

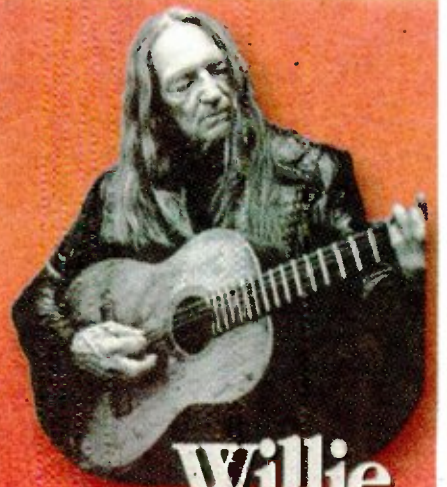
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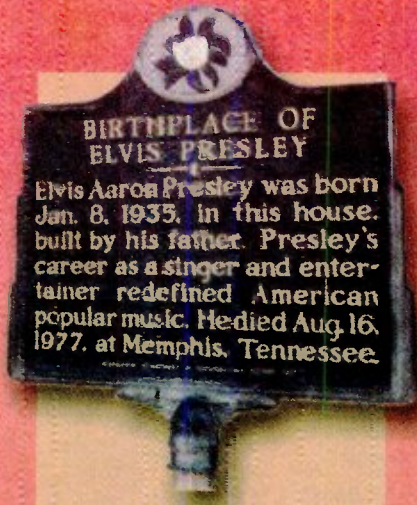
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THE COLLECTORS

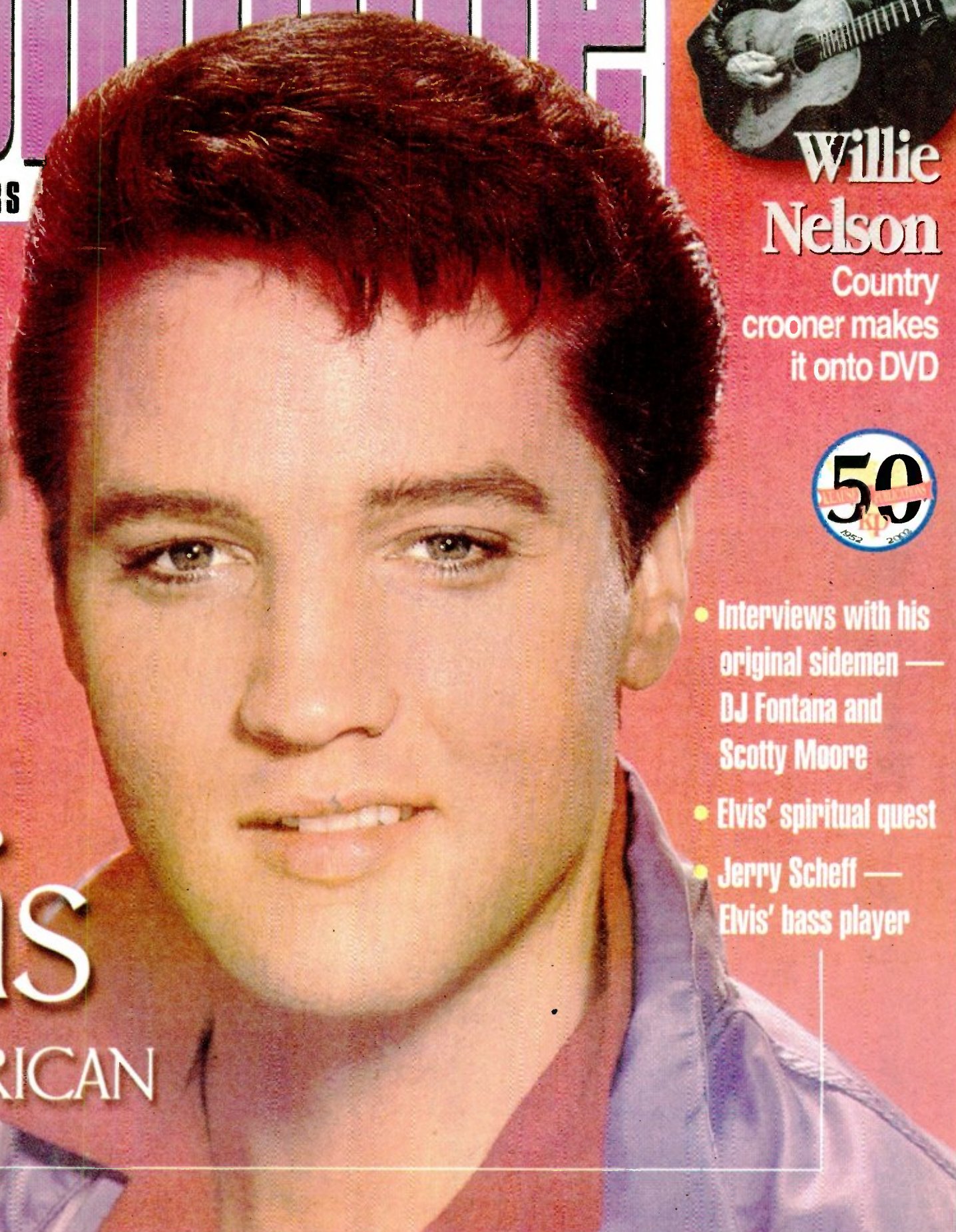


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- ▶ The Concert For New York City
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- ▶ Townes Van Zandt tribute
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 7. DION N' LITTLE KINGS - LIVE IN NEW YORK - 12 TRACKS (UK) ACE 797 S \$16.49
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 10. THE SEARCHERS - THE SWEDISH RADIO SESSIONS - 25 TRACKS (UK) SEQUEL 394 M/S \$14.99

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 3. Jimmy Boyd - Christmas With - 10 tracks (US) CL 6270 M/S \$14.99
 4. Various Artists - The Ultimate Christmas Album Vol 6 - 25 tracks (US) Collectables 4524 M/S \$14.49
 5. Various Artists - The Big 80's Christmas - 15 tracks (US) Rhino 74381 S \$14.49
 6. Various Artists - The Ultimate Group Harmony Christmas Collection - 25 tracks (Italy) Dipper 213 M/S \$16.99
 7. Various Artists - Christmas - It's That Time Of The Year (Doo Wop) - 30 tracks (Euro) Santa 001 M/S \$15.99
 8. Paul & Paula - Holiday For Teens - 12 tracks (Euro) Mistletoe 101 M/S \$14.49
 9. Various Artists - Swinging Christmas - 18 tracks (US) Rhino 79998 M/S \$14.49
 10. The Sheeps - Give Your Heart For Christmas (Doo Wop) - 16 tracks (US) Early Bird 1004 S \$13.99
 11. The New Ultimate Minstrels - Christmas With - 28 tracks (US) CCM 244 S \$12.99
 12. Various Artists - Greatest Christmas Collection (pop) - 13 tracks (US) UM 01959 S \$12.99
 13. Mannheim Steamroller - Christmas Extraordinaire - 12 tracks (US) AMEG 1225 S \$15.99
 14. Ventures - 60's Rockin' Christmas (New Recs.) (Japan) M&I S \$32.99

1. VARIOUS ARTISTS - FLIP RECS. DOO-WOP VOL. 1 - 22 TRACKS (UK) ACE 826 M/S \$16.49
2. LEGENDS OF DOO-WOP (NEW GROUP) - 19 TRACKS (UK) MUSIC CLUB 482 M/S \$12.49
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6. BOBBY RYDELL & CHUBBY CHECKER/CHUBBY CHECKER & DEE DEE SHARP - 22 TKS. (ITALY) LIBERTY BELL 1013 M/S \$17.99
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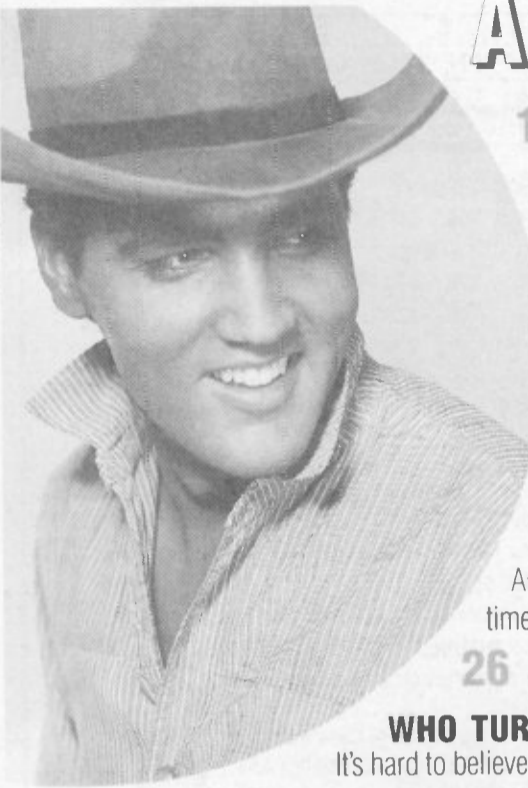
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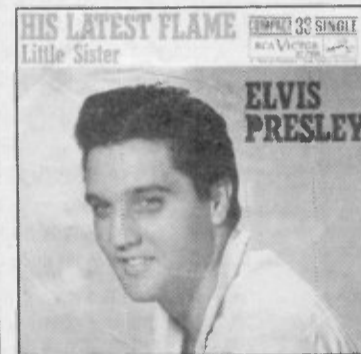
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- The Wonder Of You
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- Kissin' Cousins
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- All Shook Up
- Love Me Tender
- What'd I Say
- Don't
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- (Let Me Be Your) Teddy Bear
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- Treat Me Nice
- Return To Sender
- If I Can Dream

Disc 2

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- Love Me
- Don't Cry Daddy
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Please Mr. Postman

Prince album didn't "suck"

In your Prince article "Baby, I'm Still A Star" written by Thomas Kintner (*Goldmine* #558, Dec. 14, 2001), I agreed with nearly everything he said, but when he said that the *Old Friends 4 Sale* album sucked, I was appalled. I enjoyed the *Old Friends 4 Sale* album so much. I bought it on CD and cassette. I got my first listen to it in a music store where you can preview the music. I absolutely loved the song "She Spoke 2 Me." I think that the album was unlike anything he ever released. I felt it was a jazz-fusion album, and I can honestly say it moved me. I don't usually consider myself as a Prince fan, but this album may have made me one. After I bought this album, I bought *Crystal Ball* and *Rave Un 2 The Joy Fantastic*, which are both pretty decent.

The general theme of the album was true for all the artists from the '80s passing through the '90s, ranging from Michael Jackson to Sting. All of the kings and the chart toppers of the '80s all became commercial flops in the '90s. Compare *The Artist's Emancipation* to Jackson's *HIStory* — they sold well, but they didn't have the stratospheric sales of *Purple Rain* and *Thriller*. On the name-changing thing, I think it had more to do with Prince's Warner Bros. contract than his personal feelings. I also think that it was great that you included a Prince discography post-1990 with the article; many of the old and new Prince fans can learn something. For the future, you could do a discography for Jimmy Jam and Terry Lewis, since they seemed to have survived the '80s and the '90s.

— Jeanien Price
Philadelphia PA

(Jeanien, thanks for your letter. Guess everyone has an opinion on Prince's — or any artists' — music, and they don't always jive with others' opinions. That his '90s output touched your soul is great. That's what it's all about. If an article can open up an artist's repertoire to new listeners (whether they purchase original vinyl recordings or CD releases), it's all good. Glad you appreciated the discography of his '90s material. I am sure many people are not aware of all the output he had during that period, and you're definitely right about what happened in the '90s to the '80s chart-toppers! We'll see what we can do about discographies for Jimmy Jam and Terry Lewis. — Ed.)

Sound quality important issue for reviewers

I had read a while back about the poor sound quality of The Royal Guardsmen CDs that have been in circulation and have therefore been hesitant to pick up the new Collectables two-fers of this material. So, I was thrilled to see that you were running a lengthy review of these reissues.

Submitting letters to *Goldmine*...

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

LETTER FROM THE EDITOR

Elvis, still The King

Twenty-five years can go by so quickly. Memory can blur events that may have seen significant then. Our daily trials and tribulations oftentimes take precedent over remembering, or worrying, about the past.

But one thing is certain — 25 years ago arguably the greatest entertainer of the 20th century passed away. (Notice, I said "entertainer," not greatest band, guitarist, songwriter, etc.)

Elvis Presley had an impact on most musicians — both the peers of his time and those who followed, whether it's for his rock 'n' roll, country or gospel singing or his swagger. He jump-started — or perhaps hip-swung — the rock 'n' roll revolution that is still beating today, although in a much different form than in his heyday. From the outset, everyone wanted to be like Elvis — he had screaming fans, fame, money, women, cars, roles on the silver screen — certainly a lot to envy.

Twenty-five years later, his legions of fans continue to pay homage him with pilgrimages to his final resting place at Graceland. Not even other deceased major rock icons such as John Lennon, Buddy Holly, Jimi Hendrix, Janis Joplin, Jim Morrison, or Stevie Ray Vaughan

get the adulation from fans as Presley does every year at Graceland.

On top of that, his recordings are still at the top of the collecting world, as evidenced by continual rising prices for his records (See Tim Neely's article on p. 57 for a look at some overlooked collectible Presley 45s).

While not personally a huge Elvis fan — he was a bit before my time (but I appreciate his voice, his stellar career and what he did for rock 'n' roll) — it is astounding to see the Elvis phenomenon continue 25 years after his death.

Just think, since he passed away, we've seen the rise (and fall, in some cases) of genres such as disco, country, rock, punk/new wave, heavy metal, hip-hop, rap, grunge, new age, alternative, boy/girl groups — what'd I miss?! Yet he still commands this following. Simply amazing. Long live The King!

— Greg Loescher

Editor's recommendation: *Elvis — Live In Las Vegas*, RCA 07863 69354-2. Four CDs of The King in Vegas throughout his career, with previously unreleased tracks. (See review on p. 28.)

But horrors: Not a mention of the sound quality. In fact, no indication that your reviewer had actually listened to the CDs. Instead we got band history and background, similar to what I used to turn in to teachers about books I hadn't actually read. Fill those blue books, baby!

Come on, Mr. Editor. You should only publish a review of a reissue if it addresses the following:

- 1) Sound quality.
 - 2) Any changes from the original album: deletions, bonus tracks, edits.
 - 3) Packaging, including the booklet's content.
- But the greatest of these is sound quality!

— Art Carey

(Reviewer Ken Burke responds: "I did listen to The Royal Guardsmen discs. They are two-on-one sets that feature exact reproductions of the original albums with no deletions. Generally speaking, this writer mentions sound quality only when it is either significantly good or bad, not when it's merely clean or average as is the case here. However, you made some noteworthy points, and I appreciate your input." Art, I can certainly appreciate your desire to know the sound quality of reissues. A long time ago, I purchased a James Gang CD reissue on MCA Records. It sounded a bit hazy, so I checked over the (meager) liner notes. In small type at the very bottom, it stated the album's cuts were taken off an eight-track tape! — Ed.)

Am I buying original pressings or reissues?

I would like to know if there are many record reproductions out there and if so how do I know the difference between the original and a reproduction? For example, if I wanted to buy *Led Zeppelin II*, is there a chance I would get a new LP instead of the original LP that I want? Thank you for your help.

— James Henderson
via e-mail

(James, there are tons of variations in recordings; there are six variations alone for *Led Zeppelin II* listed in *Goldmine Record Album Price Guide*, 2nd Edition, by Tim Neely. We suggest you purchase a copy of that guide, for albums, or, for 45s, *Goldmine Price Guide To 45 RPM Records*, 3rd Ed., also by Tim Neely. Without knowing catalog numbers and other variables on the record's label or jacket, it's extremely difficult for a novice collector to know what is an original pressing and what's a reissue or second pressing, especially for major artists such as Zep, The Beatles, Elvis Presley, et al, who had lots of re-pressings of their mega-selling records. You can purchase our books at most used record stores, book stores, Tower Records, Barnes & Nobles, etc., or directly from us (www.collect.com/records or call 1-800-258-0929). — Ed.)

Reissue Beatles' American Capitol releases

In response to Casey Piotrowski's piece, "What Comes After The Beatles' 1" (*Goldmine* #555, Nov. 5, 2001), I have the following suggestion: In commemoration of The Beatles' 1964 American invasion, how about a 2004 release of The Beatles' American Capitol Records catalog, each digitally remixed, remastered and sold separately. Furthermore, in keeping with nostalgia, each American-version disc should contain the same logo as printed on the original album. Thus, all albums from *Meet The Beatles* through *Magical Mystery Tour* should contain Capitol's rainbow label; from *The Beatles (The White Album)* through *Hey Jude*, the green Apple label; and *Let It Be*, the red Apple label.

As a die-hard Beatles fan, I — and scores of fans alike — truly miss the American versions of the group's albums. Thus, I hope the powers that be will finally get the hint and release The Beatles' American/Capitol



Goldmine #558, Dec. 14, 2001

Records catalog on compact disc.

P.S. Great job with this year's Beatles issue of *Goldmine*. I can't wait for next year's issue!

— Rich Herring
Fort Meyers FL

(Richard, totally agree with you. The Brit version of *Rubber Soul* just doesn't do it for me! May our requests be honored. — Ed.)

Reader takes reviewer to task on Elton John

I'd like to take issue with comments made by Dave Thompson in his column reviewing the recently reissued Elton John albums (*Goldmine* #551, Sept. 7, 2001, p.64). He wrote "Arguably, The Rolling Stones haven't made a

(Please see Please Mr. Postman page 77)

Corrections & Updates

The wrong *Hidden Track EP* quiz answer in Chuck Miller's Nov. 30, 2001, *Collectormania!* column were published in our Dec. 28, 2001, issue (#559). The question and answer are below:

Hidden Track EP (from #557):

The Drifters

Richard Harris

Barry Manilow

Jon Anderson And Vangelis

Hidden Track — Selena

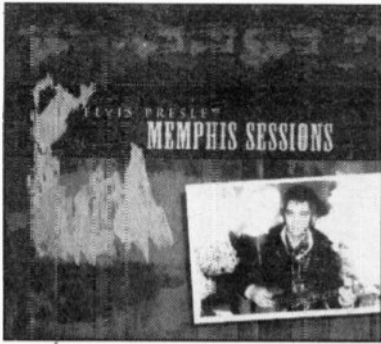
Answer: All four EP artists were later covered by Donna Summer ("There Goes My Baby," "MacArthur Park," "Could It Be Magic," "State Of Independence"). Selena covered Donna Summer's "On The Radio." *Goldmine* apologizes for any consternation this may have caused our readers.

In the news story about CMJ 2001 in *Goldmine* #558 (Dec. 14, 2001), the writer was incorrectly identified. The story was written by Bryan Reesman.

In Carlo Wolff's *Jazz Sides' News & Notes* column in *Goldmine* #559 (Dec. 28, 2001) a quote from Neal Weiss, head of Whaling City Sounds, was incorrectly attributed to Jerry Bergonzi. Weiss' quote states, "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."

www.elvisunlimited.com

The latest from FTD:

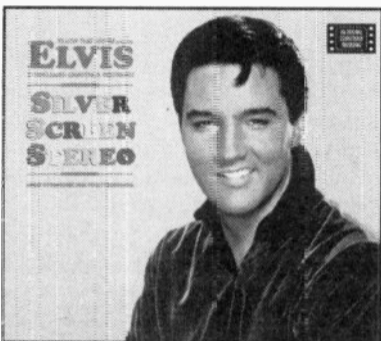


Memphis Sessions '69

After Loving You, Stranger In My Own Home Town, In The Ghetto, Suspicious Minds, Any Day Now, Only The Strong Survive, Wearin' That Loved On Look, Do You Know Who I Am and more.

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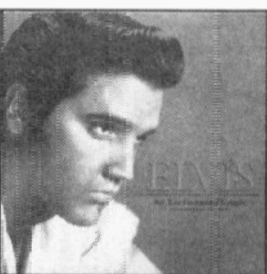


It's Midnight

See See Rider, I Got A Woman/Amen, Love Me, If You Love Me (Let Me Know), It's Midnight, Big Boss Man, Fever, Love Me Tender, All Shook Up, The Wonder Of You, I'm Leavin' and more.

Price \$21.50

(Shipping \$2.50 for 1 or 2 CD's)



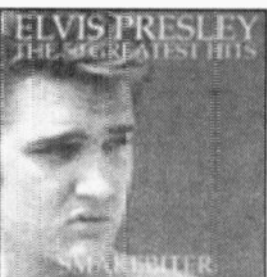
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Are You Lonesome Tonight?

Laughing version from Danish album: Greatest Hits.

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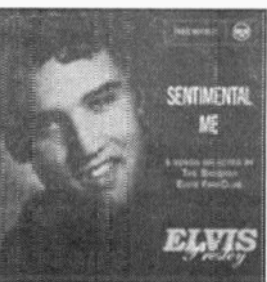


Smakebltar ("samples" in English)

This is a promo from Norway with 5 tracks. Promotion for The 50 Greatest Hits.

Price \$24.99

(Shipping \$2.50 for 1 or 2 CD's)



Sentimental Me

This 5 track CD was made by BMG to give away at the Swedish Fan Club Convention. Very rare!

Price \$59.99

(Shipping \$2.50 for 1 or 2 CD's)

BRAND NEW DVD:

Elvis, The Colonel & Me: Documenting The Legend - By Ed Bonja.* Region: Worldwide

This DVD goes behind the scenes of being on tour with Elvis Presley. In this 70 min. documentary, you'll see 16 minutes of live, amateur-filmed footage from Las Vegas and from tours in the USA. This footage is released here on DVD for the first time ever, and most of the footage is released for the first time ever anywhere.

The Bonja Family filmed one of Colonel Parker's frequent visits to their home in the fifties, and excerpts of this ultra-rare footage is also released for the first time.

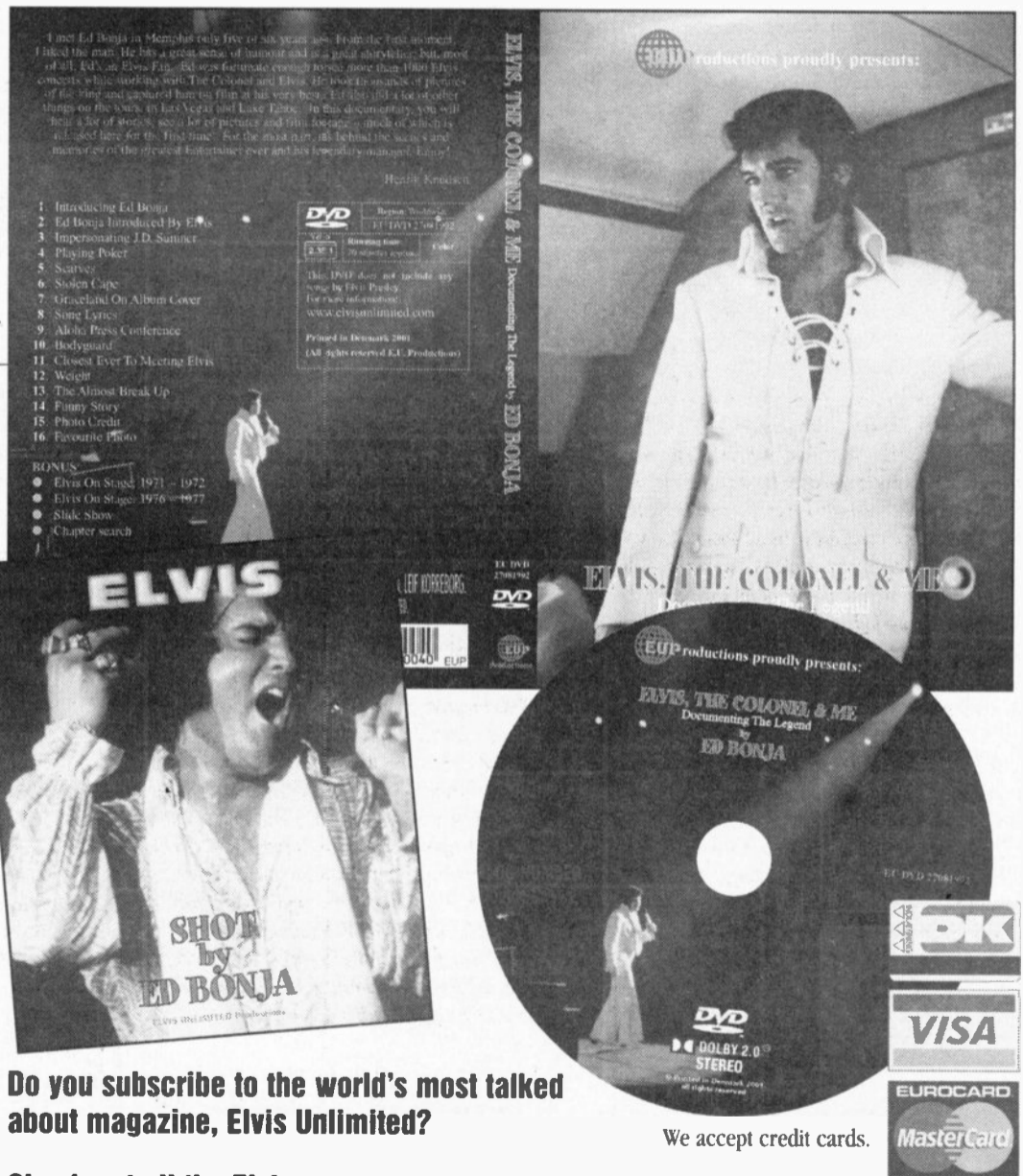
This DVD is in Letterbox and includes 16 stories told by Ed Bonja (Elvis' official photographer). As a bonus, we've included all the live footage in two sections: Elvis On Stage 1971 - 1972 and Elvis On Stage 1976 - 1977 and a Slide Show of some pictures from Bonja's library.

DVD Price \$39.99 (Shipping \$5.00)

DVD Package Price \$59.99 (Shipping \$8.00)

(This price includes the book, ELVIS: SHOT BY ED BONJA and an interview CD with the same title. Also included is a signed and numbered Photo Certificate from Ed Bonja).

* The DVD contains no singing by Elvis Presley.



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Grapevine



Peter Green Splinter Group (from left): Peter Stroud, Roger Cotton, Peter Green, Nigel Watson, and Larry Tolferr.

Peter Green Splinter Group releases *Time Traders*; U.S. tour planned for 2002

Peter Green and Nigel Watson rock the blues world as Peter Green Splinter Group with their new release, *Time Traders*, on Blue Storm Music.

Six years after forming, The Splinter Group has an inner tightness that prevails when listening to these songs. After their first album, aptly titled *The Splinter Group*, Green re-emerged on the blues circuit that he once help start. After battling for years with schizophrenia caused by his late '60s drug use, Green, with the help of fellow guitarist Watson, has put his focus back into his guitar playing and his wonderful vocal delivery.

Previous Splinter Group albums include *Robert Johnson's Songbook*, which features covers of tunes of one blues legend performed by another, and *Hot Foot Powder*, which has more Johnson songs, but they are performed with a modern-blues touch rather than the raw sound of the originals. The album title came from an ad in *The Lucky Mojo Curio Catalog* which says, "You sprinkle Hot Foot Powder all around my door — it keep me with ramblin' mind, every old place I go," hence the connection to "Ramblin' On My Mind," which was not on *Powder* but is on *Songbook*. The two-CD *The Soho Sessions* was released in 1999 with a limited pressing of 20,000 copies. Another 1999 Splinter Group release was *Destiny Road*. All are on the Artisan label.

A lot has happened for Green since forming this band. He won a W.C. Handy Award in 1999 (for *Robert Johnson's Songbook*) and became a member of The Rock And Roll Hall Of Fame (as a cofounder of Fleetwood Mac). Detroit proclaimed Oct. 29 (Green's birthday) as Peter Green Day.

On the new album, Splinter keyboardist/guitarist Roger Cotton has contributed strong material along with co-guitarist Watson. Every one of these tunes perfectly fits Green's

rough but soulful voice. "Until The Well Runs Dry" has an R&B groove. The only Green original is the instrumental "Underway," previously recorded by Green on his last album as a member of Fleetwood Mac, 1969's *Then Play On*. On *Time Traders*, Green plays a mean harp along with some fine slide guitar. Green told *Goldmine* that he uses the basic open tunings such as E, A and G when incorporating his slide guitar into the songs.

Goldmine recently spoke with both of them on the phone from England.

"Peter is playing the more smooth, refined parts and I have the rougher ones," said Watson, when asked how the guitar duties were handled. For his guitar work Green mainly used his black Gibson Howard Roberts Model, but "I used a recent model Fender Telecaster as well." Watson used a Stratocaster for the most part and a new Fender Custom Shop Showmaster with black-and-red tiger stripes.

"They [Fender] gave us one each for playing for 'em on one of their shows," Watson commented. Green added the Showmaster to his guitar collection.

