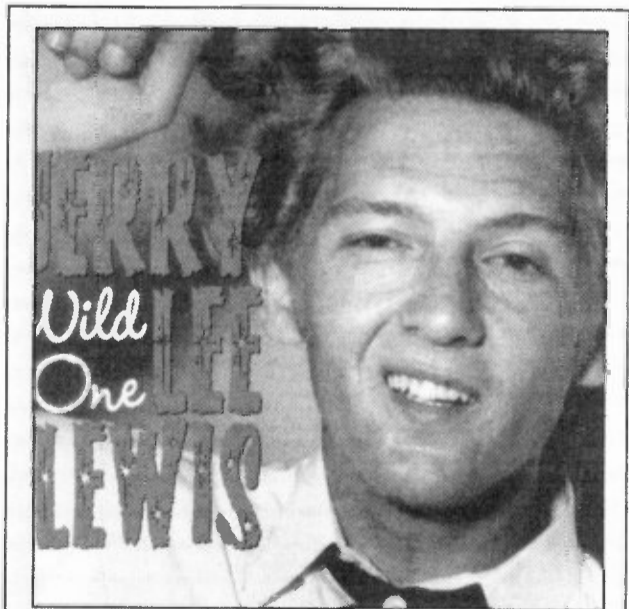
Collectors probably realize by now that this may be the big event of the year for the 45 world. If you are still reading this, stop and make a mad dash for the local record shop. What can be more exciting than 14 new singles of vintage Sun sound?! If *Goldmine* readers don't already own a jukebox, this may be the only reason they needed to get one. Norton didn't call it the *Sun Jukebox Series* for nothing.

Norton Records' new Sun Jukebox Series puts 14 singles on 45 wax — 28 sides of rockabilly sounds that were never released at the time of recording, with the exception of Sonny Burgess' tracks.... these releases put Memphis' — and arguably the world's — finest label back on the format that initiated rock 'n' roll in the first place.

Burgess, Ray Harris, and Warren Smith. Like their later counterparts in the mid-60s beat scene and the mid-70s punk explosion, artists might only have one song in them, but it could be an absolute killer. Sam Phillips once said that the incomparable Howlin' Wolf sang as though there was nothing else on his mind but the song, and so many people recording for Sun shared that same philosophy with Phillips. After two or three minutes of permanent brilliance they might go back to anonymity, but for the few minutes locked in the grooves on that yellow-labeled 45, the only thing that mattered was the song.

Norton Records new *Sun Jukebox Series* puts 14 singles on 45 wax — 28 sides of rockabilly sounds that were never released at the time of recording, with the exception of Burgess' tracks. While many have appeared on later Sun and related compilations, these releases put Memphis' — and arguably the world's — finest label back on the format that initiated rock 'n' roll in the first place.

First up in the series we have Carl Perkins and "Her Love Rubbed Off," which could be a big problem for anyone. It's a



Norton also releases Jerry Lee Lewis Sun 45 with picture sleeve

Issued at the same time as the *Sun Jukebox Series* is Jerry Lee Lewis pounding the piano on "Wild One." Norton Records has reissued two Sun outtakes and slipped the results inside a great picture sleeve. The A-side does not appear on Bear Family's eight-CD box set, *Jerry Lee Lewis — Complete Sun Recordings*. The reverse is an alternate take of "High School Confidential."

Norton Records
 PO Box 646 Cooper Station
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 nortonrec@aol.com
 www.nortonrecords.com

GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

AUCTION GUIDELINES FOR SELLERS

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

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GOLDMINE has two sizes of unit space ads:

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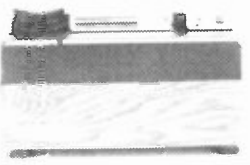


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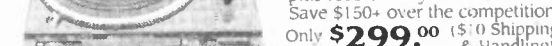
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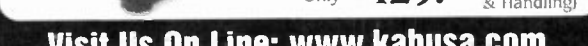


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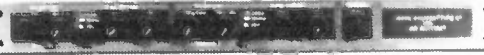
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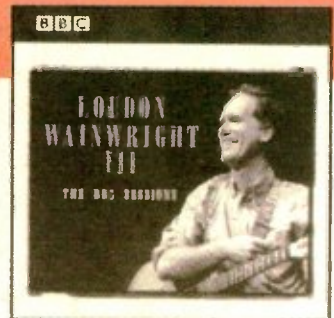
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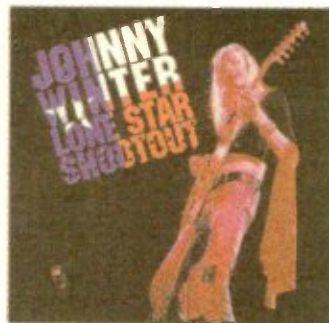


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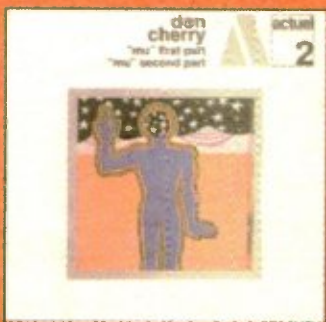


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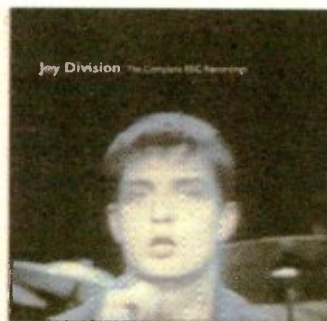
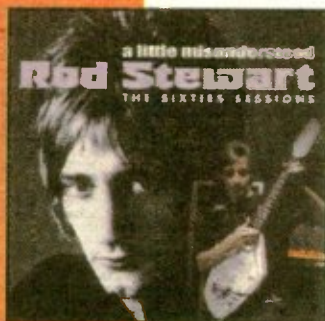


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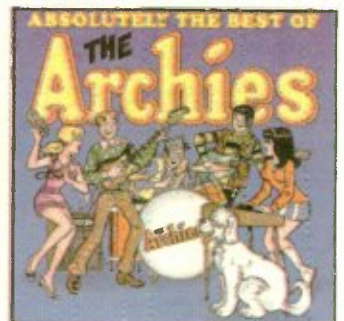


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2002

Goldmine

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in the new year



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SPECIAL SECTION:
Spotlight On Memphis

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INSIDE—

- Huge 2002 calendar of record and CD shows
- Halls Of Fame listings
- Music museums guide
- Plus – directory to record and CD collector shops

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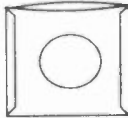
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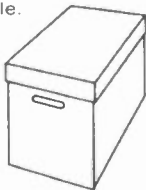
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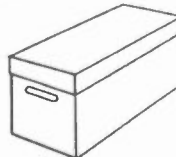
S7P

45 Record Storage Box 7 3/4 x 8 3/4 x 15

White, Extra Heavy Duty corrugated storage box. Stores 150 records.

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Memphis bound

When it comes to music capitols of the world, Memphis, Tenn., is definitely one of the meccas music lovers should visit at least once. It's the birthplace of rock 'n' roll and is home to Elvis Presley's Graceland, Sun Records, Stax/Volt and so much more as well as being a center for the Delta blues, R&B and rockabilly. While Cleveland landed The Rock And Roll Hall Of Fame And Museum, it certainly makes more historical sense for the Hall to be in Memphis. Of course, money talks, and Memphis lost out. But that doesn't mean a trip there is any less meaningful. Check out our center spread cover story for more information on this historic city.

Speaking of the Rock Hall, pencil in Aug. 3-4, the date of The National Record Show™ 2002, cosponsored by *Goldmine* and The Rock And Roll Hall Of Fame. It's *Goldmine*'s third annual show at the Hall. The 2001 edition brought more than 12,000 fans and collectors. The two-day record show is free, and the added bonus of being able to visit the Rock Hall makes it even better! (Paid admission is required to enter the Hall.)

If Memphis or Cleveland aren't on the travel agenda for

2002, there are plenty of other great music-related places to visit. Our listing of music museums and halls of fame may bring to light musical surprises — some maybe even close by. Combine a trip to one of these great halls or museums with a weekend record show and visit to local collector stores. You can plan it all with this handy guide! Happy trails!

— Greg Loescher

On the cover:

Bob Grimm's VW bus "Light" painted by Dr. Bob Hieronimus. The bus has been heavily photographed and was driven to the original Woodstock music festival.

(Courtesy of 21stCenturyRadio.com)

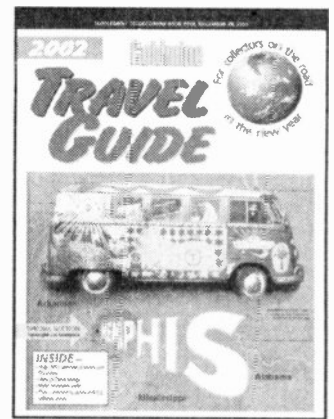


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Note to show promoters and museum operators...

If your show or museum was not listed in this supplement, please send information about it to the following:

For shows: *Goldmine* Show Calendar, 700 E. State Street, Iola WI 54990 or fax the information to: 715-445-4087.

For music museums and halls of fame: *Goldmine* Editorial Dept., 700 E. State Street, Iola WI 54990, or fax the information to: 715-445-4087.

This is a supplement to *Goldmine* #559
Copyright 2001 Krause Publications

Publisher: Wayne Youngblood Ad Manager: Jill Ruesch
Editor: Greg Loescher Ad Sales: Trevor Lauber
Associate Editor: Cathy Bernardy Sales Asst: Jenny Philippon

Goldmine, 700 E. State Street, Iola WI 54990
Phone: 715-445-2215 • Fax: 715-445-4087
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E-mail: goldmine@krause.com

Music-related museums and sites

The information contained in the listings here comes from the museums, their Web sites and/or promotional materials. When planning your visit, be sure to call ahead for upcoming special events not available as of press time in November 2001. Mention you read about the site in Goldmine.

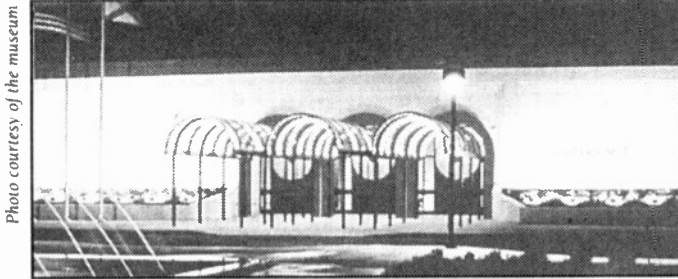


Photo courtesy of the museum.

Alabama Music Hall Of Fame, Tuscumbia.

The Alabama Music Hall Of Fame

Highway 72 West
Tuscumbia AL 35674
Mailing address: PO Box 740405
Phone: 800-239-AMHF (2643)
Web: www.alamhof.org
E-mail: info@alamhof.org
Admission: \$6 adults; \$5 students 12-18 and seniors 55 and older; \$3 children.
Hours: 9 p.m.-5 p.m. Mon.-Sat.; 1 p.m.-5 p.m. Sun.
Location: Highway 72 West in Tuscumbia, Ala.
Special features: The group Alabama's tour bus, recording studio, gift shop.
Description: The museum was established to honor all of the state's music achievers in all styles of music and showcase their accomplishments. This rich music heritage includes The Father Of The Blues, W.C. Handy; The Father Of Country Music, Jimmie Rodgers; and The Father Of Rock 'N' Roll, Sam Phillips. Other exhibits include: Hank Williams, Nat "King" Cole, Lionel Richie, Tammy Wynette, Dinah Washington, The Temptations, Jim Nabors, Jake Hess and many more.
2001 inductees: Freddie Hart, Hugh Martin, Jim Nabors, J.R. "Pap" Baxter.
Special events in 2002: Trail Of Tears concert Sept. 2002.
Year updated: 2001

American Classical Music Hall Of Fame And Museum

Stefan Skirtz, executive director
The Herschede Building
4 West Fourth Street
Cincinnati OH 45202-3602
Phone: 513-621-3263 (FAME)
Fax: 513-621-1563
Web: www.classicalhall.org
E-mail: info@classicalhall.org
Admission: Free
Hours: 10 a.m.-4 p.m. Mon.-Fri.

Special features: Interactive exhibits celebrating American classical music.

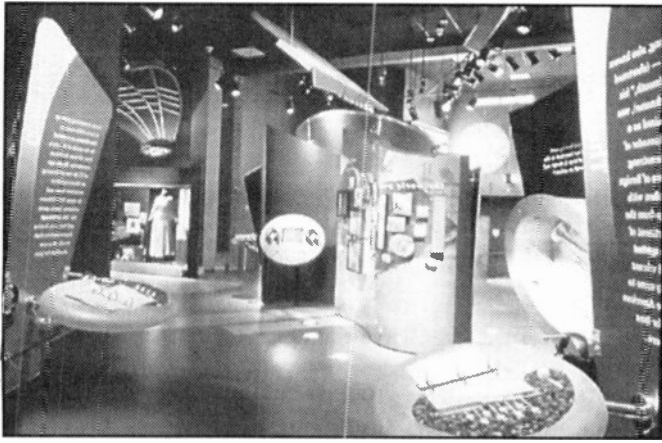
Description: Founded in 1996. The American Classical Music Hall Of Fame, a national institution, is dedicated to honoring and celebrating the many facets of American classical music. The Hall Of Fame seeks to recognize those who have made significant contributions to American classical music. The aim is to nurture existing and build new audiences for American classical music in our country.

2001 inductees: William Billings, Van Cliburn, George Crumb, Antonín Dvorák, Frederick Fennell, Arthur Fiedler, Paul Hindemith, Itzhak Perlman, Sergei Rachmaninoff, Virgil Thomson, The Julliard String Quartet, New York Philharmonic.

Special events in 2002: Induction ceremony Sept. 21
Year updated: 2001

American Jazz Museum

Dr. Rowena Stewart, executive director
1616 East 18th Street
Kansas City MO 64108
Phone: 816-474-VINE (8463)
Fax: 816-474-0074
Web: www.americanjazzmuseum.com
Admission: \$6 adults, one museum; \$8 adults, both museums; \$2.50 children under 12, one museum; \$4 children, both; groups of 25 or more \$5 each adult, both museums; \$2 children. Changing Gallery and Visitor Center admission are free.
Hours: 9 a.m.-6 p.m. Tues.-Sat.; Noon-6 p.m. Sun.; closed Mondays. Blue Room hours: 5 p.m.-11 p.m., Mon; 5 p.m.-midnight, Thurs.; 5 p.m. to 1 a.m., Fri; 7 p.m.-1 a.m. Sat.
Location: The 18th & Vine Historic District is five minutes from downtown and Crown Center, two blocks south of I-70 at The Paseo exit. The Blue Room has its own street entrance at 1600 East 18th Street. Phone: 816-474-2929.
Special features: The museums at 18th & Vine feature the American Jazz Museum and Negro League Baseball Museum, Gem Theater, Blue Room, Charlie Parker Memorial, Horace M. Peterson III Visitor Center, Wee-Bop children's activity center and Jay McShann Pavilion.
Description: Eighteenth & Vine is the historic heart of Kansas City's African-American community. It's the place where Charlie Parker, Count Basie, Big Joe Turner and hundreds of other jazz masters made the music that defined the 1920s, '30s and '40s. It was also home base for Negro League baseball players such as Satchel Paige, Josh Gibson, and Buck O'Neil.
Special events in 2002: Jammin' At The Gem concert series, with concerts October 2001 through May 2002. The museum regularly presents professional and community theater productions, musical performances, multimedia events and workshops.
Year updated: 2001



American Jazz Museum (Kansas City, Mo.)
"Masters Stations" area, which includes Louis Armstrong, Duke Ellington, Ella Fitzgerald, and Charlie Parker.

Barbershop Hall Of Fame

Sharon PA 16146
Phone: 724-983-2025
Fax: 724-983-2030
Web: www.vocalhalloffame.com
E-mail: vocal@infonline.net
Admission: \$5 adults; \$4 seniors. Tour both The Barbershop Hall Of Fame and The Vocal Group Hall Of Fame for a

combined admission of \$12 adults; \$9 seniors. For group rates call 1-800-753-1648.

Hours: 10 a.m.-5 p.m, Wed.-Fri.; 10 a.m.-6 p.m. Sat.; Noon-5 p.m., Sun.

Location: Across the street from the Pop Music Building of The Vocal Group Hall Of Fame at 98 East State Street in Sharon, Pa.

Special features: Meetings and special events will be offered in the facility's banquet room with full catering services available.

Description: A museum dedicated to honor the greatest vocal groups of all time, opened August 2001. Collaboration with the Society For The Preservation And Encouragement Of Barber Shop Quartet Singing In America, Inc. and Sweet Adelines International.

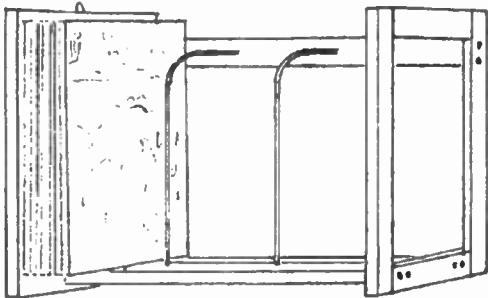
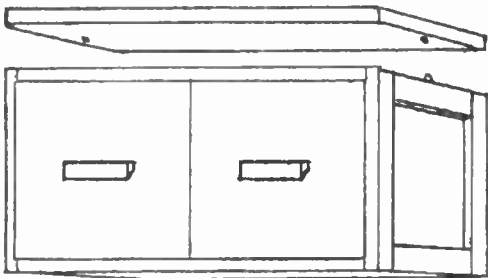
The museum is still in need of various Barbershop Memorabilia. Anyone wanting to donate or loan such artifacts can contact us at (724) 983-2025 and ask for Gail Miller.

New listing

Boswell Museum

Vet "Chica" Boswell Minnerly, president
5748 U.S. Highway 20
East Springfield NY 13333
Phone: 607-264-3321
Fax: 607-264-3321
Web: www.boswellmuseum.org
E-mail: boswell@telenet.net
Description: The Boswell Museum is a not-for-profit corporation whose mission is to preserve, interpret, present and exhibit social and musical history of the 1920s and 1930s.

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The museum strongly supports live performance by both students and professionals. Educational programs for all ages include lectures, traveling exhibits and workshops/classes in music, dance theater and related arts. As of fall 2001 the museum is closed to the public pending renovations. The goal is to open in the spring of 2002. In the meantime, the museum continues to present music festivals and other special events and offers — on request — lectures and four traveling exhibits: "Old Time Radio," "Tiptoe Through The Twenties," "1930s Jamboree" and "Notes On A Banjo."

Year updated: 2001

The Buddy Holly Center

1801 Avenue G
Lubbock TX 79401
Phone: 806-767-2686

Web: www.buddyhollycenter.org

Admission: Buddy Holly Gallery, \$3, other four galleries are free.

Hours: 10 a.m.-6 p.m. Tues.-Fri.; 11 a.m.-6 p.m. Sat.

Description: The center displays Buddy Holly artifacts as well materials from other west Texas musicians. It also provides educational programs and seminars by prominent musicians and historians.

Year updated: 2001

Cajun Music Hall Of Fame And Museum

Gil Young
240 South C.C. Duson Drive

The Rock & Roll Dance Party Tour 2002

Phone: 641-792-8220 (ticket info)

E-mail: prairiedogproductions@yahoo.com

Web: www.angelfire.com/mn/pdp/r&rdanceparty2002.html

Admission: Advance: \$11 adults; \$6 students. Door: \$16 adults; \$6 students

Show times: Sun.-Wed., 7 p.m.; Fri.-Sat. 8 p.m.

Description: Fund-raiser for the "Winter Dance Party Musical Scholarships" in the name of Buddy Holly, The Big Bopper, Ritchie Valens, pilot Roger Peterson and former Surf Ballroom manager Darrell Hein.

Guests: Tommy Allsup and Carl Bunch, backing musicians for The Three Stars on the 1959 Winter Dance Party tour. They will tour together for the first time in 40 years. The Roses, a Clovis, N.M., group who recorded at the Norman Petty Studios, backing up Buddy Holly, Buddy Knox, Roy Orbison, Waylon Jennings and other Petty Studios and Sun Records artists.