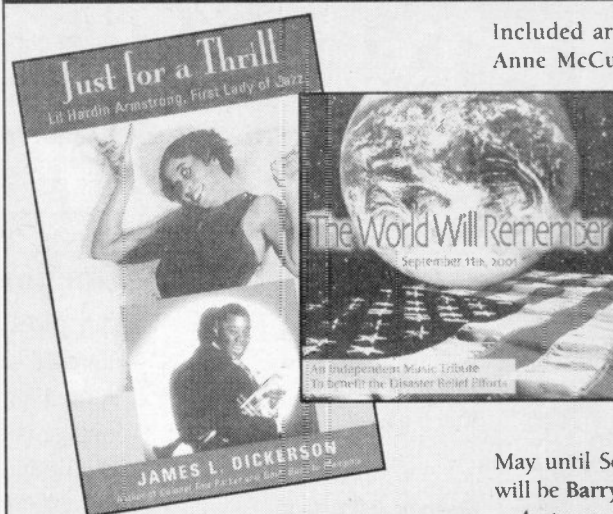
Last year the Splinter Group performed on a 31-date tour in 32 days, co-headlining with John Mayall. They won an award for having a sell-out tour, although the band has not-too-fond memories of this particular tour because of the low amount of money they made. After selling out Albert Hall and earning very little, Watson said, "We have new managers now."

The band is planning a tour in February 2002 in the States. When asked about still performing "Black Magic Woman" and "Rattlesnake Shake," Green and Watson said that the Splinter Group continues to play both hits because they're great songs and people enjoy them.

— Guy Lee

Coming in the next *Goldmine* —
George Harrison tribute issue
Jan. 25, 2002, cover date
(On-sale date: Jan. 3, 2001)

GRAPELEAVES



Included are Dave Isaacs, Derrik Jordan, Anne McCue, Gravity Crush, Janie Short and others. Proceeds from the album go to the American Red Cross Relief Fund (*The World Will Remember* can be purchased at www.worldremembers.org).

On the road again: The Monkees (Davy Jones and Mickey Dolenz) are teaming up with The Osmond Brothers (Merrill, Wayne, and Jay) for a summer concert tour. The tour will run from

May until September 2002. The opening act will be Barry Williams of *The Brady Bunch*.

Autographed Help! gets \$35,156 at Lelands auction: An autographed copy of The Beatles 1965 *Help!* album sold for \$35,165 (including a 15 percent buyer's premium) on the first day of a two-day Lelands.com auction (Dec. 7-8). The album was signed by all four Beatles and also included a second signature by John Lennon, who signed the front and back of the album. Other highlights of the auction included a major collection of Kiss memorabilia, which collectively sold for more than \$250,000, including \$13,775 for Kiss bassist Gene Simmons' personally owned original artwork for the band's *Destroyer* album; The Rolling Stones drummer Charlie Watts' own white-matte drum record for "Satisfaction," \$17,467; an early career collection of Bruce Springsteen memorabilia for \$15,851; \$9,259 for Springsteen's earliest acetate recording; \$9,259 for a guitar used by Springsteen when he was in The Castilles; and \$9,361 for the coat Ringo Starr wore on the cover of *Abbey Road*, among other items. For complete auction results, go to www.lelands.com.

— Greg Loescher

On the bookshelf: *Just For A Thrill: Lil Hardin Armstrong, First Lady Of Jazz* by James L. Dickerson (Cooper Square Press) tells the life story of Lil Hardin Armstrong, the jazz songwriter, pianist and entertainer who became Louis Armstrong's second wife. "Hot Miss Lil" was starring as the key pianist in King Oliver's Creole Jazz Band in Chicago when trumpeter Louis joined the band in 1922. Lil helped Louis evolve as the top jazz artist of all time. Louis and Lil divorced, from which she never fully recovered. She died in 1971 on stage at a jazz memorial honoring her former husband. Dickerson previously wrote, among others, *Colonel Tom Parker: The Curious Life Of Elvis Presley's Eccentric Manager* and co-authored *That's Alright, Elvis: The Untold Story Of Elvis' First Guitarist And Manager, Scotty Moore*.

Indie artists record Sept. 11 tribute: While many major artists have been on compilations supporting victims of the Sept. 11 attacks on America, *The World Will Remember* is a compilation of 17 independent artists whose recordings are sold on CD Baby, an independent Internet CD retailer, performing in a wide variety of genres.

Obituaries

Chico O'Farrill, Afro-Cuban jazz pioneer

Afro-Cuban jazz composer, arranger and bandleader Arturo "Chico" O'Farrill died June 27, 2001, in New York, N.Y. He was born Oct. 28, 1921, in Havana, Cuba.

Prior to 1948, when he became interested in jazz, he had studied and played trumpet music in Havana and in Gainesville, Ga. His compositions were recorded by Dizzy Gillespie ("Manteca Suite"), Benny Goodman ("Undercurrent"), Stan Kenton ("Cuban Episode") and Machito ("Afro-Cuban Jazz Suite").

In 1995, he was commissioned to write a piece for the Lincoln Center, featuring Wynton Marsalis.

As an arranger, he worked with Gato Barbieri, Count Basie, Mario Bauza, Willie Bobo, David Bowie, Paquito D'Rivera, Charles Mingus, Charlie Parker, Perez Prado, Buddy Rich, Cal Tjader, and many others. He also wrote arrangements for TV, including *Festival Of The Lively Arts* series, and appeared in the Latin jazz documentary *Calle-54* (2000).

As a bandleader, he recorded on Norman Granz's labels (Clef, Verve, Norgan), as well as albums on Columbia, Egem, Impulse!, Milestone, Orfeon, Palladium, Panart, and T. H. Rodven Records. His Milestone albums, *Pure Emotion*, (1995), *The Heart Of A*

Legend, (1999) — both nominated for Grammy® Awards — and *Carambola* (2000) come highly recommended and feature his son Arturo on piano. He led his own Big Band in a weekly residence at Birdland, with his son, who took over conducting the band earlier this year.

From 1955 to 1965 he stayed in Mexico City, recording albums with Cuarteto D'Aida, the pianist and singer Bola de Nieve, and the percussionist Girardo Rodriguez. He also composed another of his major works, "The Aztec Suite," for the trumpeter Art Farmer, as well as "Six Jazz Moods," a 12-tone piece.

He is survived by his wife, Lupita; his daughter, Giorgina; and his son, Arturo. When asked to describe Afro-Cuban jazz, he was quoted as saying it is "a very delicate marriage. You can't go too much one way or the other. It has to be a blend. But you have to be careful with how different styles come together. Otherwise music labeled Latin jazz could end up being like Glenn Miller with maracas or Benny Goodman with congas. Latin jazz is much deeper than that."

— Eric S. LeBlanc

(Please see Obituaries page 23)

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Willemstad act's party from '76, along with an unrec'd. lp...\$15
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live CD from the original lineup. Includes 4 bonus tracks.
ASIA - IN ASIA LIVE - TOKYO 1983... \$2001 reissue...\$19
ATOMIC ROOSTER - HEAVY SOUL (2CD)...\$17 UK compilation for the
British progressive-rock group in a digipak.
ATOMIC ROOSTER - MADE IN ENGLAND + 2... \$21 Reissue of 72
album with 2 bonus tracks. Goodbye Planet Earth & Satan's Wheel.
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OWS... \$28 2001 reissue of British blues-rockers' 1968 album.
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BANDS WEST (3CD)... \$28 UK reissue of the blues-rockers' 1967-68
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Winter Dance Party 2002 re-creation tour gears up for action

The music doesn't ever *really* die, at least not the great early rock 'n' roll. In fact, for the past few years the lively tunes of Buddy Holly, The Big Bopper, and Ritchie Valens have helped students of all ages study music — all funded by the 1999 Winter Dance Party tour re-creation. Scholarships and funding have been presented in the memory of the musicians, pilot Roger Peterson, and the former owner of Clear Lake, Iowa's Surf Ballroom, Darrel Hein.

In 2002, the nonprofit tour will be at it again, staging events in six cities (see info box) to fund another round of grants.

Artists on the tour include:

- Tommy Allsup and Carl Bunch, backing musicians on the 1959 tour. They haven't toured together in 40 years.

- David Bigham of The Roses, a Clovis, N.M., group who recorded at the Norman Petty Studios and backed Holly, Buddy Knox, Roy Orbison, Waylon Jennings and other Petty Studios and Sun Records artists.

- Ernie Valens, nephew of Ritchie Valens.

- Gary and Ramona Tollett, from Lubbock, Texas, who provided backing vocals on both sides of the 1957 hit "That'll Be The Day." Gary also had his own releases on the Rollercoaster label featuring Holly on guitar.

- George Tomseo, guitarist and vocalist with The Fireballs from New Mexico, another group to record at the Norman Petty Studios.

- Larry Welborn & The Classics. Larry was upright bass player with the Buddy, Bob & Larry trio in 1955, predating The Crickets. Welborn played on early Holly tunes including "That'll Be The Day," "Brown Eyed Handsome Man" and "Bo Diddley." He played with The Crickets for a while in the 1960s.

- Alan Clark, formerly of The Eddie Cochran Band. Alan is also a renowned rock 'n' roll historian and author.

- The Shackshakers, a Duluth band, will be backing all the guest musicians.

- Peggy Sue Geron, of the hit Holly song, will cohost the tour.

Look for other regional and high school bands to play at various dates on the tour as well.

In addition to ticket sales, scholarship money is raised through the raffling off and sale of items, and plans are in the works for a "Luncheon With Peggy Sue And Friends" in Clear Lake.

The nonprofit 1959-1999 40th Anniversary Scholarship Fund Tour, Inc. raised about



©1999 Goldmine by Cathy Bernardy

Ernie Valens, Ritchie Valens' nephew.

\$20,000 during the 1999 tour, with the goal of funding five scholarships for three years. In fact, scholarships to graduating high school students were given away in 1999, 2000 and 2001 in memory of Peterson (Storm Lake [Iowa] High School), Hein (Clear Lake High School), and Holly (Lubbock High School). The first was presented at the grand opening of the Buddy Holly Center. The Valens family's award supported the music program at Poicoma (Calif.) Middle School and The Ritchie Valens Recreation Center. The money in the name of JP Richardson (The Big Bopper) assisted the Winborn (Texas) Elementary School and St. Bartholomew Music Ministry music programs, which his son Jay has helped to establish.

A statewide award was presented in Iowa in 1999, 2000 and 2001 through the Iowa High School Music Association. Minnesota's award, presented in 2000 and 2001, was given to a student from a high school of a town that the 1959 tour visited. In Wisconsin, a grant to the Foundation For School Music allowed three high school and three middle school students to participate in an honors project in 1999. Plans for a statewide Wisconsin award is still underway. The 2002 tour plans to fund these same scholarships

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&r/danceparty2002.html

A printable order form for tickets is available on the site. Please allow two to three weeks for delivery.

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.

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).

now that they have been established and interest in them is growing.

The 1999 tour visited the same cities on the same dates as the 1959 tour and played all six remaining original venues from the tour, which had abruptly ended with the Feb. 3, 1959, plane crash that killed Holly, The Big Bopper, Valens, and pilot Peterson. About 6,600 fans attended the 11 shows in 1999. Fans of early rock 'n' roll can expect the scholarship drive tours every few years, said co-organizer Paul King.

— Cathy Bernardy

Rare Finds

Buyer picks up a strange mix of stuff

I have a couple of unusual items for Goldmine readers. The first photo is of a record I found at Big Al's Record Barn in San Jose, Calif. It's the self-titled *Django Reinhardt*

Reinhardt RCA Victor LPM 1100. I believe it was released in 1955. It contains great guitar jazz from the 1930s. I can't find a way to find it in any of the record guides. I paid \$15 for it.



The second is a group of items that features Charles Manson. There's a Manson album titled *Lie* on Awareness Records. I believe it was released in early 1970. It's spooky knowing that the background singers are the same people in his family who killed all those people in the Los Angeles area. This collection also has the *Life* magazine photo of the album. The magazine chronicles the killings. Also included is The Beatles' 45 of "Helter



Skelter" and paperback book of the same name by Manson's prosecutor Vincent Bugliosi. The most dramatic item is a letter written by Manson while he was incarcerated at San Quentin Prison in 1988; the letter is addressed to a guitarist friend of his in San Francisco. It tells of an upcoming musical project Manson was considering at the time. Obviously, it never got off the ground.

The letter and envelope both contain his signature and were authenticated by Myron Ross of Heroes And Legends, so it is genuine. I bought the collection at a collectibles show in San Mateo, Calif., for \$700. It's probably the most bizarre collection of items I've ever seen!

— Matt Wanhala
Salinas CA

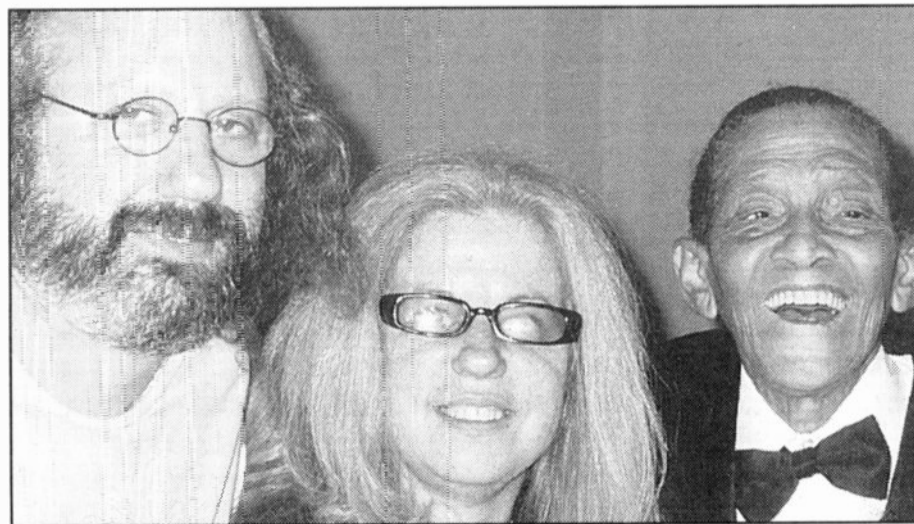
Doc Pomus remembered, feted by his friends

NEW YORK CITY — Doc Pomus must have been smiling down from R&B heaven as his longtime friends Jimmy Scott, Lou Reed, and Dr. John got standing ovations at St. Mark's Church in lower Manhattan.

While just a few blocks away New York firefighters and other rescue workers continued the gruesome task of removing rubble and bodies from the World Trade Center towers, the scene inside the narthex at St. Mark's Church Nov. 7, 2001, was serene. One could hear the proverbial pin drop as Dr. John tickled the ivories on "Imitation Of Love," from his current album, *Creole Moon* (Blue Note Records) or as Scott coaxed out the last few lines of "There Must Be A Better World Somewhere" to end the concert.

Producer Hal Willner orchestrated the concert, billed as "Hal Willner's Doc Pomus

(Please see Doc Pomus page 23)



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From left: Hal Willner, Sharyn Felder (Doc Pomus' daughter), and jazz vocalist Jimmy Scott at the Doc Pomus tribute.

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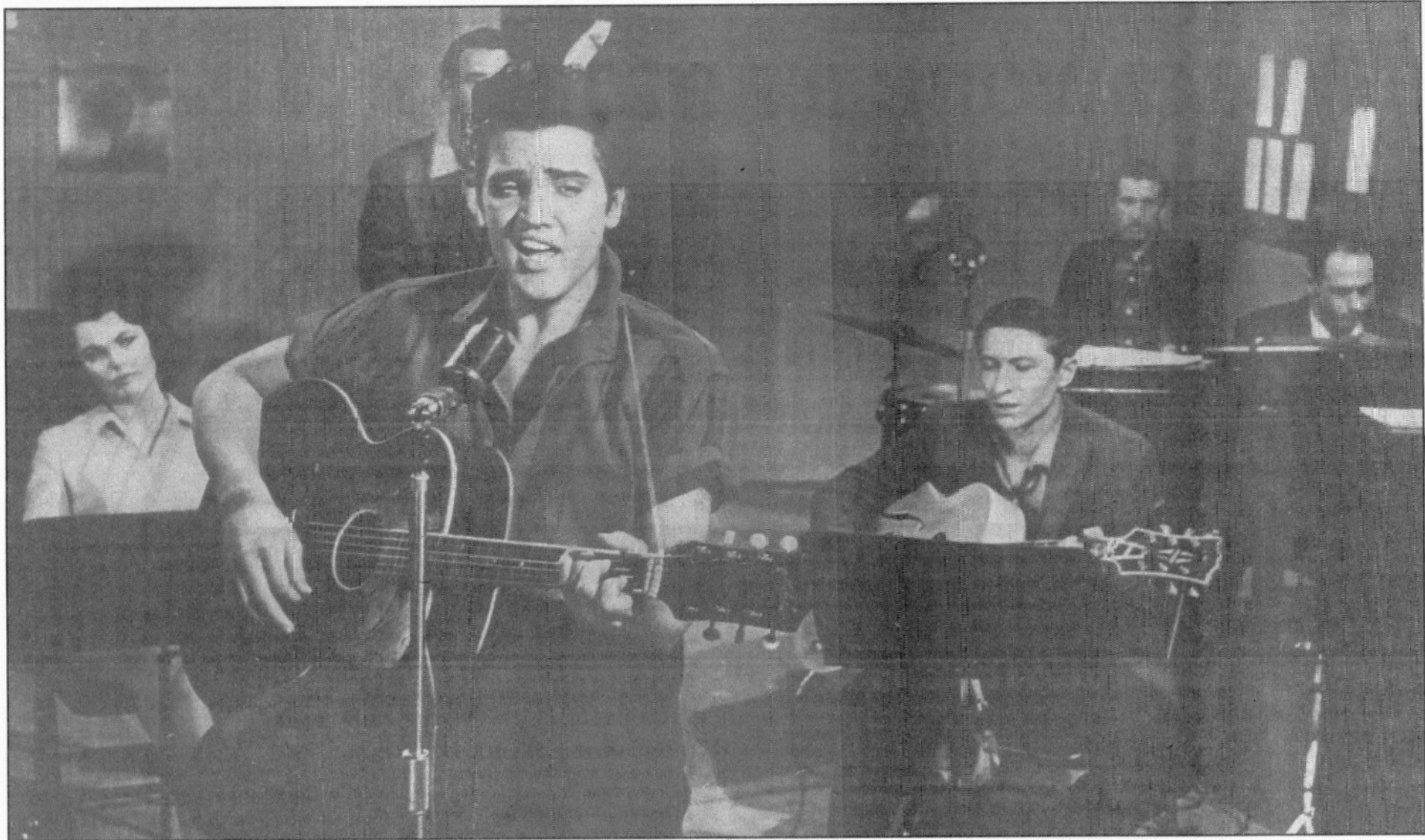
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Courtesy of Orpheus, Toronto

Jailhouse Rock lobby card. From left: Unknown woman, Elvis Presley, Scotty Moore, D.J. Fontana, and Bill Black recording in studio.

In the shadow of The King

Scotty Moore, DJ Fontana and the legacy of Elvis

by Gillian G. Gaar

When Elvis Presley was rising to fame, barnstorming around the southern U.S. in the mid-50s, he was supported by a stellar group of backing musicians: Scotty Moore on guitar, Bill Black on bass, and DJ Fontana on drums. Moore and Black appeared on the first singles Presley ever recorded at Sun; Fontana signed on in time for Presley's first RCA session in 1956, which produced his first chart-topper, "Heartbreak Hotel."

Black's last session with Presley was in 1958; Moore and Fontana last played with Presley a decade later. Moore and Fontana have been involved in innumerable ventures since then but still remain best-known as Presley's sidemen (Black died of a brain tumor in 1965). *Good Rockin' Tonight: The Legacy Of Sun Records* — both a TV special and CD — highlight Moore and Fontana's years with Presley once again. 2002 could see further releases, including a new CD from Moore, live performances from Moore and Fontana, the release of Presley's '68 *Comeback* special on DVD and two further documentaries.

When Presley completed his two-year army stint in 1960, Moore and Fontana returned to his employ, appearing with him on the Frank Sinatra/Timex TV special, at charity concerts in Memphis and Honolulu and recording with him in the studio (Black declined, preferring to work with his own Bill Black Combo). In between working with Presley, Fontana pursued session work, and Moore worked as an engineer at Nashville studio Music City Recorders, among other jobs. As the years and movies rolled by, it seemed unlikely Presley would ever return to live performance. Then, in 1968, Moore and Fontana received unexpected phone calls.

"Elvis just out of the blue called and said he wanted to do a quote-unquote Christmas show," remembered Moore. "And so DJ and I went out there expecting to just stand up and play like we had on *Ed Sullivan* and the other TV shows. We were in the dressing room just having a jam session, and Steve Binder [the director], unbeknownst to me, had a little tape recorder running. That gave him the idea of just having a hootenanny."

That "hootenanny" became one of the most acclaimed segments of the TV special simply titled *Elvis*. Moore and Fontana were joined by guitarist Charlie Hodge and Alan Fortas and Lance Legault on percussion for an extension of the dressing-room jam sessions, storming their way through early Presley numbers such as "Heartbreak Hotel" and "Blue Suede Shoes" and newer material such as "Tiger Man" and "Baby What You Want Me To Do." "Everybody says it was the first *Unplugged* that ever happened," said Moore. "It was fun. The director told us to do 'whatever you want to do, just don't cuss!'"

Though the segment features a bravura performance from Presley, he apparently suffered a case of nerves before going out for the first of the two tapings.

"He said, 'Do you think they'll like us?'" Fontana told *Goldmine*. "I said, 'Elvis, all you've gotta do is go out there and do what you've always done and you'll find out in about three or four songs!' He was afraid, and we were afraid. We didn't know what was

going to happen — they might boo us off the stage! But it just so happened that particular segment was really good. He was singin' good and he looked good, and everybody that I've ever talked to said they thought that was the best segment of the whole show."

Enthused by the performance, Presley briefly considered taking his old band on the road, discussing the idea with Moore and Fontana after dinner one night.

"As dinner was winding down, he said, 'Come in here guys. I want to talk to you a minute,'" Moore told *Goldmine*. "We went in this other room, and he said, 'Would you guys like to do a European tour?' We said, 'Well, sure. Just tell us.' And he asked me, 'Do you still have your studio? What's the chances of getting in there and just locking it up for a couple of weeks?' I said, 'No problem. Just give me a little advance notice.' But none of that ever happened; it all got squashed by management."

Presley ended up recording at Chips Moman's American Studios in Memphis instead of at Music City in Nashville. But

Moore and Fontana were contacted one more time when Presley was putting together a band for his Las Vegas season in the summer of 1969. But by then, Moore and Fontana had other commitments.

"At that time in Nashville, it was peak recording," said Moore. "The Jordanaires [Presley's backing singers] had 40 sessions all booked, I was working 12-14 an hours a day engineering and all the other guys were playing two, three, four sessions a day. And what they were offering, per week... it was just a bottom-line decision we had to make."

Fontana agreed money was a factor in turning the offer down. "We could make more money recording than we could working with Elvis at that particular time," he said. "And I had a couple kids of by then, and the wife was getting a little bit irritated that I was gone all the time. We never talked to Elvis. We had to talk to the Colonel [Parker, Presley's manager], and once you talked to him, you were wasting your time."

Moore and Fontana never saw Presley again. Fontana continued working as a session player, appearing on albums by Ringo Starr (an album Moore also engineered), Shel Silverstein, and Merle Travis, among many others. But aside from a few appearances on records by Mother Earth, Billy Swan, and Carl Perkins in the '70s, Moore largely stopped playing, primarily working as an engineer and later running tape duplicating and commercial printing companies.

But Moore and Fontana's Elvis connection continued to shadow them, especially after Presley's death in 1977. Graceland opened to the public in 1982 and quickly became a major tourist attraction and cultural landmark. The largely fan-organized "Elvis Week," commemorating the anniversary of Presley's death, draws more people each year, and RCA's overhauling of the Presley catalogue in the '90s has brought renewed interest in Presley's music — and renewed interest in Moore and Fontana's activities as well.

"I should maybe put my life story on tape!" said Fontana about interviewers who continue to delve into his past with Presley. "But you always think of something a little bit different to say. After 40 years you forget a lot, but then your mind gets to joggling around and you'll think of something that happened."

"You finally don't fight it," said Moore of the continuing interest in his Presley years. "It's obviously something I'm proud of, so I don't push it, but I don't try to hide from it either. You just go on living." Moore even served as a consultant on the short-lived 1990 TV series *Elvis*, though he admitted he was disappointed with the final product.

"Mostly it was based on facts, and then they had to do their little tricks on it," he said. "I'd spend two or three hours on the phone with each writer, and then they'd send me a rough draft of the script and it wasn't anywhere near the things we talked about. And when ABC got it — ABC had the final word on all of it — that's when things started changing in a lot of these scripts. 'More action. We've gotta have more action!' They wanted us to stop to get gas at a service station, [when] it's being held up, and then there'd be car chases. But we didn't do that!"

The '90s also saw Moore restart his career as a musician. In 1992 he appeared on the



DJ Fontana and Scotty Moore, 1997

album *706 ReUnion: A Sentimental Journey* (706 Union being the street address of Sun Studio) along with Fontana and Carl Perkins, among others. The three also appeared in a live show at that year's Elvis Week in Memphis.

"That was the first time I'd been on stage in 24 years," said Moore. "I thought I was gonna retire, to tell you the truth! But when I went on stage with Carl, I just felt like I'd never left. And I realized, 'Hey, it's in your blood.'"

Since then, Moore and Fontana have performed together in a variety of groups, in

the U.S. and abroad. On occasion the two have backed Ronnie McDowell, who provided Presley's singing voice in the 1979 made-for-TV movie *Elvis*, starring Kurt Russell.

"All the fans like Ronnie," said Moore, who hastened to add McDowell is not an impersonator. "He's not an imitator. He just has a good voice that sounds like it might be Elvis!"

For his part, Fontana had been a member of the Sun Rhythm Section during the '80s, a group that also included Sonny Burgess. The group released the album *Old Time Rock 'N' Roll* in 1988 and toured abroad extensively,

including unexpected destinations such as North Africa and Kuwait.

"A lot of 'em didn't understand English, but they understood the beat of the music," said Fontana of the experience. "We were shocked, 'cause everywhere we'd go it would be absolutely full."

In the mid-90s, Fontana found himself working on Burgess' 1996 self-titled album for Rounder, when multifaceted music industry vet Dan Griffin, who was executive producer of the album, had a sudden brainstorm.

"Sonny had a song called 'Bigger Than Elvis,'" Griffin remembered. "And I said, 'You know what, if we could get Scotty to come out here and play on this — it would be great.' And we kept after him and kept after him, and finally he got out there and played and had a great time. And while we were taking a break, I said to Scotty and DJ, 'Guys, why don't you let me try to put together a record for you just like this?' And Scotty said, 'Do you think you could get anybody who'd be interested to play on it?'"

"We thought that, sure," said Fontana of Moore's reaction. "We don't play that much anymore, and these guys that are big names are always working everywhere."

One call to Keith Richards later and it became apparent there was no shortage of musicians who were very interested in working with Moore and Fontana on the album that would eventually be called *All The King's Men*. The idea was to capture the feel of '50s-

Book Review

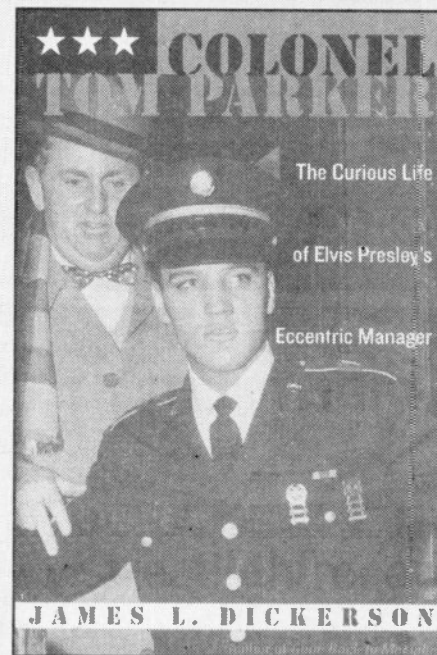
COLONEL TOM PARKER: THE CURIOUS LIFE OF ELVIS PRESLEY'S ECCENTRIC MANAGER

by James L. Dickerson
Cooper Square Press, 259 pages, \$27.95

Considering the number of books that have been published about Col. Tom Parker's most famous client, Elvis Presley, it's surprising there aren't more on Parker himself. In *Colonel Tom Parker: The Curious Life Of Elvis Presley's Eccentric Manager*, author James Dickerson attempts to unravel the mysteries of Parker's life but ends up adding further speculation, coming little closer to the heart of the man.

Dickerson drops his first revelation on page three, contending that Parker was not Dutch at all (according to most sources, Parker was born in Holland in 1909), but was instead born in Russia to Jewish parents. But there the revelation lays; Dickerson offers no evidence to back up this theory, or, indeed, any reason why he himself (in his words) "favors" it, not to mention a reason why Parker's Dutch relatives would have lied about being related to him all these years. Dickerson's other revelations are presented in much the same way and frequently rely on having the reader make great leaps in logic. For example: Parker loved to gamble in Las Vegas and was regularly in debt to the casinos; the mob had a hand in running Vegas casinos; thus, when Parker's debts grew too high, the mob could demand — and receive — a share of Presley's contract.