Ernie Valens, nephew of Ritchie Valens, toured with the 1999 Winter Dance Party tour re-creation. Peggy Sue Gerron of the song by Buddy Holly will co-host the tour.

Tour Dates

Friday, Jan. 25 Norshor Theater, Duluth, Minn.

Saturday, Jan. 26 Kato Ballroom, Mankato, Minn.

Sunday, Jan. 27 High School Gym, Storm Lake, Iowa

Monday, Jan. 29 Roof Garden Ballroom, Arnolds Park, Iowa

Tuesday, Jan. 29 Skate Castle, Newton, Iowa

Wednesday, Jan. 30 Surf Ballroom, Clear Lake, Iowa (the day before its annual three-day Winter Dance Party, which is not affiliated with the scholarship fund tour)



Photo courtesy of the museum

Cajun Music Hall Of Fame And Museum, Eunice, La.

Eunice LA 70535
Phone: 337-457-6534

Admission: Free

Hours: Open Tuesday-Saturday. Winter: 8:30 a.m.-4:30 p.m. Summer: 9 a.m.-5 p.m.

Special features: Bus parking, handicapped-accessible ramp, groups welcome.

2001 inductees: Dallas Roy, guitar/singer; Tony Thibodeaux, fiddle; Pete Bergeron, D.J.

New listing

Country Music Hall Of Fame And Museum

A Division Of The Country Music Foundation
222 Fifth Avenue South
Nashville TN 37203

Phone: 615-416-2001, 800-852-6437

Fax: 615-255-2245

Web: www.countrymusichalloffame.com

Admission: \$14.95 adults (\$24.95 two-day pass); \$7.95 children 6-15 (\$12.95 two-day pass); free, children younger than 6. Call for group rates for 15 or more. Events in the Song-writer's Theater and Demonstration Gallery are included with admission. There is no charge to visit the retail store, restaurant or CMT's broadcasts.

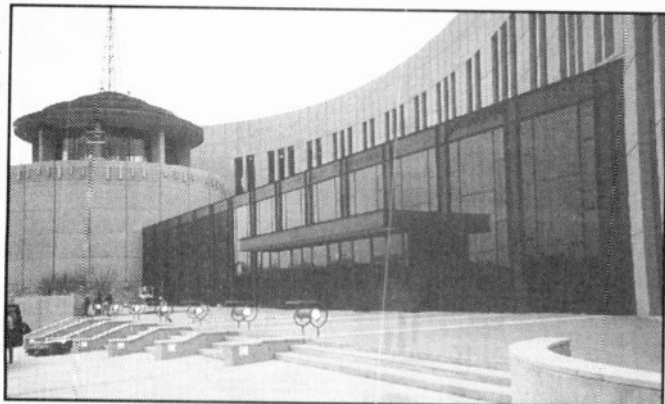
Hours: 10 a.m.-6 p.m. daily; closed Thanksgiving, Christmas and New Year's Day

Location: Take I-40 to Exit 209B. Go east on Demonbruen toward downtown Nashville. The new Hall Of Fame is located at the corner of Demonbruen and Fifth Avenue South.

Special features: Visitors may also observe a working radio station, XM Satellite Radio (located inside the museum's retail store), and watch the live broadcast of CMT's new countdown show, *Most Wanted Live*. Sobro Grill And Chocolate Bar, located in the Conservatory, offers a wide variety of contemporary Southern cuisine.

Description: The Country Music Hall Of Fame And Museum tells the story of one of the world's most popular art forms. Here, the music and its makers speak through timeless art, the latest interactive exhibits and live performances. The Ford Division is the founding partner.

Year updated: 2001



The new home of the Country Music Hall Of
Fame in Nashville.

Delta Blues Museum

PO Box 459
Clarksdale MS 38614
Phone: 662-627-6820
Fax: 662-627-7263
Web: www.deltabluesmuseum.org
E-mail: tony@deltabluesmuseum.org
Admission: \$6.50 adults; \$3.50 children 6-12.
Hours: 9 a.m.-5 p.m. Mon.-Sat. March 1-Oct. 31; 10 a.m.-5 p.m. Nov. 1-Feb. 28; closed Sundays
Location: Downtown Clarksdale Blues Alley Historical District.



The Delta Blues Museum in Clarksdale, Miss.

Description: The Delta Blues Museum is dedicated to the preservation of the Delta Blues in its birthplace, the Mississippi Delta. Established in 1979, the museum is located near the legendary crossroads of highways 49 and 61. Exhibits include photographs, instruments and other artifacts related to the Delta Blues and blues artists such as Muddy Waters, Robert Johnson, Sonny Boy Williamson, and Big Mamma Thornton.

Year updated: 2001

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(512) 288-7288

www.austinrecords.com



The Blues Wall in the Delta Cultural Center,
Helena, Ark.

Delta Cultural Center

141 Cherry Street
Helena AR 72342-3501
Phone: 870-338-4350; 800-358-0972

Admission: Free

Hours: 9 a.m.-5 p.m. Mon.-Sat.; 1-5 p.m. Sun.

Location: Historic downtown Helena, Ark., near the Mississippi River. Approximately 65 miles southwest of Memphis. From Memphis, take Route 61 South; turn right on to Route 49 North into Arkansas, then turn right on to Route 49 B and follow the signs.

Special features: The center's Delta Sounds exhibit spotlights the blues and rockabilly heritage of the Arkansas Delta through vintage photos, extensive text and colorful multimedia, including a highlights video of Helena's annual King Biscuit Blues Festival, music and commentary about notable Delta musicians on individual listening stations and a computerized demonstration of blues. The nation's oldest daily radio show, *King Biscuit Time*, is broadcast live from the Delta Sounds room Mondays through Fridays from 12:15-12:45 p.m.

Description: Established by the Arkansas Department Of Heritage in 1990, the Delta Cultural Center reopened in May 2000 with all-new exhibits celebrating the heritage of the Delta region.

Year updated: 2001

Elvis-A-Rama Museum

3401 Industrial Road
Las Vegas NV 89109
Phone: 702-309-7200
Fax: 702-307-3584
Web: Elvisarama.com
E-mail: Elvisarama@cs.com
Admission: \$9.95

Hours: 10 a.m.-7 p.m.

Description: Elvis-A-Rama Museum has the largest collection of Elvis memorabilia outside of Graceland. A few highlights are: two vehicles owned by Elvis, a boat and several jumpsuits.
New listing



A display in the Elvis-A-Rama Museum,
Las Vegas, Nev.

Experience Music Project

Bob Santelli, deputy director
2901 Third Avenue Suite 400

Seattle WA 98004

Phone: 206-EMP-LIVE

Fax: 206-770-2727

Web: www.emplive.com

E-mail: experience@emplive.com

Hours: Winter hours Labor Day through Memorial Day: 10 a.m.-6 p.m. Sun.-Thurs.; 10 a.m.-11 p.m. Fri.-Sat. Summer hours 9 a.m.-11 p.m., seven days per week.

Location: Seattle Center, next to the Space Needle and Monorail.

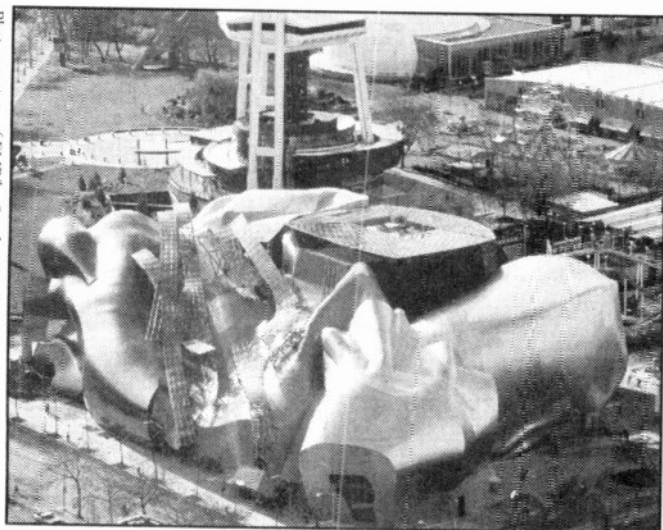
Special features: Hendrix Gallery, Guitar Gallery, Milestones Gallery, Northwest Gallery, Artists Journey, Sound Lab, JBL Theater, Compaq Digital Lab, Sky Church, Experience Arts Camp.

Description: Dedicated to exploring creativity and innovation in American popular music, EMP is a new kind of museum that strives to capture and reflect the essence of rock 'n' roll from its roots in jazz, soul, gospel, country and the blues, to its influence on hip-hop, punk and other recent genres. Visitors will make their own music in Sound Lab — sing, play the electric guitar or have a jam session with friends. Tour through the permanent exhibits, and see and learn about rare artifacts and memorabilia from EMP's collection of more than 80,000 items. Visitors can also explore various musical milestones through the changing exhibits and listen to musicians tell their own stories about how the magic of music inspired their creative spirit. Founded by investor and philanthropist Paul G. Allen under the direction of cofounder Jody Patton, the swooping, multicolored, 140,000-square-foot museum — designed by architect Frank O. Gehry — rises up in the heart of Seattle and provides visitors with an unparalleled musical experience.
Special events in 2002: Jazz in January, The LP Show (new exhibit opening Feb. 1), Uncommon Objects (new exhibit opening May 1) History Of The Blues (new exhibit opening fall 2002)

Year updated: 2001

Fender Museum Of Music And The Arts

365 North Main Street
Corona CA 92880
Phone: 909-735-2440



An aerial shot of Experience Music Project, Seattle, Wash.

Fax: 909-735-2576

Web: www.fendermuseum.com

Admission: Free; donations gratefully accepted.

Hours open: 11 a.m.-3 p.m. Fri.; 11 a.m.-5 p.m. Sat.

Location: From Los Angeles take freeway 91 East, exit Main Street North, less than a quarter-mile on the right side of Main Street.

Description: A nonprofit museum and performing arts education center. Education Center provides free and low-cost lessons in electric guitar, piano, drums, bass, vocals and violin each week to 400 students aged 7-17. The new building will have 11,000 square feet of exhibit space, classroom space to handle 1,500 students per week, a recording studio, outdoor amphitheater, cafe and gift shop.

Special events in 2002: Museum closed until April 2002, due to construction of a new 33,000-square-foot building.

Year updated: 2001

Georgia Music Hall Of Fame

Elizabeth Garcia, director

200 Martin Luther King Jr. Boulevard

Macon GA 31201

Mailing address: PO Box 870, Macon, GA 31202

Phone: 478-750-8555. 1-888-GA-ROCKS

Fax: 478-750-0350

Web: www.gamusic hall.com

Admission: Includes entry to Tune Town, the main exhibit hall and The Music Factory: \$8 adults; \$6 seniors, groups, students w/ ID; \$3.50 children 4-16.

Hours open: 9 a.m.-5 p.m. Mon.-Sat.; 1 p.m.-5 p.m. Sun.; closed Thanksgiving, Dec. 25-26, New Year's Day.

Location: 75 miles south of Atlanta. Follow the signs from I-75 to I-16, then Exit 2 in downtown Macon. Cross the Otis Redding Memorial Bridge, and the museum is two-tenths of a mile ahead on Martin Luther King Jr. Boulevard.

Special features: Experience the ultimate musical tour at the Georgia Music Hall of Fame. Music, videos and memorabilia feature Georgia artists including Ray Charles, James Brown, Little Richard, The B-52s, Otis Redding, Trisha Yearwood,

Alan Jackson, Brenda Lee, The Allman Brothers Band, Indigo Girls, R.E.M., The Black Crowes and hundreds more. Writers, fans and students will enjoy the museum's library and archives, The Zell Miller Center For Georgia Music Studies. Distance learning programs are available.

Special events in 2002: Ongoing calendar of special events includes Peanut Butter And Jelly Jam luncheon concerts in February and Georgia Music Week in September.

Year updated: 2001

Gospel Music Hall Of Fame And Museum

Phyllis Siders

18301 West McNichols

Detroit MI 48219

Phone: 313-592-0017

Fax: 313-592-8762

Web: www.gmhf.org

E-mail: gmhfm@cs.com

Admission: \$2

Hours: By appointment

Location: Northwest Detroit two blocks west of Southfield Road

Special features: Historical wall of time and touch-screen interactive music, photos and history of gospel music greats, past and present.

2001 inductees: Jean Anderson, Vanessa Bell Armstrong, Senator Bristol Bryant, Donald Vails & The Choraleers, Rev. Charles A. Craig II, Rev. C. L. Franklin, Fred Hammond, Evangelist Bertha Harris, Howard Lemon, Lucille Lemon & The Lemon Singers, Dorgan Needam, Charles Pennington, Herbert Pickard, Della Reese, Larry Robinson, Evangelist Esther Smith, Dr. E'lon Eloni Wilks, The Winans.

Special events in 2002: Traveling exhibit, golf outing, induction dinner.

New listing

Graceland

Jack Soden, CEO

PO Box 16508

Memphis TN 38186-0508

Phone: 901-332-3322 Reservations: 1-800-238-2000

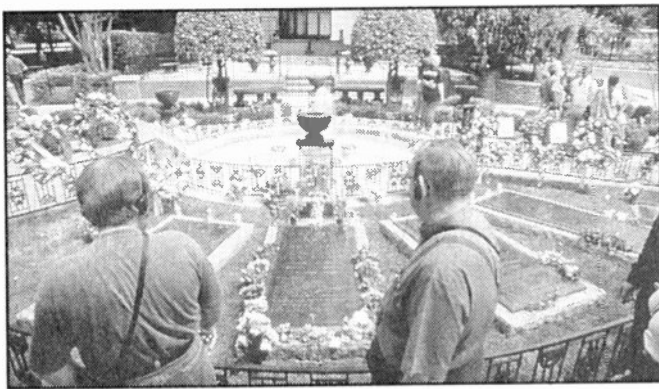
Web: www.elvis.com

Admission: Platinum tour admission, which includes all sites and lasts from two and a half to three hours: \$25 adults; \$22.50 students and seniors 62+; \$12 children 7-12; children 6 and younger, free. No video cameras or flash photos permitted. Reservations suggested. Tours are audio-guided and include a film shown on the half-hour. Packages are also available that include Heartbreak Hotel stays and dinner at Elvis Presley's Memphis restaurant.

Mansion tour only: \$16 adults; \$14.40 students and seniors; \$6 children 7-12. Length: 60-90 minutes. Group rates also available.

Hours: 9 a.m.-5 p.m. Mon.-Sat.; 10 a.m.-4 p.m. Sun. and daily November-February; mansion tour closed Tuesdays November through February. Closed Thanksgiving, Christmas and New Year's Day. Call for other holiday hours.

Special features: Elvis Presley Automobile Museum, Sincerely Elvis Museum, *Lisa Marie* and *Hound Dog II* planes, Jungle Room, Hall Of Gold, Meditation Garden, Graceland Plaza, Elvis Presley's Heartbreak Hotel, Elvis Presley's Memphis restaurant on Beale Street.



The Meditation Garden at Graceland, Memphis, Tenn. 2002 marks the 25th anniversary of Elvis Presley's death.

Description: Walking through Graceland Mansion and touring its related attractions is an intriguing and entertaining look at the career and private life of one of the 20th century's most colorful and culturally influential people. It's also a journey back through time, a look at who we were in America during the three decades of pop culture that Elvis Presley lived through.

Special events in 2002: Elvis Birthday Celebration, Jan. 5-8; Elvis Week, Aug. 10-18; Christmas at Graceland: Decorations go on the day after Thanksgiving and all the decorations stay in place through the Elvis Birthday Celebration in January.

Year updated: 2001

The International Bluegrass Music Museum

207 East Second Street

Owensboro KY 42303

Phone: 270-926-7891

Fax: 270-686-7863

Admission: \$2 adults; \$1 students; free, children 6 and younger; members receive discounts.

Hours: 10 a.m.-4 p.m. Tues.-Sat.; 1 p.m.-4 a.m. Sun.

Location: River Park Center on the Ohio River, 20 miles from Rosine, Ky., home of Bill Monroe.

Special features: The museum received a \$3 million grant and will be closed to revamp and add to its exhibits; it is scheduled to reopen in March 2002.

Description: A nonprofit organization, the museum serves as a showcase of bluegrass music's treasures, the cultural center responsible for safeguarding bluegrass history, paying tribute to its pioneers and other legends, enlightening its public and inspiring its future.

Year updated: 2001

Jimmie Rodgers Museum

Jean Bishop, executive director

1725 Jimmie Rodgers Drive; scheduled to be moved to the

Depot location on Front Street

PO Box 4555

Meridan MS 39304

Phone: 601-485-1808

Admission: \$2 adults; free, children younger than 10.

Hours: 10 a.m.-4 p.m. Mon.-Sat.; 1 p.m.-5 p.m. Sun.

Special events in 2002: Jimmie Rodgers Memorial Festival,

first week in May.

Year updated: 2001

Memphis Rock 'N' Soul Museum

Jimmy Ogle, director

145 Lt. George W. Lee Avenue

Memphis TN 38103

Phone: 901-543-0800

Fax: 901-543-0888

Web: www.memphisrocknsoul.org

E-mail: jimmy@memphisrocknsoul.org

Admission: \$8.50 adult; \$7.50 seniors 60+; \$5 youth (age 5-17); free, children age 4 and younger; group rates available for 20 or more

Hours: Daily 10 a.m.-6 p.m.; closed: Thanksgiving Day, Christmas Eve, Christmas Day, New Year's Day

Location: In the Gibson Guitar Factory And Showcase one block south of Beale Street

Special features: Six galleries of costumes, musical instruments, jukeboxes, artifacts, objects that cover Beale Street, Sun Studio, Stax and Hi Records and the musical art forms such as country, gospel, blues, jazz, rock 'n' roll, rockabilly, R&B and soul music. Award-winning Audio Guide Program (Digital CD guide) with 300 minutes of information including 100 different original songs by the original performers.

Description: The first permanent partnership with the Smithsonian Institution outside of Washington, D.C. Covers the history (1930-1970s) and legacy of Memphis music and the artists involved in creating the "Memphis Sound" that became known worldwide. Performers from the Memphis area featured include: W.C. Handy, Sam Phillips, Elvis Presley, Jerry Lee Lewis, Carl Perkins, Johnny Cash, Otis Redding, Isaac Hayes, Sam & Dave, The Barkays, Booker T. & The MG's, B.B. King, Ike Turner, Rufus Thomas, Carla Thomas, Ann Peebles, Ace Cannon, and the Rev. Al Green. "In the quest to identify the roots of America's music, all roads led to Memphis." — *National Museum Of American History, Smithsonian Institution*

New listing

The Motown Historical Museum

2648 West Grand Boulevard

Detroit MI 48208-1285

Phone: 313-875-2264

E-mail: Motownmus@aol.com

Admission: \$6 adults; \$3 for children 12 and younger; call for group rates.

Hours: 10 a.m.-5 p.m. Tues.-Sat.; Noon-5 p.m. Sun.- Mon; closed most major holidays

Special features: Gallery, Berry Gordy Jr.'s apartment, Motown offices, the tape library, control room and Studio A.

Description: Established in 1985, the nonprofit museum's collection consists of memorabilia Ester Gordy Edwards collected during her years as senior vice president of Motown Records. In 1995, the museum completed an extensive restoration and expansion project. The museum is looking forward to expanding its presence in Detroit through the creation of a new Motown Center in Motown's former world headquarters, a 10-story downtown building at 2457 Woodward Avenue, though a date has not yet been set.

Year updated: 2001



The Motown Historical Museum, Detroit, Mich.