This also supposedly explains why Parker later increased the percentage he received from Presley from 25 to 50 percent — some other party owned 25 percent of Presley, and Parker needed something to live on. Parker also allegedly used his



contacts with Vegas heavies as a means of keeping Presley under control, with thinly veiled threats of what such parties could do to them both. Therefore, Presley's unexpected visit with President Nixon in 1970 wasn't so much the result of a whim on his part as it was a desire to prove to those nameless heavies that he had friends in high places too.

Maybe. But in Dickerson's occasionally breathless writing style, it all comes across as rather far-fetched.

There are also some glaring errors in the book. Dickerson writes that after Presley's triumphant return to live performance in July 1969, Parker told a reporter at a Memphis daily paper that Presley had been offered a lucrative deal from a rival casino, thus manipulating The International, where

Presley was then performing, into making an offer. In fact, Parker and the hotel's management began negotiations to retain Presley at the hotel the very night of Presley's debut (a picture of Parker's draft of the contract — on a tablecloth — appears in the book *Elvis Day By Day*) and the deal was finalized within a week.

Elsewhere, Dickerson says that when Presley visited Nixon he was able to walk "unchallenged" into the Oval Office with a gun he wished to give to the president. In fact, as White House aide Egil Krogh writes in *The Day Elvis Met Nixon*, Presley was not allowed to take the gun in to the Oval Office at all, for security reasons.

Dickerson also writes that after Presley's death, his former wife Priscilla and the Presley estate's co-executors asked a court judge to appoint a guardian *ad litem* for Presley's daughter Lisa Marie, to protect her financial interest in the estate, thus starting the ball rolling that would result in Parker surrendering his interest in Presley (the 25 percent supposedly by the heavies is now conveniently forgotten).

But Sean O'Neal's excellent *Elvis Inc.* states that, on the contrary, the co-executors were happy to have Parker running the business end (a letter stating this is offered as proof), and it was the judge, suspicious of Parker's high percentage, who declined permission to renew the agreement and appointed the guardian, a move that, more than any other, helped save Presley's legacy.

Granted, it's undoubtedly difficult to root out the truth about a man who covered his tracks as carefully as Parker did. But the wild theories and errors in *Colonel Tom Parker* make it hard to recommend — unless one is interested in speculating over yet another Elvis-was-murdered theory.

— Gillian G. Gaar

era rock without doing a conventional tribute album — no one covers an Elvis song.

Richards, Levon Helm, and Rick Danko kick off the album with good humor on "Deuce And A Quarter"; Cheap Trick turn in a powerful "Bad Little Girl"; McDowell, backed by The Jordanares, sounds spookily like The King on "Soulmates"; Steve Earle and Lee Rocker jauntily rock their way through "Hot Enough For Ya" (other musicians include The Mavericks, The Bodeans, Joe Ely, Joe Louis Walker, and Tracy Nelson).

"We tried to get people that claimed they were influenced by the band," Moore explained. "Not just Elvis, but the whole total sound. We let them pick the songs, and then we would join in."

Most of the sessions took place in Nashville, but "Unsung Heroes" was recorded in a memorable session at Ron Wood's home in Ireland, with Jeff Beck also in attendance.

"Ron's the nicest guy in the world, but boy, don't go to his house!" said Fontana. "You don't ever go to sleep! You get there like two or three o'clock in the afternoon, and sometime we didn't leave until two, three o'clock the next morning — and he didn't go to bed then! Him and Jeff Beck stayed up for days, I think." (Moore's comment, "DJ didn't act like he minded when he was there!")

The sessions could also have included another notable guest. "Ron asked, 'Why didn't you guys invite Mick to do it?'" remembered Griffin. "And Scotty said, 'Well, we just didn't want to push the limit too much.' Then all of a sudden Ron's wife gets on the intercom and says, 'Ronnie, Mick Jagger's on the phone.' And so Ronnie gets on the phone and Mick says, 'Boys, are you having a good time without me?' And of course we had a good laugh about it, 'cause Mick would've done it and we just didn't think that he would!"

The album won a Nashville Music Award for Album Of The Year, and the smooth instrumental "Goin' Back To Memphis" (which features surviving members of The Bill Black Combo) received a Grammy nomination. "And then the record company went belly up!" Moore exclaimed. "Story of my life. Last I heard they had a warehouse full of product that they destroyed. I could've sold them at cut rate or something."

In addition to serving as the album's co-executive producer along with Eric Krohel, Griffin arranged to have the sessions filmed.

"I thought, 'This is too good not to be put on film,'" he explained. Griffin now has more than 50 hours of footage he plans to turn into an accompanying documentary, titled *The Power Behind The Throne*, which he hopes to have out in 2002. An audience at Seattle's Experience Music Project museum got a sneak peak at Griffin's footage when he and Fontana appeared during EMP's tribute month to Sun Records last May.

"The finished film should really be good," said Fontana. "It's how a session is done — how it starts and how it finishes. And it shows you the character of all the guys that you work with."

1997 also saw the publication of Moore's autobiography, *That's Alright, Elvis*, "as told to" journalist James Dickerson. Moore returned to Memphis for that summer's Elvis Week both to plug his book and take part,

Sam Phillips, DJ Fontana grace special Sun Records tribute at Experience Music Project

© 2001 Gillian G. Gaar

Sun Records' history got the royal treatment last May at Seattle's Experience Music Project (EMP) museum, which devoted an entire month to examining the impact of the legendary label. *Dawn Of Rock: The Sun Records Legacy* featured films, lectures, workshops, a rockabilly brunch with music by The Raging Teens and live performances by Sun artists such as Billy Lee Reily, Little Milton, and Ike Turner (who played on the Sun Studio-recorded "Rocket 88," in the running as the first rock 'n' roll record).

"Sun Records continues to have a lasting impact on the way music is created today," said Bob Santelli, EMP's Director and CEO, a sentiment echoed by EMP's Susie Tennant, associate curator of public programs, who helped organize the event. "We want to pay tribute and honor to the people that started it all," Tennant told *Goldmine*. "But also educate people as to exactly what happened there."

Having Santelli, whose previous employer was Cleveland's Rock And Roll Hall Of Fame, on board helped EMP line up an impressive roster of guests. Asked about his appearance at EMP, one-time Elvis Presley drummer DJ Fontana said simply, "I knew Bob. So when he called I said, 'Yeah, I'll go. What the heck.'"

"I knew that if Bob actually left [Cleveland] and came [to EMP] he had to have investigated it pretty good," agreed Sam Phillips, another guest. "I had heard so much about EMP. And I knew with Paul's [Allen, EMP's founder] ability moneywise that he certainly didn't have to [fund it]; he had to be doing it for the love of music and what it stands for."

Phillips appeared at the month's end, interviewed by noted rock historian Peter Guralnick.

"You can't have a Sun month without Sam Phillips," said Tennant. "But we wanted to go a little bit deeper. A Barbara Pittman doesn't have as much historical recognition, and it's important to me that her story be told."

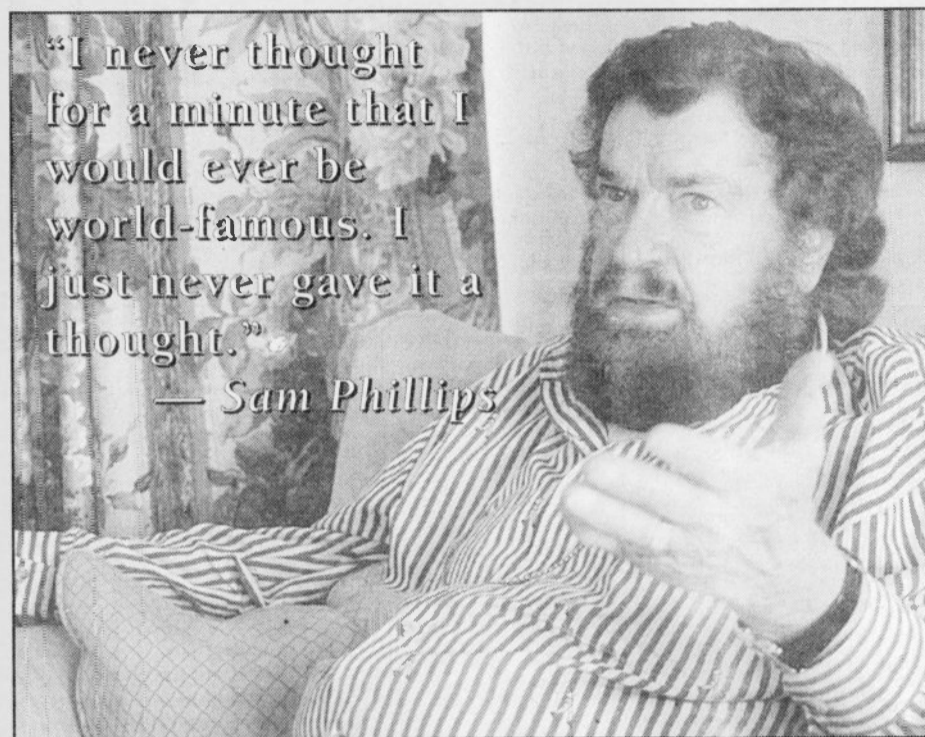
Accordingly, Pittman, who was introduced to Phillips by Presley and went on to record songs such as "I Need a Man" at Sun, was able to tell her story to an enthusiastic audience.

"We were young Southern artists who wanted more than Doris Day and 'How Much Is That Doggie In The Window,'" she said. "We took all the ballads and put a beat to it and called it rock 'n' roll."

Overseas tours have allowed her to see how the Sun sound has retained its power

with Fontana and McDowell, in an unusual show, *Elvis In Concert*. The show had members of Presley's bands from the '50s to the '70s playing live, while film of Presley singing was shown on a large screen.

Perhaps because there is no '50s-era footage of Presley doing his Sun Records material, the "Elvis' early years" segment opened



Sun Records founder Sam Phillips

around the world. "People love the rawness of it and the energy of it," she said. "It was a diamond in the rough, and you won't hear that energy in any other kind of music ever again."

Fontana appeared with manager-turned-filmmaker Dan Griffin (see related story), who showed clips from his upcoming documentary *The Power Behind The Throne*.

"The Sun sound was so unique," he said. "It's amazing, really. The way Sam did it, who knows what he did. I mean, you listen to the records now, they sound like they were cut yesterday. I don't know how they got away with it in that little small studio. It wasn't very big. But it sounded good to me. A lot of studios in Nashville have tried to get that sound. They get close to it, but it's not the same."

Phillips' appearance was easily the high point of the month, and he drew an overflow audience, already primed by a screening of the documentary *Sam Phillips: The Man Who Invented Rock 'N' Roll* earlier in the month. But despite his reception, Phillips retains his humility when discussing his contributions to rock 'n' roll. "I never thought for a minute that I would ever be world-famous," he told *Goldmine*. "I just never gave it a thought."

As for the Sun sound, he attributes it to emphasizing the human human elements of



DJ Fontana answering questions from fans at the Sun Records tribute.

the music. "I just wanted something that sounded kinda familiar to your ears," he said. "I didn't artificially doctor anything, except I did come across what we called slap-back echo; it just brought that liveness to it. That intimate touch had to be there as best I could feel it. And that was part of the real challenge, and it was fun. It was fun."

— Gillian G. Gaar

the second act. "They should've let us open the show with some of the early stuff," Moore contended. "They're gonna do it in August again [in 2002], and I already told 'em, 'If you want us to do it again, let us do an opening thing. Do some of the early stuff.' And they start saying, 'Well, we haven't got any film footage of then!' And I said, 'That's what I'm

talkin' about! Forget the film footage, let us go out and do 15, 20 minutes, whatever, of the early Sun things and put it in context."

The mixed blessings of being associated with Elvis were never better-illustrated than by the release of the *Sunrise* album in 1999. The two-CD set compiled all of Presley's Sun material, including alternate takes. But due to

some nimble accounting, all Moore received was a single royalty check for \$42.25.

"Boy, I tell you," he said. "welcome to show business! It'd be nice to get paid for 'em, because it's a new use [of the material]. But my biggest beef, I guarantee you, if Elvis had been alive it would have never happened. It's just showing us working on a song and working up to getting the final master. And who wants all that stuff out there?" Well, collectors certainly would. "Oh, yeah," Moore agreed. "The fans love it. 'If Elvis belched they want it!'"

Moore is also somewhat bitter about the *Good Rockin' Tonight* project. The show (which aired last November as part of PBS' *American Masters* series) and CD (released in October on London-Sire) not only tell the story of Sun Records, they also pair musicians such as Moore and Fontana with Sun fans such as Paul McCartney and Bryan Ferry, with the sessions produced by Atlantic Records founder Ahmet Ertegun.

"That's a thorn under my saddle," Moore said, claiming that he and Fontana were told they would be on every album track (they ended up on two). "It was just one excuse after another. So I finally told 'em I'd had enough. The only thing I did after I said good-bye to the project, I did go to Memphis when they had a reunion of old Sun artists, telling the people, 'I'm not doing this for this project, I'm doing it out of respect of all these guys that are gonna be there.' That gives you an idea of my feelings of the whole thing.

"I'm sure it'll be good. I just don't like to be lied to like that, that's all. The way it was presented in the beginning was that DJ and I would be on each cut, and it was more or less like we were presenting all these other acts doing Sun songs, being hosts, I guess you could say. I'm old enough I don't need that anymore."

Fontana also thought he and Moore were to appear on every track.

"That's the way it was explained to us at first," he said. "I don't have any earthly idea what happened, how it changed. But I got to thinking, a lot of times, the big artists, they'd rather use their own people, which I understand. And you can't just say, 'No, you can't do that' — then you wouldn't get 'em at all! And I guess that's what they did." Griffin, an associate producer on the film, said Moore's take on the situation was due to a misunderstanding.

But even Moore admitted, "What we did do [on the project] was enjoyable to do." The first session, in March 2000 (a day after Moore had been inducted in the Rock and Roll Hall of Fame), set Moore and Fontana up with McCartney, recording "That's All Right."

"It felt good," said Fontana of the session. "Everything just fell in place. There was nobody there but me and Paul and Scotty. They said, 'Do you need a bass player? You need a piano player?' And Paul said, 'No, no, no, we'll do it all ourselves, don't worry about nothin', we'll just do it.' He kinda directed the whole thing. And of course what Sir Paul wants, Sir Paul gets! The guy's a great musician, and he's a great producer. So we just kinda left it up to him."

"It was just like we'd been working together for 20 years," Moore agreed. "Somebody asked Paul why he didn't bring Bill's bass [which McCartney now owns]. He said he was afraid to bring it, because of it not being pressurized in the hold of the airplane.

Jerry Scheff

Latter-day Elvis bassist

Bassist Jerry Scheff began his career playing California clubs in the 1950s, later becoming a session musician playing with Bob Dylan, Elvis Costello, and The Doors, among many others.

In 1969 he joined Elvis Presley's band, and, aside from a two-year break, played live with him through Presley's last shows in June 1977. He has since played in the Elvis In Concert band, where live musicians play to filmed Presley performances.

In February and October 1976, Presley recorded in his den at Graceland, dubbed The Jungle Room. He planned to record Scheff's "Fire Down Below" but never laid down a lead vocal. Now, Scheff has released two newly recorded versions of the song on a CD EP of the same name, with original members of Presley's TCB band and Terry Mike Jefferey on vocals (available from Scheff.com).

Goldmine: Tell us about The Jungle Room Sessions.

Jerry Scheff: This is the best story. We were all sitting around at his house, and Charlie Hodge [one of the Memphis Mafia] came and said, 'Elvis wants to see you.' I went to his bedroom, and he was in a Denver police captain's uniform; they made him an honorary captain. He found a velvet jacket and a scarf and he dressed me up, sent me downstairs, and then he dressed everybody in a costume out of his wardrobe. And then we couldn't record; every time we started, if one of us looked over at Elvis or if he looked over at us, we'd start laughing.

Elvis was supposed to record "Fire Down Below" at the October 1976 session.

We worked on it for an hour or two. And then Elvis said, "I don't feel good. I have to go upstairs." I shot some pool for an hour, and then Charlie said, "Elvis wants to see you." I went up to his bedroom, and he said, "Jerry, I just don't feel good. I can't do it anymore. You guys cut a track and put a scratch vocal on it, and I promise I'll cut it." [Producer] Felton Jarvis went around for a couple of months with the master tape trying to get Elvis to put his vocal on it, but



Courtesy of Dog Toys Music and Jerry Scheff

Elvis Presley with bassist Jerry Scheff.

he never did. And so I sat on the song; who could take Elvis' place, especially on a song I wrote for him? Then [Elvis Presley Enterprises] put out an album called *The Jungle Room Sessions*, and they put the song on the album. So I started getting e-mails from all over the place, "We want to hear this song." So I went in with TCB [the Taking Care Of Business* band], and we re-recorded it.

What was the best part about working with Elvis?

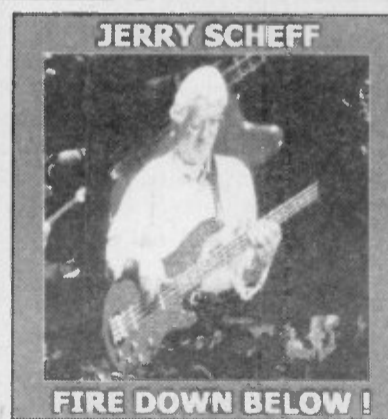
We had a lot of fun. And I worked with a lot of other people during that time. Elvis was just a part of it.

And you're still working for Elvis.

Yeah! Who knew that? If anybody told me that back then I would be doing this now I'd have told them they were crazy!

— Gillian G. Gaar

* The original lineup for Elvis' *Taking Care Of Business* band, who also re-recorded "Fire Down Below," is Jerry Scheff (bass), James Burton (lead guitar), Ron Tutt (drums), Glen D. Hardin (piano), and The Sweet Inspirations (background vocals) — Ed.



JERRY SCHEFF
Fire Down Below!
Dog Toys (no catalogue number)

On Oct. 29-30, 1976, Elvis Presley held his final recording session at his Graceland home. He recorded four songs. His band also recorded the backing track to "Fire Down Below," written by Presley's bass player, Jerry Scheff, but Presley, feeling too ill to work, never recorded a vocal.

But now, on Scheff's new album, *Fire Down Below!*, you can hear how the song might have sounded had Presley recorded it. No, there's no lost Presley vocal that's been discovered. Instead, Scheff has let vocalist Terry Mike Jefferey take the lead on two versions of the song. One is the original backing track (though lead guitarist James

Burton's original guitar part was accidentally erased, meaning he had to re-record it), the other is the "modern version," newly recorded but by members of Presley's original TCB (Taking Care Of Business) band: Burton, Scheff on bass and rhythm guitar, Glen D. Hardin on piano and clavinet, Ron Tutt on drums, and The Sweet Inspirations on backing vocals (additional musicians include Albert Lee on lead guitar, Al Perkins on rhythm, and Jason Scheff and Bill Champlain on backing vocals).

Scheff has said he prefers the modern version, and it does rock harder; the TCB band can still cook. As the stand-in for the King, Jefferey opts for a straight-ahead rockin' 'n' rollin' approach, wisely making no attempt to imitate Presley. The CD also presents the tracks without vocals in "sing along" versions, making it interesting to compare the two. The modern version still comes up the winner, as the faster tempo gives the song an extra edge.

Scheff also shares his reminiscences of Presley on a track that should probably have opened the CD (as the fifth track it breaks up the flow), and there are two additional songs, "That's When The Real Love Begins" and "Living In Paradise," the latter featuring a lead vocal by Michael Stanton.

(The CD is only available through Scheff's Web site, scheff.com.)

— Gillian G. Gaar

And somebody said, "Well, you could've bought it a seat!"

In addition to "That's All Right," Moore and Fontana appear on one other track, "Don't Be Cruel," which features a lead vocal from Bryan Ferry; Mark Knopfler and Jools Holland are also on the track. In the film, the two are seen working with Knopfler on "Rock 'N' Roll Ruby" and with Italian singer Zucchero on "Who Will The Next Fool Be?" Though the film spotlights Sun's stars, it doesn't forget the near-misses either, covering Sun veterans such as Burgess, Billy Lee Reilly, and Jack Clement, making it a well-rounded look at its subject.

In addition to *Power Behind The Throne*, Griffin is working on another film Moore and Fontana will be featured in, *200 Cadillacs*, which intends to "explore the stories behind the King and the cars, seeking out the famous and unknown recipients of the luxury automobiles" (ironically, Moore and Fontana not among them). The film is also tentatively planned for release in 2002.

Griffin has also booked live shows for the two over the years. "Scotty won't play behind an Elvis impersonator at all," he noted. "In fact, we got an offer a couple years ago for a lot of money to play behind one and he turned it down, even though he needed the money. I really want to put them with people that respect them and musicians that followed in their footsteps and were influenced by them. That's been my main goal. And hopefully one of these days the films will pay off. But you know what — even if they don't make a dime, I don't care, because the last 10 years have been absolutely amazing, working with these guys. They're my heroes, but they're also my friends, and they're as close to me as my family."

There are plans to release *Good Rockin' Tonight* on VHS/DVD in 2002. Moore and Fontana have also provided commentary for an upcoming DVD release of the '68 *Comeback* special.

"DJ and I had always seen the finished, edited version between the two shows," said Moore. "And when we did this, we watched both shows all the way through. I saw a lot of stuff that I didn't even remember, really."

Fontana added that the two became so engrossed in watching, they sometimes forgot to add their commentary.

"We got to watchin' it so good, they'd say, 'Well, you've gotta say something!'" I said, "Well, we're watching it, to see what's gonna happen now, 'cause we don't know what's going on here." That was fun. You kinda had to put your thinking cap on again."

Though the two claim to be retired, both are still involved in a number of other projects. ("We've been retired for the last few years," said Fontana. "But it seems like every time we retire something pops up and we say, 'Heck, let's do that.'") Moore will appear on an upcoming Creedence Clearwater Revival tribute album (doing "Bad Moon Rising" with Tracy Nelson) and plans to release a CD of his own, with "some old stuff and some new stuff. Some stuff's been laying around for several years, and there's a story with each cut, just about. I hope to do a little booklet along with it." He's also considering doing an update of his autobiography.

Fontana recently appeared at a series of fund-raisers in Red Bank, N.J., benefitting



From left: Col. Parker, Elvis Presley, and Larry Geller, in 1966.

Elvis' spiritual search

There's somebody bigger than you and I

Of all the books about Elvis Presley, Larry Geller's are among the more unusual, for they focus on an aspect of Presley's life beyond his music and films — spirituality. After meeting Presley in 1964 and discovering they shared an interest in spiritual matters, Geller introduced Presley to books such as *The Impersonal Life* and *The Autobiography Of A Yogi*, and their discussions on philosophical matters continued until the end of Presley's life.

"That very first night we met really changed both of our lives," Geller told *Goldmine*. "We were both on a major spiritual quest, and every night we would spend an hour, two hours — whatever it was — alone, discussing books and religion and life, family, death, all that."

Geller was working as a hairdresser in Los Angeles in 1964 when he was asked to work with Presley, then completing the film *Roustabout*. When Geller began discussing his own interest in "the search for God and a greater understanding of myself," he found an enthusiastic listener in Presley, who hired Geller full time. For the next few years, Geller and Presley read and discussed a range of philosophic issues in their spare time, to the consternation of Presley's entourage.

"The people around Elvis resented me," Geller contended. "They did not understand his spiritual search, and it got to the point where Colonel Parker [Presley's manager] and I really clashed. It got to the point where I knew it was time for me to leave, and I did."

Geller left Presley's employ in 1967 and

next ran a spiritual bookshop/restaurant in Los Angeles. He rekindled his relationship with Presley after seeing an early '70s Las Vegas show and began working for him again in 1972.

"He was basically the same person; nothing really changed," Geller remembered. "Except he was not as healthy. His blind spot was his body. He ate the worst food, at the worst times. He would go to bed at five in the morning and eat a couple of Big Macs with french fries. It just would blow my mind. And different doctors were giving him prescription medications for various things, and they weren't in touch with one another. The combination of those things are lethal; they're poison."

Despite reconnecting with his fans through live performance, Presley remained dissatisfied with his career and occasionally considered making some changes, according to Geller.

"About a year before he died, we were on tour," he said. "We were in Elvis' hotel room, and he said, 'You know, if there's one regret I have in my life, it's that I didn't become the actor that I know I am.' And so we went into a very deep discussion about this. I said, 'Elvis, on the next tour, I'll bring my tape recorder. And we'll throw out ideas about movies — actors you like, roles you think you'd be comfortable in. And I'll put something together and we'll find ourselves a great scriptwriter in Hollywood and do it.' He said, 'Man, that's exactly what I want to do. I want to quit touring for at least a year. I'm going to go to Hawaii. I'm going to rent a house. I want to run on the beach and

exercise and come back and make a movie as an actor.'

"This was his vision of the future," Geller continued. "And if he would've right then and there took the bull by the horns and made those dramatic changes, perhaps he'd be alive. But he waited. And I know he had contracts. He had to fulfill his obligations. But he didn't do it. He didn't do it."

On Aug. 14, 1977, Geller flew to Graceland with more books for Presley, including *The Scientific Search For The Face Of Jesus*. He spoke to Presley briefly on the 15th, and Presley later sent an aide to Geller's hotel to collect the books. The next afternoon, Geller arrived at Graceland and was confronted by the shocking news that Presley was dead. For the last time, Geller was called on to do his friend's hair.

Geller has since published *The Truth About Elvis*, *Elvis' Search For God*, and *If I Can Dream: Elvis' Own Story*, the latter being the most comprehensive. He also regularly appears at events such as Memphis' "Elvis Week."

"It's such a phenomenon. It gets bigger every year," he said of Presley's posthumous "career." "There's teenagers now in the fan clubs — they weren't alive when Elvis was. It's amazing."

Geller's appearances pay further tribute to the friend of whom he wrote, "Elvis was an ordinary man who did the most heroic things any of us ever do: he tried, and he believed."

— Gillian Gaer

victims of World Trade Center attack. Burgess, Bruce Springsteen, Joan Jett, and Phoebe Snow were among those on the bill, with the shows being filmed as well. He will also appear in a number of events in the Midwest commemorating the anniversary of Presley's birth in January.

But he has no future recording engagements. "I don't hardly do that anymore," he said. "If you're past 30, they don't think you

know anything. They don't even cut live anymore. They track this and track that. Overdub this and overdub that. And I don't like to play like that. I want everybody in a pile and just start playing and see what we come up with. That's the way the good records are cut — do it right then and there on the spot."

But as the two rock on into the 21st century, it's the music they recorded nearly 50 years ago that retains the firmest grip on

the public's imagination.

"I think Carl Perkins is the one that put the title on that," said Moore regarding the lure that the Sun sound, and Elvis, still has on listeners. "He called it feel-good music. It feels good when you do it, feels good when you listen to it and it feels good when you play it. And I think he's right."

Dahl's Digs

NEW COLUMN FOCUSES ON REISSUES OF RARE '50S/'60S ROCK 'N' ROLL, BLUES AND R&B

by Bill Dahl



Bill Dahl

Welcome to the inaugural installment of a column dedicated to reviewing roots music reissues that might otherwise sail under even a rabid collector's radar screen.

Long before he took the mid-60s blues world by storm at Stax, southpaw stringbender Albert King was making magic for St. Louis-based Bobbin Records. British Ace's *More Big Blues* consists of 22 1959-1963 sides by King and his vicious Flying V, including the torrid "Let's Have A Natural Ball," two versions of the

driving "I've Made Nights By Myself," the stereo swinger "Old Blue Ribbon" and his lights-out '61 hit "Don't Throw Your Love On Me So Strong." King already had all his patented fret moves down cold, and his own Gateway City combo was scarcely less tight than the MG's would prove a few years down the line.

Not every Chicago label of the '50s and '60s possessed the venerated cachet of Chess. Vi Muszynski and son Bernie Harville ran the tiny Bandera logo, their contributions now spotlighted on two Ace discs. *Blues And Gospel From The Bandera, Laredo And Jerico Road Labels Of Chicago* features a half dozen mean workouts from guitarist Jimmie Lee Robinson (including 1960's haunting "All My Life"), Grover Pruitt's '59 blues/rockabilly hybrid "Mean Train," four tough items apiece from harpist Dusty Brown and drummer Bobby Davis and 10 spirituals. *White Bucks To Stetson Hats* surveys Bandera's rockabilly and country leanings, dominated by eight Bob Perry outings and seven by James Mask & His Impalas. Benny Ingram's "Jello Sal" is a particularly riotous slab of Midwestern rockabilly. (42-50 Steele Rd., London NW10 7AS U.K.)

Arhoolie Records boss Chris Strachwitz pays tribute to two of his label's most celebrated bluesmen on new collections. *The Best Of Lightning Hopkins* alternates seven stark gems cut circa 1947-1950 for Bill Quinn's Houston-based Gold Star Records ("Tim Moore's Farm" was a national hit) with Strachwitz-produced '60s performances (most of them band-backed). *The Best Of Mississippi Fred McDowell* offers 18 1964-69 sides by the slide wizard from Como, including his often-recorded signature pieces "Shake 'Em On Down" and "You Gotta Move."

Underrated during his long Chicago blues career, Arhoolie Littlejohn never made a hotter album than his 1968 Johnny outing. The Mississippi-born slide guitar specialist was as adept at single-string leads as he was peeling off the Elmore James-influenced bottleneck riffs sparking the harrowing "Dream," and his booming vocals match their intensity and the kick of his combo. Never has there been a more down home remake of Brook Benton's "Kiddio" than this one. Arhoolie has repackaged the set as *Slidin' Home*. (10341 San Pablo Ave., El Cerrito CA 94530)

The domestic Music Club imprint, which recently closed its doors although it's U.K parent continues on, surveys the incredibly fertile Texas/Louisiana axis on three new reissues. Roy Head's *Head On!* captures the blue-eyed soul screamer after his '65 smash "Treat Her Right" but prior to his '70s country rebirth. Many of the highlights stem from a 1970 LP Head cut for producer Huey Meaux; the witty "Soul Train" and a remake of Dyke & The Blazers' "Let A Woman Be A Woman, Let A Man Be A Man" are soaked in roadhouse funk.

Folks thought Joe Barry's '61 hit "I'm A Fool To Care" was Fats Domino's latest platter, so uncannily similar was Barry's tangy Creole patois. Music Club's *I'm a Fool To Care* boasts 15

atmospheric slices of south Louisiana swamp pop from 1959-66, Barry granting Jimmie Rodgers' country anthem "Any Old Time" an infectious Crescent City groove and engagingly easing through "Heartbroken Love" and "Little Papoose."

Gulf Coast Guitars — A Texas Blues Collection is misleadingly titled — Lowell Fulson, who alternates with T-Bone Walker and Johnny Copeland on the comp, hailed from Oklahoma rather than the Lone Star state. But these artifacts from Meaux's archives strike the right general tone, especially Copeland's mid-60s roars "Gonna Make My Home Where I Hang My Hat," "You're Gonna Reap Just What You Sow" and "Working Man's Blues." (Holden House, 57 Rathbone Place, London W1T 1JU, U.K.)

R&B vocal group fans rate the Harlem-based Harptones with the genre's best, thanks in large part to the 18 1953-55 nuggets comprising Hot JWP Music's *The Complete Recordings*. Willie Winfield's ethereal leads were scintillating on the majestic "Sunday Kind Of Love" and "My Memories Of You." Though ballads were their forté, The Harptones' Bruce Records catalog sports the jumping "Gimme Some" and "It Was Just For Laughs." The Jive Five also hailed from New York — Brooklyn, to be precise — but came along when doo-wop was morphing into soul. They combined the best of both worlds on their early '60s sides for Beltone. As with the Harptones, their 20-song *The Complete Recordings* is by no means everything they did, but it offers all their Beltone goodies,

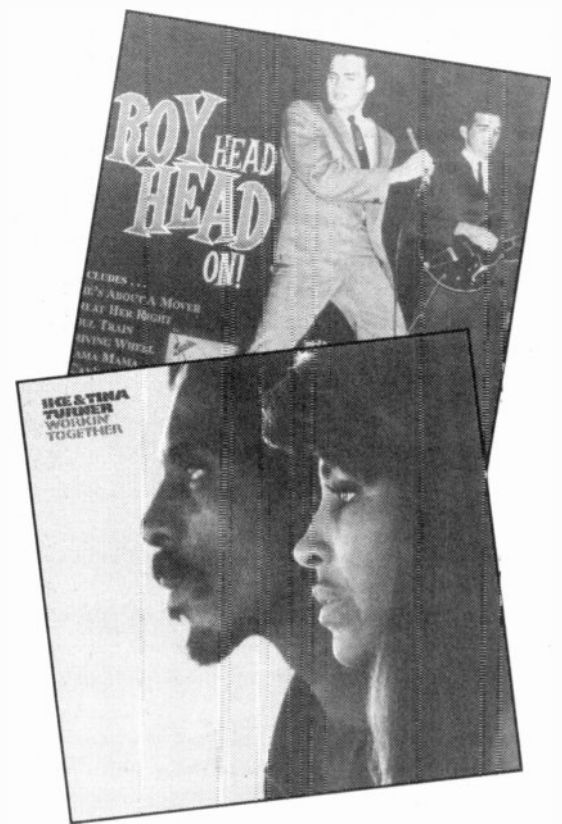
Folks thought Joe Barry's '61 hit "I'm A Fool To Care" was Fats Domino's latest platter, so uncannily similar was Barry's tangy Creole patois.

notably their '61 smash throwback "My True Story" and "What Time Is It?" both featuring Eugene Pitt's muscular lead. (1450 NW 159th St., Miami FL 33169)

EMI never reissued Ike & Tina Turner's funky 1970 hit LP *Workin' Together* for Liberty, but One Way has thoughtfully picked up the slack. Paced by the duo's turbocharged revamp of CCR's "Proud Mary," the set boasts more hits (a revival of Jessie Hill's "Ooh Poo Pah Doo" and the title item), the churning Southern soul treatise "(As Long As I Can) Get You When I Want You," a strutting "The Way You Love Me" and a seismic "Goodbye, So Long."

The Twang Gang flourished from 1958 to 1961 in Phoenix around producer Lee Hazlewood and guitarist Duane Eddy. Jamie/Guyden collects 18 numbers by these country-rooted vocalists, including Donnie Owens (his eight tracks include the Top 20 ballad "Need You"), Don Cole (whose "Born To Be With You" is a highlight) and the deep-voiced Hazlewood, under his own name for a melodramatic "The Girl On Death Row" and as Mark Robinson on a lively "Pretty Jane." Owens and Cole also team up in an Everlys mode for three tunes as The Two Dons. And yes, Eddy's twangy axe is in evidence. (2055 Richmond St., Philadelphia PA 19125)

Rockin' south Louisiana swamp pop was Jerry Raines' passion. Night Train's 28-track *Dangerous Redhead* unearths the young singer's atmospheric output for Andrew Blanco's Drew-Blan imprint, notably his 1959 bayou ballad "Our Teenage Love," successful enough regionally to warrant national issue on Mercury (his Crescent City combo included Mac "Dr. John"



Rebennack on the 88s and guitarist Roy Montrell), the storming title item and "No More" and the marvelous '62 ballad "Tell Me." (250 W. 49th St., Suite 705, New York NY 10019)

British Connoisseur Collection checks in with Tommy Roe's *Tommy's 22 Big Ones*, an overview of his ABC-Paramount hit streak that opens with his '62 breakthrough — the pounding "Peggy Sue" clone "Sheila" — and proceeds through his Muscle Shoals rockers "Everybody" and "Come On" before segueing into Roe's bubblegum classics "Sweet Pea," "Hooray For Hazel" and "Dizzy." Brian Hyland's *Brian's 21 Big Ones* illustrates the lad's maturation from purveyor of novelty fluff (1960's silly "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini") to meatier pop-rock under producers Snuff Garrett ("The Joker Went Wild") and Del Shannon ("Gypsy Woman") as the decade progressed. Hyland's '63 rendition of "Save Your Heart For Me" was a hit two years later for Gary Lewis & The Playboys (2/3 Fitzroy Mews, London W1T 6DF, U.K.).

The turban-clad Mighty Hannibal lives up to his grandiose name on Norton Records' 28-track 1958-73 career overview *Hannibalism!* Born James Shaw (as his debut rocker "Big Chief Hug-Um An' Kiss-Um" attests), the Mighty One cut for firms both relatively large (King, Loma, Josie) and microscopic (Concept, Pan World, Sharob, and Shurfine, source of his life-in-a-muddy-foxhole '66 hit "Hymn No. 5" before Josie picked it up nationally), developing from a journeyman R&B shouter into a first-rate soul screamer. "Jerkin' The Dog," "Fishin' Pole," and "Get In The Groove" are unfunkified scorchers. Hannibal penned the anecdotal liner notes himself, and they're as riveting as the music. (Box 646, Cooper Station, New York NY 10276)

Varèse Sarabande's 16-song *The Best Of Bobby Day* showcases the animated L.A. R&B singer's late '50s rock 'n' roll classics "Little Bitty Pretty One," "Rock-in' Robin" and "Over And Over" for Class Records as well as a pre-solo gem with The Four Flames ("Wheel Of Fortune") and with Earl Nelson as Bob & Earl for "Gee Whiz." The Laurels (the '55 ballad "Truly, Truly" on RCA's "X" logo) and Hollywood Flames ("Buzz-Buzz-Buzz"), Bobby's buddies on the intertwined L.A. doo-wop circuit, are also spotlighted. The set concludes with more Bob & Earl triumphs (by then, the pair consisted of Nelson and Bobby Relf), notably their '63 hit "Harlem Shuffle" and Nelson's 1965 dance smash "The Duck" as by Jackie Lee. (11846 Ventura Blvd., Suite 130, Studio City CA 91604)

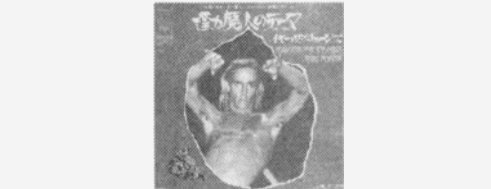
Not every rockabilly belter to walk through the portals of Sun Records was an instant star. Gene Simmons' one 45 on the Memphis institution bombed, but his luck was better at crosstown Hi: His remake of Johnny Fuller's novelty "Haunted House" was a certified '64 smash. British Hi/Demon's *Haunted House: The Complete Jumpin' Gene Simmons* on Hi Records spreads 38 titles over two discs. (His signature song turns up twice, but it's disappointing that neither are in stereo.) From 1959's "Goin' Back To Memphis" with Bill Black's Combo to the '61 coupling of "'Twist' Caldonia" and "Be Her # 1" and the lighthearted "Haunted House," follow-ups "The Jump," "The Batman" and "Keep That Meat In The Pan," Simmons kept things lively long after the hits quit. (174 Mill Lane, London NW6 1TB, U.K.)

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112. Mars Alamond "Mars-Alamond" (UYCY-3328) Sealed 24 Bit Digitally Remastered 1971 1st Debut Album By Ex-Japan 2001 \$25
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114. MCS "Thunder Express" (BVCI-7308) Sealed \$25
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- 116. McCartney, Paul "I Got Stung" (YC-066) Rare Original CD \$35
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Country Junction

When it comes to American music legends, the name Willie Nelson elicits incredible warmth and respect for one of the most talented and accomplished singer/songwriters of our time. Although he has spent his 40-year career as a country musician, Nelson's music transcends all genres. The now-familiar term "crossover artist" was no doubt invented for Nelson.

It's late summer and the singer is winding up his most recent U.S. tour. Preparing for the evening's concert in Tacoma, Wash., Nelson has just returned from the local driving range, ever trying to improve his golf game, although he readily admitted, "I should be a lot better than I am." Asked about his handicap, he wryly replied, "It's my putter and my driver!"

Beyond golf, Nelson has kindly agreed to talk to *Goldmine* about his newest DVD release, *Willie Nelson: Live In Amsterdam* (Image Entertainment) and a few other topics, including his most recent album, *Rainbow Connection* (Island Records) and his forthcoming release, *The Great Divide*.

10 Questions For...

Willie Nelson

by Mark Wallgren

Goldmine: Is there anything special about touring in Europe?

Willie Nelson: We don't get over there as much, so when I play in Europe they're really glad to see you. And there's a certain exuberance over there, you know. For 40 years now they've been really good country music fans for me.

One doesn't envision Europeans wearing cowboy hats and boots, but your audience certainly does...

Yeah, it's hard to tell whether you're in Amsterdam or Austin [laughs].

In watching this video, your guitar work is woven into the tapestry of your songs. Do you enjoy playing as much as it seems?

I've been playing guitar since I was six years old. The guitar is my friend, you know. I guess it's my first wife. [laughs] I try to build the whole show around me and the guitar, and everyone else plays behind and complements what I'm trying to do — fills in places and does their thing — they go into it that way, and then you get a pretty good ready-mixed show.

There's a really funny moment in this new DVD, at the end of the regular set, when you ask the audience to pretend that you'd left the stage and that you've now returned for the encore.

[laughs] Sometimes I tell them that story, you know. This is the place where we normally go off and come back, and if it's all right with everybody, we're just gonna stay here, because one night we went off and came back and everybody had gone! A version of that, every now and then.

Based even on a sliver of truth?
A sliver, yes. You've got to be careful. [laughs]

*Amy, your daughter, first suggested an album such as *Rainbow Connection* some 20 years ago, and yet you didn't begin recording it until just last Christmas.*

The reason being that I work on the road a lot, and so recording a children's album was kind of down the list of what I needed to do, you know. This last Christmas I got a couple months off, so I told her to come on now and we'd do "Rainbow Connection" and some more songs. But then I started learning "Rainbow Connection" and I realized there's a little gem here. I mean, there's a lot more here, I thought, than a frog singing.

"Wouldn't Have It Any Other Way," the one new original composition, sounds like a song you might have written for Johnny Cash.

It's one of the last songs that I've written. The other one being "Great Divides." There's something about that song that I enjoy, and I really got a kick out of playing it and doing it. I don't really know where it came from, but maybe it is a Johnny Cash song. I'll have to try to get it to him. I appreciate your saying something about that song because I haven't started doing it on the show at all because I wanted to kind of get some feedback from the people who listen to the album.

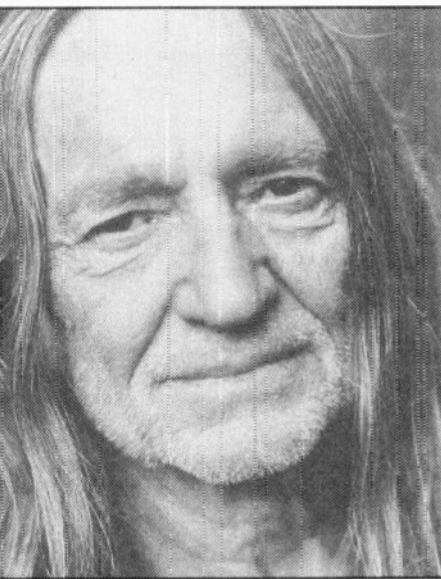
*Your next album, *The Great Divide*, is produced by Matt Serletic, who produced that superb Santana album *Supernatural* a couple of years ago.*

It'll be released in January, and it was an important one to make because I got to sing with a whole lot of great musicians and writers and singers, so it's one of those once-in-a-lifetime deals, and to work with Matt Serletic, he's one of the better producers. We've got a good lineup. Sheryl Crow, Bonnie Raitt, Kid Rock, Rob Thomas, Alison Krauss, and we've

WILLIE NELSON
Live In Amsterdam
Image Entertainment
(ID0583MYDVD)

The endearing appeal of Willie Nelson's musical legacy is in exceptionally strong evidence on this new *Live In Amsterdam* concert DVD from Image Entertainment. Captured on the opening night of Nelson's 2000 European tour, the country legend and his band deliver a first-rate performance before an enthusiastic sell-out crowd at the historic Paradiso Theatre in Amsterdam, Holland.

The vibrant 109-minute, 30-song set (four medleys run the count to 36) spans the breadth of the celebrated musician's



Courtesy of Lost Highway/By Mark Seliger

got The Jordanares. They're backing me on "Mendocino County Line" that we did with Lee Anne Womack in Nashville. Also a guy named Brian McKnight. He's a young guy from the West Coast. I think he's really a good singer.

You've raised more than \$16 million since you staged the first Farm Aid benefit back in 1985. Did you ever envision that Farm Aid might still be necessary in the new millennium?

No, I really didn't. I thought we'd just have to do one, honestly. I thought once everyone was aware of the situation that something would be done immediately and it would be like, fixed overnight. It takes a long time to get a new farm bill through, one that the farmers are for, but big business, corporations, and unfortunately most of the politicians in Washington are against. But we're gonna stay with it and nobody's going anywhere, and there's a good chance that we might be able to get a little bit more done in Washington now that there's sort of a shift in powers up there where it looks like people who are concerned with the small businessman may be in more of a position to do something for the farmer.

Final question: Has the Nelson household received its tax rebate check yet?

[laughs] I've already spent my \$600!

legendary career. Nelson wastes little time in between numbers, effortlessly shifting gears from rousing Hank Williams and Waylon Jennings covers to the more intimate demands of his own signature ballads.

Widely hailed as one of the greatest singer/songwriters of our time, it is Nelson's carefully crafted skills with the guitar — his trademark "Trigger" — that demand the spotlight in this video performance. Impeccable throughout, Nelson's style of guitar playing is as rich and distinctive as his trademark vocals.

Live In Amsterdam easily doubles as a top-flight "live" album. Nelson's faithful legion will find this an excellent souvenir of their hero's current stage show, while casual fans are certain to rediscover and widen their appreciation for the pure musical genius of this American icon.

— Mark Wallgren

NEWS & NOTES

My Top 11 Country Singles/Tracks Of 2001 (in alphabetical order): Trace Adkins, "I'm Tryin'"; Gary Allan, "Man Of Me"; Tracy Byrd, "Just Let Me Be In Love"; Chris Cagle, "Laredo"; Jeff Carson, "Real Life"; Sara Evans, "I Could Not Ask For More"; Faith Hill, "If My Heart Had Wings"; Alan Jackson, "Where Were You (When The World Stopped Turning)"; Toby Keith, "I Wanna Talk About Me"; Marc McGuinn, "Mrs. Steven Rudy"; Lee Ann Womack, "Does My Ring Burn Your Finger."

The Corncob: The Kinleys and Epic Records have parted ways after two albums. The duo is working on a new album with producer Scott Hendricks and shopping for a new label... LeAnn Rimes has signed a new deal with Curb Records, ending a yearlong legal battle with the record company... Loretta Lynn and The Everly Brothers are among the 12 inaugural inductees to the new Kentucky Music Hall Of Fame & Museum, slated to open in May... Elvis Presley was inducted into the Gospel Music Hall Of Fame Nov. 27, becoming the first artist to be selected for the Rock And Roll Hall Of Fame, the Country Music Hall Of Fame and the Gospel Music Hall Of Fame... On the mend: Waylon Jennings (from leg surgery); Charlie Daniels (from successful prostate cancer surgery)... Freddy Fender's long-awaited kidney transplant is expected to take place in January... It's daughter number three (Audrey Caroline) for Faith Hill and Tim McGraw... Willie Nelson's autobiography, *The Facts Of Life And Other Dirty Jokes*, arrives in bookstores Jan. 8.

New Releases/Reissues: Jan. 1: Narvel Felts, *Hi Records Era 1959-1973* (Demon); Red Foley, *Chattanooga Shoeshine Boy* (Demon). Jan. 8: The Allison Brown Quartet, *Replay* (Compass); *Caught In The Webb: A Tribute To The Legendary Webb Pierce* (Audium); Beth Nielsen Chapman, *Deeper Still* (Artemis); Jonathan Edwards, *Honky-Tonk Stardust Cowboy* (Collector's Choice); Donna Fargo, *The Millennium Collection* (MCA); Tim Hardin, *The Millennium Collection* (UME); Rusty Kershaw, *Cajun In Blues Country* (Collector's Choice); Marty Stuart, *The Millennium Collection* (MCA); Hank Williams Jr., *The Almeria Club And Other Select Venues* (Curb) (see review on p. 23). Jan. 15: Alan Jackson, *Drive* (Arista); Willie Nelson, *The Great Divide* (Island); Osborne Brothers, *Bluegrass Hall Of Fame* (CMH); Gary Stewart, *Best Of* (HighTone); Dale Watson, *Best Of* (HighTone). Jan. 22: R.W. Hampton, *Always In My Heart* (Paras Group); John Hartford, *Steam Powered Aero-Takes*; Tex Williams, *That's What I Like About The West* (ASV Living Era); Bob Wills, *The Original Columbia Recordings, Vol. 2* (Rounder).

TV/Movie News: Toby Keith and Brooks & Dunn will perform on the American Music Awards, Jan. 9 on ABC. Tim McGraw is the token country nominee in the AMA's Fan's Choice Award competition... Lucinda Williams and Elvis Costello team up on CMT's *Crossroads* on Jan. 13... Look for Brad Paisley on *Hollywood Squares* in early January. As always, check 'em out!

— Jim Bagley

On the racks

GARTH BROOKS
Scarecrow
Capitol Records (7243-5-31330-2-3)

Garth Brooks is just two years removed from one of the strangest career derailments of all time, when his long run of mammoth sales success came to a crashing halt with an ill-conceived rock album that cast him in the new identity of Chris Gaines. He looks to return to the country fold with *Scarecrow*, but despite sporting all of the styles that pushed him to the top, he can't get much of anything to click on the surprisingly bland homecoming he claims is his final studio album.

Brooks liberally weaves together rock and country but yields only generic fodder such as the steel guitar-thick "Why Ain't I Runnin'" and the perky but undistinguished love song "Wrapped Up In You." The presence of George Jones does little for the gimmicky party tune "Beer Run," and Brooks' stretches for epic imagery on "The Storm" come off overblown amid its monotonous arrangement.

Brooks still favors boisterous anthems that are more frat boy than cowboy, bringing Trisha Yearwood along for the rocked-out honky tonk of "Squeeze Me In." The most infectious musical moment is a rollicking cover of America's "Don't Cross The River" that features the estimable Béla Fleck and Jerry Douglas, but more common is the sort of dreary delivery that characterizes "Mr. Midnight." Full of empty and forgettable moments, it sounds as if Brooks is sleepwalking through his own comeback.

— Thomas Kintner

HANK WILLIAMS JR.
The Almeria Club And Other Select Venues
Curb (CURBD 1639)

Hank Williams Jr.'s latest proves he can still succeed in grand style by taking creative and commercial risks. Recorded principally at the Almeria Club, an Alabama schoolhouse that became a bloody bucket Hank Sr. once played, this 12-song set is the strongest display of roots-music prowess by a big-name artist in recent memory.

Williams, 52, joyously whoops through the rockabilly boogie of "Go Girl Go" and bluesy swing of "If The Good Lord's Willin'," the latter a Hank Sr. song found in a shoebox and fleshed out by Hank Jr. Western swing permeates both the declarative "X-treme Country" and the jaunty, salacious "Big Top Women." Bluegrass newcomers Nickel Creek light a fire under the backwoods anthem "Outdoor Lovin' Man," while hip-hop/metal icon Kid Rock attempts harmony on the hilarious cautionary ode "The F-Word." Providing profound contrast is the gospel-soul testimony of "Cross On The Side Of The Highway," featuring a spoken passage by Bishop Marvin E. Donaldson.

Best of all are Williams' remarkable turns as Delta Blues alter-ego Thunderhead Hawkins on the down-and-dirty "Last Pork Chop" and the atmospheric tribute to Rufus Payne, the man who taught his dad to play guitar, on "Tee Tot." Ol' Bocephus is singing and performing at the top of his game here. Moreover, it seems as if he's thumbing his nose at contemporary radio with these evocative old-timey sounds.

— Ken Burke

CLINT BLACK
Greatest Hits II
RCA (07863-67005-2)

Clint Black has released just two albums since his first *Greatest Hits* came out in 1996. His preoccupation with his recently born daughter, however, coupled with his insistence on writing his own material, make this second volume of hits — including four new tracks — the most practical output at this time.

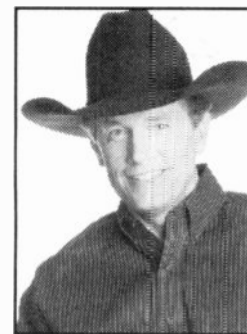
Black's recent hits include some first-rate duets with Martina McBride (the haunting "Still Holdin' On"), Steve Wariner (the jazzy "Been There"), and wife Lisa Hartman Black (the pretty "When I Said I Do"). The older singles found here, such as the catchy "When My Ship Comes In" and the soulful "Nobody's Home" (Black's most witty lyrics to date), are just as good and could have been included on the first *Greatest Hits*.

The new tracks include another duet with wife Lisa on "Easy For Me To Say." Like "When I Said I Do," it is a simple but moving tale of devotion (a fresh thematic approach would be appreciated on future duets). His bluesy rendition of "Put Yourself In My Place" continues another recent Black trend: reworking prior hits. It is great but unnecessary (the original was great too).

Still unanthologized after two volumes are the lush "Loving Blind" and the haunting "Where Are You Now" from 1990's *Put Yourself In My Place* as well as the Merle Haggard collaboration "Untanglin' My Mind" from 1994's *One Emotion*. Surely they will make it onto Black's inevitable third volume of hits.

— Jim Bagley

GEORGE STRAIT
The Road Less Traveled
MCA Nashville
(088 170 220-2)



Courtesy of MCA Nashville

With 47 #1 country singles to his credit, George Strait has what can only be called an enviable career.

The Road Less Traveled — Strait's 28th record and a decidedly more energetic effort than his ballad-heavy output of late — shouldn't upset his long winning streak. Included here are some obscure gems: Chip Taylor's "The Real Thing," a lively homage to the authentic voices of rock's pioneers, and the party-like atmosphere of Jerry Chestnut's "Good Time Charley's." There are also some offbeat surprises: an electronically altered remake of Rodney Crowell's "Stars On The Water" that gives Strait's vocals a slight underwater effect, as well as the minor-key single "Run" with its talky verses and soaring choruses.

More conventionally Strait are the meditative title track, a homage to those who march to the beat of a different drummer, and the Spanish-tinged "The Middle Of Nowhere," a tale of heartache that draws a parallel between a desolate natural landscape and the emptiness the protagonist feels inside. The latter is countered by the rousing "Living And Living Well," which celebrates the heightened joy life brings when there's someone to share it with, and a sublime cover of Merle Haggard's "My Life's Been Grand" that finds him sounding supremely satisfied. Given his track record, why shouldn't he be?

— Tierney Smith

(Doc Pomus from page 10)

Project." The show, performed to a nearly packed house, lasted about two and a half hours. Performers included author Peter Guralnick and producer Joel Dorn, both of whom had spoken-word segments, as well as singers Janine Nichols, Shannon McNalley, Eric Mingus, Sandra St. Victor, and musician Garth Hudson (from The Band) and his wife Maud.

The backing band for much of the concert was Sex Mob, a diverse group of musicians who are known to frequent The Knitting Factory and have even recorded for The Knitting Factory's record label. Lou Reed was accompanied by Tony Smith (drums), Fernando Saunders (bass), and Mike Rathke (guitar). Reed and the band pounded out soul- and energy-filled hard-rockin' versions of classic Pomus chestnuts, including "Youngblood" and "Save The Last Dance For Me." (Reed and Pomus were quite close. At the time of Pomus' death in March 1991, Reed, Dr. John, and Phil Spector were among those too wrapped up in mourning to contribute anything to a *Goldmine* magazine tribute to the late songwriter, producer, journalist and impresario.)

The entire concert was organized under the auspices of The Poetry Project, a non-profit group based in lower Manhattan that regularly holds readings and performances at St. Mark's Church. (For more information, see www.poetryproject.org.) Among The Poetry Project's many benefactors were the late poet Allen Ginsberg. Willner produced similarly diverse concerts to celebrate the publication of several of Ginsberg's poetry anthologies as well as the release of his boxed set on Rhino Records, *Holy Soul, Jelly Roll*. Ginsberg, like Pomus, had a deep appreciation for the poetry of the blues, as do Reed and Scott.

On a personal note, this author had met up with Pomus at his West 72nd Street apartment in late July 1990. (By March of 1991, Pomus had passed away from cancer.) Though wheelchair bound, and before that on crutches for all of his life because of the effects of childhood polio, Pomus (Jerome Felder) had a sunny, upbeat personality. Asked about some misinformation the writer had obtained about a benefit for him several years previous, Pomus said, "No, kid, there are no benefits for me, I don't need any benefits."

Yet precisely eight months later, as Pomus' cancer worsened, benefits were being held for him at one of his favorite New York clubs, The Lone Star Roadhouse. This writer recalls receiving from Pomus original copies of

Musician and other magazines that contained interviews with him. I told him I'd just make photocopies of the interviews and mail them back to him, which I did. But Pomus wasn't concerned about this, as he had plenty of copies of the magazines — a small gesture of the man's generosity and caring for anyone to whom he took a liking. The interview lasted perhaps two hours, but then we spent the next hour just talking, and in that one meeting with him — which I cherish — I fell in love with this grand old father of blues and rock 'n' roll songwriting. I knew I had been touched by greatness. This was later confirmed, sadly, at Pomus' memorial service in March 1991, when his decades-long role of helping others as an impresario and orches-

trator was upheld, as record executive Seymour Stein signed Scott to a multiple-album deal with Warner Bros. Records. This helped relaunch Scott's career in the 1990s. By 1999, when Scott's bookings were starting to falter, I pulled a Doc Pomus move myself and called Maxine Harvard (who also handles *Brother Jack McDuff's* legacy; he was featured in the Jan. 28, 2001, issue of *Goldmine*. — Ed.), a well-respected jazz booking agent and manager who works with Jimmy McGriff and others, and asked her to consider working with Scott. She's been working with Scott for three years now, and the result is a growing worldwide following for this unique, soulful, bluesy vocalist that Pomus loved.

— Richard J. Skelly

(Obituaries from page 1)

Flip Phillips, star tenor saxophonist
Tenor saxophonist and bass clarinetist Flip Phillips died Aug. 17, 2001, in Fort Lauderdale, Fla. He was living in Pompano Beach, Fla. Joseph Edward Filipelli was born in Brooklyn, N.Y. According to his Social Security records, he was born March 26, 1915.