The Music House

7377 US 31 North
 Williamsburg MI 49690
 Mailing address: PO Box 297, Acme MI 49610
Phone: 231-938-9300
Fax: 231-938-3650
Web: www.musichouse.org
E-mail: musichouse@coslink.net
Admission: \$7 adults; \$2.50 for children younger than 16; group rates available
Hours: Daily, May-October, 10 a.m.-4 p.m. Mon.-Sat.; noon-4 p.m. Sun.
Location: Eight miles northeast of Traverse City.
Special features: Guided musical tours.
Description: A one-of-a-kind collection of hundreds of rare antique musical instruments and music-making machines. Tour guides explain/demonstrate player pianos, organs, nick-elodeons and music boxes.
Special events in 2002: School Daz: April 15-26, fall concerts, holiday hours.
Year updated: 2001

Old Town School Of Folk Music

4544 North Lincoln Avenue
 Chicago IL 60625
Phone: 773-728-6000
Fax: 773-728-6999
Web: www.oldtownschool.org
Special features: Children's Center at 909 West Armitage Avenue, programs and classes for children and adults, resource center, concerts, cafe.
Description: The Old Town School Of Folk Music serves as a resource for the teaching, presentation and encouragement of folk music and folk culture of all countries.
Year updated: 2001

Rock And Roll Hall Of Fame And Museum

Terry Stewart, president and CEO
 One Key Plaza
 Cleveland OH 44114
Phone: 216-781-ROCK (7625)
Fax: 216-515-1284
Web: www.rockhall.com
Admission: \$15, adults 12+; \$11.50, seniors 55+ and children; free, children 8 and younger and museum members; group rates available, call 216-515-1228.
Hours: Daily 10 a.m.-5:30 p.m., Wednesdays open until 9 p.m.; Memorial Day-Labor Day, until 9 p.m. on Saturdays as well; closed Thanksgiving and Christmas Day.
Location: Shore of Lake Erie in downtown Cleveland.
Special features: Experience more than 50 exhibits, dynamic cinema presentations plus the world's largest single collection of rock 'n' roll artifacts.
Description: A museum honoring the artists who have made unique contributions to the energy and evolution of rock 'n' roll.
2001 inductees: Aerosmith, Solomon Burke, The Flamingos, Michael Jackson, Queen, Paul Simon, Steely Dan, and Ritchie Valens (performers); Chris Blackwell (non-performer); James Burton and Johnnie Johnson (sidemen).
Special events in 2002: Call 216-515-8444. *Goldmine's* National Record Show™: Aug. 3-4.
Year updated: 2001

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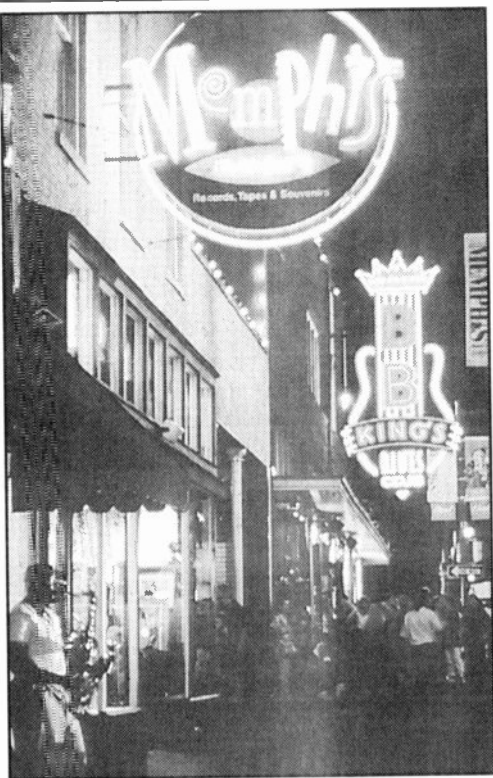
WWW.RECORDSETTER.COM

Goldmine Travel Guide's Spotlight On Memphis

"In the quest to identify the roots of America

— National Museum

Courtesy of the State Of Tennessee Photo Services



Weekend nights, all summer long, visitors will find open-air parties and park concerts all along Beale Street.

Beale Street restaurants and clubs

Alfred's On Beale 197 Beale Street, 901-525-3711
 B.B. King's Blues Club 147 Beale Street, 901-524-KING
 Black Diamond 153 Beale St., 901-521-0800
 Blues City Cafe 138/140 Beale Street, 901-526-3637
 Elvis Presley's Memphis 126 Beale Street, 901-527-9036
 Hard Rock Cafe 315 Beale Street, 901-529-0007
 King's Palace Cafe 162 Beale Street, 901-521-1851
 Legends On Beale 326 Beale Street, 901-523-7444
 Mr. Handy's Blues Hall 174 Beale Street, 901-521-0150
 O'Sullivan's On Beale 183 Beale Street, 901-522-9596
 Rum Boogie Cafe 182 Beale Street, 901-528-0150
 The New Daisy 330 Beale Street, 901-525-8979
 This Is It! 167 Beale Street, 901-527-8200

W.C. Handy House Museum (901-522-1556) is located at 352 Beale Street. Find the W.C. Handy Performing Arts Park (901-526-0110) on the corner of Beale and Third. It features live entertainment and special events. Call for schedule. Adjacent to the park, the Beale Street Visitor Center provides tour brochures, menus, directions and maps. It also has a retail shop.

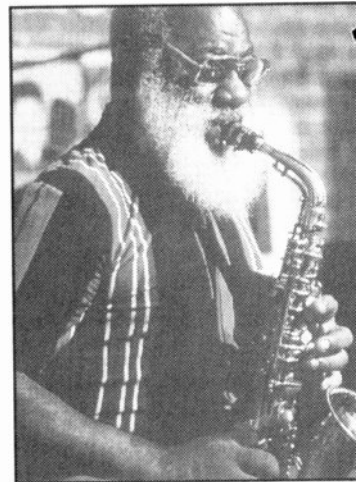
Annual Music festivals

Feb. 7-9: Blues First Weekend, along with the Albert King Award, 901-527-BLUE
 May 23-26: W.C. Handy Blues Awards And Festival, 901-527-BLUE
 Aug. 30-Sept. 1: Memphis Music & Heritage Festival, Center For Southern Folklore, 901-525-3655

The Blues City Cultural Center

Address: 205 North Main Street
 Phone: 901-525-3031

Spotlight on plays and musicals about the South and the African-American experience in the South. The center presents the ongoing production *Down On Beale*, which is a blues revue about nightlife, dance and the music of Beale Street during the '30s and '40s.



A local musician performs outside King's Palace Cafe, just one of many Beale Street venues that offer live music seven days a week.

Gibson Guitar Memphis

Factory tour, museum, cafe and entertainment.

Address: 145 Lt. George W. Lee Ave.

Phone: 1-800-4-GIBSON

Hours: Call for tour schedule.

Location: The Smithsonian's Memphis Rock 'N' Soul Museum resides in the Gibson Guitar Factory, one block from Beale Street.

Beale Street fact: Beale Street has the only Hard Rock Cafe in the world featuring live entertainment. The restaurant is housed in the building formerly occupied by Memphis Sounds recording studio.

Memphis fact: Ardent Studio is one of the oldest still-active studios in Memphis.

Web resources

www.memphistravel.com
 Memphis convention and visitors bureau site with travel, event, tour information and more.
www.memphistravel.com/maps.asp for printable maps, or request by mail.

www.gomemphis.com
Commercial Appeal newspaper.

www.allabout-memphis.com
 Secure online hotel reservations.

<http://memphisguide.com>
 Memphis info and plenty of links.

www.bealestreet.com
 Beale Street events.

www.searchmemphis.com/index2.htm
 Info from local music to restaurant events, etc.

americandreamsafaris.com/tours/index.html
 Music-related tours of Memphis.

www.intromemphis.com
 List of businesses, attractions, special events and more.

music, all roads led to Memphis.” Of American History, Smithsonian Institution

Soulsville, USA

Soulsville, USA is a neighborhood that lies just south of downtown Memphis. Rock And Roll Hall Of Famers who lived or recorded in this neighborhood include: Maurice White, Aretha Franklin, Otis Redding, Wilson Pickett, Booker T. & The MG's, Sam & Dave, Al Green, and The Staple Singers.

Aretha Franklin's birthplace, 406 Lucy Ave; her father's church: New Salem Missionary Church, 955 South Fourth

Memphis Minnie, 1355 Adelaide

Johnny Ace, 899 Ferry Court

James Alexander of The Bar-Kays, 898 Stafford

The Blackwood Bros. and Elvis Presley went to church at 1084 McLemore Ave at the First Assembly Of God.

Gospel composer the Rev. Herbert Brewster preached at Trigg Ave. Baptist Church at 1189 Trigg Ave.

Jazz musicians Phineas & Calvin Newborn, 582 Alston, later 588 Alston

Memphis Slim, 1130 College Ave.

The new Stax Museum Of American Soul Music, 870 East McLemore, is being built on the original site of Stax Records. It is scheduled for completion in late 2002.



Music tourists can visit Sun Studio, where music legends recorded, such as the

Million Dollar Quartet of (from left): Jerry Lee Lewis, Carl Perkins, Elvis Presley, and Johnny Cash.

Sun Studio

704 Union Ave



Graceland

3734 Elvis Presley Blvd. (See 9-10)

Related lodging

Elvis Presley Blvd. Inn
2300 Elvis Presley Blvd.
901-948-1522

Elvis Presley's Heartbreak Hotel 3677
Elvis Presley Blvd.
877-777-0606

Graceland Inn
3280 Elvis Presley Blvd.
901-345-1425

Jerry Lee Lewis' home

Phone: 662-429-1290
or 662-429-2141

Web: www.jerryleelewis.com

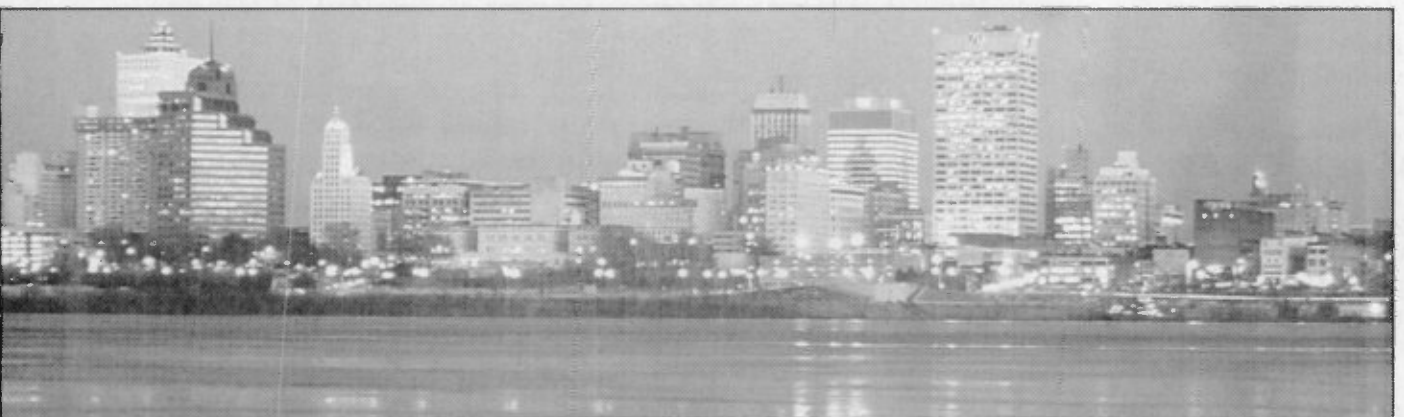
Admission: \$15

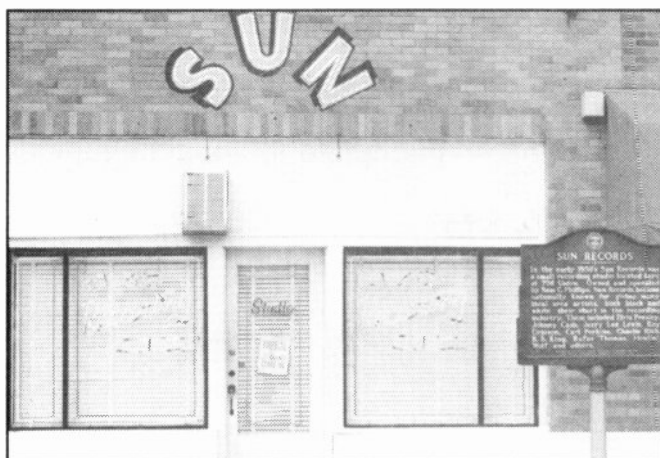
Hours: 10 a.m.-4 p.m. by appointment only

Location: Nesbit, 14 miles outside Memphis

Special features: 30 acres, piano-shaped swimming pool, Lewis' Killer Kar Collection

Courtesy of the State Of Tennessee Photo Services





Sun Studio, Memphis, Tenn.

Southern Gospel Music Hall Of Fame

1020 Dollywood Lane
 Pigeon Forge TN 37863
Mailing address: PO Box 6729, Sevierville, TN 37864
Phone: 865-908-4040
Fax: 865-908-5516
Web: www.sgma.org
Admission: Free with admission to Dollywood. Call 1-800-DOLLYWOOD for prices and hours open.
Location: Inside Dollywood, off I-40, exit 407.
Special features: An exact replica of the first tour bus ever used by any singing group. It was used by The Blackwood Brothers.
Description: The Southern Gospel Music Association, which has been in existence since 1910, chose Dollywood as the home of its museum, and the Hall Of Fame opened April 17, 1999.
2001 inductees: Glen Allred, Cleavant Derricks, Vep Ellis, Naomi Segó Reader, Ira Stanphill, Dale Shelnut.
Special events in 2002: Induction ceremony May 22 at the Park Vista Resort in Gatlinburg, Tenn. The ticket price is \$150 per seat or \$1,250 per table of 10.
Year updated: 2001

Stax Museum Of American Soul Music

Sherman Willmott
 870 East McLemore
 Memphis TN 38106
Phone: 901-946-2535
Fax: 901-948-8560
Web: www.soulsvilleusa.com
E-mail: soulman@soulsvilleusa.com
Admission: TBD
Hours: TBD
Location: College & McLemore, the original site of Stax Records, in the heart of Soulsville, USA, Memphis, Tenn.
Special features: Reconstruction of Stax Records' Studio A and control room, Isaac Hayes' gold-plated Superfly Cadillac and the Satellite Record Shop.
Description: The Stax Museum of American Soul Music celebrates music made famous by Otis Redding, Booker T & The MG's, Isaac Hayes, The Bark-Kays, Al Green, Aretha Franklin, Earth, Wind & Fire and others. Visit Soulsville, USA and see where it all happened in the 1960s and 1970s.
Special events in 2002: Grand opening in late 2002!
New listing



The Four Aces' Don Mahoney in front of the group's display at The Vocal Group Hall Of Fame, Sharon, Pa.

Sun Studio

706 Union Avenue
 Memphis TN 38103
Phone: 800-441-6249, 901-521-0664
Fax: 901-525-8055
Web: www.sunstudio.com
E-mail: info@sunstudio.com
Admission: Tour, \$8.50; free children 12 and younger; \$6.50, groups of 20 or more. The gallery museum is free and self-guided.
Hours: 10 a.m.-6 p.m. daily. Thirty- to 40-minute tours are given every hour on the hour.
Location: Downtown Memphis, about seven blocks from the Mississippi River.
Description: The most famous recording studio in the world, the birthplace of rock 'n' roll. Hear outtakes from sessions, touch Elvis' first microphone, see loads of memorabilia and hear the real, complete story of the studio that launched the careers of Johnny Cash, Rufus Thomas, Charlie Rich, Bobby "Blue" Bland, Howlin' Wolf, Roy Orbison, Carl Perkins, Jerry Lee Lewis, Elvis Presley and others!
New listing

Vocal Group Hall Of Fame And Museum

98 East State Street
 Sharon PA 16146
Phone: 724-983-2025
Fax: 724-983-2030
Web: www.vocalhalloffame.com
E-mail: vocal@vfonline.net
Admission: For group rates call 1-800-753-1648.
Hours open: 10 a.m.-5 p.m, Wed.-Fri.; 10 a.m.-6 p.m. Sat.; Noon-5 p.m., Sun.
Description: A museum dedicated to honor the greatest vocal groups of all time. *Goldmine* readers vote for annual inductions.
2001 inductees: 1940s: The Pied Pipers, The Weavers; 1950s: The Chordettes, The Four Aces, The Four Freshmen, The Lennon Sisters, The McGuire Sisters; 1960s: Gladys Knight & The Pips, The Lettermen, Smokey Robinson & The Miracles, The Vogues; 1970s: The Bee Gees, The Eagles; 1980s: The Oak Ridge Boys
Special events in 2001: Induction ceremony and concert in September.
Year updated: 2001

Mark Your Calendar Now...

the National Record Show™

2002

August 3-4, 2002 • Rock And Roll Hall Of Fame • Cleveland, Ohio

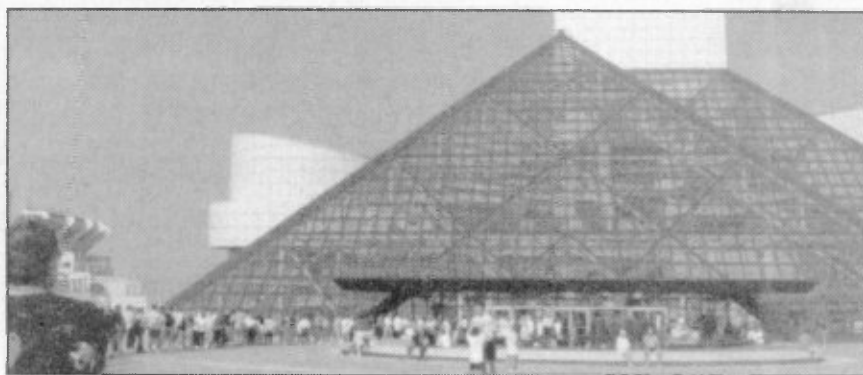
See future issues of *Goldmine* for more information on special events and concerts at The National Record Show 2002

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DEALERS: For table information, contact Mary Lutz at 715-445-2214, ext. 313, or e-mail her at lutzm@krause.com



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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.

ARIZONA

Memory Lane
Out Of Print Records ★ Tapes ★ CDs
1940 E. University Dr. Tempe, AZ 85281
(480) 968-1512 • FAX (480) 921-1620
<http://www.memorylanerecords.com>
E-Mail: mir@memorylanerecords.com
Mail, phone, and web orders filled promptly. VISA ★ MC ★ AMEX ★ NOVUS. Be sure to visit us when you're in Arizona.

ARKANSAS

Arkansas Record CD Exchange
4212 MacArthur Dr.
North Little Rock, AR 72118
(501) 753-7877 • FAX (501) 758-7556
E-Mail: are@cei.net • Web: ARCD.com
11 am to 7 pm Tues.-Sat. VISA/MC/AMEX. Your Record and CD Oasis Between Memphis and Dallas. Right on I-40 at Burns Park Exit. Thousands of 45s, LPs, CDs, CD Singles & Imports. New & Used, Buy-Sell-Trade. Send Want lists.

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Batesville, AR 72501
Phone: (870) 698-9234 • Fax: (870) 698-9778
E-Mail: info@bluemeannie.com • www.bluemeannie.com
We have a wide selection of import 45's, EP's & LP's. We have over 12,000 import 45's & EP's with picture sleeves in stock. From the 50's to the present. Been doing mail order since 1973. Open 7 days a week. Mon.-Sat. 10:00 - 7:00 & Sun. 1:00 - 6:00.

CALIFORNIA

Atomic Records
3812 W. Magnolia Blvd. Burbank, CA 90026
Phone: (818) 848-7090 • FAX (818) 848-1969
E-Mail: atomic1@flash.net
Specializing in rare/collectibles Jazz - Soul - Rock - Exotic - Alternative - Childrens LPs & 45s.

Beat City Records
2090 East Main Street, Ventura, CA 93001
(805) 653-5545
Web: www.beatcityrecords.com
E-Mail: beatrec@pacbell.net
New/Used Records, CDs & Collectibles. Import & Domestic Vinyl in Stock. Posters by Coop, Kozik & Others. We Do Mail Orders.

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939 Pacific Ave., Santa Cruz, CA
(888) 648-9201
3979 24th St., San Francisco, CA
(888) 682-3550
2350 Market St., San Francisco, CA
(888) 396-2350
www.streelightrecords.com
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Contact Glyn Short at
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Hockessin, DE 19707, USA
for free priced and graded lists by genre
E-Mail: gshort@erols.com
Fax: (302) 234-1754 • Tel: (302) 234-2031
All types of records bought and sold.

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937 S. State Road 7 (US 441), Ft. Lauderdale, FL 33317
Phone: (954) 316-9084 • Fax: (954) 316-9391
Web site: www.offbeatrecords.com
E-Mail: offbeatrecords@aol.com
Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m.
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Web site: www.raffesrecordriot.com
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Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA, MasterCard, Telecheck.
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2002 Record Show Calendar

This calendar is a lengthier listing than the one published in every issue of *Goldmine* and contains shows scheduled for the year 2002 that were submitted to *Goldmine* prior to the end of 2001. Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the *Goldmine* staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: *Goldmine Show Calendar*, 700 E. State Street, Iola WI 54990 or FAX to 715-445-4087.