A hard-hitting tenor saxophonist, he was known for both his crowd-pleasing stomps and his gentle ballads. When it came to performing, his motto was, "If you wanna make a dollar, you gotta make the people holler!" During 1944-1946, he was a key member of Woody Herman's Thundering Herd, soloing on tracks such as "Apple Honey" and "Sweet And Lovely." From 1946 to 1957, he was a major star in Norman Granz's touring roadshow, *Jazz At The Philharmonic* (JATP) and is especially remembered

for his remarkable 1947 solo on "Perdido" and on the only JATP recording ever to enter the R&B charts, "Mordido," both with Illinois Jacquet and pianist Hank Jones.

As a leader, Phillips first recorded in 1944 for Bob Thiele's Signature label, followed by many recordings between 1949 and 1954 for Granz's labels (Clef, Verve). Beginning in the 1960s, he began recording again, including albums for Candid Chiaroscuro, Chi-Sound, Choice, Concord Jazz, Jumo, Onyx, Progressive and Sue Records. In 2000, at age 85, he returned to record with Verve, issuing *Swing Is The Thing*, on which he is joined by contemporary masters Joe Lovano and James Carter.

As an accompanist, he recorded extensively, with artists such as Buck Clayton, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Scott Hamilton, Bill Harris, Earl Hines, Milt Hinton, Billie Holiday, Hank Jones, Gene Krupa, Red Norvo, Charlie Parker, Sarah Vaughan and many others.

Survivors include his wife Miki and sister, Theresa LeBlanc. He was preceded in death by his first wife Sophia Phillips (1914-1988). A daughter from his first wife died earlier this year.

— Eric S. LeBlanc

Little Willie Foster, harmonica player
Singer, songwriter and harmonica player Willie James Foster died on May 20, 2001, in Jackson, Miss., in his hotel room, shortly after performing at a private party. He was born Henry Goodwyn Sept., 19, 1921, near Leland, Miss., and was living in Greenville. He recorded at least five CDs for Black Cat (with The Juke Joints), Memphis (with The Rhythm and Blues Upsetters), Palindrome and RMD Records. He should not be confused with the Clarksdale, Miss.-born, Chicago-based Little Willie Foster who recorded for Cobra and Parrot Records.

— Eric S. LeBlanc

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SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning	Heat Gun		
<p>Colored Paper Sleeves 7 1/8 x 7</p> <p>Minimum order - 50 sleeves per color</p> <p>50 \$12.10</p> <p>100 16.75</p> <p>500 55.25</p> <p>1,000 101.00</p> <p>1,600 141.55</p> <p>PCode S45C</p> <p>Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!</p>		<p>Discwasher® D4+™</p> <p>1 1/4 oz.</p> <p>1 \$3.00 5 6.25</p> <p>3 8.25 10 10.00</p> <p>5 12.50</p> <p>10 22.00</p> <p>PCode AFG1046</p> <p>D4+™ leaves no residue. Preserves vinyl properties.</p> <p>Contains a unique Anti-Static Solution. Lubricates and protects the record as it cleans.</p>		<p>1 year Warranty</p> <p>Heat Gun Price per Qty.</p> <p>PCode Description Watts 1 3 5</p> <p>AHG Industrial Heat Gun 1200W \$52.00 \$141.00 \$160.00</p>		

SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning Fluid	CUT OFF Heat Sealers					
<p>"Old Style" Green White</p> <p>Medium Weight Heavy Duty</p> <p>50 \$9.90 50 \$10.20</p> <p>100 15.95 100 17.10</p> <p>500 51.80 500 54.70</p> <p>800 74.00 1,200 123.20</p> <p>1,600 140.40 2,400 200.90+ Frt</p> <p>3,200 224.40+ Frt 113.50</p> <p>PCode: S7GRN S7WHD</p>		<p>Groovy™ Cleaner</p> <p>4 oz.</p> <p>1 \$6.00</p> <p>3 16.50</p> <p>5 25.00</p> <p>10 45.00</p> <p>PCode AGC4</p> <p>Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free.</p> <p>Pump Spray Bottle</p>		<p>Use with SHRINK BAGS</p> <p>Prod. Code Description Watts Length Mil Price</p> <p>AHS4C 4" Hand Heat Sealer 400 4" 1-6 \$66.75</p> <p>AHS8C 8" Hand Heat Sealer 400 8" 1-6 89.00</p> <p>AHS12C 12" Hand Heat Sealer 500 12" 1-6 111.00</p> <p>AHS16C 16" Hand Heat Sealer 500 16" 1-6 179.00</p>					

INSERT	7" Picture Sleeve Insert	CLEANER	Sponge	Shrink Wrap System with Gun			
<p>.030" Thick Chipboard 7 x 7 .028" Thick Acid Free</p> <p>50 \$7.65 \$9.00</p> <p>100 12.25 14.40</p> <p>500 53.00 62.50</p> <p>1,000 96.15 113.50</p> <p>PCode: KCB3045 KAF2845</p> <p>Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts.</p>		<p>Record Cleaning Sponge</p> <p>2 per pack 1 \$5.00</p> <p>5 20.00</p> <p>10 37.50</p> <p>Our super sponge is absorbant and dripless. Lint Free. Safe for vinyl.</p> <p>Product Code ACS2</p>		<p>Shrink wrap 30 packages per hour.</p> <ul style="list-style-type: none"> • System Comes With a 500 Watt Heat Gun Which Plugs into the System. • Wraps a variety of items (vhs, albums, magazines, CD's, DVD's, posters, etc.) • Dispenses Rolls of Shrink Film Without Snagging. • Use 120 Volt Outlet. NO WIRING HASSLES! • 1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.) • Easy to use. Seal one side, rotate 90°, seal second side, heat shrink! * Allow for approx. 10% shrink on film when choosing your system. <p>Product Code Description Application 1 2</p> <p>ASW13 13" Shrink System CD's, DVD's, Magazines, VHS \$250.00 \$450.00</p> <p>ASWS18 18" Shrink System Albums, Small Mats 265.00 480.00</p>			

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SLEEVE	Compact Disc Sleeves	CASE	Single CD Case	TRAYS	Pop-It Hub	Digi PAK	CDs	Recordable	
<p>Made from 100% Pure Virgin Polyethylene</p> <p>5 x 5</p> <p>•2.5 Mil RESEALABLE FLAP No Flap</p> <p>•4 Mil No Flap</p> <p>100 \$5.25 \$8.80 \$9.35</p> <p>500 19.90 37.90 35.90</p> <p>1,000 29.05 63.80 52.60</p> <p>PCode: SCD525 SCD525R SCD54</p> <p>Fits directly over CD. •Add 10% for FLAP, specify when ordering!</p>		<p>disc</p> <p>5 \$6.90 Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color.</p> <p>10 10.85</p> <p>25 22.00</p> <p>50 38.25</p> <p>100 62.35</p> <p>200 94.25</p> <p>400 157.10+ Frt</p> <p>Prod. Code CCDS</p> <p>■ Qty per case</p> <p>3/8" Thick</p> <p>Holds 1 CD and Booklet</p>		<p>25 \$10.00 Clear</p> <p>50 17.00</p> <p>100 28.40</p> <p>200 46.40</p> <p>400 71.40</p> <p>PCode ACDTPC</p> <p>Clear Tray holds CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case.</p>		<p>White or Black 5 3/8 x 4 7/8 x 1/4</p> <p>25 \$11.75</p> <p>50 19.50</p> <p>100 32.45</p> <p>200 53.00</p> <p>400 89.40</p> <p>Prod. Code ACDTDP</p> <p>Digi Pak Tray holds 1 CD. Can be glued into any promotional packet. Specify color! Mix n' Match. Also holds DVD</p>		<p>80 Minutes. One time RECORDABLE CDs for use with ALL CD burners</p> <p>Bulk</p> <p>100 \$50.00</p> <p>200 86.00</p> <p>300 117.00</p> <p>500 190.00</p> <p>Prod. Code ACDR80B</p> <p>Blue/Silver. Speed 1x-12x. Perfect for audio and data recording. Packed in 100's</p> <p>Non-Branded</p>	

SLEEVE	CD Jewel Case Sleeves	CASE	Single CD Case / No Tray	TRAYS	Black, Clear & Colors	CDs	CD/DVDFenders
<p>Made from 100% Pure Virgin Polyethylene</p> <p>5 3/8 x 6</p> <p>•2.5 Mil RESEALABLE FLAP No Flap</p> <p>•4 Mil No Flap</p> <p>100 \$5.60 \$9.50 \$10.00</p> <p>500 20.25 39.40 36.40</p> <p>1,000 30.80 68.20 55.55</p> <p>PCode: SCD625 SCD625R SCD64</p> <p>Fits over Case. •Add 10% for FLAP, specify when ordering!</p>		<p>disc</p> <p>5 \$5.55 Clear Acrylic Case</p> <p>10 8.65</p> <p>25 17.65</p> <p>50 30.60</p> <p>100 49.85</p> <p>200 75.40</p> <p>400 125.70+ Frt</p> <p>Prod. Code CCDSNT</p> <p>■ Qty per case</p> <p>3/8" Thick</p>		<p>10 \$6.25</p> <p>25 9.80</p> <p>50 16.25</p> <p>100 27.05</p> <p>200 44.20</p> <p>400 70.05</p> <p>Prod. Code ACDT</p> <p>■ Qty per case</p> <p>Mix n' Match.</p> <p>Clear, Black, Opaque: Blue, Red, White, Yellow, Hunter Green, Irish Green. TRANSLUCENT: Red, Green, Pink, Peach, Amber, Blue, Lavender, Fluorescent Green.</p>		<p>Clear protective polycarbonate film for CDs/DVDs</p> <p>CDFender</p> <p>5 \$7.00</p> <p>10 9.85</p> <p>40 33.00</p> <p>80 57.20</p> <p>160 104.00</p> <p>320 198.25</p> <p>Prod. Code ACDFENDER</p> <p>Prevents damage and scratches that cause skips.</p> <p>DVDFender</p> <p>5 \$7.35</p> <p>10 10.55</p> <p>40 35.80</p> <p>80 62.80</p> <p>160 115.20</p> <p>320 220.65</p> <p>Prod. Code ADVDFENDER</p>	

SLEEVE	Double Pocket CD Sleeves	CASE	Slimline CD Case	TRAYS	Double / Holds 2 CDs	MAILER	Multiple CD Jewel Cases
<p>4 15/16 x 4 7/8 CD & Booklet Also Holds Tray Card</p> <p>5 5/8 x 4 7/8</p> <p>100 \$12.00</p> <p>500 51.15</p> <p>1,000 86.20</p> <p>Prod. Code: SCD6PB SCD6PJ</p> <p>Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap. Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.</p>		<p>Clear Acrylic Case with Built-In Tray</p> <p>5 \$6.15</p> <p>10 9.90</p> <p>25 19.80</p> <p>50 33.10</p> <p>100 65.00</p> <p>Prod. Code CCDSL</p> <p>■ Qty per case</p> <p>Holds 1 CD and Booklet</p> <p>1/4" Thick edge allows you to store more CDs in 1/3rd less space.</p>		<p>Center Hinged / BLK ONLY</p> <p>5 \$5.15</p> <p>10 8.10</p> <p>25 14.70</p> <p>50 24.35</p> <p>100 40.55</p> <p>Side Hinged</p> <p>5 \$4.00</p> <p>10 5.90</p> <p>25 11.40</p> <p>50 19.00</p> <p>100 31.50</p> <p>Prod. Code ACOT2CD-HC PCode ACDT2D-HS</p> <p>Black Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or C6CD-HC.</p> <p>Black or Clear Tray. Specify when ordering. Holds one CD each side. For use with C2CD-HS or C6CD-HS.</p>		<p>Inside Dimension: 6 1/8 x 6 1/4 x 3 1/4</p> <p>10 \$12.40</p> <p>25 25.85</p> <p>50 47.00</p> <p>100 89.50</p> <p>Prod. Code MCD5</p> <p>Super double walled shipper. Ships up to 8 single CDs in their jewel cases. Made from sturdy white, corrugated cardboard.</p>	

SLEEVE	Gate Fold Sleeves	CASE	2 CD-Compact Disc Case	CASE	Ultra Slimline CD Case	SLEEVE	Case Logic CD Pro™ Sleeves
<p>5 1/8 x 10 5/8 4 mil 5 x 10 6 mil</p> <p>Made from 100% Pure Virgin Polyethylene</p> <p>100 \$8.90</p> <p>500 34.90</p> <p>1,000 63.50</p> <p>PCode: SCDGF4 SCDGF6</p> <p>Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection</p>		<p>BRILLIANT BOX</p> <p>5 \$10.30</p> <p>10 16.00</p> <p>25 32.20</p> <p>50 55.90</p> <p>100 66.95</p> <p>3/8" Thick</p> <p>100 53.60</p> <p>3/8"</p> <p>Prod. Code C2CD-HS C2CD-HC</p> <p>■ Qty per case</p> <p>Holds 2 CDs. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering.</p> <p>Holds 2 CDs. Clear acrylic standard case with hinged center black tray.</p>		<p>NEW</p> <p>5 \$5.25</p> <p>10 8.00</p> <p>25 16.25</p> <p>50 27.50</p> <p>100 39.00</p> <p>200 75.60</p> <p>400 120.00</p> <p>PCode CCDUSL</p> <p>Available with either black or frosted base. SPECIFY COLOR WHEN ORDERING. Clear lid accommodates graphics or booklet.</p> <p>■ Qty per case</p>		<p>50 \$20.35</p> <p>100 33.40</p> <p>250 73.80</p> <p>500 134.30</p> <p>1,000 255.75</p> <p>5,000 1,027.45+ Frt</p> <p>Prod. Code SCDPRO</p> <p>Case Logic CD Pro™ Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.</p>	

SLEEVE	For CD Jackets	CASE	2 CD-Compact Disc Cases	RETAILER	Security Devices - ALPHA	MAILER	CD Jewel Case		
<p>Made from 2.5 mil 100% Pure Virgin Polyethylene</p> <p>INNER OUTER</p> <p>4 3/4 x 4 3/4 No Flap 5 x 5 1/8 No Flap*</p> <p>100 \$4.40</p> <p>500 16.50</p> <p>1,000 24.05</p> <p>PCode: SCD43425 SCD51825</p> <p>Fits directly over CD for easy fit in CD Jacket. Fits over CD Cardboard Jacket. •Add 10% for FLAP</p>		<p>5 \$10.20</p> <p>10 15.80</p> <p>25 31.85</p> <p>50 55.35</p> <p>100 90.00</p> <p>200 120.00+ Frt</p> <p>400 216.00+ Frt</p> <p>Prod. Code C2CD-CT</p> <p>■ Qty per case</p> <p>Holds 2 CDs, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.</p>		<p>Single 6 x 12</p> <p>50 \$29.20</p> <p>120 56.10</p> <p>240 97.55</p> <p>360 120.95</p> <p>PCode ACD900</p> <p>Natural. Holds 1 CD case.</p> <p>■ Qty / case</p>		<p>Double 6 x 12 x 1</p> <p>50 \$46.50</p> <p>100 74.40</p> <p>200 124.00</p> <p>300 179.55</p> <p>PCode ACD1800</p> <p>Natural. Holds 1 Double CD Case.</p>		<p>5 x 8 x 1 1/4</p> <p>10 \$9.20</p> <p>25 16.25</p> <p>50 28.20</p> <p>100 43.30</p> <p>200 69.30</p> <p>500 121.00</p> <p>PCode MMP</p> <p>Made from sturdy 200 lb. Test Brown Corrugated.</p> <p>5 5/8 x 5 1/8 x 5/8</p> <p>10 \$6.40</p> <p>25 13.90</p> <p>50 21.00</p> <p>100 36.75</p> <p>250 78.75</p> <p>500 131.25</p> <p>PCode MCD1</p> <p>Made from sturdy White Corrugated.</p>	

SLEEVE	Double CD / CD Boxset Sleeve	CASE	Double CD Case	RETAILER	Security Devices - ALPHA	MAILER	Multiple CD Jewel Cases
<p>6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap</p> <p>Made from 2.5 mil 100% Pure Virgin Polyethylene</p> <p>100 \$5.90</p> <p>500 21.10</p> <p>1,000 31.40</p> <p>PCode: SCD00 SCD013</p> <p>Keep CD Cases Scratch Free! Use our high clarity poly sleeve. Fits over Outer CD Box Set.</p>		<p>Clear Acrylic Case</p> <p>5 \$13.80</p> <p>10 21.55</p> <p>25 44.00</p> <p>50 72.95</p> <p>96 105.60+ Frt</p> <p>Prod. Code CCDD</p> <p>■ Qty per case</p> <p>Holds 2 CDs. Includes 2 Black QR Clear trays. Specify Tray Color.</p>		<p>Hand Held with Cable 1 \$30.00 3 70.00</p> <p>Hand Held No Cable 50 \$6.00 100 15.00</p> <p>Works with Cassettes, CDs & DVDs</p> <p>AFCK201 White with 27" steel cable and eye bolt.</p> <p>AFAK127 White</p>		<p>Inside Dimension: 6 1/8 x 5 1/8 x 5 3/16</p> <p>10 \$8.00</p> <p>25 15.50</p> <p>50 27.55</p> <p>100 52.50</p> <p>Prod. Code PXMINS-PL</p> <p>Ships up to 12 single CDs in their jewel cases. Made from sturdy brown kraft, corrugated cardboard.</p>	

JACKET	CD Jackets - White Paperboard	CASE	3 CD - Compact Disc Case	STORAGE	Corrugated CD Storage Box	MAILER	CD Mailer - Bubble Cushioned
<p>4 15/16 x 5</p> <p>Prod. Code SCDJW*</p> <p>10 \$6.00</p> <p>25 10.00</p> <p>50 17.30</p> <p>100 28.40</p> <p>700 189.25</p> <p>Die Cut one side</p> <p>Replace Jewel Case with our rigid paperboard jacket! Specify Hole/NO Hole when Ordering.</p>		<p>disc</p> <p>5 \$10.50</p> <p>10 16.50</p> <p>25 35.00</p> <p>50 62.50</p> <p>100 98.00</p> <p>200 170.00</p> <p>400 240.00+ Frt</p> <p>Prod. Code C3CD-HC</p> <p>■ Qty per case</p> <p>Holds 3 CDs. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.</p>		<p>6 x 6 x 16 1/4</p> <p>2 \$10.60</p> <p>5 22.55</p> <p>10 37.10</p> <p>25 88.50</p> <p>Prod. Code XCD30</p> <p>High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CDs, 10 VHS Tapes or 100 Floppy Discs.</p>		<p>7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Peel Off</p> <p>25 \$10.30</p> <p>50 16.45</p> <p>100 28.60</p> <p>250 65.00</p> <p>500 117.90</p> <p>Prod. Code MJCD</p> <p>An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!</p>	

SLEEVE	CD Paper Sleeves	CASE	Quad CD Case	STORAGE	CD Big Box	MAILER	White Rigid Cardboard
<p>5 x 5</p> <p>Prod. Code S3W*</p> <p>50 \$8.10</p> <p>100 10.70</p> <p>500 39.70</p> <p>1,000 59.00</p> <p>2,000 94.15</p> <p>4,000 181.85</p> <p>Die Cut one side</p> <p>Made from 16# White Paper. Fits directly over CD.</p>		<p>Clear Acrylic Case</p> <p>5 \$13.65</p> <p>10 21.15</p> <p>25 43.80</p> <p>50 81.15</p> <p>96 138.25</p> <p>Prod. Code CCDD</p> <p>■ Qty per case</p> <p>Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CDs back to back. Snap in trays can be Clear. Specify Tray Color.</p>		<p>15 3/4 x 15 3/4 x 6 1/8</p> <p>White Polypropylene PLASTIC</p> <p>2 \$19.20</p> <p>5 43.75</p> <p>10 79.50</p> <p>25 146.75+ Frt</p> <p>PCode XCD100CP</p> <p>Both boxes hold 100. CDs in six equal compartments. 18 CDs per compartment</p>		<p>8 x 6</p> <p>25 \$11.00</p> <p>50 21.00</p> <p>100 40.10</p> <p>250 76.40</p> <p>500 145.50</p> <p>1,000 277.20</p> <p>Prod. Code MCDWP58</p> <p>White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open"</p>	

SLEEVE	Hot Pockets - Paper / Tyvek	CASE	6 CD-CD Case/Center Hinge Trays	DIVIDER	CD/All White Polystyrene	MAILER	White Paperboard
<p>5 x 5 Paper 5 x 5 Tyvek</p> <p>50 \$9.00</p> <p>100 16.00</p> <p>250 33.25</p> <p>500 58.90</p> <p>1,000 110.20</p> <p>White, Black, Red, Fuchsia, Orange, Lime, Blue or Green</p> <p>PCode: SCDHP SCDHTP</p> <p>Envelope with 4 1/2" Mylar lined window and hole over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.</p>		<p>5 \$15.75</p> <p>10 27.00</p> <p>25 61.25</p> <p>50 112.50</p> <p>Prod. Code C6CD-HC</p> <p>■ Qty per case</p> <p>Holds 6 CDs. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CDs back to back.</p>		<p>5 5/8 x 5 1/2 4 1/2 x 6 1/8 6 x 14</p> <p>For CDs Stored in our CD Box XCD30. For CDs Stored with Spine Up or Out & XCD100. For Long Blister Packs or Boxes</p> <p>15 \$9.30</p> <p>30 13.05</p> <p>45 14.60</p> <p>90 24.65</p> <p>210 49.70</p> <p>15 \$9.40</p> <p>30 13.40</p> <p>45 15.20</p> <p>90 25.85</p> <p>210 52.40</p> <p>10 \$7.90</p> <p>25 18.65</p> <p>50 34.30</p> <p>100 62.30</p> <p>250 148.05</p> <p>PCode: DCDP DCD56P D6PP</p>		<p>5 1/4 x 5 1/4</p> <p>25 \$7.50</p> <p>50 13.75</p> <p>100 25.00</p> <p>250 57.00</p> <p>500 103.40</p> <p>1,000 187.95</p> <p>Prod. Code MCDWP</p> <p>White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open" Great for promotions. Does not hold CD Jewel Cases.</p>	

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John Tolleson

The man who said "No" to Sun Records

by Hank Davis



An early picture of John Tolleson and his backing band, taken in Hamilton, Ontario, in 1958. From left: Larry Morton, Jim White (later Jim Mundy), Tom Bernie McAnally, and John Tolleson.

Imagine yourself back in the 1950s. Sun Records is the Promised Land, The Holy Grail to aspiring Southern rockers. It's the birthplace of Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Johnny Cash, and Charlie Rich. Thousands of artists flock to the doorstep at 706 Union Avenue. Tens of thousands of demos arrive from all over the United States, submitted by rockabilly singers hoping to see their name on a yellow Sun label.

The truth is, precious few artists were offered a chance to record for Sun Records. Even fewer, if any, ever turned them down.

Then there's John Tolleson. This young piano rocker from Arkansas walked into Sun in the fall of 1959 and auditioned five songs for A&R man Ernie Barton. Barton was sufficiently impressed to offer Tolleson a session on the spot.

"That's good," he told Tolleson. "I think we can do something with that. Let's get some pickers in here tomorrow and we'll do a session on you."

Tolleson's reply? Suffice it to say, it wasn't what you or I might have said. Young Tolleson told Barton that he needed some time to think about it and turned around and drove back to Arkansas. By the time he decided that recording for Sun might not be such a bad idea, the offer was off the table. Indeed, Barton was gone — replaced by the decidedly unsympathetic Charles Underwood, plus the magic little studio at the corner of Union and Marshall Avenues had been replaced by a cavernous-sounding room in the spiffy new building on Madison Avenue. In short, everything possible had gone wrong for the hesitant Tolleson.

"I didn't think I was turning them down forever," Tolleson reflected today, from the comfort of his Arkansas home. "I just needed some time to think." Then, with the wisdom of 40-plus years, he added, "Can you believe it? I had the chance to record for Sun. Everyone's dream. And I didn't take it."

Indeed, Tolleson's near-miss story might never have come to light. In the summer of 1998, Scott Parker and this writer were searching deep in the Sun vaults looking for unissued material to release on the next

volume of *That'll Flat Git It*, the series of label-based rockabilly CDs issued by Bear Family Records. In an out-of-the-way corner of the vault I found a dusty seven-inch tape box simply marked "John Tollerson" [sic]. The name — misspelled or not — was unfamiliar, so we put the tape in the "Play" pile and took it upstairs. An hour later, we sat listening to an enthusiastic piano rocker, working his way through material such as "Rocky Road Blues" at break-neck tempos. We chose four of the five demos and included them on the CD, released a year later as *Volume 17* of the series (BCD 16405).

Now the trick was to identify Tolleson and find him, if possible. That proved more difficult than expected. Several collectors with excellent credentials informed me that Tolleson was recently deceased. Others listed him as having lived in Texas and added that he had spent much of his adult life confined to a wheelchair. It was a colorful story and, in the absence of any conflicting information, one we shared when it came time to write liner notes for the CD.

Imagine how Tolleson felt when he finally found his way to a copy of *That'll Flat Git It* — *Volume 17*. Not surprising, Tolleson contacted Bear Family Records and explained that he was very much alive and fully ambulatory. Shortly thereafter, Tolleson and I were in touch on an almost daily basis, sorting out the details of his not-altogether typical adventures in the world of Southern music. His story offers a rare glimpse of someone in the right place at the right time, who turned his back on the siren call of fame and fortune during the early days of rock 'n' roll.

Goldmine: *I guess I should begin by apologizing for having written your obituary.*

John Tolleson: [laughs] It was a bit premature, to say the least.

Let me make amends by getting the details of your life correct this time.

I was born in Board Camp, Ark., on July 29, 1937. I grew up in Greenwood, Ark.

When did the music start for you?

I started singing rock 'n' roll in 1956 and organized my band in 1957 while I was a student at the University Of Arkansas.

Many Goldmine readers will recognize that as the same time that Ronnie Hawkins attended University Of Arkansas.

That's right. We were there at the same time. I knew Ronnie quite well, although he was a couple of years ahead of me. When I was a freshman he and I had Physical Education class together. He was quite a character even then. He'd dress up and go around singing. He was on stage right from the get-go. He and I used to do music together — I'd play piano and he'd sing. He and I started a band together that played exactly one night. We both wanted to be the leader, so it didn't work out too well. We did end up playing together, but that was later on. I remember he wanted to get me to join his band after they started doing very well in Canada. I'm guessing that was around 1959 or 1960. "Mary Lou" had already been a hit.

The guys Hawkins brought to Canada with him were different from The Band that went on to fame and fortune?

Right. The group Ronnie first brought to Canada was entirely from Arkansas. In addition to Levon Helm on drums, it included Jimmy Ray "Luke" Paulman on guitar and Willard "Pop" Jones on piano. When Luke left, Ronnie replaced him with Robbie Robertson. Garth Hudson replaced Willard. I never recall meeting Rick Danko or Richard Manuel, as they joined later. The original group lived the hard life, and I really didn't want any part of that.

You were doing quite a bit of playing on your own at that time.

That's right. We were very successful. I graduated in 1959 with a degree in music education, and I was already making more money playing than I could ever hope to make teaching.

Tell us about your contact with Conway Twitty.

I was talking to Ronnie Hawkins one day, and he told me that Harold Jenkins was play-

ing up in Canada, and he'd changed his name to Conway Twitty. Hawkins was very excited about what he had heard. Twitty was apparently doing very well. So I told Ronnie "Why don't you talk to that manager/booking agent of yours. We might want to go up there too." So that's what we did. In the summer of 1958 and '59 we followed Conway into the place he was playing. It was The Brass Rail in London, Ontario. We arrived on their last night, so we spent some time together. He was very excited about his new record that had just been released on MGM. It was called "It's Only Make Believe." Of course, it went on to be a #1 record for him. We came back to Arkansas after the summer and, as I recall it, Ronnie followed us into The Brass Rail.

How did the Arkansas connection lead you to Sun Records?

Well, like everyone at the time, we were looking for a record deal. I had a friend at University Of Arkansas named Skip Wallin. Skip was from a tiny Delta town called Earle, Ark., that wasn't very far from Memphis. He spent quite a bit of time hanging around the Sun studio and apparently had struck up a friendship with Ernie Barton, who was running things there at this point. He arranged the audition for me at Sun. I just went in and sat down at the piano. I remember it was an older grand piano and it had real hard hammers so that it produced the distinctive sound you heard on the [Sun] records. I loved the sound you got in that studio, even on the simple demos I did. [Note: Tolleson recorded five titles — "Hickory Nut Mountain," "Rocky Road Blues," "Don't Sweetheart Me," "Searchin' For My Baby" and "Real Thing," the first four of which appear on Bear Family BCD 16405.]

How did it feel hearing those tapes for the first time in more than 40 years?

Incredible. I was amazed they still existed. I'm really so glad you found them. My only wish is that I had played everything at a slower tempo. I had just completed a summer of playing shows in Canada, and we tended to play everything faster than we would have for



Above (from left): Larry Morton, Tommy "Pork Chop" Markham, Ronnie Givens, and John Tolleson playing in Hamilton, Ontario, Canada, in 1959. Right (from left): John Tolleson, Ronnie Givens, Tommy "Pork Chop" Markham, and Larry Morton.

dancing. I was obviously still in that "souped up" mode when I made the demos at Sun.

So Barton wanted to make a record with you right then and there?

Yeah. I think they may have liked my sound because of what had happened to Jerry Lee [Lewis] in England the year before. His career was going nowhere at that point, although that kind of music was still quite popular. Maybe they saw an opportunity to recapture some of that with somebody like me.

Which of the titles you did at Sun had the greatest potential in your opinion?

Well, I always thought "Hickory Nut Mountain" might have been the strongest. It had that Bo Diddley beat, which was a bit unusual.

I know you regret it today, but you must have had a pretty good reason for walking away from the offer at Sun.

I certainly do have regrets about it. But at the time, it seemed like the thing to do. I'd been talking to Conway's manager in New York, a man named Don Seat. He told me to steer clear of Sun. "You'll never make a dime there," he told me.

Did he make you any kind of counteroffer?

Yes. He arranged for me to go to Nashville and do a demo session at Owen Bradley's studio. Conway was cutting all his records there, and the studio was very popular. So I thought it would be good for me. I went there about a month or so after I visited Sun. Presumably, Seat paid for the studio time, and they just kind of shoe-horned me in between a couple of sessions and I did my demos. I just sat down at the piano and did them each in one take.

What was the purpose of the session? Was Seat supposed to get you a contract with those demos?

I don't think there was ever a clear understanding about that. Seat had never heard me. He'd only heard about me from Conway. So maybe when the demo arrived in New York, he wasn't too impressed by what he heard and just let it go at that. I think also one of the reasons he did this whole thing is that Conway wanted me to come and play piano in his band. He didn't have a piano player back then, and he liked the way I played. Maybe Don Seat's interest in me was mostly as a potential member of Conway's group.

Why didn't you just take him up on the offer?

Well, one reason was that I didn't want to leave school. I knew my parents would have croaked if I left college and traveled all over with Conway's band. I did play with his group some, but it was never a permanent arrangement. For example, right after I got back from Canada in 1959, I hadn't started back at school yet, so I went up to Indianapolis with him and played the Indiana State Fair. Then we went over and played a fair in Ohio.

Who was in Conway's group at this time?

He had Joe Lewis playing guitar, Jack Nance played drums, Preston Wilkinson played upright bass. Later I introduced him to Tommy Markham, also known as Pork Chop. He played drums for me for a while, then stayed with Conway for many years.

Do you remember which tunes you recorded in Nashville?

I had to go look at the original demo. It's a 10-inch 45 [rpm] disc with four songs on each side. The titles are "Anytime," the old Eddy Arnold/Eddie Fisher song; "Searchin' For My Baby"; "Real Thing"; "Hickory Nut Mountain"; "Don't Sweetheart Me" — four of the titles I also recorded at Sun; "A Thousand Miles Away," originally recorded by The Heartbeats — I knew The Diamonds version; "You're In Love With Yourself," a title I later recorded for the Chance label; and "Red Headed Woman" [recorded for Sun by fellow Arkansas rocker Sonny Burgess].

How do you feel about the Nashville recordings compared to the Sun tapes?

The piano doesn't sound as clear as on the Sun session, and I don't like the EQ on the voice as well. But the tempos are more reasonable here. Guess I'd been back from Canada long enough to slow them down.

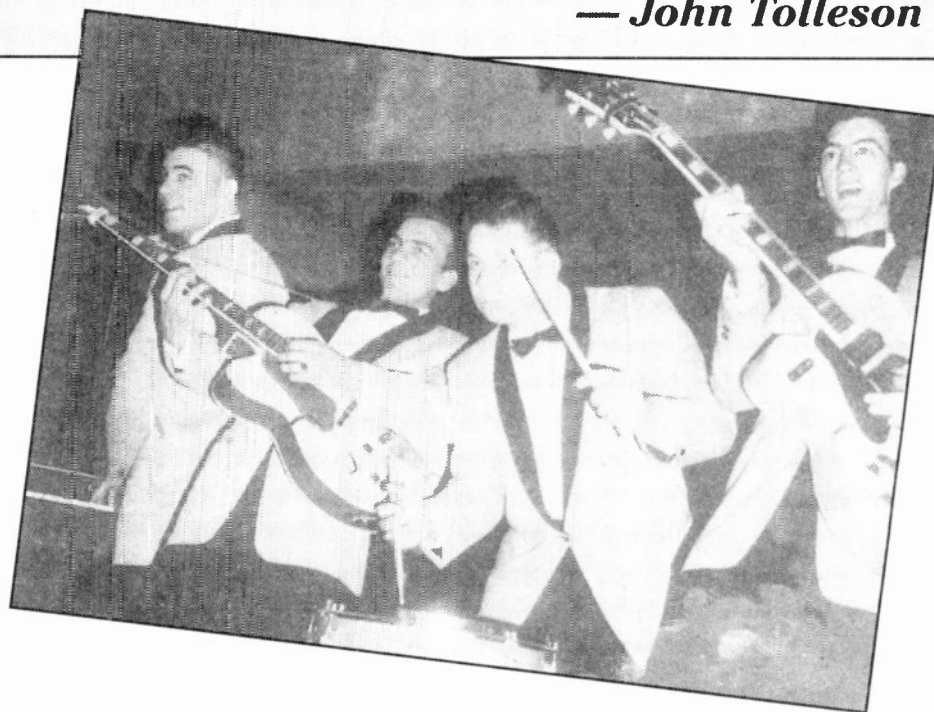
What happened when you finally tried to cash in the offer that Barton made you at Sun?

Well, by the time I called, Barton was no longer there and the studio had moved. The man in charge then, Charles Underwood, told me he was willing to listen next time we were in town.

But he wasn't going to simply honor the offer that Barton had made?

"[Charles Underwood] also said something to us that I'll never forget. We used to joke about it in the band for many years afterwards. He said, 'Rock 'n' roll per se is dead.' Those were his exact words — 'Rock 'n' roll per se is dead.' Of course, we were a rock 'n' roll band. [laughs] I guess that explains why we didn't get anywhere with him."

— John Tolleson



No. Things had changed quite a bit. I just took my band there to audition after a job we had near Memphis.

What do you remember of Underwood?

[laughs] Well... he was a large guy, and he was sort of pompous. He seemed very proud of himself. He wanted us to know that he had written "Ubangi Stomp." He didn't let us forget that for a minute. He also said something to us that I'll never forget. We used to joke about it in the band for many years afterwards. He said, "Rock 'n' roll per se is dead." Those were his exact words — "Rock 'n' roll per se is dead." Of course, we were a rock 'n' roll band. [laughs] I guess that explains why we didn't get anywhere with him.

And when was this?

Sometime in the fall of 1960.

I take it that when you went home you weren't exactly waiting by the phone for a call from Sun.

No. [laughs] Underwood made it very clear he wasn't interested. He didn't see any merit in what we were doing. It wasn't a tragedy for us. We were solidly booked back then. We were probably making as much money as you could and not have a hit record.

Where were you playing all these gigs?

We did mostly colleges all through Arkansas, Oklahoma, Missouri, Texas — especially the Dallas area. We played a lot there.

Did you finally get to make some records after the false start at Sun?

Yes. In 1961 we recorded a song I had written in 1957 called "You're In Love With Yourself." It came out on the Chance label (released as #31761). Chance was a local Fayetteville, Ark., label owned by a guy named

Phillip Eagle. It didn't get much distribution, but it was fun having a record out. The flip-side, which I wrote with our drummer, Charles Conine, was "Summer Love 'N' Summer Kissin'." In 1964, Cal-Cas, a Dallas label, asked us to record. We cut Jimmy Driftwood's "Tennessee Stud," which was our signature song by then. The flip side was our second-most requested song, Fats Waller's "Black And Blue." The label was owned by Jack Calmes and Angus Wynne III. The record was pressed but not released due to the overwhelming popularity of The Beatles at the time. Right or wrong, the label felt it would have no chance for success. I have one copy of the 45, Cal-Cas 101, and have wondered what happened to the other ones pressed for release.

We've focused pretty much on what you didn't do over the years. What did you do instead of recording for Sun or joining the Twitty or Hawkins bands?

I got another degree from the University of Arkansas in 1961 in business. By that time I had fallen in love with and married a girl who was not enthusiastic about marrying an entertainer. She wanted me to pursue a "real" career. I joined Baldwin Piano & Organ Company in 1962, although I did continue my band until mid-1965. My job with Baldwin changed to a traveling position at that point, so I quit playing. I worked 36 years for Baldwin, retiring at the end of 1998 as Vice President-Sales. Last Nov. 23, that same girl and I celebrated our 40th wedding anniversary. We have four grown daughters.

Not a bad legacy.

No. It would be fun having a Sun 45 to show for all those early years, but as far as the rest of it goes, you've got to be careful what you wish for. It may come at quite a price.

Reissues

ELVIS PRESLEY

Live In Las Vegas

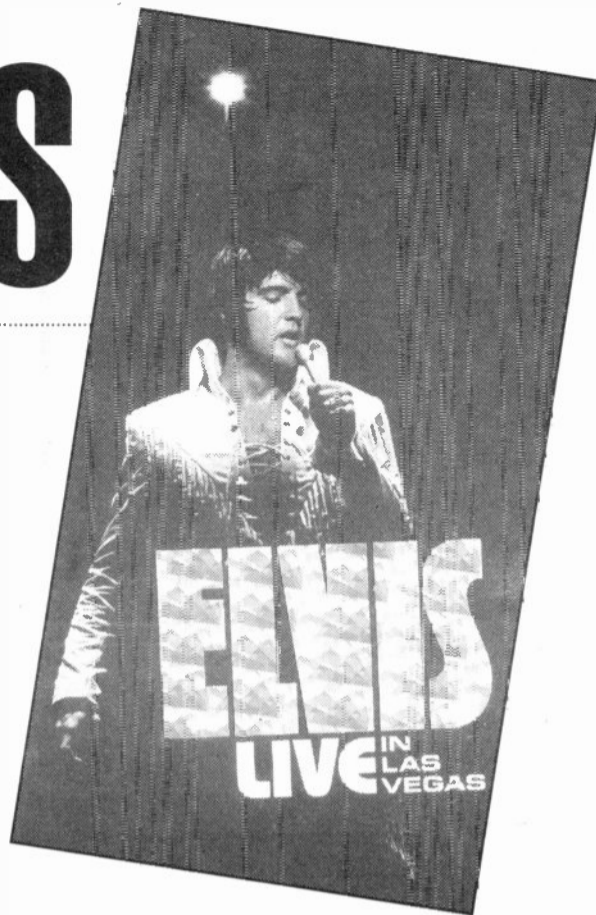
RCA (07863 69354-2) (Four CDs)

Live In Las Vegas is the first box set to document Elvis Presley's tenure in the city, from his first appearance in May 1956 to his next-to-last engagement in December 1975. Most of the material on this four-CD set is previously unreleased, and, best of all for collectors, a handful of rarities (songs never released in live form before) are also included.

One of the set's highlights comes straight up on disc one — an entire show from Presley's July-August 1969 engagement. It marked the first time Presley had performed before a concert audience in nine years and came in the wake of his successful "comeback" TV special, *Elvis*, which had aired the previous December. It marks the first time a '69 show (Aug. 24, 1969) has been released in its entirety (with all but one song previously unreleased), and it's exciting to hear Presley as he comes back to performing life.

The first part of the show is devoted to his '50s hits ("Heartbreak Hotel," "Hound Dog," "Jailhouse Rock"/"Don't Be Cruel"), and most of the covers are from the same period ("Johnny B. Goode," "What'd I Say"). But there are indications of what's to come; he throws in a more modern cover, "Hey Jude" (albeit in a medley with "Yesterday"), and has a few new hits of his own, "In The Ghetto" and "Suspicious Minds." The pace of the earlier songs is somewhat rushed (Presley tended to race through his '50s-era material during his '70s shows), but his passion and energy are evident in the performances of the more recent material.

It's a shame the only other complete show in the set comes from the summer 1970 shows (Aug. 11, 1970, all but four songs previously unreleased; disc two and part of disc three), as that season was documented pretty thoroughly on last



year's expanded edition of *That's The Way It Is*; perhaps more previously unreleased songs could've been found from other Vegas seasons. The songs on disc three are taken from the February 1970 and 1972 shows, and all are previously released, taken from singles, the albums *On Stage*, *He Walks Beside Me*, *Elvis (Fool)*, and the box set *Walk A Mile In My Shoes*. All are remastered, but the inclusion of tracks from *Walk A Mile...* may be redundant; fans who purchase this set are more likely to have Presley's other major box sets as well.

The fourth disc will also be of special interest to collectors; not only are most of the songs previously unreleased, they also date from a period not previously documented, Presley's '74 and '75 Vegas stints.

First up are four songs from Presley's 1956 debut in the city; the songs previously appeared on the box set *Elvis Aron Presley*, but, like the *That's The Way It Is* season, the shows are so important to the story of *Elvis In Vegas* that they need to be included. But the remaining songs include less-familiar numbers, with four songs never before presented live: "Promised Land," "If You Talk In Your Sleep," "It's Midnight" and "Help Me." A cover of Bobby Darin's "You're The Reason I'm Living" is especially notable as a song Presley never released in a studio version (and is presented here for the first time live).

Though Presley's health began to fail during the decade, his voice is as strong as ever, as he turns in moving renditions of "Softly As I Leave You" (a Presley favorite), a heartfelt "My Boy" and an unexpected oldie, "My Baby Left Me." Despite his personal difficulties, Presley could still clearly rise to the performing occasion.

Live In Las Vegas is a good representation of Presley's time in the city, and the amount of unreleased material should make it attractive to collectors.

— Gillian G. Gaar

ALBERTA HUNTER

Downhearted Blues: Live At The Cookery
Varèse Sarabande (302 066 247 2)

The aging Alberta Hunter was anything but downhearted when her undated 18-song *Downhearted Blues* was taped toward the end of her illustrious life. She was living an octogenarian's dream — a revitalized night-club career after her forced retirement from nursing at only 82 when her hospital found out her true age.

As for her composition "Downhearted Blues," she brags to her fond crowd about still collecting royalties from Bessie Smith's 1923 version (Smith's first hit). Whereas Smith moaned majestically, Hunter's blues are a bluebird of happiness.

Back in the '20s when lines weren't drawn between blues, jazz, vaudeville and cabaret, Hunter was among the earliest blues ladies to record. Comparing this buoyant *Cookery*

(Please see Reissues page 30)

REISSUES NEWS



Out now: *Marvin Gaye & Tammi Terrell: The Complete Duets* (Motown) is a 52-track, two-disc set of their three albums together — *United*, *You're All I Need* and *Easy* — and also includes three previously unreleased duets, four bonus Terrell solo versions of songs from her album *Irresistible*, including a non-LP B-side and seven previously unreleased Terrell solo songs... New 180-gram vinyl reissues from Sundazed include *The International Submarine Band's* rare and trend-setting 1968 country rocker *Safe At Home*. The band included the legendary *Gram Parsons*, and the reissue includes for the first time on vinyl "Knee Deep In The Blues"; cult folk fave *Fred Neil's* *Bleecker & MacDougal* from 1965, which includes *The Lovin' Spoonful's* *John Sebastian* on harmonica and *Mountain's* *Felix Pappalardi*. Neil was one of the leaders of the late '50s/early '60s folk revival. He even cowrote an early *Buddy Holly* single, 1956's "Modern Don Juan," and collaborated with Parsons; and *The Freewheelin' Bob Dylan*, an exact repro — in mono — of the 1963 classic that features "Blowin' In The Wind," "Don't Think Twice, It's All Right" and "A Hard Rain's Gonna Fall," among others. (This album as originally released is also the most expensive collectible album, with the rarest version — probably not the one you have in your collection — worth up to \$12,000)... *Whatmusic.com*, specializing in European jazz and bossa nova 24-bit digitally remastered reissues both on CD and vinyl, recently reissued the self-titled *Open Sky Unit*, originally released in 1974 on a small indie label and available only at the band's concerts; *Edson And Tita Lobo's* bossa nova-filled *Novidade De Vida*, a rare 1981 album featuring *Paulo Jobim* and others; and *Naturelemente*, the 1980 live debut with a mixture of jazz, samba and scat vocals from Brazilian pianist *Guilherme Vergueiro*... *Boyz II Men Legacy: The Greatest Hits Collection* (Universal) is a 13-track best-of from one of the biggest vocal groups of the '90s... Folk Era/Wind River Records just released *The Kingston Trio: Everybody's Talking — The Houston Tapes, First Set*, a 25-song set recorded live in 1989; *The Tarricks' 1956 self-titled debut*, a 26-song set that includes "The Banana Boat Song," the first Top 10 single by a folk trio, and 10 bonus live cuts; and *Glenn Yarbrough: The San Francisco Tapes — First Set and Second Set*, recorded live in 1965 at the hungry i in San Francisco... Capitol Records recently released *Those Were Our Songs: Music Of World War II*, a two-disc, 40-track compilation featuring the usual big-name suspects from the era — *Benny Goodman*, the *Andrews Sisters*, *Nat King Cole*, *The Modernaires*, and *The Pied Pipers* as well as many others such as *Spike Jones*, *Kay Kyser*, and *Martha Tilton*.

Coming soon: From *Rounder Records* comes *I'm Every Woman* by *Rory Block* (Jan. 8, 2002); *John Hartford: Steam Powered Aero-Takes* (Jan. 22), a batch of previously unreleased outtakes from the sessions that produced Hartford's 1971 classic *Aero-Plain*. A star-studded guest list includes *Norman Blake* (guitar, mandolin), *Vassar Clements* (fiddle), and *Randy Scruggs* (bass), among others... Sony Legacy will be releasing on Jan. 29 *The Best Of Johnny Winter*, a 16-track compilation with guests brother *Edgar Winter*, *Rick Derringer*, and *Tommy Shannon*, and *Live Around The World: The Best Of Junior Wells*, recorded during the blues harpist/vocalist's last world tour in 1997... Coming Jan. 15 from *Mosaic Records* is the *Blue Note Stanley Turrentine Quintet/Sextet Studio Sessions*, a five-disc set.

— Greg Loescher

ELVIS PRESLEY

Best Of Elvis Presley
RCA (07863 69384-2)

ANN-MARGRET

The Very Best Of Ann-Margret
RCA (07863 69389-2)

These collections are something of a puzzle. Issued as part of a series commemorating RCA's 100th anniversary, they contain a mere 14 tracks each, not enough to really provide an overview, or even an introduction, of either artist.

The *Best Of Elvis Presley* collection spans approximately 20 years of material, from his very first single, "That's All Right," to one of the last singles released in his lifetime, "Moody Blue." Despite its brevity, the set manages to touch on almost every musical aspect of Presley's career, with the notable exception of gospel. Of course, any Presley fan could easily think of 14 other tracks that might rank as The King's best. And for those unfamiliar with him (can there be such people?), a set such as *The Top Ten Hits* would give a better sense of Presley's work.

Ann-Margret's set, *The Very Best Of Ann-Margret*, sticks to the '60s and includes her sole Top 40 hit, the petulant "I Just Don't Understand." The 14-song selection displays the actress/singer's versatility, from the teasing swing of "Slowly" and the poignance of "My Last Date (With You)" to the girl-group pop of "He's My Man" and the sultry "It Do Me So Good." There are also two songs from her co-starring film with Presley, *Viva Las Vegas* — "You're The Boss" and take nine of the comic duet "The Lady Loves Me." Unfortunately, it's over all too soon.

Still, for those who know absolutely nothing about either artist, these releases do provide an easy entry point.

— Gillian G. Gaar

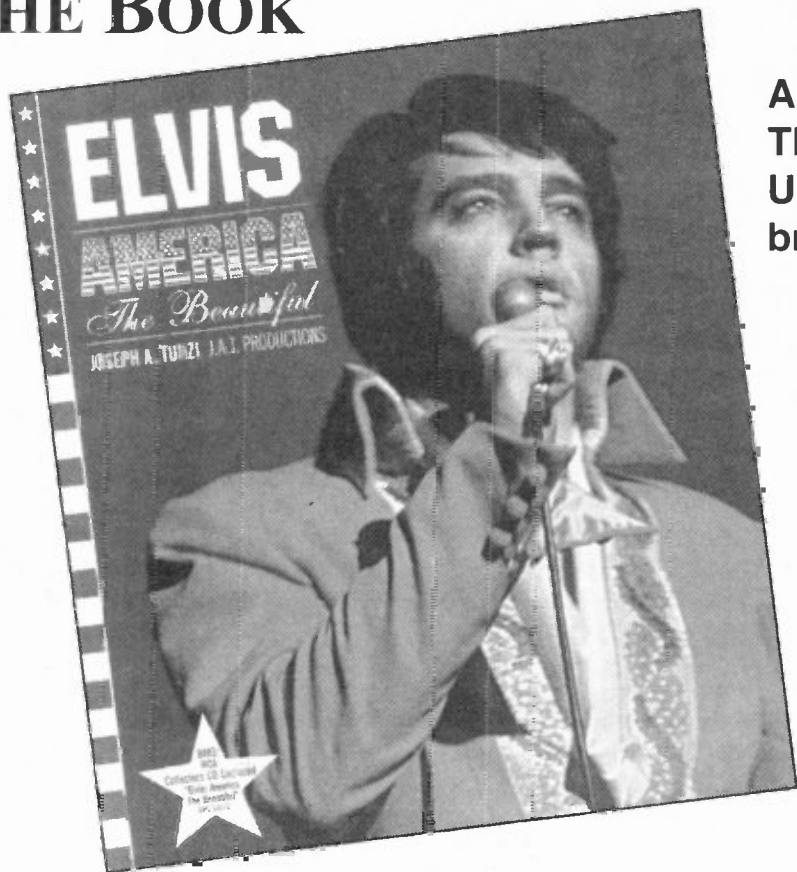
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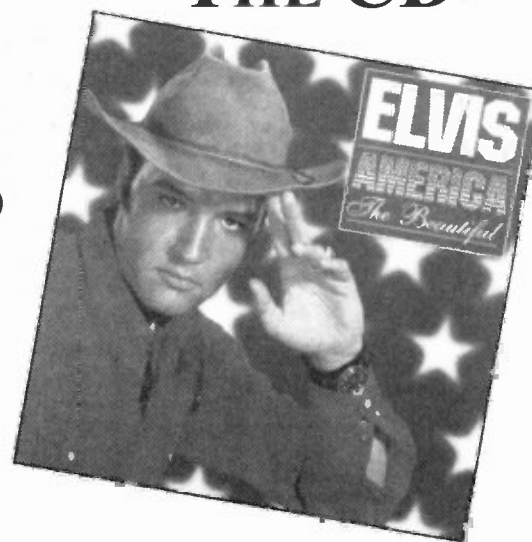
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(Reissues from page 28)

session to her confident 1920s work on *Young Alberta Hunter* (Jass), we find in her deepening voice the authority of experience.

Rediscovered in her 80s, she enjoyed a steady gig at New York's Cookery with finely attuned backup from pianist Gerald Cook and standup bassist Jimmy Lewis. Even at that age, we can imagine her strutting to the jelly-roll blues at "The Darktown Strutter's Ball." Her wholesomely risqué "Handy Man" and "You Can't Tell The Difference After Dark" show her earthy Memphis roots taking on Big Apple savoir-faire. As did bluesman Lonnie Johnson, Hunter mellowed with age like a fine wine.

— Bruce Sylvester

GRATEFUL DEAD

The Golden Road (1965-1973)
Rhino (R2 74401) (12 CDs)

What a long, strange trip it was as the Grateful Dead became carriers of the hippie dream from San Francisco's Haight-Ashbury district of the '60s until guru Jerry Garcia's 1995 death in a drug rehab center. They were icons — perhaps unintentionally — as well as musicians, partly because (as their publicist Dennis McNally writes in the liner notes), "The basic Dead character is Everyman."

With 12 CDs clocking in at more than 15 hours (seven hours of previously unreleased material), *The Golden Road (1965-1973)* is the definitive collection of the ultimate jam band's Warner Brothers days — their prime, I'd say, thanks to the youthfulness in Garcia's voice and, above all, the swirling, circus-like organ and gruff, gutsy vocals of their other original lead singer, Pigpen — their earliest member to die of his own lifestyle. His 1973 death pushed Garcia more to the band's front, trucking them beyond their early stance (like the young Rolling Stones) as partly a gritty white band covering black music.

Besides expanded versions of their five Warner studio LPs (*The Grateful Dead*, *Anthem Of The Sun*, *Aoxomoxoa*, *Workingman's Dead* and *American Beauty*) and four live albums (*Live/Dead*, *Grateful Dead*, *Europe '72* and *Bear's Choice*), the box opens with their days as The Warlocks in a two-CD package, *Birth Of The Dead*. The first six sides (starting with a timid cover of Gordon Lightfoot's "Early Morning Rain" that shows the churning roots of "Bertha") were done for Autumn Records Nov. 3, 1965, as The Emergency Crew since bassist Phil Lesh had found another act recording as The Warlocks. Ten 1966 tracks as the Grateful Dead for Scorpio Records include four songs (three traditional and one penned by Pigpen) done both with and without vocals. *Birth's* second CD is live tracks — some murky — recorded around San Francisco in 1966.

The band's second LP, *Anthem Of The Sun*, was a turning point. Essentially a spacy jam ("intellectual jazz improvisation with a rock and roll backbeat," McNally calls the approach), it marks Mickey Hart supplementing Bill Kreutzman's percussion and (briefly) Tom Constanten on piano. Most important, the 11-minute "Alligator" is their first writing with Robert Hunter, the band's savior, in McNally's words.

Take Garcia and Hunter's "Dire Wolf," set in backwoods Fennario, an unlocatable land where Joan Baez and Bob Dylan's Pretty Peggy-O once charmed a doomed captain. In this frontier counterpart to Ingmar Bergman's Seventh Seal, the Dead's Everyman begs the dire wolf for our most basic wish, life ("Please don't murder me."), in a time when America wrestled with political assassinations, Vietnam and The Manson Family. Elsewhere, "Sugar Magnolia"'s sunshine daydream marked the joy in Hunter's influence.

DVD Review



THE DOORS
VH-1 Storytellers — The Doors: A Celebration
Image Entertainment (ID1019VHDVD)

A historic summit was convened in Los Angeles in August 2000 when the surviving members of The Doors: keyboardist Ray Manzarek, guitarist Robbie Krieger, and drummer John Densmore, reunited before a studio audience in VH-1 *Storytellers — The Doors: A Celebration*, one of the most enthralling and rewarding episodes to date of the highly acclaimed VH-1 *Storytellers* series, now available on DVD.

Joining The Doors were several of today's most celebrated lead singers: Pat Monahan (Train), Ian Astbury (The Cult), Scott Weiland (Stone Temple Pilots), and Scott Stapp (Creed), each of whom pays vocal tribute to the late Jim Morrison with five-star performances. The surprise pinnacle is achieved by Travis Meeks (Days Of The New), who delivers a show-stopping rendition of "The End."

Throughout the DVD, Manzarek, Krieger, and Densmore supply the stories behind these compositions, providing enough first-hand accounts, personal observations and internal disagreements over the details to keep the proceedings engaging.

Image Entertainment's expanded 75-minute DVD features two bonus songs not included in the TV broadcast: "Wild Child" (Astbury) and "Riders On The Storm" (Stapp). *The Doors: A Celebration* functions as both a triumphant reunion and a heartfelt tribute, successfully capturing the magic of a band whose music has long stood the test of time and continues to serve as both benchmark and inspiration for many of today's leading artists.

— Mark Wallgren

So what surprises do we find? "Good Morning Little School Girl" ends with 59 seconds of jam the debut LP deletes. Among *American Beauty's* bonus tracks, Bob Weir (not Garcia) sings "Friend Of The Devil." On *Europe '72*, "Looks Like Rain" showcases Garcia's pedal steel guitar. *Grateful Dead* continues the Buddy Holly element of the LP's finale, "Not Fade Away/Goin' Down The Road Feeling Bad," with a raggedy-starting "Oh, Boy!" Weir's autobiographical "Born Cross-Eyed" is a hidden bonus. Radio ads conclude a few of the box's CDs.

Much better remastered than some Rhino

(Please see Reissues page 32)

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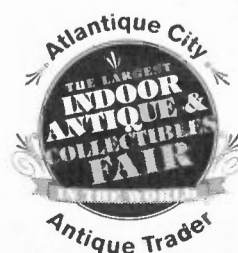
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KOLLECTABLE LISTS AVAILABLE

(Reissues from page 30)

efforts, the megabox provides a Dead discography and substantial notes. Soundman/acid pioneer Owsley "Bear" Stanley's new notes to *Bear's Choice* should delight techies. The art even reproduces a Pigpen-lookalike contest with several entries.

One essay opines, "They were part good-time bar band, part mystical, visionary, chaos-loving avatars on the Deep Unknown and the Great Holy Goof — it changed from moment to moment." Take a trip on *The Golden Road*.

— Bruce Sylvester

VARIOUS ARTISTS

The Knights Of Fuzz: The Garage And Psychedelic Music Explosion, 1980-2000
by Timothy Gassen
Purple Cactus Media Productions PCMP2001 (CD-ROM)

The original version of *The Knights Of Fuzz*, written in 1995, was an excellent 300-page history of modern post-punk garage bands from around the world. This new CD-ROM updates that book, by not only replicating the original book on disc, but also by adding more than 100 different feature articles and reviews as well as some selected music videos and MP3s.