JANUARY

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: Sat.-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 MI, Kalamazoo. Record & CD Show, Days Inn. 1911 Sprinkle Rd., 4 mi. E. of US 131 at I-94, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Blain, PH: 616-323-7262.

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, Tip 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. Sagadisc, 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 IN, South Bend. Record & CD Show, Holiday Inn. University, 515 N. Dixieway (IN 933) .5 N. of Indiana Toll Rd., SH: 11am-5pm, T: 6' & 8', F:

\$40.-\$45., A: free. Blain, PH: 616-323-7262.

Jan 20 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn. Rts. 22 & 48, SH: 10am-5pm, T: 8', F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.

Jan 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 MI, Grand Rapids. Record & CD Collectors Show, Best Western Midway Hotel. 4104 28th St. SE, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Blain, PH: 616-323-7262.

Jan 27 WI, Milwaukee. Vinyl Record Show, Best Western Midway Hotel. / 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. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

FEBRUARY

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. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Feb 2-3 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.

Feb 3 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

Feb 9-10 FL, Orlando. Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH: Sat. & Sun. 10am-5pm, F: \$60. in advance, \$70. after Jan 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.

Feb 10 OR, Eugene. Record Show, Convention. 66 E. 6th Ave., SH: 10am-5pm, T: 100-8', F: \$45., A: \$2. Bill Finneran, PH: 541-485-7920 or FAX: 541-345-6220.

Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH:

(Please see Record shows page 21)

Record & CD Show Promoters

Have your shows listed for free
in *Goldmine*, the world's largest
magazine for record and CD collectors!

Goldmine Record & CD Show Listing Form

Please fill out this form (*print neatly or type*) and return it *at least* two months in advance of your show date to assure its publication prior to your show. The earlier you can supply us with the information, the sooner your show will be listed in the calendar.

Mail to: *Goldmine* Show Calendar, 700 E. State Street, Iola, WI 54990.

Fax to: 714-445-4087, Attn. *Goldmine* Show Calendar

Show dates _____

State _____ Country (if other than U.S.) _____

City _____

Name of show _____

Location (building) _____

Location (street address) _____

Show hours to the public (SH) _____

Number and size of dealer tables (T) _____

Cost of tables (F) _____ Admission price (A) _____

Promoter (group or person conducting show) _____

Contact name _____

Contact address _____

City, state, zip _____

Contact phone number _____

Contact e-mail _____

Second contact phone number _____

(Record shows from page 19)

9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Feb 24 NY, Syracuse. NY CD & Record Fair, Ramada Inn, Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-6', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Feb 24 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.

Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$.50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

MARCH

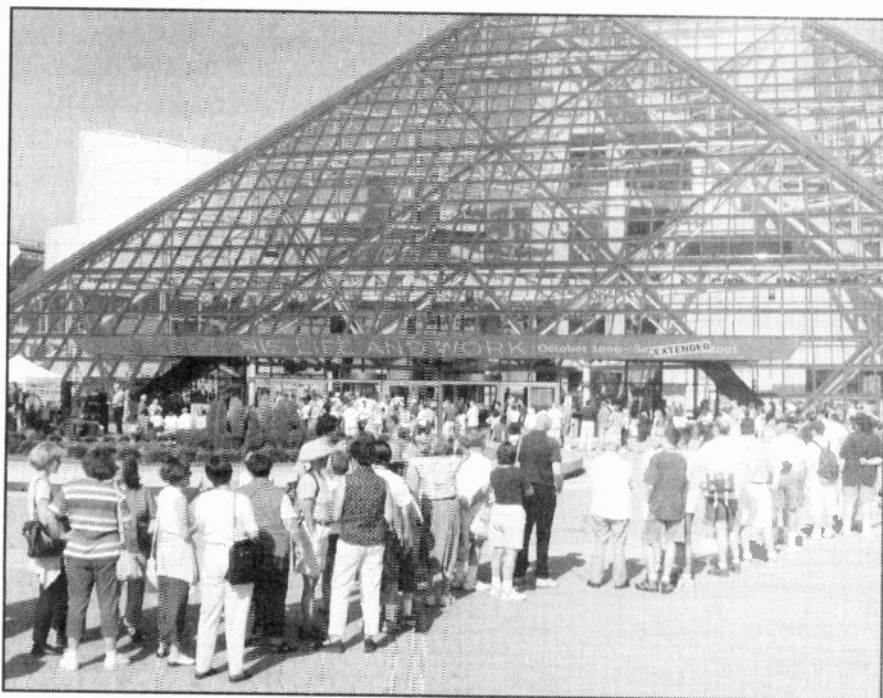
Mar 2 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Mar 3 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.

Mar 3 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.

Mar 9 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

Mar 10 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ



About 500 people waited outside the Rock And Roll Hall Of Fame in Cleveland prior to the second annual National Record Show in 2001. 2002's show is Aug. 3-4.

Record Shows, PH: 908-925-9667.

Mar 14-17 AZ, Scottsdale. National Festival of the West, WestWorld. 16601 N. Pima Rd. PH: 602-996-4387.

Mar 16-17 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

Mar 16-17 TX, Austin. Spring Record Convention, Palmer Auditorium. SH: 10am-6pm. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.

Mar 17 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.

Mar 17 OH, Toledo. Glass City Record. Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

Mar 17 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn. 1073 Rt. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX:

607-648-9626.

Mar 17 ON, Toronto. Musical Collectables Show, Rinx. 65 Orfus Rd., SH: 10am-4pm. T 140. A. \$4 Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada

Mar 23-24 NJ, Atlantic City. Atlantique City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Mar 24 MA, Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Mar 24 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$50. Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.

Mar 24 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

APRIL

Apr 6 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music,

Always call before traveling to a show to make sure that locations, times and dates have not changed.

Gerald Ruark, POB 17575, Indianapolis, IN 46217.
PH: 317-882-3378.

Apr 7 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Apr 14 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.

Apr 14 CT, Danbury. Record & CD Expo. Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.

Apr 14 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.

Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 21 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.

Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Apr 28 KY, Louisville. Music Collectors' Conven-

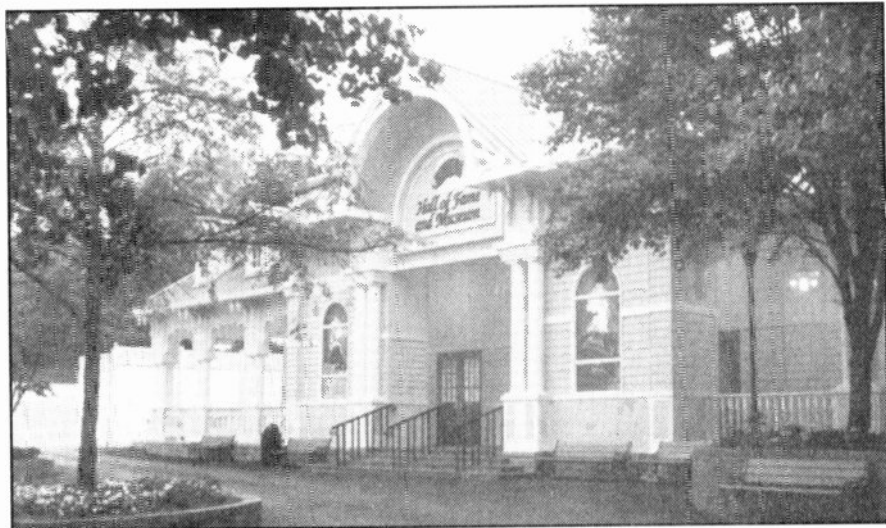


Photo courtesy of the museum

Southern Gospel Music Hall Of Fame, Pigeon Forge, Tenn. See page 14.

tion. 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.

Apr 28 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Apr 28 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

MAY

May 4 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

May 5 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.

May 5 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, .5 mi. on R., SH:

10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 11 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

May 19 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.

JUNE

Jun 1-2 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.

Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre. PH: 765-948-3326.

Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

Jun 15-16 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

Jun 23 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.

Jun 26-29 IN, Indianapolis. 9th Annual Rocka-

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billy Rebel Weekend. PH: 765-948-3326 or FAX: 765-948-3389.

JULY

Jul 7 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Jul 14 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.

Jul 21 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.

AUGUST

Aug 3 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Aug 3-4, OH, Cleveland. *Goldmine's* National Record Show. For dealer info contact Mary Lutz at 715-445-2214, ext. 313 or lutzm@krause.com. Watch future issues of *Goldmine* for more info.

Aug 25 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.

SEPTEMBER

Sep 8 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.

Sep 8 ON, Toronto. Musical Collectables Show, Rinx. 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Sep 15 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.

Sep 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

Sep 15 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Sep 15 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

Sep 21 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

Sep 22 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

OCTOBER

Oct 6 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Oct 19-20 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5.. \$4. seniors & children. PH: 707-942-5079.

Oct 19-20 ITALY, Milano. "Vin!mania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.

Oct 20 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Oct 27 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Nov 2 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.



Dresses worn by The Marvelettes on display at The Vocal Group Hall Of Fame, Sharon, Pa. See page 14 for more info on the Vocal Hall and page 5 for more info on the Barbershop Hall Of Fame, also in Sharon, Pa.

NOVEMBER

Nov 3 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.

Nov 17 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.

Nov 17 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

Nov 24 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Nov 24 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

DECEMBER

Dec 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294. PH: 603-888-0294.



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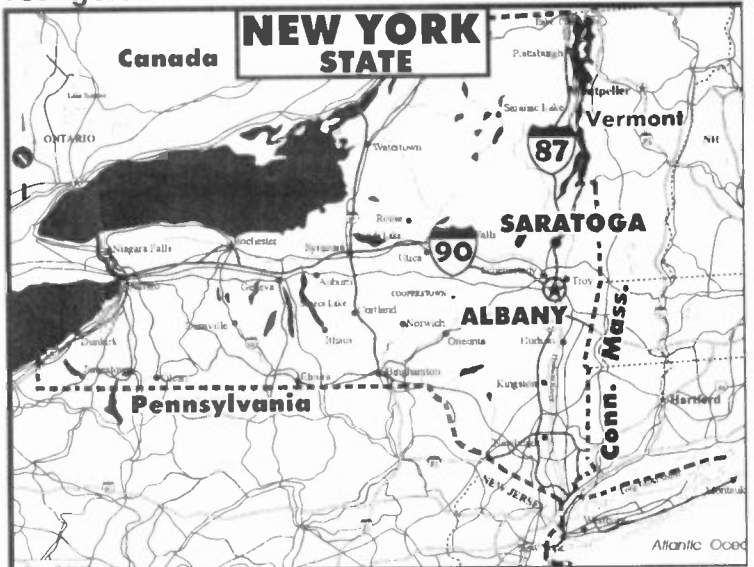
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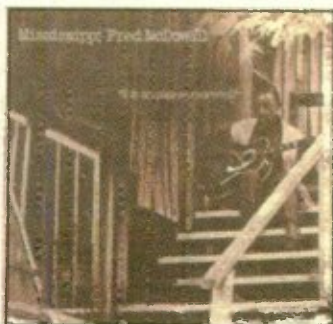


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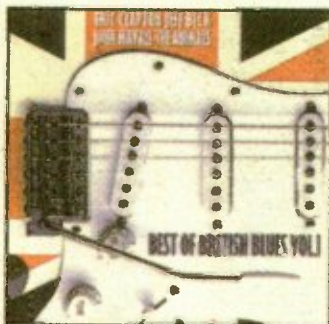
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18 British Blues classics featuring Eric Clapton with The Yardbirds and the Savoy Blues Band



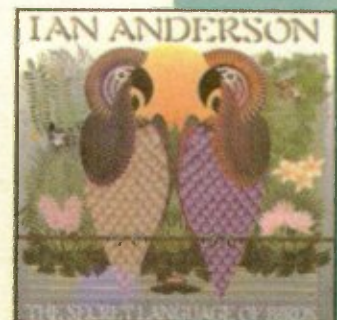
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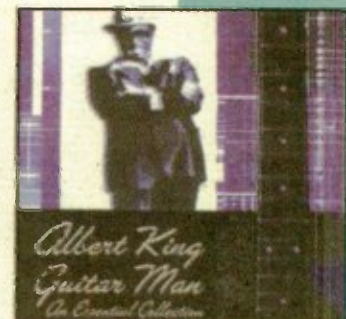
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The John Peel Sessions
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U.K. Blues
20 performances featuring The Yardbirds & The Animals

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Compact Disc

Table listing various CD releases including titles like 'Original Soundtrack #2', 'How Dare You #1', 'Deceptive Bends #3', etc., with prices and availability.

DVD

Table listing DVD releases including titles like 'Live Stiff Upper Lip 2000', 'Classic Rock Legends', etc., with prices and availability.

Compact Disc

Table listing various CD releases including titles like 'White Hot', 'Helluva Band', 'The Collection', etc., with prices and availability.

Main table listing CD releases including titles like 'Temple Of The Cat (Acoustic Version)', 'The Babys', 'Bloodrock', 'Cairo', 'Camel', etc., with prices and availability.

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Table listing various music releases including Lana Lane, Magellan, Phil Manzanera, Marillion, The Outpatients, TransAtlantic, Kim Mitchell, Max Webster, Nektar, Pain Of Salvation, Pallas, Par Lindh Project, Pendragon, Pink Floyd, Point Blank, Porcupine Tree, Procol Harum, Queensryche, Rush, Shadow Gallery, Shooting Star, Empire, Mark I, Mark II, Mark III, Steve Howe, The Outpatients, Wakeman & Howe, Patrick Moraz, Chris Squire, Rick Wakeman, Frank Zappa, Zebra, and Randy Jackson's China Rain. Includes prices and formats like CD, LP, DVD, VHS.



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Table with 4 columns: Artist, Title, Price, Status. Includes entries like Aerosmith, Aerosmith, Aerosmith, etc.

(New Releases from page 30)

haven't sounded this tough, uncompromising and amped up since Generator. But for all the fire and fury, the album is still splattered with taut melodies and lashed with harmonies, while a few songs, notably "Broken," retain some of the majestic stylings of their more "commercial" albums.

Just as the band have distilled their sound down to its core elements, so too are the lyrics reduced to a blaze of emotion and piquant perceptiveness, scything their way across the cultural morass of the modern world and the emotional traumas left in its wake. Just as the world seems to be spinning ever faster, with events ever further out of our control, so Process is a quickening in response, careening across the grooves, trying to make sense of it all. Think fast, for time is growing short.

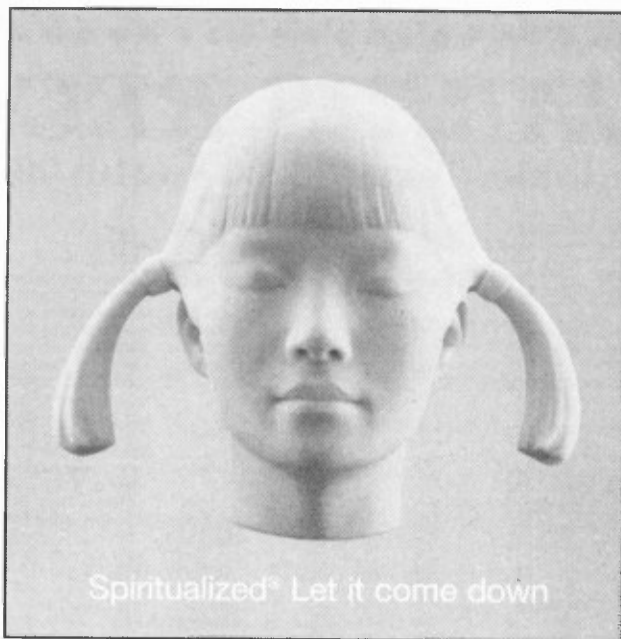
— Jo-Ann Greene

SPIRITUALIZED
Let It Come Down

Arista/BMG (ARCD-4722)

Rarely has there been a band who produce quality work from album to album as consistently as Spiritualized. Much like Radiohead (the only other band of the same evolutionary caliber I can think of), Spiritualized manages to maintain a familiarity while never idling in a predictable sound.

Frontman and Spiritualized mastermind Jason Pierce will



legendary former band Spacemen 3 as well as that band's inspiration, Velvet Underground. Yet, with every album, Pierce has found a way to renew Spiritualized while staying true to the band's essence.

On Let It Come Down, the group's fourth full-length album,

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time Pierce has worked with orchestral arrangements. This is also the first Spiritualized album where all the tracks stand independent of each other (previous Spiritualized albums saw many occasions where songs seamlessly melt into each other).

Furthermore, each track is a song. The album contains no stand-alone noise orgies, drones or instrumentals. You might even call this Spiritualized's most accessible album. Like any band who release albums that defy the barriers of their earlier releases, there are many reasons why this release may alienate some fans.

But it really shouldn't. On Let It Come Down, Pierce never comes up short of the power and elegance for which his heart-rending, meticulous arrangements are known. This album is loud and dense. Even without an orchestra, the songs come out thick and potent. Pierce's painstaking production brings out the noisy character of "The Twelve Steps" without sacrificing the details of the instrumentation.

Pierce fills the album with little morsels of musical genius, such as the transition in the middle of "Anything More," a droning little melody that recalls brilliant repetitive moments of the Spiritualized legacy, such as "Electric Mainline" from the group's second album, Pure Phase. Even tiny seconds of strange noises sound glorious, such as the humming mechanical noise that opens "Don't Just Do Something."

Pierce also fills the album with many majestic, super-orchestral moments: "Stop Your Crying" and "I Didn't Mean To Hurt You" are particular highlights. His trademark play with hyperbolic similes, such as "I miss you like I miss the water when I'm burning" from "I Didn't Mean To Hurt You," are the perfect overstatements to complement the melodies, harmonies and dynamics that not only run through listeners' ears, but also penetrate deep into their chest.

Let It Come Down makes for a rare powerful musical journey that demands the listeners' full attention. This CD is not suitable for background noise. Listeners need to prepare themselves before playing it.

— Hans Morgenstern

VARIOUS ARTISTS
International Pop Overthrow, Volume 4
Not Lame (NL-069)

For the past four years, hundreds of power pop acts from around the globe have converged upon Los Angeles to perform at the International Pop Overthrow festival, a two week-long musical love-in where harmonies, guitars and unforgettable melodies generally rule.

Each year, a companion CD has been released to coincide with the IPO fest. It is given away at shows and later made available via mail order through Not Lame Recordings.

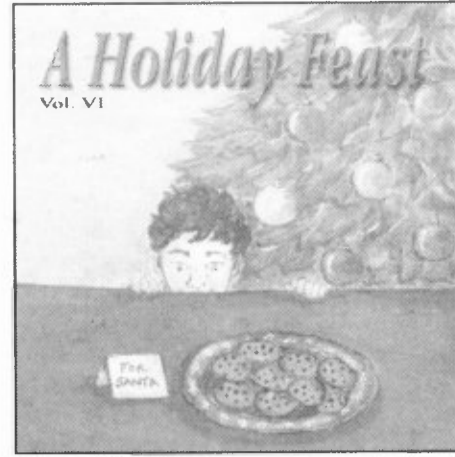
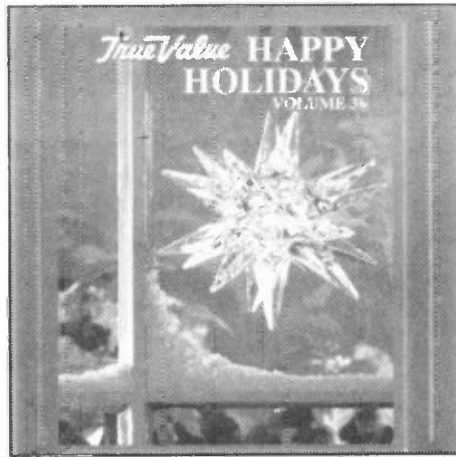
International Pop Overthrow, Volume 4 is another unqualified success, with 43 tracks — many of them exclusive to this collection — spread out over two discs. The songs cover the gamut of styles within the pop milieu. To wit:

- Classic "Old School" Guitar Pop: Myracle Brah, The Fletcher Pratt, Scarlet Crush, and The Dons. This kind of stuff never goes out of fashion.
• Hard 'N' Crunchy Guitar Pop For The New Millennium or Hey, The Kids Might Even Like This: The Mood Elevator, The Andersons, and sparkle*jets u.k.
• Swell Cover Versions: Hutch's stomping "Maybe Baby" is sheer T. Rex-tasy, Spinning Jennies' take of The Three O'Clock's "Jet Fighter" is ever-so-faithful, and Phil Angotti And The Idea's brave take on "Eleanor Rigby" and the very thought of K.C. Bowman doing up Chicago's "Harry Truman" are just plain nutty.
• Cool Acts Who Sound Like Other Cool Acts: The Davenport's = Fountains Of Wayne; The Nines = XTC; Gail George = Aimee Mann; Jeremy = John Lennon; The Scooters = Eddie And The Hot Rods; Einstein's Sister = Squeeze; and Beagle's "Well, It's Only Pain" = George Harrison's "My Sweet Lord." In these cases, familiarity does not breed contempt; rather, these songs fit like well-worn Beatle boots.
• Harmonies Galore, or Damn, These Guys Sure Can Sing: Anthony And Tony Rivers, The Anderson Council, The Gripweeds, The Now People, and Admiral Twin. Very nice.
• Quiet, Slightly Moody And Enchanting: Semion, Mark Helm (particularly groovy), The Asteroid #4 (ditto), and The Solipsistics.
• Super Tunes That Don't Quite Fit Into Any Of The Above Categories: Cliff Hillis' "Coming Out Alive," Buzzie's "The Same Thing," John McMullan's "Fifteen Minutes From

(Christmas 2001 from page 20)

and (oops, she did it again) Britney Spears on the same collection. Also noteworthy is only the second U.S. CD appearance of Band Aid's "Do They Know It's Christmas?" (The first was on a Midge Ure best-of CD.) Get this for the music; ignore the liner notes, which are riddled with factual errors. (The biggest howler: "The Beach Boys never recorded a Christmas album in their 40-year career.")