Once the disc is installed, an Internet browser pops up on the screen, along with the opening index page for *The Knights Of Fuzz*. From that index page, one can read the entire original book, browse through the reviews or play the videos and MP3s, all at the reader's leisure. While the information on this CD-ROM is fantastic (with color images of rare picture sleeves and LPs, for example), its organization leaves a lot to be desired.

Part of the problem lies with the inclusion of the original book on the CD-ROM. While the material in the original *Knights Of Fuzz* is highly fascinating and extremely well-researched, each page is stored on the CD-ROM as an image. Readers actually look at each page through their Internet browser. Besides not allowing the user to search through the book by the use of keywords, each page is scanned at a large size, meaning that one must scroll from top to bottom to read its contents.



Although readers can jump to the beginning of each chapter through the index page, they cannot, for example, jump to page 96 just because they want to. Instead, they would have to start at the first page of that chapter and then scroll through until they reached page 96.

There is a search feature that allows readers to find information on their favorite garage band. For example, I wanted to look up the group 1313 Mockingbird Lane, a garage band from Albany, N.Y., but the search feature only let me start at the beginning of the alphabetical grouping (in this case, it started at "T" on page 203) and then I had to go through listings for Technicolour Dream, The Texaco Lether [sic] Men, The Thangs, and The Things before finding the listing for 1313 Mockingbird Lane (no, Herman Munster does not play lead guitar).

The disc's update section contains articles Gassen wrote for *Magnet Magazine* (including his column *Garage Nation*) and for the webzine *Cosmic Debris* (containing his column *Psychedelicaessen*). These updates are formatted in HTML and contain

unique observations on the garage scene of the late 1990s.

The disc contains some music video clips (in Quick Time® format) of groups such as The Fuzztones, The Gruesomes (a Monkees-influenced video for their instrumental "Hey!"), and The Chesterfield Kings (with a '60s-style TV-performance video clip of "99th Floor"). On these video clips, the sound and visual quality are very clear. The MP3s are a nice cross-section of contemporary garage bands, including tracks such as "Return To The Psychedelic" by The United States Of Existence, "Come And Gone" by The Tell-Tale Hearts, and the track whose title influenced this CD-ROM, "We're The Knights Of Fuzz" by The Marshmallow Overcoat.

Instead of using a CD-ROM to store an entire book, the original book should have been reproduced on paper (perhaps with an update) and the CD-ROM should have been inserted as a bonus. But getting past that caveat, the book is an excellent resource to discover the history of garage bands for the past 20 years. (PO Box 121, Tucson AZ 85702; www.purple-cactus.tv)

— Chuck Miller

BETTY JOHNSON

Betty's Hits — Volume II
Bliss Tavern (1227)

Although she may be a dim memory to many pop music fans, Betty Johnson scored nine Top 100 hits during her peak years in the 1950s. Her tale is a true American success story, from Appalachian poverty to regular appearances on the *Jack Parr* TV show. In recent years, Johnson has emerged from self-imposed retirement to a selective career of personal appearances (often in the company of one of her daughters). She has also begun to issue her original recordings — ranging from 1940s acetates of The Johnson Family Singers to *Betty's Hits — Volume II*, the second of her *Betty's Hits* packages. The first volume of contained six of her nine charted titles. How then, does she fill the 15 slots on this disc?

The picture gets even more complicated. The cover of *Volume*

(Please see Reissues page 34)



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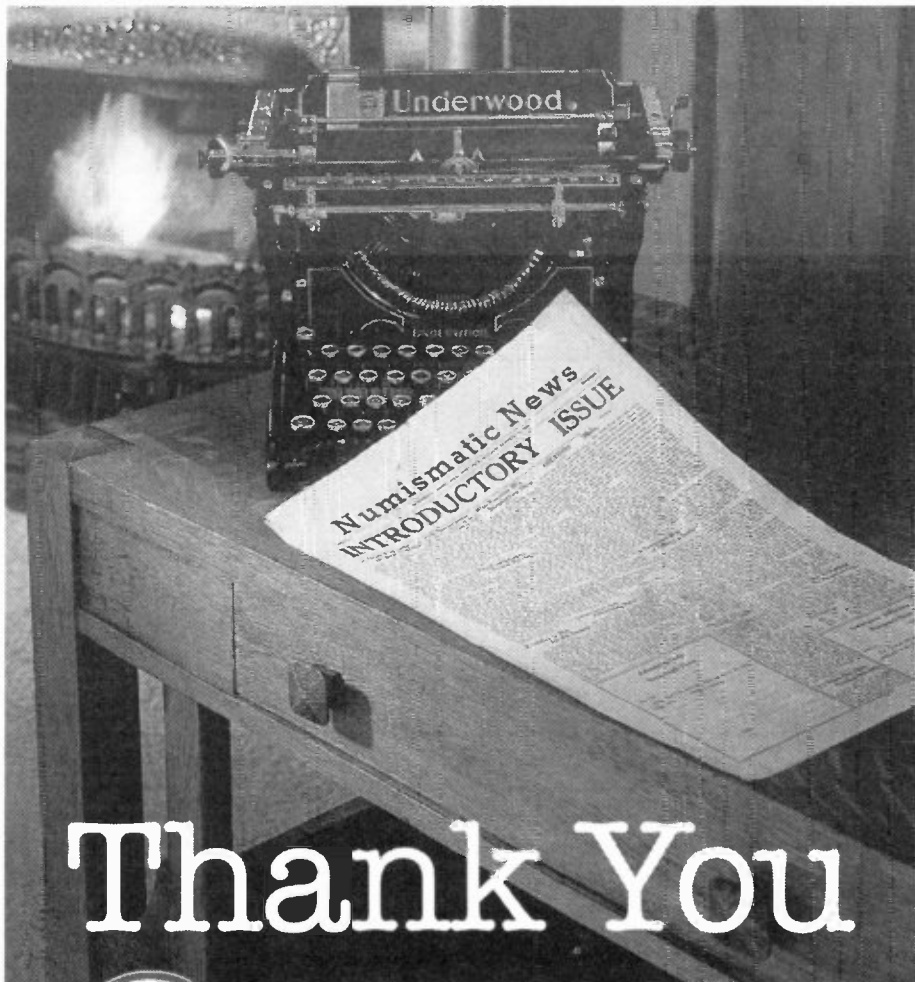
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(Reissues from page 32)

I lists "Dream," a #19 hit for Johnson in 1958. Unfortunately, in its place the disc contains "I Want You Around," a vintage novelty number from the same period. Perhaps this oversight alone was responsible for the birth of *Volume 2*. We can't have a *Betty's Hits* collection without "Dream," and so this second collection was compiled — with the missing title on both the track listing as well as the disc. Oddly, it is the only legitimate hit included in *Volume 2*'s 15 tracks. The two remaining titles that were omitted from *Volume 1* are missing here as well: "Clay Idol," a 1956 track (Bally 1013) and "Hoopla Hula" (a 1958 offering on Atlantic 2002). Arguably, Johnson might have some misgivings about associating herself today with these pieces of teen fluff, but still — a *Hits* package is supposed to be a hits package.

So what are the other 14 tracks? Well, there's good news and bad news. The good news is that the selections (including the absolutely lovely "There Will Never Be Another You" as well as the pop-ish "Red Sails In The Sunset," "I'm Beginning To Wonder" and "I'll Follow You") are just what the doctor ordered and will no doubt please her solid fan base.

They retain the style and feel of her vintage hits — classy Doris Day-sounding vocals, often multitracked, with catchy melodies and gentle instrumental support. If anything, this collection veers a little closer to jazz than the purely pop approach on *Volume 1*, but these songs are a natural extension of her style. The bad news is that there is absolutely no indication of the source of these obviously vintage tracks, either their label or the year they were recorded. Although Johnson can be excused for not thinking in these terms, it is clear that record collectors do and will be somewhat frustrated by the lack of information.

Unlike many artists, Johnson values personal contact with her fans and is likely to startle them by answering the phone when a call comes through on her CD order line (1-800-838-6110). A true fan-friendly artist, she also replies to e-mails at betty@betty-johnson.com.

— Hank Davis

JOHNNY MAESTRO AND THE CRESTS 20 All-Time Greatest Hits Varèse Sarabande (302 066 248 2)

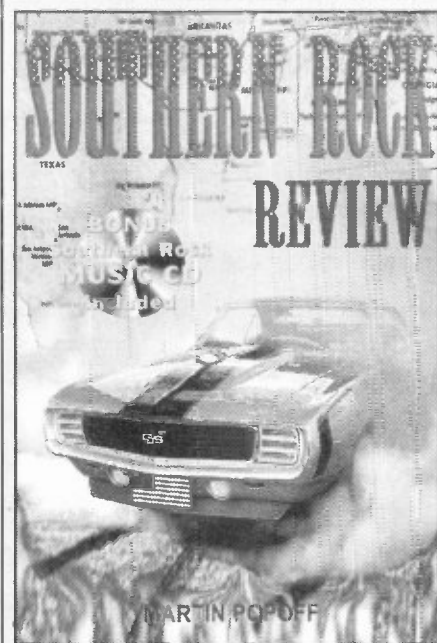
Much has been made of The Crests being, along with the Del Vikings and Don Julian & The Meadowlarks, a fully integrated doo-wop group — Italian-American Johnny Mastrangelo (Maestro) performing with African-Americans Tommy Gough and J.T. Carter, and Puerto Rican-American Harold Torres. But in listening to this hits package, one can hear the quartet's vocals melding together as one united sound.

The recordings on *20 All-Time Greatest Hits* come from The Crests' tenure on Coed Records and include the band's biggest hit, the ballad "16 Candles," as well as other Top 40 hits such as "Step By Step," "Six Nights A Week" and "The Angels Listened In."

This disc also contains some album tracks from The Crests' LP *The Crests Sing All The Biggies* (Coed 904), as the quartet remakes many of the popular songs of the day, including "I Remember (In The Still Of The Nite)," "Earth Angel (Will You Be Mine)" and Maestro's sweet take on Bobby Helms' "My Special Angel."

The sound quality on this set is excellent, and the liner notes (penned by *Goldmine* writer Bill Dahl) give a unique insight on The Crests' tenure at Coed and how the label tried to spin off Maestro as a solo artist (four of

Book Review



SOUTHERN ROCK REVIEW
by Martin Popoff
(Collector's Guide Publishing) (\$19.95 paperback, 200+ pages. Bonus Southern rock compilation CD included)

A must for Southern rock fans, *Southern Rock Review* contains more than 200 pages of album reviews, from the obvious, such as The Allman Brothers Band, Marshall Tucker Band, and Lynyrd Skynyrd, to Molly Hatchet, Blackfoot, The Outlaws and more. Author Martin Popoff does an outstanding job of digging deep and providing factual information on lesser-known, yet equally important groups such as Cowboy, Doc Holliday, Jackyl, The Henry Paul Band, and Point Blank. All of the bands are rated between a one and a 10, and in the eyes of this writer, Martin pretty much hits the nail on the head with his ratings.

One of the great surprises in this book is the nearly 150 photographs of album covers, some pretty obscure, such as ones from Artimus Pyle Band, Beaverteeth, Bonnie Bramlett, and The Allen Collins Band.

As with many of the Collector's Guide Publishing titles, there is a free CD inside a pocket within the back cover. This one features tracks by The Allman Brothers, Atlanta Rhythm Section, Elvin Bishop, Dixie Dreggs, Steve Earle, Hydra, Lynyrd Skynyrd, Sea Level, and Wet Willie. Heck, the CD is almost worth the price of the book itself.

Southern Rock Review will be a welcome addition to any Southern rock fans library. It's a valuable resource for rock music historians, writers or regular listeners of good Southern music.

— Michael Buffalo Smith

Maestro's solo recordings, including the string-laden "Model Girl" and the strolling "What A Surprise," are contained on this disc as well).

This compilation features only The Crests' Coed Records recordings; although reference is made in the liner notes to their first recording, "The Sweetest One," it is not included on this CD. Neither do any of The Crests' post-Coed recordings appear. Still, *20 All-Time Greatest Hits* is a fascinating snapshot of the career of one of the top doo-wop groups of the 1950s, and is a must-own for any doo-wop fan.

— Chuck Miller

(Please see Reissues page 48)

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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

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3. Notify winners within the first week after your deadline passes.
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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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- V-DISCS: The Songs That Want To War! Time/Life 139 (4 LP Set) SS 15.00
- THE RIGHT STUFF: RBMA-89 (Club Dance) Stylus 990 (2 LP Set) (UK) M 6.00
- 1950's JAZZ SINGERS Columbia 40799 M 6.00
- DJ RED ALERT: Prommaster Dancehall Epic 57135 M 6.00
- DELUXE RECORDS BEST OF DELUXE 100AS5 9.00
- YOUR HIT PARADE - "1940" Time/Life 22 (2 LP Set) SS 10.00
- THE HY LIT SHOW ALBUM: 50's & 60's Oldies Post 675 SS 8.00
- DOOTONE RECORDS GREATEST HITS - Collectables 5048 SS 8.00
- IT'S CAROLINA TIME: Best of RIC Records - Edmel ED 257 (UK) M 8.00
- COLUMBIA RECORDS PRESENTS: 50's & 60's Rockin' On! Columbia 7036 M 6.00
- YOUR HIT PARADE - "1950" Time/Life 02 (2 LP Set) SS 10.00
- YOUR HIT PARADE - Late 50's Time/Life 04 (2 LP Set) SS 10.00
- THE ROCK & ROLL ERA - "1956" Time/Life 14 (2 LP Set) SS 10.00
- THE ROCK & ROLL ERA - "1957" Time/Life 01 (2 LP Set) SS 10.00
- BRILLIANT: The Global Dance Music Experience Vol. 3 SW 200 (2 LP's) M 8.00
- OFFICIAL BRITISH-BRITS/GRAMMY AWARDS Album Teletar 2386 (2 LP Set) SS 9.00
- GREENPAC: Rainbow Warriors The Rock & Roll Era - "1956" Time/Life 05 (2 LP Set) SS 10.00
- THE ROCK & ROLL ERA - "1958" Time/Life 05 (2 LP Set) SS 10.00
- SPINDEL WHIST BANDS PRESENTS: Let Your Feelings Show (Kinks, Journey, KC, BW, etc.) - Roulette Sp-1 SS 6.00
- 20 ORIGINAL HITS OF THE 70's - TWP 1024 M 6.00
- THE ROCK & ROLL ERA - "1959" Time/Life 13 (2 LP Set) SS 10.00
- RCA RECORDS PRESENTS: Club Cuts! RCA 66745 (2 LP Set) M 9.00
- THE ROCK & ROLL ERA - "1960" Time/Life 11 (2 LP Set) SS 10.00
- CLASSIC ROCK - "1967" Time/Life 05 (2 LP Set) SS 10.00
- CLASSIC ROCK - Rock Renaissance Time/Life 17 (2 LP Set) SS 10.00
- YOUR HITS PARADE - "1949" Notice 24236 (2 LP Set) SS 10.00
- YOUR HIT PARADE - "1952" Time/Life 05 (2 LP Set) SS 10.00
- THE WORLD AT WAR: 16 Songs From 16 Notion Pictures About Wars Of Our Nation - RCA 923 M 6.00
- YOUR HIT PARADE - "1953" Time/Life 03 (2 LP Set) SS 10.00
- THE 70's! - Ronco 15447 M 6.00
- BABY BOOMER CLASSICS: The Hello 60's - JCI 3104X 6.00
- LAURIE RECORDS: A Full House From Laurie Records Crystal B-106 M 6.00
- CRYSTAL BALL RECORDS PRESENTS: Bronx Classics-The Bronx Crystal Ball 122 SS 8.00
- WIZARD RECORDS: Presents - Fairy Tales, Nursery Rhymes & Doo-Nogg - Wizard 5002 SS 8.00
- GIRLS, GIRLS & MORE GIRLS (Songs w/Girl Names) Adam & Eve 501 M 6.00
- AROUND THE WORLD WITH THE GIRLS (Songs w/Girl Names) Adam & Eve 504 M 6.00
- STEPPIN' OUT WITH THE GIRLS Vol. 3 - Adam & Eve Vol. 3 M 6.00
- ANGELS OF THE NIGHT - The Girl Groups WIZARD 5001 M 6.00
- YOUR HIT PARADE - "The Late 40's" Time/Life 26 (2 LP Set) SS 10.00
- YOUR HIT PARADE - "1957" Time/Life 17 (2 LP Set) SS 10.00

VINYL LP SET SALE

- NAT KING COLE: Welcome To The Club (France) CAPITOL SM 1120 SS 10.00
- NAT KING COLE: To Whom It May Concern (France) CAPITOL M 1190 SS 10.00
- NAT KING COLE: The Nat King Cole Show (1957) Sandy Hook 305 8.00
- NAT KING COLE: Nat King Cole Sings & George Shearing Plays Capitol SM 1675 M 8.00
- NAT KING COLE: From The Beginning (Decca Yrs.) MEA 4020 (2 LP Set) M 12.00
- LYN COLLINS: Think (About It) People PE 5602 SS 10.00
- LYN COLLINS: Check Me Out (If You Don't Know Me By Now) People PE 6608 SS 10.00
- PHIL COLLINS: Face Value Atlantic 16029 SS 8.00
- PHIL COLLINS: I Must Be Going! Atlantic 80035 SS 8.00
- PHIL COLLINS: But Seriously Atlantic 2620 SS 8.00
- PHIL COLLINS: Both Sides Now 93757 (2 LP Set) (UK) SS 12.00
- COLOR ME BADD: Another Day Epic 68670 SS 8.00
- JOHN COLTRANE SEXTET: Blue Train Blue Note 81577 SS 10.00
- JOHN COLTRANE QUARTET: Coltrane Jazz SS 10.00
- JOHN COLTRANE QUARTET: The Last Trane Prestige (OJC) 7378 SS 10.00
- COMMODORES: Natural High Motown 902 M 6.00
- COMMODORES: Midnight Magic Motown 5348 SS 8.00
- COMMODORES: Heroes Motown 939 (w/p) (In Motown Promo Sleeve) M 6.00
- COMMODORES: United Polydor 831194 SS 6.00
- CHRIS COOK: More Crayons Epic 68708 SS 8.00
- CHRIS COOK: Classic Contemp. 14023 SS 10.00
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- CONTOURS: Do You Love Me Gordy 901 SS 10.00
- COO COLUM: At The Top Epic 2970 SS 11.00
- COOLIO: My Soul Tommy Boy 1180 (2 LP Set) SS 10.00
- ALICE COOPER: Trash Epic 45137 SS 8.00
- CORNELIUS: Surf Fever! Sundazed 5013 SS 11.00
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- CONTRIVISION IV: Dream World (2 LP Set) SS 10.00
- CONTOURS: Do You Love Me Gordy 901 SS 10.00
- COO COLUM: At The Top Epic 2970 SS 11.00
- COOLIO: My Soul Tommy Boy 1180 (2 LP Set) SS 10.00
- ALICE COOPER: Trash Epic 45137 SS 8.00
- CORNELIUS: Surf Fever! Sundazed 5013 SS 11.00
- ELVIS COSTELLO/ATTRAXIONS: Trust SS 8.00
- ELVIS COSTELLO/ATTRAXIONS: Blood & Chocolate Damon 80 (UK) SS 8.00
- ELVIS COSTELLO/RICHARD HARVEY: GEN Soundtrk 13 Hudson 6054 SS 6.00
- CHRIS COOK: Classic Contemp. 14023 SS 10.00
- CONTRIVISION IV: Dream World (2 LP Set) SS 10.00
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- ELVIS COSTELLO/ATTRAXIONS: Trust SS 8.00
- ELVIS COSTELLO/ATTRAXIONS: Blood & Chocolate Damon 80 (UK

REEL TAPE AUCTION

Table listing auction items with columns for item number, artist, title, label, description, and price. Includes items like '13675 AC DC', '13676 AC DC', '13677 AC DC', etc.

Table listing auction items with columns for item number, artist, title, label, description, and price. Includes items like '7831 LOVIN' SPOONFUL', '7832 LOVIN' SPOONFUL', '7833 MADDOCK JERRY', etc.

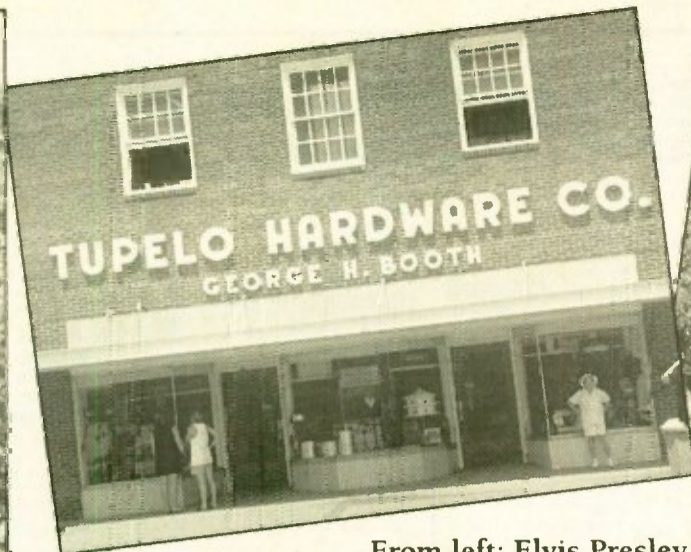
ROCK N RECORDS advertisement featuring a list of records for sale, including 'AGCSD 2CD 1978-79', 'AEROSMITH 2CD Back In Black', 'ALLMAN BROS 2CD 1969-70', etc. Includes contact information for Bob Switzer.

BARRY WICKHAM, P.O. Box 2796, Petaluma, CA 94953-2796. Phone/24-Hour Fax 707-765-9334. Advertisement for vinyl records and tapes.

Attention! If you collect: Vocal Groups • R&B • Soul • Blues • Rockabilly • Gospel • Oldies • C&W. Originals • repros. 45s * EPs * Pic Slvs * Paper. Includes contact info for Ken Miller.

Attention! If you collect: Vocal Groups • R&B • Soul • Blues • Rockabilly • Gospel • Oldies • C&W. Originals • repros. 45s * EPs * Pic Slvs * Paper. Includes contact info for Ken Miller.

All photos in this story ©2001 Gillian G. Gaar



From left: Elvis Presley statue in downtown Memphis; Tupelo Hardware, where Presley's first guitar was purchased; Graceland, his home.

Walk a mile in my shoes

Your guide to Elvis sites across the U.S.

by Gillian G. Gaar

There are Elvis Presley-related sites in nearly every state in the U.S. — from homes to concert venues, film locations to jewelry stores. But over the years, many have changed and some no longer exist. Here's a select listing of must-see sites that are still around and still retain traces of The King. For more info, check out the excellent *Memphis Elvis-Style* by Cindy Hazen and Mike Freeman (Contributor Books), and Bill Yenne's comprehensive *The Field Guide To Elvis Shrines*.

Tupelo, Miss.

The Elvis Presley Birthplace (306 Elvis Presley Dr.) not only includes Elvis' (vastly



Elvis Presley's childhood home.

refurbished) first home, but also a museum, chapel, gift shop and park. The Presleys also lived in houses in the immediate area on Kelly and Berry Streets, and with the First Assembly Of God Church at the corner of Adams and Kelly Streets, it's worth taking a stroll around the neighborhood.

Tupelo Hardware Company (114 W. Main St.) is where Elvis' first guitar was purchased; legend has it his mother bought the guitar as a birthday present in lieu of a bicycle (other stories say a rifle). A sign about the sale is in the glass display case that held the actual guitar.

McDonald's (372 S. Gloster St.) has a more indirect Elvis connection, as The King

never ate here (though he was known to patronize other McDonald's restaurants). However, it's possibly the only McDonald's that features non-corporate decor, in this case, the sizeable Elvis collection of Robert Hudson. *(Actually, there is at least one other, in downtown Chicago. It sports '50s/'60s musical decor and is located across the street from Hard Rock Cafe. — Ed.)*

Memphis, Tenn.

Lauderdale Courts (185 Winchester). The Presleys lived in a number of homes in Memphis, but the Lauderdale Courts address is the most associated with the pre-fame Elvis. Neighbors recall hearing Elvis practicing his music in the building's laundry room and other public spaces around the Courts.

L.C. Humes Jr. High School (659 Manassas St.). Elvis made some lifelong friends at Humes (at the time a high school, not a junior high), including DJ George Klein and

future Memphis Mafia member Red West. On April 9, 1953, Elvis performed at the school's annual Minstrel Show; the auditorium now bears his name. There's also a room with Elvis memorabilia.

Beale Street gave Elvis an education of a different kind. The area's nightclubs and

theaters were home to innumerable blues acts, and Elvis bought flashy clothes from Lansky Brothers' Men's Store (126 Beale) and had publicity photos taken at Blue Light Studio

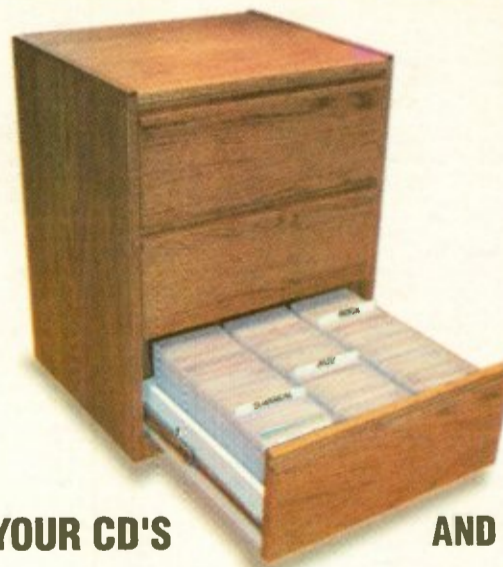
(Please see Elvis sites page 52)



The Sun Studio Cafe, next to the Sun Studio in Memphis.

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PRE-ORDER LIST COMING SOON!

Prices and availability are subject to change.

Table listing pre-order items including Compact Discs, DVDs, and DVD Audio. Items include albums by Pete Dinklage, Black Sabbath, Chick Corea, Sandy Denny, Dream Theater, Empirer, Giant, Godley & Creme, Hawkwind, Ken Hensley, Glenn Hughes/Joe Lynn Turner Project, Billy Idol, Jadis, Jefferson Airplane, Jellyfish, Jelly Jam, Kayak, Denny Laine, Lana Lane, Nick Lowe, Magma, Barry Manilow, The Move, Niacin, Ozzy Osbourne, PFM, Player, Racer X, Rainbow, Rhapsody, Royal Hunt, Scorpions, Sonic Residue, Sparks, Status Quo, Steeheart, Takara, Turtles, Virgin Steele, Edgar Winter, Rick Wakeman, and Yardbirds.

Table listing Compact Discs including Angel, April Wine, and other artists.

Table listing various CD releases including April Wine, Arena, Asia, Ayreon, The Babys, John Waite, Pat Benatar, Bloodrock, Marc Bolan/Rex Dandy, Terry Bozzio projects, Explorers Club, Jordan Rudess, Lonely Bears, Missing Persons, Cairo, Camel, Charlie, Crack The Sky & members, Cary Zeigler, Feed da Cat, Dream Theater & members projects, Leonardo, Mulmuzzler, Jordan Rudess, Derek Sherinian, TransAtlantic, Emerson Lake & Palmer, ELP, Keith Emerson, The Nice, Carl Palmer, Qango, Enchant, Event, The Flower Kings (Prog-Rock) & members, and The Flower Kings.

Table listing various CD releases including The Flower Kings, Chance, Roine Stolt, TransAtlantic, FM, Foghat, Golden Earring, Steve Hackett, Jethro Tull, Journey, Kansas, Kerry Livgren, King Crimson, and Giles Giles & Fripp.

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\$4.00 for shipping & handling per order, not per item (US \$6.00 outside USA)

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Ad #132

Table listing various music releases including artists like Magellan, Phil Manzanera, Marillion, Spock's Beard, and others, with columns for title, price, and format.

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PO Box 1474, Bolingbrook, IL 60440 1-630-759-2273 FAX 1-630-759-2430 E-Mail AUDIOCOLL@AOL.COM

Hours Monday through Friday 9:30 AM to 8:00 PM Central Time, Saturday 10 AM to 6 PM. To place orders call 630-759-2273 (call in Visa/MasterCard orders). To fax orders 630-759-2430 24 hours a day. To e-mail orders OrderAC@aol.com or AUDIOCOLL@AOL.COM. VISA, MasterCard, American Express, Money Orders, PAYPAL.COM, Paypal Orders to AUDIOCOLL@AOL.COM. Checks a low time to clear. Special orders take two to three weeks. New Lower Prices! Here is The New Add! Happy New Year And Be Well! Major Collectables! 1 to 5 CDs, \$23.99 per CD, 6-9 CDs \$23.00 per CD, 10 and Up \$21.00 per CD. Use Paypal it's easy! (www.PayPal.com) ** To New York City Proper, Free First Class Shipping On Orders of Two Or More Items Until 2/15/02. Shipping & Handling USA \$6.00 Priority, Overseas Air Rate added. All orders shipped with Huge Updated Special Order Catalog, www.audiocollections.com, 2 catalogs on site, in stock & special order. The best selection and quality imports for your collection. HAPPY HOLIDAYS!