Rockabilly Christmas (Squid 1157). Few of the original rockabilly cats ever recorded holiday songs. Some of today's neo-rockabilly artists take up the slack here. Most of the tracks are by The Swing Cats, The Honeydrippers, and Gary Twinn.



Season's Greetings — The Millennium Collection (Hip-O 314 556 728-2). The latest in the seemingly infinite series of 20th Century Masters is this sprawling 36-track, three-CD set in a custom Digipak. For the most part, it sticks to the usual suspects from the Universal archives, with one CD dedicated entirely to soul holiday music.

Songs 4 Worship: Christmas (Time-Life 14804). This is part of an ongoing Time-Life series, and it is available in stores. This two-CD set is pretty representative of the type of music you'd find on the other volumes of the set. You won't find many references to Santa and the secular meaning of Christmas here.

Swingin' Christmas (Rhino R2 79998). For those who are still living the swing revival, here's yet another collection of Christmas tunes to get them jitterbugging. To Rhino's credit, there are several tracks that have been rarely anthologized, including "Santa Claus Is Coming To Town" by Eddie "Lockjaw" Davis, Lionel Hampton's

take on "Boogie Woogie Santa Claus" and "The Christmas Blues" by Jo Stafford.

The Ultimate Christmas Album Volume 6 (Collectables 4524). OK, if these collections are so "ultimate," why are there six of them? Never mind; these compilations are usually packed with songs (25) and are extremely well-thought out. This volume has both common and obscure tracks on it — anyone else remember "Kissin' By The Mistletoe" by Aretha Franklin, a relic from her unsuccessful Columbia days?

Verve Presents The Very Best Of Christmas Jazz (Verve 314 549 067 2). A surprising amount of Christmas music was recorded by Verve and other jazz labels now under the Universal umbrella. Fourteen of those tracks, by artists such as Ella Fitzgerald, Ramsey Lewis, Shirley Horn, and John Coltrane, appear here.

A Very Special Christmas 5 (A&M 06949 3138 2). I've heard less fanfare for this new edition of the ultra-popular Special Olympics

benefit series than for any other before it. That said, there are a few gems to be found here, including Macy Gray's take on Donny Hathaway's classic "This Christmas," "White Christmas" by Darlene Love, "Back Door Santa" by B.B. King and John Popper, and a couple of appearances by Wyclef Jean. Unanswered questions: Does Stevie Nicks know any other Christmas songs other than "Silent Night"? (She does it again here, as she did on the first *Very Special Christmas* edition.) And what does "Little Red Rooster" (performed by Tom Petty) have to do with Christmas?

Walgreens Christmas Collection Vol. 4 (Medalist/Sony Music Special Products A 53885). The drug-store chain offers its customers a 10-track CD with a wide variety from Boston Pops to Shawn Colvin, from Jerry Vale to Babyface. Curiously, at least the first run of covers were misprinted and are missing the volume number; a sticker had to be added to the shrink-wrap with the words "Collection Vol. 4."

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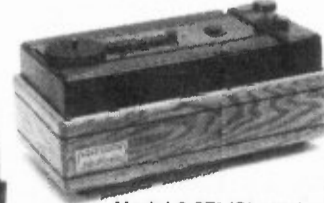
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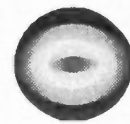
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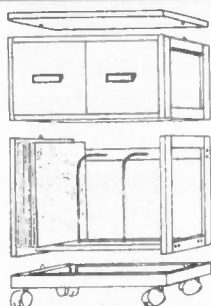
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(New Releases from page 49)

GOV'T MULE

The Deep End Vol. 1
ATO (0003)

With their first album since the death of bassist Allen Woody, the two surviving Gov't Mule members, guitarist Warren Haynes and drummer Matt Abts pay a fitting and mighty tribute to their fallen comrade with a host of the world's finest bass players sitting in the Woody seat on *The Deep End Vol. 1*, as well as an outstanding list of guest guitarists and other musicians.

Things kick off with serious class with "Fool's Moon." Written by Haynes (who penned the bulk of the tunes on the record), the song features Cream's Jack Bruce on bass, and he exchanges lead vocals with Haynes. In fact, there are several cuts that feature guest vocalists sharing vocal duties with Haynes. One of the most outstanding of these is "Life On The Outside," which features Larry Graham's (Sly & The Family Stone) funky bass and smooth vocals.

Bassist Mike Gordon (Phish), Mike Watt (Minutemen, Firehouse) and Flea (Red Hot Chili Peppers) all take turns throughout *The Deep End* laying down a Mule bottom line, and the results are more than a little impressive.

John Entwistle (The Who) adds his classic rock bass line to Haynes' "Same Price," and Chris Wood (Medeski, Martin & Wood) joins jazz great John Scofield for "Sco Mule," originally written during frequent previous collaborations between Scofield and The Mule.

Other bass players spotlighted on *The Deep End* are Stephan Lessard (Dave Matthews Band), Willie Weeks (who has played on albums by David Bowie, Steve Winwood, George Harrison, The Isley Brothers and many others), and Bootsy Collins (P-Funk). Still more guest musicians include Gregg Allman, Oteil Burbridge, and Derek Trucks from The Allman Brothers Band; Audley Freed (Black Crowes); Little Milton; Jerry Cantrell (Alice In Chains), who lends his unmistakable vocals to a cover of the Creedence Clearwater Revival tune "Effigy"; and pianist Chuck Leavell (The Rolling Stones, The Allman Brothers Band and more).

One song cowritten by Woody is also one of the most outstanding cuts on the record. "Worried Down With The Blues," written by Woody, Haynes, and John Jaworowicz, features the aforementioned Allman Brothers members.

Another real treat is the cover of Grand Funk Railroad's "Sin Is A Good Man's Brother," with Woody on bass. The track was recorded during the *Life Before Insanity* sessions and thumps like a mule kick.

The collection contains 13 tracks, and each one is a real gem. What an outstanding tribute to Woody — and it ain't over. In the spring, the Mule will release *Volume 2*, along with a Mike Gordon-produced video documentary of the entire project called *On The Banks*.

— Michael Buffalo Smith

DAVY JONES

Just Me
Hercules Records (DJ 0010)

Just Me, Davy Jones' enjoyable, tastefully produced album of melodic songs, has been in the can for a year and a half. The release date had been pushed back countless times due to ongoing Monkee business since the VH-1 movie — which spurred on yet another Monkees resurgence and subsequent tour.

Jones makes his own creative statement here — with the coy reference the title suggests — with help from talented singer/songwriter/producer Johnny J. Blair. The tracks on *Just Me* fit gently into the AC format, without the excess gloss.

The lead track finds Jones inspired by fellow Monkee Michael Nesmith with the dreamy, laid-back "Hold Me Tight." Although the lead track's vocal is somewhat unassuming, the second cut sees the artist in theatrical rock mode, reminiscent of Styx's Dennis DeYoung. The stirring "When You Tell Me That You Love Me" features the most lush arrangement of the album. The cuddly "I Wanna Be Me" would make a potent cover track for any of today's "boy" bands — perhaps 98 Degrees (Nick Lachey is a Monkees fan). "My Love" surfaces next with an ELO influence in a lighthearted way.

One of the album's best tracks is the gentle but poignant "Hurry Up, Slow Down," a touching plea for a romantic visitation in these time-compressed days. The strong suit of *Just Me* is simplicity, and the reworking of "It's Not Too Late" melds a delicate balance of spirituality with a classical feel — without sounding overblown.

Another lovely ballad, the sultry "I'm Still In Love," recalls Paul McCartney's "Bluebird" arrangement-wise, complete with baritone sax. One of *Just Me's* upbeat numbers, the reggae-style "If Only For One Moment," bounces along nicely, and "Oh What A Night" — the same song found on The Monkees' 1996 *Justus* set — is given a techno feel. It is interesting to note that an instrumental version of "Night" from producer Blair's solo album *Five* (C-Jam 7770) topped an Australian chart earlier in the year.

"So Goes Love," a previously unreleased Jones gem written during The Monkees' heyday, is a step into the Medieval period akin to The Rolling Stones' "Lady Jane." In

midstream "I Ain't Gonna Love You No More" turns from a cello-serenading ode to grunge guitar rock — aided by a harpsichord!

Overall *Just Me* is pensive and modest and at the same time adventurous in a homespun way.

— C. Brian Jasper

ALICE COOPER

Dragon Town
Spitfire (SPT 15200-2)

Alice Cooper is still the hardest-rockin' of all his 1970s contemporaries. His voice is just as powerful, and his songs just as pointed — when he has something to say.

Dragon Town is an extension of sorts of its predecessor, last year's *Brutal Planet*. However, it's unfocused and less commer-

cially viable. Lyrically Cooper's work continues to portray the struggle between good and evil, with Christian overtones, just as on *Brutal Planet*. But this affair doesn't make listeners stop and think as much as the former; rather, it tends to just drone on. Cooper takes on dark personas throughout, more or less digging in the vein of his brilliant 1976 concept album *Alice Cooper Goes To Hell* but with lackluster results.

The set kicks into gear with the dark but rocking "Triggerman," depicting a soul-less, faceless adversary who "watches you when you sleep," who is "twice as smart, and certainly twice as sick." Next up: "Deeper"

(Please see New Releases page 59)

Book Review

WHERE DEAD VOICES GATHER

by Nick Tosches
Little, Brown & Co. (352 pages, \$24.95)

A distinctive explicator of American mongrel music, Nick Tosches is a restless, fastidious reporter and frequently hallucinatory writer. His fixation in *Where Dead Voices Gather* is Emmett Miller, a figure of early country music and jazz who was born in Macon, Ga., in 1900 and died there 62 years later. Tosches' probe of the shadowy Miller (a Columbia/Legacy recording of his key work has just been reissued) prompts a discourse on American popular music that mythologizes Miller, partially by rendering him in excessive detail.

Miller may have been the last gasp of American minstrelsy, which dominated American music and show business from the mid-19th century until after the turn of the 20th. His was "a form of stage entertainment in which men blackened their faces, burlesqued the demeanor and behavior of Southern blacks, and performed what were presented as the songs and music of those blacks."

Tosches' inquiry into minstrelsy and its descendants and relatives — talking blues, vaudeville, some forms of jazz and today's rap — is fascinating and provocative. Not only does he illuminate those musical forms, he puts them in cultural context.

"America alone of nations envisioned herself in terms of a dream," he writes. "Nothing in this country is real, everyone an actor. From long-tail blue to dashiki, from the organ-grinder to the godfather, it is all a masquerade. If the halcyon lark of

antebellum plantation life was a sham, it was at least a sham that few took for reality. The same cannot be said of modern cultural shams such as the fantasy of African-American roots perceived in, say, Kwanzaa, a fake holiday invented in America in 1966, and no closer than minstrelsy to the reality of any true African culture."

If Tosches can be provocative, he also can be dull. Why go into the branches of Miller's family tree in an unanalytical account of his last year in Macon? Why apply the very same phrases of criticism to late-period Bob Dylan's *Time Out Of Mind* as to the early William Faulkner of *Flags In The Dust*?

Tosches can be brilliant, too. In a discussion of "Good Rockin' Tonight," a 1948 hit by Wynonie Harris that Elvis Presley bowdlerized in 1954, Tosches calls Presley "the great mediator... who made of the fine crude bread of rock 'n' roll a sterile and insipid Wonder Bread* for the masses."

Bear in mind that Tosches wrote *Hellfire*, a biography of Jerry Lee Lewis that reads as ribald as Lewis plays. Bear in mind, too, that Tosches first explored Miller in his 1977 book, *Country*, where he wrote, "It is not known exactly when Emmett Miller was born or when he died."

Where Dead Voices Gather is, in part, an effort to craft a history unavailable to the younger Tosches. While it is all over the cultural map, it is clearly the work of a mature writer conversant in numerous languages — a writer who, at his best, speaks in tongues as wondrous as those he attempts to reveal and explain.

— Carlo Wolff

Collectormania!

THE TRUE NORTH STRONG AND FREE: CANADIAN RECORDS

by Chuck Miller

I was at a record show in Hamilton, Ontario, in November, autographing copies of my brand-new record collector's guide, *Warman's American Records 1950-2000: Identification and Price Guide* (available from Krause Publications, go to www.collect.com/books or call 1-800-258-0929). As collectors looked through the book, marveling at the chapters on Northern Soul and Power Pop and photographs of stamper numbers and rare doo-wop 78s, they kept asking the same question: "How come there isn't a chapter in this book on collecting Canadian records?"

At first, I thought the question was a little out of place — almost as if somebody went to Canton, Ohio, and wondered why there was no representation of the Toronto Argonauts' Grey Cup championships in the Pro Football Hall Of Fame. If I had my druthers, I would have added a chapter on Australian rock and pop records in the book.

Actually, there are many Canadian pressings that are collectible in America; there are also some interesting markings on Canadian 45s that can tell you how "Canadian" a record is, similar to finding out if the side of brisket being prepared for dinner is kosher. Canadian pressings will often replicate the American release, especially the 1950s and 1960s recordings. Early Canadian records would, on the label perimeter, mention that the record was pressed in Montreal, Don Mills, Scarborough or Kingston, and there might be a maple leaf imprint on the label or outer jacket.

In 1969, the Canadian Radio-Television Commission (CRTC) created a set of guidelines to help stimulate Canadian music production. Between 6 a.m. and midnight, at least 35 percent of the music emanating from Canadian radio stations must contain Canadian content. In other words, if a DJ played 20 songs, at least seven should have been by Canadian singers and songwriters.

This meant that 45s and LPs from Canadian artists needed a distinctive mark to designate their Canadian-ness. Thus evolved the MAPL system. MAPL, an acronym for "music-artist-production-lyrics," was printed on Canadian 45s to designate how "Canadian" a recording was. In order to qualify as "Canadian content," the song needed to fulfill at least two of the four designated conditions:

M — the music was composed entirely by a Canadian.

A — The artist or performer is a Canadian; the lead singer or predominant vocalist on the song is Canadian.

P — The record was produced in Canada, either recorded in a Canadian studio or from a live concert within Canada.

L — A Canadian wrote the song lyrics.

Every time at least one of these requirements was fulfilled, a section of the MAPL logo on the record label would be shaded.

This gave DJs a quick reference to know which songs fit within the Canadian content quotas. A song such as Sheriff's "When I'm With You" (Capitol Of Canada 72901) has the entire MAPL logo shaded, making that song a 100-percent, government-approved Canadian record. The Rovers' novelty song "Wasn't That A Party" (Attic Canada AT 231), however, has lyrics written by Tom Paxton, an American, so the song is only 50 percent Canadian as determined by the CRTC.

This does not mean that American and British artists were excluded from Canadian radio — in fact, this system was designed so that artists from Toronto, Vancouver, Montreal and St. George de Beauce could hold their own against the onslaught of performers from New York, London, Los Angeles and Nashville.

However, some Canadian artists have found that their recordings aren't "Canadian" enough to fit into the quotas. At one point, artists such as Anne Murray and Bryan Adams had big hits in America, but the songs wouldn't get played in Canada — the

recordings were classified as "foreign" releases because they were written by non-Canadians and produced outside of Canada.

So what does constitute a collectible Canadian record? Press runs of Canadian 45s and LPs are much lower than American press runs, so in theory those records should be rarer and harder to find — and therefore, more valuable, correct? Not exactly.

Artists such as Elvis Presley, The Beatles, and The Rolling Stones are collectible no matter which country presses their recordings, and there are enough variations in Beatles Canadian pressings to make them desirable to American and British collectors. If an album pressed in Canada has an extra track or a different mix of a certain song, that can make the Canadian release much more collectible than its American counterpart.

The more desirable Canadian pressings involve Canadian performers who have become international superstars. Rush's first 45 on the Canadian label Moon, "Not Fade Away," can command up to \$500 for a Rush collector. Celine Dion's early French recordings still command three-figure price tags. So do early 45s by Sarah McLaughlin and early LPs by Neil Young.

If you are looking for a true Canadian artist to collect, let me relate the story of Stompin' Tom Connors. We will now pause while you say, "Who?" — except for Canadians. In Canada, he is a national treasure. A folk hero and music legend, Connors has written songs about nearly every Canadian city, town and village. His songs tell stories about life in the Great White North — songs such as "Sudbury Saturday Night," "Bud The Spud" and "My Home's In Newfoundland." There's even a Web site devoted to his history and music (www.stompintom.com).

Born Feb. 9, 1936, in Saint John, New Brunswick, Connors' early years were a hardscrabble hodgepodge of struggle. He and his mother would hitchhike throughout Canada, begging on the streets until the Children's Aid society took him in and placed him with a family in Skinner's Pond, Prince Edward Island. By the age of 15, Connors was on the road again, hitchhiking through every province in Canada, looking for work and writing down songs.

The nickname "Stompin' Tom" came because Connors kept the beat by stomping on the stage floors. One could tell that Stompin' Tom had performed in a club or bar that night; there would be a worn hole where he stomped his sharp cowboy boots into the carpet or floor. In Peterborough, Ontario, a hotel bartender decided that Connors needed a stage name, and "Stompin' Tom" Connors was born.

In the mid-1960s, he performed some songs at a hotel bar in Timmins, Ontario, to settle up a bar debt. Those performances later landed him a contract to perform not only at the hotel, but also on radio station CKGB. Connors would later record songs at the CKGB studios, have them pressed by Quality Records, paying for the pressings out of his own pocket, and shipping the 45s north to Timmins.

"It's been disputed exactly how many CKGB records were released," said Mike Helms, a Calgary native and Connors collector. "But estimates range from eight titles to 11. These were all pressed at the Quality Records plant in Toronto and paid for by Tom. Although these are felt to be the 'rarest' of Tom's recordings (and of the rare recordings, they are the most well-known), it's virtually impossible to put a price on them, as the few that are still out there don't tend to get sold on the market. In four years of record collecting, I've had the opportunity to buy one. I'm not sure there's any precedent established that would help set some sort of book value."

Eventually Connors landed a contract with Dominion Records, and his career began to flourish. By the early 1970s, he had formed Boot Records and recorded many of his classics for that imprint. He also received six consecutive Juno Awards as Canadian Artist Of The Year.

Very few of Connors' songs have ever been released in America (two singles on the Boot label, "The Bug Song"/"I Can Still

Face The Moon" on Boot 45-8401 and "The Bridge Came Tumblin' Down"/"Tillsonburg" on Boot BT-021; and one album released in America and Great Britain, *Songs Of Canada*, on Boot BOS 7103). In fact, in 1979 Connors returned his six Juno Awards, frustrated with what he felt were Canadian artists abandoning their homeland for success in America. He called such performers "border jumpers" and went into a performance exile that lasted 10 years.

Upon his return to the stage, he discovered that many Canadian fans, who may have considered him hokey and square in the 1970s, now embraced his music as part of the tapestry of Canada — as much a part of Canadian history as Sir Henry Pellatt, James Naismith, Tom Green, Red Green, Sam The Record Man and sour cream donuts at Tim Horton's. Connors even formed a new record label, A-C-T, and its first release contained the song "Lady, k.d. lang" (ACT GT-501), a tribute to the popular songstress. Today he is promoting his second autobiography and performs from time to time. At his most recent concerts, fans could purchase his new CD, *Stompin' Tom Sings Canadian History* (EMI 72435).

Hockey fans, however, have heard of Connors, although they may not realize it. As the Zamboni resurfaces the ice during the intermissions, between booster club 50/50 raffles and T-shirt slingshot contests, Connors sings, "Hello out there, we're on the air, it's hockey night tonight... tension grows, the whistle blows and the puck goes down the ice..." That's right — Connors wrote "The Hockey Song," as much of a sports anthem as "Take Me Out To The Ball Game."

An interesting Connors collectible is his first album, *The Northlands' Own Stompin' Tom Connors*. Although the album has remained in print for decades, having been released on the Boot, Dominion and Capitol Of Canada labels, it was the first release, on the tiny Rebel Records, that lists the album's artist as simply "Tom Connors." The "stompin'" is on the record only. Like collectors of the music of Sun Ra, the collectors of Connors may be small in number, but they will pay dearly for his rarest recordings.

What artists do you collect that you think nobody else knows about? Write to me at Chuck Miller, *c/o Goldmine*, 700 E. State Street, Iola WI 54990. Visit me on the Web at www.chuckthewriter.com, which contains an archive of past *Collectormania!* columns, or e-mail me at Clctrmania@aol.com. Hope to hear from you soon!

On a more personal note, I would like to take this opportunity to thank the readers who have enjoyed my column for the past four years. That's more than 50 different topics, genres, observations, product tests, reminiscences and finds that we've shared together. I hope the next 50 editions of this column are as productive and as entertaining as the last, and hope all of you are there to share this column with me.

Letters

I received this note from Paul Gauntt of Waxahachie, Texas: "When I was a senior in high school in 1966 in Midland, Texas, heard a song on the radio a few times titled 'The Devil May Care.' I could have sworn it was Ray Stevens. But for 35 years, I've looked for it in oldies shops and on the Internet, but I can't find it. The beat of it was just like Billy Joe Royal's 'Down In The Boondocks.' I still remember some of the lyrics: 'The Devil may care, why should I just grin and bear/and just say the devil may care/when my angel doesn't want me... wha — oh, wha — oh...' Did I just dream it, or was it an actual song, and did Stevens sing it? I'd love to find it."

Hidden Track EPs

Here are four songs on an imaginary EP. What is the common theme? The fifth is a bonus track that has something to do with the previous four, but what? The answers will be run in next month's *Collectormania!* For those who just can't wait to find the answer, we'll post it on our Web site at www.collect.com/records.

Here's the song listing of this month's *Hidden Track EP*:

Ace — "How Long"

Squeeze — "Tempted"

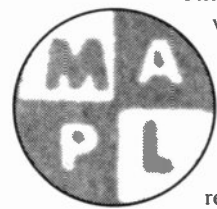
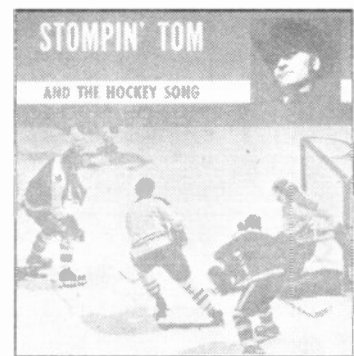
Mike & The Mechanics — "All I Need Is A Miracle"

Paul Carrack — "I Need You"

Hidden track: Roxy Music — "Dance Away"

Do you know what all these artists have in common? Stay tuned to *Collectormania!* for the answer and next month's *Hidden Track EP*.

Answer to #557's *Hidden Track EP*: The four songs have lead vocals by Paul Carrack. The hidden track has Carrack on keyboards.



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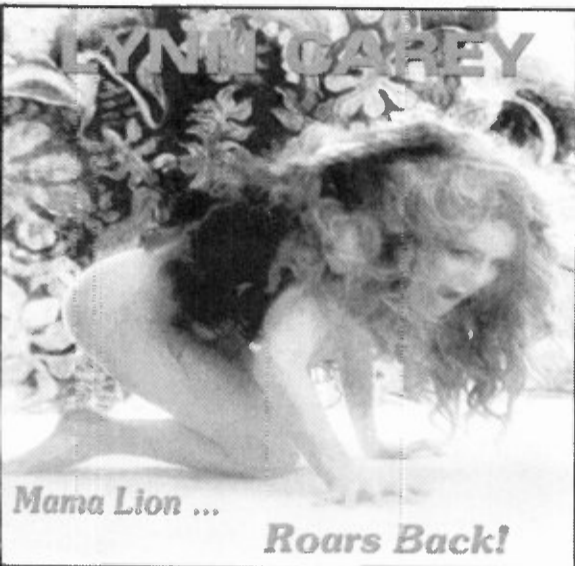


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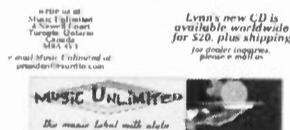
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Reissues

Courtesy of Epic Records



Stevie Ray Vaughan and Johnny Copeland performing at Montreux in 1985.

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
Live At Montreux 1982 & 1985
 Epic Legacy (AE2K 86151) (Two discs)

The most startling aspect of *Live At Montreux 1982 & 1985*, Stevie Ray Vaughan's ninth posthumous release, comes early. Three songs into disc one, which chronicles SRV and Double Trouble's fateful July 17, 1982, appearance at "Blues Night" during the Switzerland's annual Montreux Jazz Festival, boos begin rising from an irritable crowd more accustomed to traditional acoustic blues than to white-boy electric boogie.

The chorus of disrespect becomes more unsettling further into the eight-song set of time-honored classics and scorching originals. But a reportedly flustered Vaughan didn't let his emotions show, as he soldiered on by playing many tunes that became the foundation of SRV and Double Trouble's first album, *Texas Flood* — which might never have happened without that humbling performance.

Vaughan's first Montreux gig marked the beginning of his association with David Bowie and Jackson Browne — both in attendance that night. Bowie caught up with a shell-shocked Vaughan after the gig and offered him both support and an opportunity to play on *Let's Dance*, the 1983 album that boosted Bowie's status in America and gave Vaughan the credibility check he needed. Browne provided Vaughan with free recording time at his Downtown Studio in Los Angeles, which hatched *Texas Flood*.

By the time SRV and Double Trouble returned to Montreux on July 15, 1985, to headline the festival's "Blues Night," the guitar player and his band had been absolved by fans of any wrongdoing three years earlier and wowed them with triumphant versions of songs from the band's first three albums. He also — with an audible chuckle — reminded them that "three years ago... was the first time we ever got booed." Reese Wynans joined SRV and Double Trouble on organ for the 15-song set (11 of them presented here), and guitar great Johnny Copeland appeared on stage for four songs.

Between both CDs, this handsomely packaged 19-track collection contains 11 previously unreleased songs. Most of the other eight appeared on 1986's *Live Alive* or last year's three-disc SRV box set. Unfortunately, Vaughan didn't return to the

studio after his knockout 1985 Montreux performance for almost four years, as he battled and beat his addictions.

In 1989, SRV and Double Trouble issued *In Step* to universal acclaim; fewer than 18 months later, Vaughan died in a helicopter accident after a gig in East Troy, Wis. *Live At Montreux 1982 & 1985*, perhaps more than any other posthumous SRV and Double Trouble release save the box set, best captures Vaughan's indomitable (and missed) human spirit.

— Michael Poppe

RICHARD AND MIMI FARIÑA
The Complete Vanguard Recordings
 Vanguard (200/02-2) (Three CDs)

We have a lot of reasons to thank David Hajdu. Not only did his biography of Mimi And Richard Fariña, *Positively Fourth Street* (Farrar Straus & Giroux; June 2001), awaken a musical cult that had lain fallow for far too many years, but it has also prompted the Fariñas' label to reach into their own vault for a three-CD box set that, if it doesn't tell its subjects' whole story, it comes closer than we've been in years.

Three CDs may be just a little extravagant, as the contents would, in fact, have fit onto two. The Fariñas cut just two full albums for Vanguard, both during 1965 — *Celebrations For*

A Grey Day and *Reflections In A Crystal Wind*. Devoid of bonus tracks (the mono mixes would have been nice), *The Complete Vanguard Recordings* devours the first two discs with some of the most superlative folk rock of the Fariñas', or any other, age. The liner notes quote Jean Ritchie as describing Richard as the father of modern dulcimer playing. Across both vocal and instrumental numbers, he's whacking that thing like the hottest rock-guitar hero. "Celebration For A Grey Day" itself, a demented folk medley built around a handful of decidedly non-folky songs ("Good King Wenceslas," "Frere Jacques," etc), is to that instrument what "Purple Haze" is to electric guitars — a new set of signposts, pointing to a complete reinvention.

The third Fariñas album, *Memories*, appeared in 1969, two years after Richard's death. It drew from a stockpile of out-takes and oddments, including outtakes from their regular albums, a couple of Richard's compositions for Baez's mythical lost rock 'n' roll album (she sang, he produced and they both sound terrific) and two cuts from the Fariñas' appearance at the 1965 Newport Folk Festival. The carrot that will draw fans into this set is the inclusion of seven additional tracks, appended to *Memories*, capturing the duo's entire Newport performance — teeming rainstorm and all.

The pair had worked up an extravagant act for the occasion, which would open with the two of them alone on stage, then slowly add, other musicians — bassist Fritz Richmond, guitarist Al Kooper and so on — as the set progressed. By the time they hit the final song, the rockin' "Hard Loving Loser," there would be a full electric band rocking out behind them — several hours before Bob Dylan took the stage with a similar hydra behind him.

A sudden summer squall did not derail the Fariñas, although it did cause a revision of their set. Nine tracks open with the grinding "Leaving California" and include a deliciously disheveled "Pack Up Your Sorrows," costarring Pete Yarrow; a resolutely traditional-sounding "Shady Grove," which features both the aforementioned Ritchie and a passing, low-flying airplane; and — as if to remind us of its fiery portent — an almost frighteningly intense "Celebration Of A Grey Day," which intices listeners with mad percussion and finger-blistering speed.

There are still a few fragments of the Fariñas left to be

(Please see Reissues page 69)

REISSUES NEWS



Out now: Sundazed has reissued four Harpers Bizarre albums, all with two non-LP bonus tracks — *Feelin' Groovy*, *The Secret Life Of Harpers Bizarre*, *Anything Goes* and *Harpers Bizarre 4*. Reissued for the first time on CD, the sets each include their original liner notes as well as bonus rare photos. **Restoration:** *The Best Of Bob James* (Warner Bros.) is a two-CD compilation of the jazz pianist's best work of the past 25 years, including "Angela (Theme From Taxi)" and duets with guitarist Earl Klugh and saxophonist David Sanborn and Kirk Whalum... Varese Sarabande just released *Del Shannon - 25 All-Time Greatest Hits* and *Spencer Davis Group: Live Anthology 1965-1968*... Taragon just released a pair of two-fer-by 2001 Vocal Group Hall Of Fame inductees *The Vogues* — *Turn Around, Look At Me/Till* and *Memories/Sing The Good Old Songs*... Collectables' late-November releases include *Dion: The Wanderer* — *Now And Then* five-CD deluxe box, including a disc of Christmas recordings and one with two new Dion songs, and *Jimmy Reed: Big Boss Man*, a whopping 10-CD 115-track box set of his Bee-Jay work in the early 1950s... MCA has reissued Muddy Waters' *Fathers And Sons* album from 1969 — his highest-charting album — featuring guest blues greats Otis Spann, Michael Bloomfield, Paul Butterfield, Donald "Duck" Dunn, Sam Lay, and Buddy Miles. The remastered set includes four previously unreleased tracks, six bonus live recordings and liner notes from *Goldmine* writer Bill Dahl... Ten years goes by fast: *Barenaked Ladies Greatest Hits* (Reprise) includes 19 classics from the band's 1991-2001 output plus two new songs... *The Best Of Brewer & Shipley: One Toke Over The Line* (Buddha) includes 14 songs from the singer/songwriter duo's four Kama Sutra albums, including the counterculture classic "One Toke Over The Line," which hit #10 in 1971, and a take on Bob Dylan's "All Along The Watchtower." Guests include Jerry Garcia, Nicky Hopkins, and Mike Bloomfield... British bluesmaster John Mayall's stunning live *The Turning Point*, his only U.S. gold album, has been remastered and includes three previously unreleased performances from the same 1969 Fillmore East concert in New York... Just out is *The Best Of Les Paul: The Millennium Collection* (Decca/MCA), featuring 12 classic tracks laid down between December 1944 and July 1947 by the innovator of the electric guitar.

Coming soon: EMI's Jan. 8, 2002, releases include seven Frank Sinatra albums — *Where Are You, No One Cares, Closer To You And More, Come Swing With Me, Point Of No Return, Torment, Poems Of Color* and *Nice 'N' Easy*; Les Brown's *Best Of The Capitol Years*; and three Jethro Tull reissues, *This Was, Stand Up and Benefit*... Coming from Rounder this Jan. 8 are *Deluxe 24-Bonus* reissues of Nanci Griffith's first three albums, *Once In A Blue Moon*, *There's A Light Beyond These Woods* and *Poet In My Window* (with the previously unreleased bonus track, "Can Love Wrong")... Due Jan. 8 from Universal Music Group are *Millennium* series compilations for Donna Fargo, Marty Stuart, Phil Ochs, Tim Hardin and *Best Of Crosby/Nash*... Rhino's Jan. 15, 2002, releases include *American Bandstand: Greatest Hits Of The Century*, *Zapp Anthology*, *B-52's Anthology*, *The Very Best Of Ashford & Simpson* and a Van Morrison *Moon Dance* DVD among others... Coming Jan. 22 from Rhino is *Cheap Trick Music For Hangovers*... Due Feb. 12 is *The Essence Of Nancy Wilson* (EMI/Capitol), a four-CD box set celebrating her 65 birthday and 50th anniversary in the music business, and includes lots of previously unreleased material.

— Greg Loesch

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BLP 5004 1952 Blue Note 10" release. 33 1/3 Microgroove modern jazz series. Fats Navarro with the Todd Dameron Sextet, Howard McGhee Sextet and Bud Powell's Modernists. Memorial Album. The cover is still in VG+ shape except for some pen marks documenting the personnel section. There is also a 3/4" x 3/4" label in the upper right. The album has some light scratching and is somewhat dulled by time. The album plays without any skips. \$300

Fats' Waller Favourites. A program by Fats Waller. DLP 1008. 1952 HMV Great Britain. 33 1/3, 10" LP. Front cover has tear in upper right. One seam is repaired with tape. Back cover has pen marks in upper right and lower left. LP has small scuffs but no skips. Shine has been retained. \$100



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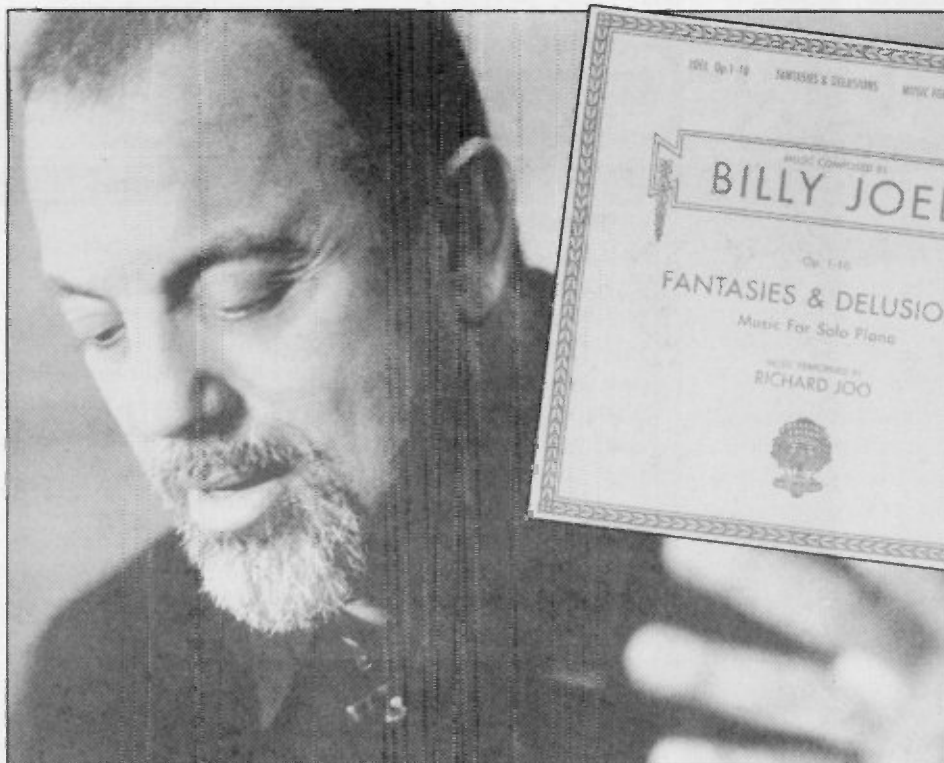
(New Releases from page 53)

goes down in the hole to even gloomier ground, and the title track doesn't do a lot to lift our spirits either. Expressions such as "lying bleeding on the grimy street" and words such as "toxic" and "stench" pretty much keep this in the doldrums — even though the overall message is to do what is needed to avoid this hellish place, *Dragon Town*. I'll heed the warning.

"Sex, Death And Money" is essentially a protest song against a world desensitized by violence, gain and decadence, as is the "Gospel" of the said *Dragon Town*; but with the emphasis on the lyrics, isn't this approach in effect part of the problem?

"Fantasy Man" is anything but, as Cooper takes on the voice of a totally insensitive slob. In the murky "Somewhere In The Jungle," we catch "the Devil laughing" according to Cooper, but it's surely not from anything we're hearing. At this point — seven cuts into the set — having given up on seeing a light among the mangled bodies being sung about here, it becomes evident that Cooper's trademark humor that balanced his best albums is totally absent.

Also gone awry is the case with "Disgrace-land." Apparently meant to be a tongue-in-cheek rockabilly ode to the fallen King, Cooper depicts Elvis Presley as someone who "ate his weight in country ham," spent his days "sweaty, bloated and stoned" and finally was "killed on pills and woke in disgrace-land." It is not funny, it is way beyond uncompassionate and it is especially judgmental when one considers that while Pres-



Billy Joel

ley was dying in 1977, Cooper himself wasn't in such hot shape, being lodged in a mental ward due to alcoholism, D.T.'s and all, harnessed in a straitjacket.

"Sister Sara" is none the better. The condescending "Every Woman Has A Name" fares even worse, surfacing in the familiar vein of "Only Women Bleed" musically but choked because of lyrical disaster. Cooper steps mockingly into

another worthless character full of pride and self-assurance in "I Just Wanna Be God," but again — what purpose does this song serve?

The most old-time Cooper-like number here is "It's Now Too Late." He's in *Dragon Town* again all right — this time along side of Mom! Apparently neither one made the grade by doing much of anything good or bad; no vice or virtue. Classy backing vocals and a

chorus with a melody make this *Dragon Town*'s lone track worthy of airplay. Concluding this exercise is "The Sentinel," which is more drab grunge dropping us off where "Triggerman" began.

Here's a challenge for Cooper: Cheer up a little! You've still got greatness on your side. Write an uplifting Christian rock album with some hope next time out. How about *Alice Cooper Goes To Heaven*? *Dragon Town* takes you somewhere, yes, but who'd wanna go there? On a positive note, everyone loves Cooper's jump-rope commercial.

— C. Brian Jasper

BILLY JOEL

Fantasies & Delusions

Sony Classical/Columbia (CK 85397)

Billy Joel really isn't the pretentious type. In fact, he's quite simple and simple-minded in thought and in his music. He does what he does (i.e., uncomplicated and undemanding pop) with unexceptional ease and commercial acumen. So, his announcement a few years back that he would be shifting his career to classical music was a bit of a surprise. Then again, Joel's relevance, in a pop world that demands its participants to be young, was waning. The move maybe should have been expected. It just seemed a bit affected on his part.

The fruition of that declaration, *Fantasies & Delusions*, is a 10-part opus of "classical music" in the style of Chopin. Subtitled *Music For Solo Piano*, Joel substitutes his own ham-fisted piano playing for the more accomplished tinkering of virtuoso Richard Joo.

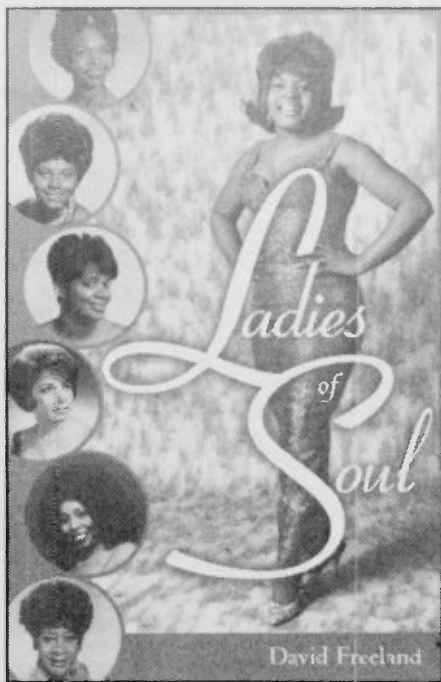
Recorded in a Vienna concert hall, *Fantasies & Delusions* is a lovely sounding piece, rounded and crisp. But it's also heavy-handed and imitative. Joel knows the style of the masters (he was trained as a classical pianist) and diligently applies all their tricks to his maiden voyage into highbrow music.

It's a shame Joel isn't brave enough to take more risks (*Although putting out an album like this certainly is one!* — Ed.). He finds inspiration in the agreeable "Opus 3: Reverie (Villa D'Este)," and "Opus 10: Air (Dublinesque)" — boy, those titles! — is a concise, distinct statement, but there's very little here to recommend. It's all capable enough, and Joo makes the most of the material (and it's nice to hear Joel without his banal lyrics getting in the way), but too much of *Fantasies & Delusions* sounds like Joel's application for admission into a club that's out of his league.

— Michael Gallucci

(Please see New Releases page 64)

Book Review



LADIES OF SOUL

by David Freeland

University Press Of Mississippi (Paperback, 232 pages, \$20)

In *Ladies Of Soul*, author David Freeland provides career profiles of seven female R&B artists who recorded during the golden age of soul from the early 1960s to the early 1970s. The author wisely chose not to write about the big hit-makers — Aretha Franklin, Diana Ross, Gladys Knight, Tina Turner, or Dionne Warwick — justifiably feeling no doubt that those artists are well-known and that readers should learn about some of the other artists who helped make the soul era

so great, but whose careers were considerably less successful.

Freeland gives the reader somewhat of a cross-section of artists from several sections of the country — the South (Denise LaSalle, Ruby Johnson, Carla Thomas), Detroit (Bettye Lavette), Philadelphia (Barbara Mason) and New York (Maxine Brown, Timi Yuro). For each section the author provides a valuable brief overview of the recording scene there. These are Freeland categories, but this reviewer would place Yuro in Los Angeles and is somewhat surprised that his peer reviewers did not call him on this mistake (this is a university press, so presumably the book was peer-reviewed).

Freeland builds his profiles from extensive interviews with his subjects, allowing them to tell their stories, but he intersperses their voices with narrative discussions (put in italics to distinguish the subjects' text from the author interview text). These author interludes are important to the book in providing the essential details of each artist's career.

The artists had differing levels of success, from Johnson (who had one small R&B chart record on Volt) to Thomas (who had nearly 25 R&B hits), and all except Yuro were essentially R&B stars with minimal crossover success. Yuro, while certainly a soulful singer, was never what one would call a soul singer. She was a rock 'n' roll star.

This reviewer finds the inclusion of Yuro to be problematic, as apparently did the author, who felt it necessary to ask Atlantic Records honcho Ahmet Ertegen whether Yuro should be in the book (his reply, reflecting the same longtime question in my mind, "What is she? Was she half-Chinese or something?"). The profile clarifies that she is of Italian heritage. Nonetheless, I must

confess that I am glad she is in the book, because she is in my pantheon of great female singers. However, I miss any mention of one of her all-time outstanding performances, "Only Love Me."

Lavette is another terrific inclusion, as she is a seriously undervalued performer who has never been represented well on wax (her career was limited to a succession of small singles-oriented labels, which did not release any long-play collections). Lavette deserved much better, and those who do not have her 45s should make an effort to search out her reissue CD on United Kingdom's Westside.

If there is a fault in *Ladies Of Soul* it is that Freeland, in his desire to give the reader a full picture of his subjects, produces passages that wander far afield from the career of these artists. I confess that I have minimal interest in these singers' personal lives, their dislikes and likes and their mundane occupations but will grant that the author may be providing something of value to other readers.

Freeland has made a worthwhile contribution to the literature on soul music with this book of profiles. Soul fans, and those readers who even have some mild interest in the genre, should purchase this book, then sit down and read it and afterward play the music of these ladies. It will be a revelatory experience.

Likely candidates if Freeland ever did a volume two of *Ladies Of Soul* — Baby Washington and Dee Dee Warwick (New York), Jan Bradley and Fontella Bass (Chicago), Kim Weston and Barbara Lewis (Detroit), Ann Sexton and Betty Harris (South), and Bettye Swann (Los Angeles).

— Robert Pruter

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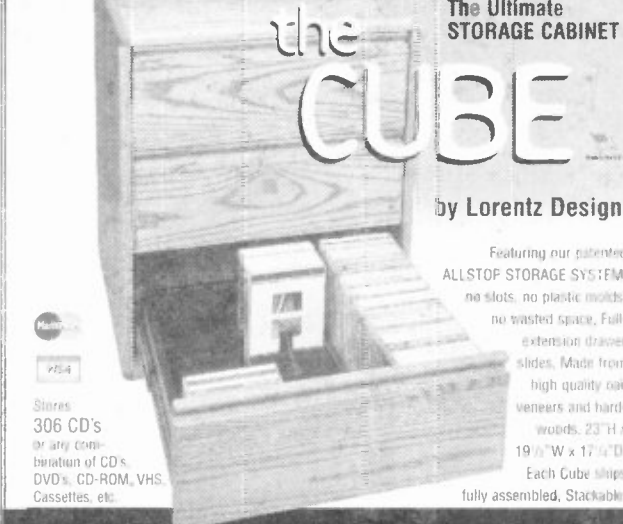
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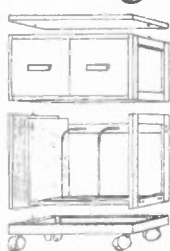
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(New Releases from page 59)

BILLY GREER

Seventh Key
Frontiers Records (FR CD 065)

I thought I had Billy Greer pretty well classified in my own personal mental encyclopedia of rock 'n' roll. He first appeared on my radar as the bassist for Streets, a band Steve Walsh had assembled following his departure from Kansas in the early '80s. After two unsuccessful albums, Walsh pulled the plug on Streets and returned to Kansas, bringing Greer with him to fill the bass slot left open by the departure of Dave Hope. Greer has been there ever since, adding solid bass lines and tasty backing harmonies to Kansas' unique brand of progressive rock.

With this biography firmly in mind, I gave *Seventh Key*, his first solo project, a listen — and was totally unprepared for what I encountered. What I thought would probably be a competent musical effort turned out to be one solid, balls-to-the-wall, rockin' album. Recruiting former Streets guitarist Mike Slamer to produce, play guitar and cowrite songs, Greer aptly demonstrates that he is, at heart, a hard-rocker.

The album starts off with "The Kid Could Play," an ode to a fallen fellow axeman that features some exceptionally fine Slamer guitar leads and moves immediately into the equally powerful "Only The Brave." By the time of the opening chords of the third track, the Whitesnake-esque "Missy," I caught my breath and came to the conclusion that this isn't an album for wimps.

To be sure, there are a few clunkers here. "When Love Is Dying" is a syrupy power ballad that is basically filler. "No Man's Land" and "Everytime It Rains" feature Kansas cohorts Walsh, drummer Phil Ehart, guitarist Richard Williams, and axe-wizard Steve Morse. Both songs are pretty sweet, but they sound suspiciously like they could have been outtakes from Kansas' *Power* era and really don't fit the tone of the rest of the album.

Despite these few quibbles, *Seventh Key* is a great listen. Greer is an exceptional lead vocalist, and he cuts loose on this album. Slamer's production work gives the album's sound depth and sophistication while still retaining a live feel. At their best, solo albums give artists a chance to step outside of their normal role in a band and present a side of themselves that their audiences usually don't see. Greer succeeds in letting listeners know there is a lot more to his talent than his longtime supporting role in Kansas.

It would be great to hear more of these kinds of projects from the Greer/Slamer team. In any event, *Seventh Key* is a significant new entry in Greer's musical biography and, more important, it's given a background player a chance to shine.

— Conrad L. Stinnett

STEREOLAB

Sound-Dust
Elektra (2A-62676)

By now most fans know what to expect from Stereolab. Their strange futuristic pop-fusion incorporates lush layers of adventurous instrumentation (piano, synthesizers, vibraphone, marimba, xylophone, etc.) is juxtaposed against odd yet accessible rhythms and lovely female vocals singing largely inconsequential lyrics in both English and French.

Fans already on board will likely embrace *Sound-Dust*, but its sophisticated and soothing sounds probably won't win the band many new converts. The main difference between *Sound-Dust* and previous efforts is that the band paints a slightly more impressionistic canvas here, and as a result this largely upbeat album reveals itself only over repeat plays. In addition, more than ever before, Stereolab are incorporating horns and distinctly different sections within their songs.

As usual, Tim Gane wrote the album's music and Laetitia Sadier the lyrics and vocal melodies, while Chicago rock icons John McIntyre and Jim O'Rourke produced. Head High Llama Sean O'Hagan (as usual) also contributes, and though longtime member Morgan Lloete left the band, few listeners will notice, as more than anything at this point in their career Stereolab offers consistency.

This is a good thing and a bad thing. Few bands can effortlessly integrate influences as diverse as '60s French pop and bossa nova, classical music, '70s progressive rock and cheery "la la la" pop without it seeming forced. However, there's also a certain stasis to current Stereolab albums — on which production and sound seemingly take precedence over songs — that at times makes me yearn for the simple guitar-oriented band who used to worship Velvet Underground.

In other words, this band is still great at what they do, which currently consists of easygoing yet elaborately uplifting mood music. But a little less of McIntyre and O'Rourke's tinkering around and a little more of the old minimalist Stereolab sound might be in order to shake up the band's formula a bit.

Then again, the band is unlikely to alter their status quo, and I

World Radio History

really can't blame them since this is another aurally agreeable and at times outstanding collection overall. There's a reason I always e-mail my editor for the opportunity to review each new Stereolab album, and though the band's overly long albums are quite perfect, the end result is always an enthusiastic thumbs up. *Sound-Dust* is no exception.

— Scott Floman

CPR

Just Like Gravity
Gold Circle (GC 20002-2)

David Crosby has to be the most resilient artist in rock 'n' roll. Having survived every peril to which a musician might fall prey — drug abuse, health hazards and ego encounters, to name but a few — his singing and songwriting are better than ever, no small accomplishment for a man whose résumé spans nearly four decades.

The evidence resides in *Just Like Gravity*, Crosby's third effort with CPR, the trio that also includes his son, keyboardist James Raymond, and guitarist Jeff Pevar. For starters — and with all due respect to his talented compatriots — the album bears all the characteristics of a Crosby solo

David Crosby has to be the most resilient artist in rock 'n' roll. Having survived every peril to which a musician might fall prey... his singing and songwriting are better than ever...

set. His rich, melodious vocals dominate the proceedings, while the songs, many written in collaboration with Raymond and Pevar, possess the drifting, dreamy melodies that have always been an integral element in Crosby's songwriting style. (It ought to be noted that Crosby actually does retain a solo spotlight on the title track.) Not surprising, it also sounds strikingly similar to his work with another initialized ensemble, CSN, thanks in great part to the close-knit harmonies and the familiar aural imagery suggested in its songs.

Arguably, it may also be the best album Crosby's ever overseen, in recent memory anyway. Songs such as "Darkness," "Gone Forever" and "Eyes Too Blue" have the mellow meandering flow of his signature sound. Their beauty, cascading choruses and seductive refrains provide an instant Crosby connection. A pair of riveting rockers — "Katie Did," the album's lead-off single, and Raymond's "Jerusalem" — pack an especially powerful punch and a real shot at scoring an actual chart triumph.

It's always gratifying to hear an old gun shore up his firepower. In Crosby's case, it's a particular pleasure. It's clear at this point that CPR is more about revival than resuscitation.

— Lee Zimmerman

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Reissues from page 56)

anthologized. Inexplicably, the one unreleased track included on the *Vanguard Years* compilation, "Tuileries," is absent from this package, alongside (of course) Richard's album with Eric Von Schmidt, his three contributions to Elektra's *Singer-Songwriter Project* and the rest of that aborted Baez album.

But they are just fragments, probably of greater interest to avid completists than anyone else, and they're bound to come around at some point.

Until that time, *The Complete Vanguard Recordings* should fill any Fariña-shaped hole fans might have in their heart, and the only warning to heed is that it's a limited edition of 5,000 — snap it up now.

— Dave Thompson

LEE "SCRATCH" PERRY
Born In The Sky
Motown Records (FASTCD006)

AUGUSTUS CLARKE
Black Foundation Dub
Motown Records (FASTCD0010)

In the canons of Jamaican producers, few loom larger than the erratic genius Lee Scratch Perry and the King Of The Dancehall, Gussie Clarke. Perry, the elder of the two, began his career at the legendary Studio One label in the 1960s and rode like a comet across that decade and the next. Clarke

entered the scene in 1972, at the beginning of the DJ age, and his dubby rhythms soon reigned supreme.

Perry's prolific recordings are normally divided into three periods: his work at Studio One, the interim period after he departed and the Black Ark days, when he worked out of his own studio. *Born In The Sky* focuses specifically on the second era, spotlighting recordings from 1969-1975.

This age has been well-covered by previous compilations, thus *Born* focuses on rarer tracks, serving up a host of alternate takes and mixes. The album also includes an excellent bio, as well as informative track notes. Although aimed at collectors, there's enough great music here to please more generalized fans as well.

Although Clarke is best-known in the U.S. for his digitized productions, which brought him international renown in the late '80s with J.C. Lodge's "Telephone Love," his earlier work was of equal note.

Black Foundation Dub, originally released in 1977, features a dozen of the producer's recent hits, remixed into monster dubs by King Tubby and Philip Smart. Singles from the likes of Big Youth, Augustus Pablo, Delroy Wilson, Dennis Brown, and Gregory Isaacs were skillfully stripped and regarbed into seminal new works that rival, and at times outdo, the originals. This reissue includes three bonus recordings, all from this same period.

These are two phenomenal albums from a pair of seminal producers.

— Jo-Ann Greene

BOB MARLEY AND THE WAILERS
Exodus Deluxe Edition
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Island/Tuff Gong (314 548 903-2)

The conclusion of Tuff Gong's Bob Marley And The Wailers remastered reissue series, the six albums presented here follow Marley and the now Peter Tosh- and Bunny Livingston-less Wailers from the moment that international stardom was assured (1977's *Exodus* — still one of the most crucial reggae albums ever issued), through to the singer's death in 1981.

It's an interesting saga if not, necessarily, as musically satisfying as Marley's posthumous fame and reputation insist. Working toward the fame that later enveloped him, Marley was both

(Please see Reissues page 75)

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V.A. - West Coast... John Cipollina German/LP, Line 5079
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BADLEES - It Ain't For You, US/CD
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NEIL SEDAKA - Don't Go/Come Back Jo (with the Tokens), Melba 1956
NEIL SEDAKA - Amour Perdu/Du, Nous Serons Des Copains (French Canada) Atlantic 1968
NEIL SEDAKA - Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5
Sedaka compositions not recorded by Neil and by R. Grossman for example: Lavern Baker, Saddler
The Cardinals, The End Of The Story, Atlantic 1103
GENE PITNEY - Faithful Our Love/Classical Rock n' Roll (Jamie & Jane Duets) Decca a-30934 1959
GENE PITNEY - Run, Run Roadrunner (Musicor promo, stereo) 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) Musicor 1968
GENE PITNEY - Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. versions 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
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(Reissues from page 75)

album in all its righteous glory; five additional tracks from the original sessions (the B-side "Roots," plus alternate versions of "Waiting In Vain," "Jamming" [x 2] and "Exodus"); five further live cuts, taped at The Wailers' London showing in the summer of '77 and capturing both the triumph and the tension that marked that concert; and two songs cut with Lee Perry around the same time, vocal and dub versions of "Keep On Moving" and "Punky Reggae Party."

Previously available only on a Jamaican 12-inch single in 1977 (a shorter and markedly inferior remix was issued in the U.K.), nine minutes of "Punky Reggae Party" were almost singlehandedly responsible for cementing the oft-prophecized rebel outsider union of rasta and punk, and, if the lyrics seem a little clumsy today, that only adds to their fire. The song was famously banged down with little forethought and even less premeditation; its impact blossoms from that innocence.

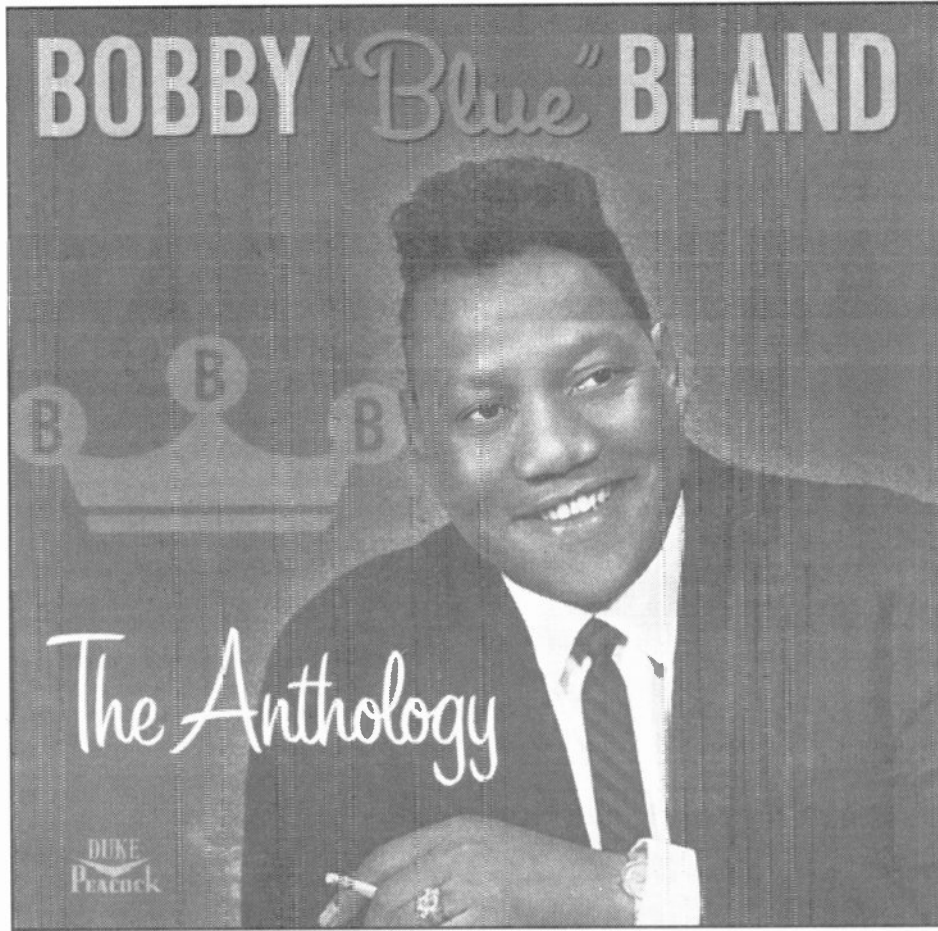
The live cuts, meanwhile, have a power all of their own. Salvaged from a live album planned for late 1977 but ultimately canned in favor of the multi-venue *Babylon By Bus*, they capture The Wailers in seething form, running through dramatically expanded versions of "The Heathen," "Jamming" and a phenomenal 11-minutes-plus "Exodus," each reasserting and, in terms of glowering atmospheres, realigning the studio versions. True, they're taken a little faster than the familiar versions, and the vocals are maybe a touch too celebratory. But with the pace comes a brand-new urgency and, with that, a sense that this was one revolution that we actually had a chance of winning.

Of course we didn't but, 25 years later, it's nice to know the optimism still survives.

— Dave Thompson

BOBBY "BLUE" BLAND
The Anthology
MCA (088 112 596-2)

Bobby Blue Bland — *The Anthology*, a two-disc 50-track collection of the work of one of the great blues singers in the last half-century, demonstrates the virtue of consolidation of the recording industry into several



huge "conglomerates."

Not only does the collection include 39 tracks from his glorious Duke years, but it also includes nine from his Dunhill/ABC years and two from his MCA years. What is missing are his earliest recordings for Chess and Modern and his later recordings for Malaco. But given that of Bland's nearly 65 charting records, all but one ("Members Only") were recorded on the labels represented in this compilation. This is an impressive collection.

The set opens with "Lovin' Blues" (1952), a Charles Brown-style laid-back blues that hardly gives a taste of what is to follow, which is a blend of hard-swinging and gospel-drenched blues and impassioned, soulful ballads heavily flavored with jumpin' horns and stinging guitar. The second track, "It's My Life Baby" (1955), is the first recording that represents this classic Bobby Bland approach. The accompaniment on most of

Bland's classic Duke recordings were arranged and led by his bandleader, Joe Scott.

After getting his first national hit with the hard-swinging "Further Up The Road" (1957), there was nothing stopping Bland, who followed with hit after hit with some of the most extraordinary recordings in the history of blues. All the great records are here — "I'll Take Care Of You" (1959), "Cry, Cry, Cry" (1960), "I Pity The Fool" (1960), "That's The Way Love Is" (1962), "Share Your Love With Me" (1964) and many more.

This reviewer would have liked to see one of Bland's ballad hits, such as "If You Could Read My Mind," which sold enough to become a part of the singer's first greatest-hits collections on Duke.

Disc one covers Bland's Duke years up to the swinging "Good Time Charlie" (1966), by which time Bland had his biggest hit-making years behind him. There were many

great recordings that followed, however, and disc two starts with "Poverty" (1966), one of his more popular hits. The most outstanding recording of his later Duke period is "That Did It" (1967), recorded in Chicago under the A&R tutelage of Pearl Woods, but with its "blazing horns" the record sounds as though the 'Scott orchestra was in support.

Bland's last years at Duke were not the most productive in terms of hits or quality music, and the last three selections from Duke in this collection reflect that situation — "Chains Of Love" (1969) "If You Got A Heart" (1970) and "Do What You Set Out To Do" (1972) — all OK and all sizable hits but nothing transcendent.

Presumably Bland needed a rejuvenation, and critics at the time saw that happen with *The California Album*, Bland's first LP for ABC/Dunhill. To this critic's ears, however, Bland's later Duke material, while not top-notch, is still clearly superior to the ABC material, which loses a little of the soul and black-blues sensibility — or so it appears.

Bland's throat-clearing gargle had gotten worse in later years and had become shockingly unmistakable by the mid-1970s, as evidenced in the live version included here of his first ABC hit, "This Time I'm Gone For Good" (1973). This reviewer would have preferred the studio version.

MCA took over ABC and Bland's contract in 1979, and his first chart record was a Tyrone Davis imitation, "Tit For Tat" (not included here). His last MCA chart record, "Recess In Heaven" (1982), ranks as his best record after his Duke years.

Liner notes scribe Bill Dahl (a frequent *Goldmine* contributor) does an excellent job in building an appreciation for Bland's talent and for the musicians who backed him. However, he leads the reader astray in calling the intense gospel tune "Lead Me On" (1960) as "lovely pop fluff."

Bland is one of the titans of blues — alongside Howlin' Wolf, B.B. King, Muddy Waters, and Elmore James — and therefore belongs in everyone's blues collection. One can hardly go wrong making his or her one Bland package this generous two-CD set.

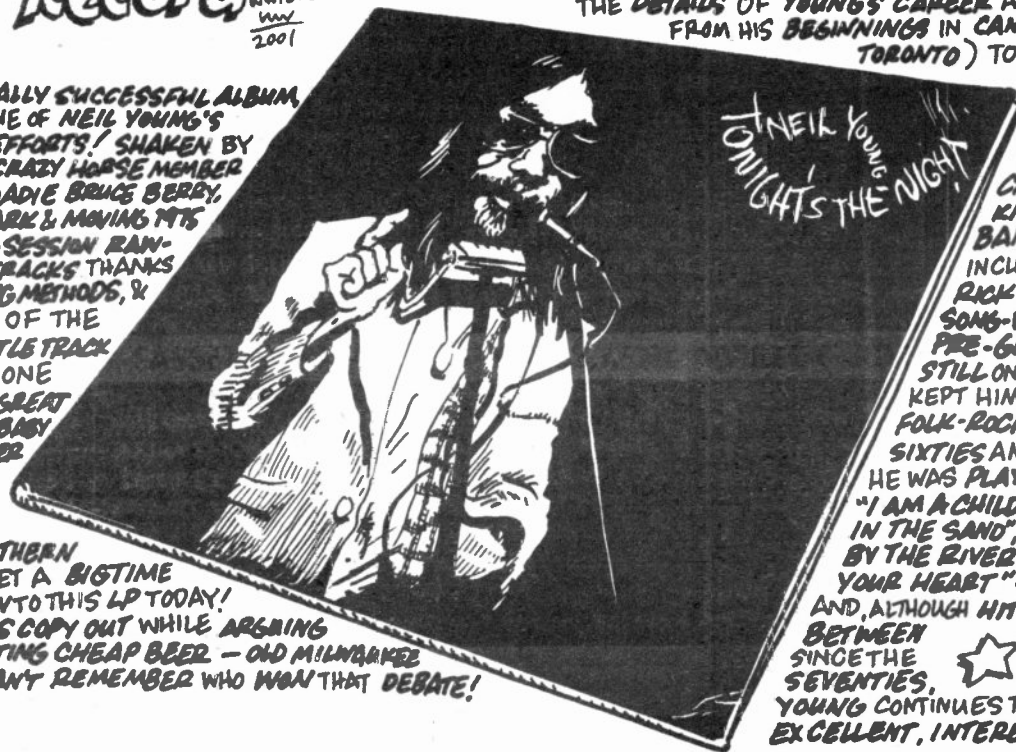
— Robert Pruter

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WHILE NOT HIS MOST COMMERCIAL SUCCESSFUL ALBUM, "TONIGHT'S THE NIGHT" MAY BE ONE OF NEIL YOUNG'S BEST CREATIVE & CONCEPTUAL EFFORTS! SHAKEN BY THE DRUG-RELATED DEATHS OF CRAZY HORSE MEMBER DANNY WHITTEN AND CSN&Y ROADIE BRUCE BERRY, YOUNG RESPONDED WITH THIS DARK & MOVING PTB RELEASE! THERE'S A REAL JAM-SESSION RANGINESS TO THE SOUND ON ALL THE TRACKS THANKS TO LIVE, SINGLE-TAKE RECORDING METHODS, & IT REALLY BRINGS OUT THE MOOD OF THE SONGS! TWO VERSIONS OF THE TITLE TRACK ARE INCLUDED... ONE OPENING & ONE CLOSING THE LP... WITH SOME GREAT MATERIAL IN BETWEEN! "COME ON BABY LET'S GO DOWNTOWN", "ROLL ANOTHER NUMBER" & "ALBUQUERQUE" ARE STANDOUTS AND (AT LEAST IN MY MIND) RANK WITH YOUNG'S BEST-KNOWN HITS... "OLD MAN", "SOUTHERN MAN" & "HEART OF GOLD"... I GET A BIGTIME COLLEGE FLASHBACK WHEN I LISTEN TO THIS LP TODAY! MY ROOMMATE JEFF & I WORE HIS COPY OUT WHILE ARGUING OVER WHICH WAS THE BEST-TASTING CHEAP BEER — OLD MILWAUKEE OR ALTES! UNFORTUNATELY, I CAN'T REMEMBER WHO WON THAT DEBATE!



THE DETAILS OF YOUNG'S CAREER ARE PRETTY WELL-KNOWN, FROM HIS BEGINNINGS IN CANADA (HE WAS BORN IN TORONTO) TO HIS DAYS WITH STEPHEN STILLS & RICHIE FURAY IN BUFFALO SPRINGFIELD, TO CROSBY, STILLS, NASH & YOUNG AND HIS SOLO CAREER! BUT YOU MAY NOT KNOW THAT ONE OF HIS EARLY BANDS - THE MYNAH BIRDS - INCLUDED EIGHTIES FUNKMASTER RICK JAMES!! YOUNG'S UNIQUE SONG-WRITING ABILITY & TRADEMARK PRE-GRUNGE GUITAR PLAYING (HE'S STILL ONE OF MY FAVORITE GUITARISTS) KEPT HIM IN THE SPOTLIGHT OF THE FOLK-ROCK SCENE THROUGHOUT THE LATE SIXTIES AND SEVENTIES NO MATTER WHO HE WAS PLAYING WITH! "ON THE WAY HOME" "I AM A CHILD", "HELPLESS", "OHIO", "COWGIRL IN THE SAND", "CINNAMON GIRL", "DOWN BY THE RIVER", "ONLY LOVE CAN BREAK YOUR HEART"... HIS LIST OF HITS IS LONG! AND, ALTHOUGH HITS HAVE BEEN FEW & FAR BETWEEN SINCE THE SEVENTIES, YOUNG CONTINUES TO PERFORM & RECORD EXCELLENT, INTERESTING LPS!

Coming to...

Goldmine

George Harrison



Oradical media, Inc./Courtesy of Capitol Records

The Nov. 29, 2001, passing of George Harrison saddened a world already weary from war and terrorist attacks. In times like these, Harrison would have asked us to listen to his #1 "Give Me Love (Give Me Peace On Earth)." The former Beatles guitarist left a strong legacy of work both in the Fab Four and as a solo artist. *Goldmine* pays tribute to Harrison through a special issue filled with Harrison pictures, albums and picture sleeves; an overview of his career; a discography with pricing; a *Market Beat* on Harrison records; letters from *Goldmine* readers and fans; comments from fellow artists and lots more.

Advertisers: This special keepsake issue will have increased sales and is a perfect place for your Beatles and Harrison material, as well as rock items from all groups and eras.

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(Please Mr. Postman from page 8)

mania! columnist who researches this type of stuff, said that he still hasn't found a complete, all-encompassing, music-only database that will do everything he wants but does suggest MusicTracker (at www.bangzoom.com) to chart the value of your 45s and LPs. But other than that, your best bet is a database program such as Microsoft Excel or Corel Quattro Pro (Miller personally uses Quattro Pro, finding it more flexible than Excel). Miller's Collectormania! column in *Goldmine* #521, (July 14, 2000) was about computer databases for inventorying record collections. Of course, if you have access to a company computer system as does Tim Neely, our price guide editor at *Goldmine*, the possibilities — and data storage capabilities — increase dramatically. As for oldies sites, we do not recommend independent downloadable .mp3 sites that violate copyright laws (such as Napster or the like), but there are some new sites out there, produced by the record companies themselves, that will allow you to download songs (for a fee), either in 30-second samples or in the Windows Media format (WMA). Miller also suggests going to www.getmusic.com or www.mtv.com for some of these downloads. If *Goldmine* readers have any suggestions, send them to us! As for a site such as the Internet Movie Database, there isn't to our knowledge any site that is all-encompassing on record collecting. There are many sites on specific eras and formats, such as pre-swing jazz (www.redhotjazz.com), '50s/'60s indie label albums (www.bsnpubs.com/discog.html) or lounge music (<http://home.earthlink.net/~spaceagepop/indec.htm>), and the vast majority of record labels have sites, although they tend to push their new product rather than back catalog and history. The All Music Guide site is another possibility for a broader-based music information site (at www.allmusic.com). As for Internet radio stations,

because of the copyright rules of the Digital Millennium Copyright Act, many radio stations that used to stream their signal on the Web have cut their net signals cold. Miller suggests www.live365.com, where there are hundreds of amateur and professional radio stations with streaming signals available in everything from dial-up to DSL, including Miller's own station, which focuses on Australian and New Zealand rock and pop oldies, www.live365.com/stations/266890. As for Chuck Berry, I tried calling his agent before press time but didn't get a response, so we'll catch up on that topic later. Whew, hope all of this helps! — Ed.)

Folkies not just leftists with sore throats

Re: Bruce Sylvester's "25 Great Folk Revival Albums Not Limited To The 1960s" article in *Goldmine* #554 (Oct. 19, 2001; p. 54). Ach tung, Heir Sylvester: Everything to confirm a folk Nazi's 12-string goose step: It's all about Woody [Guthrie], Pete [Seeger], Bob [Dylan], and Joan [Baez]? "The Best Of More 'Pop' Folk," however, blends two of our most American of characteristics: Tin Pan Alley sophistication and frontier-hewn heartiness. Yet The Kingston Trio, Randy Sparks, Burl Ives, and the great Terry Gilkyson are considered as money-grubbing dandies, if they are considered at all. Many acts and albums come to mind, but consider The Easy Riders' box set *Marianne* (Bear Family), in which the Riders (under the direction of Gilkyson) survey calypso, country, cowboy, anglo balladry, chants, early rock 'n' roll, parlor songs, barber shoppes, and singer/songwriter tunes. (Imagine six hours of music without hearing "If I Had A Hammer"!) At one time, folks, our various folk idioms belonged to all of us, not just leftists with sore throats.

Bill Vaughn
Charles City IA

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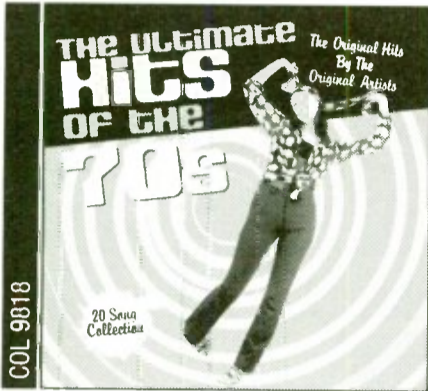
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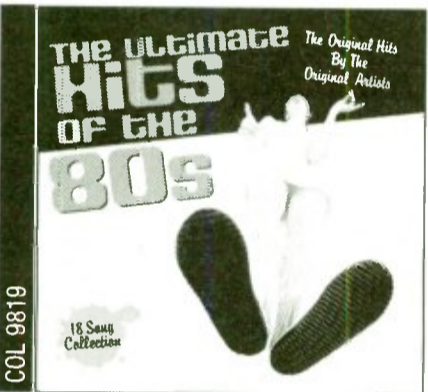
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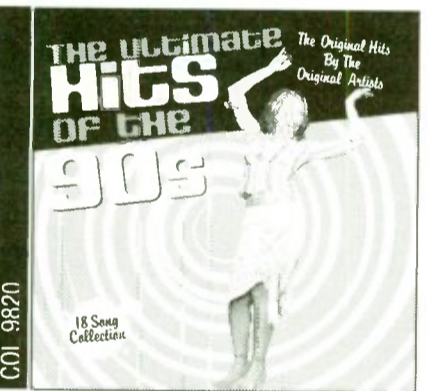
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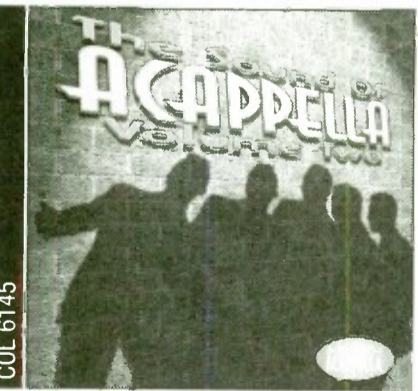
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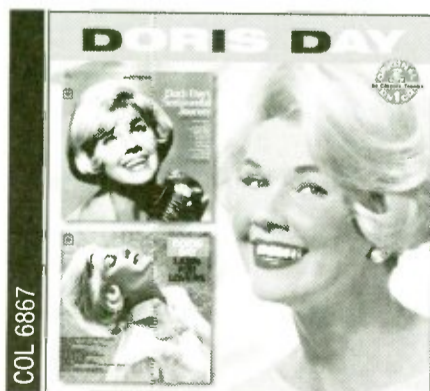
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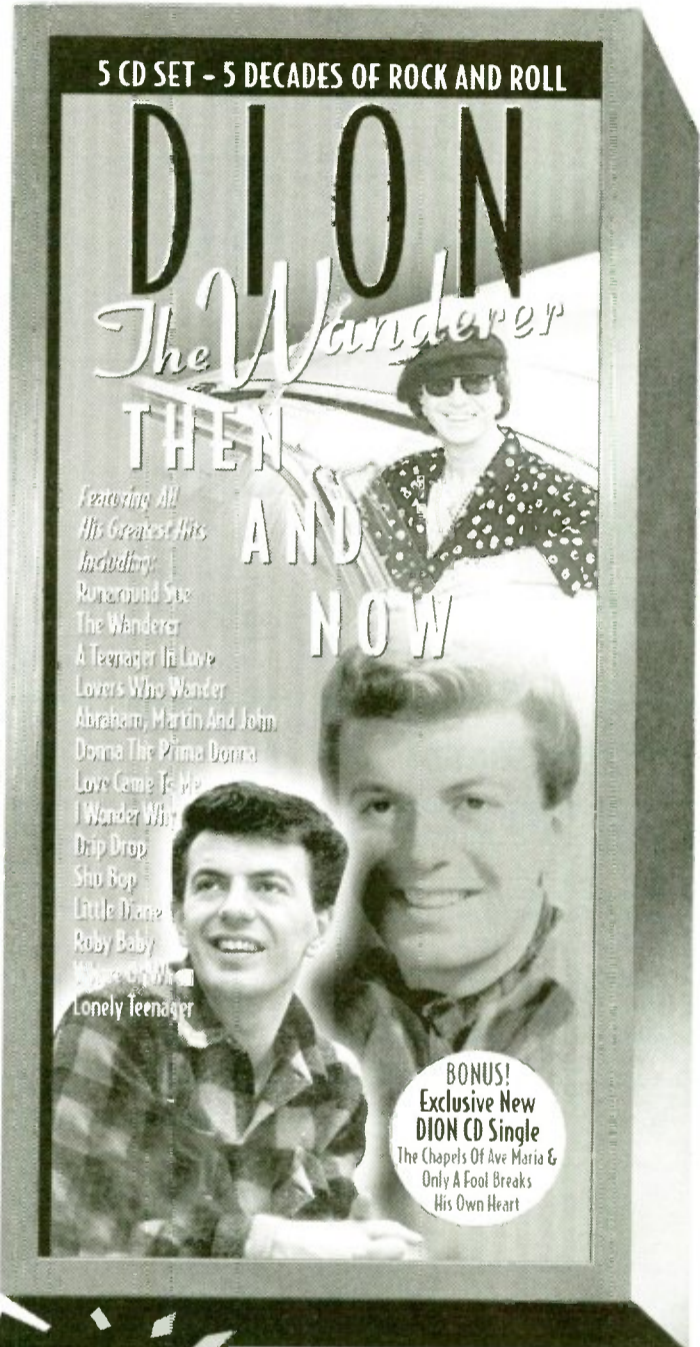
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| 2. SPIN DOCTORS - Two Princes | 11. BROWNSTONE - If You Love Me |
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| 4. THE COVER GIRLS - Wishing On A Star | 13. EXTREME - More Than Words |
| 5. TAYLOR DAYNE - I'll Be Your Shelter | 14. CRYSTAL WATERS - Gypsy Woman (She's Homeless) |
| 6. PAUL YOUNG - Oh Girl | 15. WILL TO POWER - I'm Not In Love |
| 7. DIONNE FARRIS - I Know | 16. MARCIA GRIFFITHS - Electric Boogie |
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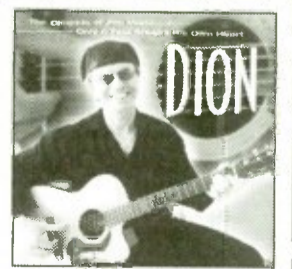
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