Table listing audio collections with columns for artist, title, format, and price. Includes handwritten notes like 'SUBLINE', 'VAN HALEN', 'STONES', 'IMPOR TS', 'WHO', 'BRIAN WILSON', 'DAN STEELY', 'NEIL YOUNG', and 'TOM WAITS'.

LP SET SALE

CALL JIMMY @

(336) 545-8068

Between 7-11 P.M. EST

COVER/REC/PRICE

Table listing LP set sale items with columns for artist, title, format, and price. Includes handwritten notes like 'YES', 'NEIL YOUNG', and 'ZZ TOP'.

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

Solo Beatles Picture Sleeves Japan-Germany-U.K. etc. SET SALE. graded sleeve 1st. Postage \$4 USA others inquire. Phone (417) 887-9280 Fax (417) 890-6130 E-mail recordsmith@worldnet.att.net Credit Cards Accepted! MC-Visa-Discover. Table listing Beatles albums and prices.

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

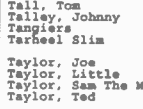
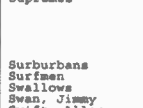
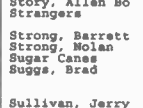
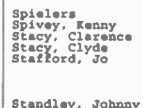
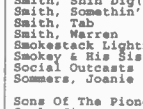
Ace Video & Music Gold List 45s Set Sale

Records you could search a lifetime for

Table listing records for sale, including artists like Martha & Vandellas, Marvin Gaye, and various soul and funk acts.

Table listing records for sale, including artists like The Beatles, The Rolling Stones, and various rock and pop acts.

Table listing records for sale, including artists like The Beatles, The Rolling Stones, and various rock and pop acts.



Ace Video & Music logo and address information: 286 Calloway St., P.O. Box 1934, Biloxi, MS 39533-1934, USA. Phone: 228-374-0777, Fax: 228-374-4645.

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NEW UPDATES from the "S" ZONE!

YEP!! BAAAAACK!!! Here's some New Updates for the Letter "S" in our USUAL ongoing GOLDMINE List.

LISTED AS: ARTIST/Title/Label & date/description, JACKET GRADE/VINYL GRADE Price in USD

- SHOOTING STAR/ same/ Epic/79 fine guitar rockers with violin & keyboards NM NM \$8 *
SHOOTING STAR/ Hang On For Your Life Virgin-Epic/81 2nd LP by good guitar rockers, VG+/NM \$7 *
SHOOTING STAR/ II Wishes/ Virgin-Epic/82, 3rd LP by good guitar rockers, VG+/NM \$7 *
SHOOTING STAR/ Burning/ Virgin-Epic/83, 4th LP by good guitar rockers, NM/NM \$8 *
SHOOTING STAR/ Silent Screams/ Virgin-Epic/85 final LP by this good guitar rock band, NM/NM \$8
SHORES OF EVENING/ same/ Blood/85 private bi. downstate NY heavy guitar killer LP, I'm sure they want to be metal, but the primitive rhythm and wild leads make it truly better than that COOL awful cover art NM/NM \$50
SHORTY/ Featuring GEORGIE FAME/ Epic/88 kickin' blues/jazz rock UK group with noted 60's x-Brit pop star. Pretty good guitar/sax play, VG+/NM \$16
SHOTGUN LTD./ same/ Prophesy/71 great heavy guitar rock with some sax. Good, strong leadwork, prostrk. D.J. stamp, WLP, VG+/NM \$20 *
SHOW/ same/ AV/81 unknown punchy guitar rock quartet, NM/NM \$8
SHOWADRYWADY/ same/ Ansta/76 release by UK cabaret rock'n'roll octet, sawcut, NM/NM \$8
SHOW OF HANDS (Formerly Anthrax)/ Elektra/70 excellent heavy guitar keyboard trio, cc, NM/NM \$16 *
SHRIVER, ROGER/ same/ Buddha/72 Denver/NYC based singer-songwriter folkrocker, a bit of a jazzy background feat. with ERIC WEISSBURG, JOE FARRELL, small split, VG+/NM \$8
SHUMAN, MORT/ My Death/ Reprise/69 interesting & eclectic mix of poetry & folk-classical leered rock, WLP, timing strip, VG+/NM \$12
SIDE SHOW/ same/ Atlantic/70 obscure and nice rock quartet. Melodic dreamy, psychrock moves. Nice aad/fuzz dual leads on "Duel", NM/VG \$9
SIERRA/ same/ Mercury/77 pretty good guitar based rock quintet with journeyman studio players, SNEAKY PETE KLEINOW, BOBBY COCHRAN, GIB GUILBEAU, FELIX PAPPALARDI, VG+/NM \$8 *
SIEGLING & LARRABEE/ same/ Look/70 fine, obscure folkrock duo, Nice tunes, DJstrk, timing strip on back, VG+/NM \$8 *
SIFRER, ANDREW J & MOJ ZULK/ same/ RTV Ljubljana/77 USSR? import. Mildly proggyh rocker by unknown group, small stritar, VG+/NM \$8
SIGNAOFF, SAM/ Blue Duck Fly To North Country/ RCA/71 insightful bluesy twangrock. Good tunes, great guitar, small strk, VG+/NM \$10 *
SIGNAOFF, SAM/ same/ Paramount/72 follow-up LP by fine bluesy twangrocker, sawcut, SEALED \$12
SILK/ Smooth As Raw Silk/ ABC/69 excellent psychrock quartet, NM/NM \$25 *
SILL, JUDE/ same/ Asylum/70 excellent folkrock songstress with help from GRAHAM NASH, JIMMY PONS, NM/NM \$12 *
SILLER, BOB/ This Is Siller's Picture/ Dunhill/68 obscure singer-songwriter folkrock, dh, VG+/NM \$8 *
SILVER, MIKE/ Troubadour/ Rocket/73 fine UK melodic folkrocker, cc, VG+/NM \$8 *
SILVER/ same/ Ansta/76 melodic guitar rock debut, sawcut SEALED\$8 *
SILVER APPLES/ same/ Kapp/89 debut electronic psych duo, w/ insert, VG+/VG+ \$25
SILVER APPLES/ same/ Kapp/89 2nd LP by great electro-psych duo, VG+/NM \$40
SILVERHEAD/ same/ MCA/72 glamrock debut LP (2nd press, diff jacket) w/MICHAEL DESBARRES, NIGEL HARRISON, DJstamp, VG+/NM \$10
SILVER METRE/ same/ NGR/70 U.S.-U.K. collaboration with LEIGH STEPHENS, MICK WALLER & PETE SEARS, record labels are defaced, dh, NM/NM \$14
SILVER-STEVENSON/ Dusty Roads/ Lion-MSG/72 twangy rock'n'roll duo, WLP, VG+/NM \$9 *
SILVERADO/ same/ RCA/76 excellent twang guitar rock band, DJstamps, mid H2O wear on lower jkt, VG+/NM \$7
SIMMONS, JEFF/ Lucille Has Messed My Mind Up/ Straight/69 org. wild guitar rocker with FRANK ZAPPA, cc, NM/NM \$50
SIMON MAGNUS/ Fast As Lightning/ Matm/83 private Ohio based hard metal rock quartet, SEALED \$40
SIMPSON/ same/ Columbia/71 fine twangish guitar rock'n'roll quartet, with assist by RICK DERRINGER & ERIC WEISSBURG, timing strip, woc, scotchtape on jkt, VG+/NM \$8 *
SINFIELD, PETE/ Still/ Mercury/73 excellent progressive folkrock LP with GREG LAKE, SNUFFY WALDEN, JOHN WETTON, KEITH TIPPETT, BJ COLE, many more, NM/NM \$18 *
SINNERS/ Sinners/ Rusticana/67 Canada import MONO original RARE Canadian garage-psych rocker, couple of VERY light surface marks, plays NM, VG+/VG+ \$125
SINNERS/ Chantant 24 Success/ Jupiter/70 Canada import Canadian best of, mid-60's to 70, dh, small woc, NM/NM \$30
SIREN/ same/ Dandelion/71 great U.K. folk rock with KEVIN COYNE, punch hole, NM/NM \$12
SIREN/ Strange Locomotion/ Elektra-Dandelion/71 2nd LP great UK folkrock with KEVIN COYNE, nice disc-cut w/ org inner slip, small DJstrk, dh, WLP VG+/NM \$12 *
SIRKEL & CO/ With Special Guest Star Mick Taylor/ Affinity/77 excellent U.K. rocker with noted guitar legend, NM/NM \$20
SIR LORD BALTIMORE/ Kingdom Come/ Mercury/70 debut heavy rock guitar trio, NM/NM \$25 *
SIX FEET UNDER/ same/ Europa Film-Universe/83 Dutch Metal rockers like early Deep Purple meets Van Halen, NM/NM \$15 *
SIX ORGANS OF ADMITTANCE/ same/ Pavilion/98 small label west coast underground droning folk psych, NM/NM \$12
SKID ROW/ same/ Epic/70 U.K. heavy trio with GARY MOORE, org, yellow label, cc, VG+/NM \$15 *
SKIN ALLEY/ Two Quad Deal/ Stax/73 U.S. debut by U.K. heavy rock quartet, proggyh 3rd LP, small DJstrk, NM/NM \$15
SKIN ALLEY/ Skin Tight/ Stax/73 2nd U.S. release, (their 4th LP) by heavy UK progrockers, dh, VG+/VG+ \$12
SKORPIO/ same/ Peppit/80 Hungary import great bluesbased heavy guitar prog rock by this trio, NM/NM \$12 *
SKY/ same/ RCA/70 rocker with future KNACK/ DOUG FEIGER- prod. by GARY WRIGHT, VG+/NM \$12 *
SKYBOYS/ same/ First American/79 fine, melodic guitar led ten twangrock 7 member band, NM/NM \$8
SKYHOOKS/ Ego is Not A Dirty Word/ Mercury/75 Australian Glamrock quintet, cc, VG+/NM \$10 *
SKYHOOKS/ Living In The 70's/ Mercury/77 follow-up by Australian glamrockers, cc, NM/NM \$10 *
SKYHOOKS/ Gully Unit/ Proven/ Mushroom/78 Australian import by these fine "OZ" glammy rockers, NM/NM \$14 *
SKYHOOKS/ Hot For The Oven/ Mushroom/80 Australian import by fine "OZ" rockers, NM/NM \$14
SKYHOOKS/ Straight In A Gay Gay World/ Mushroom/76 Australian import. Mostly same LP as "Living In The 70s" with 1 different song, totally different jacket & a giant poster! VG+/NM \$18
SKYKING/ Secret Sauce/ Columbia/75 not funkrock quartet, a bit like TOWER OF POWER, produced by STEVE CROPPER, WLP, cc, timing strip, woc, strk tear, scotchtape, VG+/NM \$9
SKYMONTERS/ with Hamid Hamiton Camp/ Elektra/73 excellent folk twangrock quintet, cc, VG+/NM \$10
SLACK ALICE/ same/ Philips/74 Canada import. UK gritty bluesbased rock'n'roll quintet with gravel voiced frontwoman, ALICE SPRING, VG+/NM \$12
SLADE/ Play It Loud/ Cotillion/70 scarce 2nd LP (post-AMBROSE SLADE) gritty UK stroat rock, produced by CHAS CHANDLER, NM/NM \$30 *
SLADE, PAUL/ Life On A Rock/ Epic/71 obscure singer-songwriter folkrocker with lush, dreamy arrangements, timing strip, woc, scotchtape on jkt, VG+/NM \$8
SLEEPY HOLLOW/ same/ Family/72 obscure, dreamy folkrock trio, large strk tear, VG/VG+ \$6
SLICK, EARL & BAND/ same/ Capitol/76 rootsy balley NYC rock with JIMMY MACK on vocals punch hole, VG+/NM \$7
SLICK, EARL & BAND/ Razor Sharp/ Capitol/76 lol ow-up LP, Great NYC gritty rocker with JIMMY MACK on vocals, punch hole, VG+/NM \$5 *
SMOKEY/ Dicer Project/ feedback/89 Blues guitarist BOB FORTUNADO enlists people from RAVEN, OVERKILL, & RODS to do a heavy bluesrock LP ala SAVOY BROWN Produced by KIM SIMMONDS/ NM/NM \$25
SLOAN, P.F./ Measure Of Pleasure/ Atco/68 fine, twangy, bluesy Memphis based folkrock effort, sawcut, VG+/NM \$15
SLY BOOTS/ Notes On A Journey/ Faithful Virtue/71 fine folkrocker with MICHAEL WENDROFF, small DJstrks, VG+/NM \$12 *
SMAK/ Black Lady/ Fantasy/78 aet Euro guitar-keyboard prog heavy rock, good leadwork VG+/NM \$12 *
SMITH, GRANT & THE POWER/ Keep On Running/ Boo/68 Canada import. Pretty good white boy soul rock octet. They do respectable covers of BEATLES WILSON PICKET OTIS REDDING and some good originals, VG+/NM \$50
SMITH PERKINS SMITH/ same/ Island/72 obscure twangy folkrock'n'roll trio with Muscie Shoals/ Memphis connections, features WAYNE PERKINS on guitar who later played on tons of other LPs, dh, VG+/NM \$15
SMOKE RISE/ Survival Of Sil. Joan - A Rock Opera/ Paramount/71 2LPset, awesome heavy rock quartet does concept LP on JOAN OF ARC, with libretto, VG+/NM \$25 *
SMOKEY/ Pass It Around/ Rak/75 U.K. import gritty guitar rock quartet with good lead work, small split, VG+/NM \$10 *
SMOKEY (aka SMOKIEY) Midnight Cafe/ RSO/76 U.S. debut by UK guitar rockers with spelling change, WLP, NM/NM \$8
SMOKEY (aka SMOKIEY) Bright Lights & Back Alleys/ RSO/77 UK gritty guitar rockers, feat "Needles & Pins", WLP, NM/NM \$8 *
SMOKEY (aka SMOKIEY) The Montreal Album/ RSO/79 UK gritty guitar rockers, WLP, VG+/NM \$7
SMOKEY & HIS SISTER/ same/ Warners/ 78 nice obscure, dreamy, melodic folkrock duo from NYC via Cincinnati, dh, VG+/NM \$10

LAST VESTIGE MUSIC SHOP ORDERING INFO

PLEASE STATE what list you are ordering from!!! LE GOLDMINE "60's - 90's RARE VINYL"
You may call the shop Mon - Fri Noon til 6:30 pm, Thur - 11:30 pm & Sat - til 5:30 pm eastern standard time FAX us anytime, (best results during hours we are closed), send us an e-mail to: info@lastvestige.com or reserve items by mail. We strongly suggest that you reserve records before sending payment!

Postal Rates: U.S. Priority mail insured \$6.00 for first 2 records, add \$1.50 for each additional 2 records NY State residents MUST add 8% sales tax to entire total of order including shipping cost. Outside the U.S., Rate will be confirmed with your order. Please specify AIR or SURFACE

Payment: Must be in U.S. currency. We accept U.S. personal or bank check (Personal check orders are held for 2 weeks) Money Order, (We don't recommend cash, but if you send it, please send registered mail.) Or Credit card We accept VISA, MASTERCARD, AMEX, & DISCOVER.

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PLEASE make sure to include your Name as it appears on card, card #, & expiration date, also include shipping address with all orders. When sending in payments please be specific as to what you ordered, and let us know if it is already on reserve for you.

(Reissues from page 34)

VARIOUS ARTISTS

Punk Chartbusters Vol. 4

Wolverine Records/Soundcarrier (WRR 082/SC010) (Two CDs)

The fourth volume in the *Punk Chartbusters* series shows hard-core bands indulging in their pop fantasies via cover versions. By now, there's obviously a bit of competition going on here, as many of the groups are vying to pick the most far-fetched numbers. And the winners are: "We Are The World," "Leaving On A Jet Plane" and "Strangers In The Night." Of course, your choices may be different, but that's the beauty of this series — the sublime surrealness of it all.

As Wolverine is a German label, most of the groups, but not all, hail from the Fatherland. However, a number of bands wave the American flag, Face To Face and Mad Caddies among them, while the UK Subs rule the waves for Britannia. There's a smattering of other European groups, as well as a sprinkling of Canadian bands, with The Living End representing down under, giving this compilation a true international flavor.

Considering the concept, everyone takes the premise seriously. While listeners might turn their nose up at a song, they can't help but be impressed by the performances and arrangements. The Living End's rockabilly take on "Tainted Love" is a definite highpoint, as is Kafkas' ominous "Rent" and The Scallwags' hard-rocking "The Lion Sleeps Tonight."

Two CDs, 53 bands and songs from across pop's spectrum and decades, it's also selling at a special budget price. What more could you possibly want?

— Jo-Ann Greene

SMALL FACES

Absolutely The Best

Immediate/Fuel 2000 (302 061 124 2)

Although they're often underrated, there's no denying that Small Faces long ago earned their place in the pop pantheon.

The combination of Steve Marriott's remarkable wail, Ronnie Lane's tasteful bass, Ian McLagen's sweeping keyboards and the dynamic drumming of Kenny Jones gave them a drive that's impressive even 35 years later. In the midst of intimidating competition from The Beatles, The Rolling Stones, The Who, and The Kinks, they stood apart, serving up a seamless blend of rock, soul and psychedelia that others could only envy.

There have been countless compilations over the years, the best of which focus on their short but illustrious stint with Immediate, by far the most prolific portion of their career. The definitive collection is *The Darlings Of Wapping Wharf Laundrette*, a 1999 import that effectively compiled every major track recorded for the label. This latest attempt, appropriately titled *Absolutely The Best*, isn't quite as comprehensive, but for



those seeking a quick catch-up, it's a perfect primer.

Aside from an extended add-on here, a rare remix there and the occasional alternate take, there's little on *Absolutely The Best* that's out of the ordinary. Regardless, no matter how many times they're recycled, these tracks have an invigorating effect with every new encounter. It's in the riveting resolve of "Tin Soldier" and "After-glow," the full-tilt frenzy of "(Tell Me) Have You Ever Seen Me" and "I Feel Much Better," the drug-crazed delirium and innocent abandon of "Here Comes The Nice" and "Itchycoo Park" and the undiminished brilliance of "My Way Of Giving" and "Song Of A Baker."

There are other pluses as well, especially the superior remastering that punctuates the performances and accentuates every nuance. Kudos are due too for the superb liner notes penned by *Goldmine* contributor Kent Benjamin. Ultimately though, the mere fact that it's Small Faces is enough to make it matter.

— Lee Zimmerman

ROY HARPER

Hat's Off

The Right Stuff (72435-27640)

For the non-British readers out there who may be scratching their heads at this point, pondering the question, "Where have I heard of this Roy Harper?" — I was the same way. Then it hit me. *Led Zeppelin III*. The song, "Hats Off To [Roy] Harper" was a tip of the Stetson to the British folk-rock pioneer. And oh yes, Harper put in an appearance of Pink Floyd's "Have A Cigar." Not too shabby on a resume, huh?

Given these and other assorted accomplishments, it is no small wonder that on Harper's career-spanning album, there would be guest shots from Jimmy Page and Dave Gilmour,

(Please see Reissues page 49)

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15 Pink Floyd	Tour 72	old euro boot original KDB01034	Germany	M/M	30
16	Tour 73	old euro boot original 16423	Germany	M/M	30
17	Tour 74	old euro boot original PFL7501	Germany	M/M	30
18	Live In Montreux	old euro boot original 761502	Germany	M/M	30
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(Reissues from page 48)

along with Kate Bush, Keith Moon, Ian Anderson, Alvin Lee, and Paul McCartney.

But don't think of *Hats Off* as just another star-studded self-indulgence from another has-been music star. Even with these heavyweights in his corner, Harper remains the star of this show, with intelligent lyrics delivered through a piercing vocal that commands your attention.

"Male Chauvinist Pig Blues," cut in 1974, features superstars Page, Moon, and Ronnie Lane, and Harper's vocals still manage to ride high over the instrumental wizardry of his cohorts. One more outstanding track pairs Harper with the songbird Kate Bush and Floyd's fret man Gilmour on a deeply introspective "You."

With tracks dating from 1970 to 1998, this 14-song retrospective offers a fine sampling of the vast talent that is Roy Harper.

— Michael Buffalo Smith

WENDY CARLOS
 Switched-On Bach
 East Side Digital (ESD 81602)

WENDY CARLOS
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 East Side Digital (ESD 81612)

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composition. Not only was this recording the first in a series of well-received synthesizer recordings from Carlos, it also inspired dozens of "moog" albums from other performers, each one attempting to use the synthesizer for everything from Beethoven to The Beatles.

In 2000, Carlos released a four-CD package, *Switched-On Boxed Set*, which contained *Switched-On Bach* and three of her other LPs. For those who could not afford the price of a four-CD box set with 200 pages of liner notes and an ornate box, Carlos has reissued both *Switched-On Bach* and its follow-up, *The Well-Tempered Synthesizer*, on single discs (while *Switched-On Bach* has been released on CD before, *The Well-Tempered Synthesizer* makes its debut as a CD solo release).

The discs retain the clarity and freshness of the original master tapes — compared to the original vinyl edition of *Switched-On Bach* from 1968, the clarity is much better — one

(Please see Reissues page 55)

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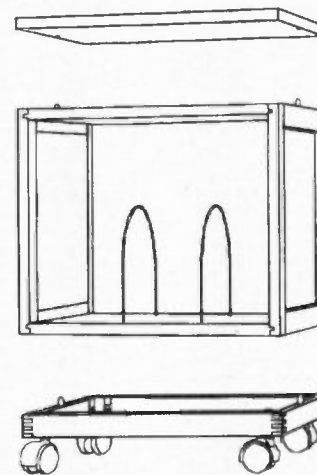
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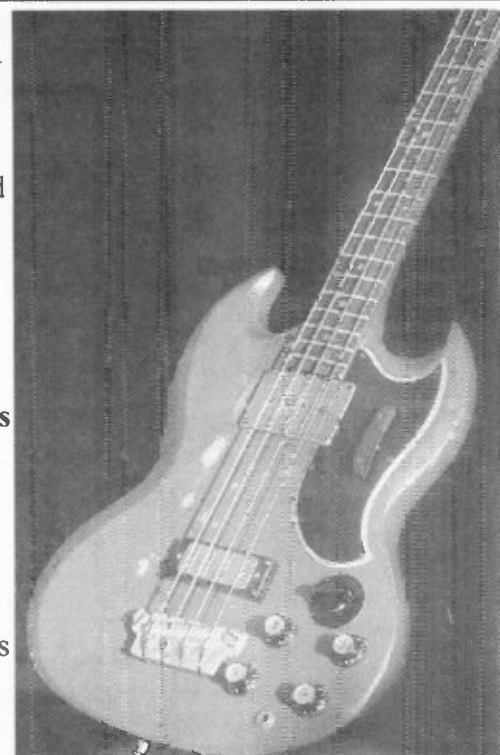
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Presley often shopped at Poplar Tunes.

(Elvis sites from page 41)

(130 Beale). The Elvis Presley's Memphis restaurant occupies the site where Lansky's and Blue Light once stood, with a commemorative Elvis statue across the street. Also check out the Sun Studio Museum (333 Beale).

Poplar Tunes (308 Poplar Ave.). Elvis frequented this record store both before and after his rise to fame. It's also reputed to be the first store that sold an Elvis record.

Sun Studio (706 Union Ave.). In the summer of 1953, Elvis made two private recordings here, his first time in a professional recording studio. A year later he was back to make history, recording the records that would change rock 'n' roll. Plenty of Sun memorabilia is on display, and the Sun Studio Cafe next door was formerly Taylor's Cafe, a hangout for Elvis and other Memphis musicians.

Overton Park Shell (1928 Poplar Ave.,



The Graceland Wedding Chapel in Las Vegas includes an Elvis impersonator as a chaplain.

Overton Park). Less than a month after recording his first single, Elvis gave his first major performance in Memphis at this venue on July 30, 1954. Nervousness set his knees a-knocking, the birth of his soon-to-be-famous gyrations. He appeared a second time on Aug. 5, 1955. You can get on stage yourself at this open-air venue.

Graceland (3764 Elvis Presley Blvd. S.). If you could see only one Elvis site, it would have to be Graceland, which not only encompasses Elvis' home, but also museums, gift shops, restaurants, two planes and the King's

final resting place. His father Vernon's home was around the corner at 1266 Dolan Dr.

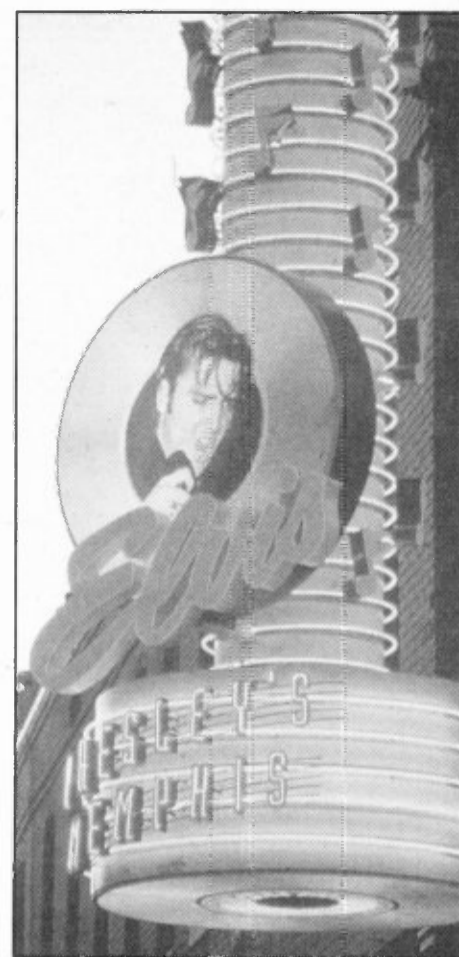
Las Vegas, Nev.

Clark County Marriage License Bureau (200 S. 3rd St.). In the early morning hours of May 1, 1967, Elvis purchased his marriage license here — as lovers can also do today.

Graceland Wedding Chapel (619 Las Vegas Blvd. S.). Wedding chapels abound in Vegas, but this one does have an Elvis connection in that the chapel's original owner, a friend of Elvis, asked his permission to use the name "Graceland." A couple doesn't have to have an Elvis impersonator preside over the wedding — but it sure helps make it more fun!

Elvis-A-Rama Museum (3401 Industrial Rd.). This museum has memorabilia from every stage of Elvis' life, from his blue suede shoes to letters to his cars and even a boat. Elvis impersonators perform every hour, and there's also a gift shop.

Las Vegas Hilton (3000 Paradise Rd.). Elvis performed here more than at any other venue in his life, from 1969 to 1976. Vegas-based Elvis impersonator Eric Ray said, "The International's been remodeled, but you just know that Elvis walked these corridors. This was his home away from home. So you still pick that up." There's a commemorative



Elvis Presley's Memphis restaurant on Beale Street.

statue in the entryway, and high-rollers can book Elvis' room, the Imperial suite.

Los Angeles, Calif.

Paramount Studios (5555 Melrose Ave.). Unlike other studios where Elvis worked, Paramount offers public tours, so you can walk the lot where Elvis made some of his most notable films, including *Loving You*, *King Creole*, *G.I. Blues* and his three Hawaiian films.

Burbank, Calif.

NBC Studios (3000 W. Alameda Ave.). On June 27, 1968, Elvis gave his first live performance in seven years here (in Studio 4), taping two hour-long sets (two more followed June 29) for his Elvis TV special, which aired in December and re-established Elvis as a major performer. Public tours are available; tickets to *Tonight Show* tapings are free.

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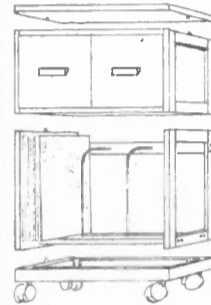
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(Reissues from page 49)

can hear the tiniest nuances in pitch and oscillation that were originally masked in the earlier analog versions. The boisterous "Sinfonia To Cantata #29" is more striking and joyful than ever before, and Carlos' interpretation of Bach's third *Brandenburg Concerto* has more depth and inventive interaction between Carlos' synth-woodwind and synth-brass creations.

Carlos' second disc was the acclaimed follow-up to *Switched-On Bach*, *The Well-Tempered Synthesizer* (whose title is a reference to Bach's "Well-Tempered Clavier"). On this disc, Carlos and producer Rachel Elkind bring more of Bach's compositions and concertos into the electronic world and add classical masterpieces such as Handel's *Water Music* and four Scarlatti sonatas. One can hear both the evolution of the synthesizer as an accepted musical instrument and Carlos' attempts to find new and unique ways to make the synthesizer do more than just beep and buzz.

The two discs also contain narration and discussion from Carlos on her recording techniques and experimentations. The liner notes contain not only the original texts from the vinyl album covers, but also some selected observations that appear in Carlos' *Switched-On Boxed Set* texts.

Both *Switched-On Bach* and *The Well-Tempered Synthesizer* are enhanced CDs — the discs contain a snapshot of the www.wendycarlos.com Web page as well as links to East Side Digital, the company currently scheduled to release more of Carlos' albums in the future.

If you want to prove to someone that electronic music did not begin with Brian Eno or Trent Reznor, buy them a copy of *Switched-On Bach* and watch their eyes light up in amazement.

— Chuck Miller

THE VOGUES

Turn Around, Look At Me/Till
Taragon (TARCD-1089)

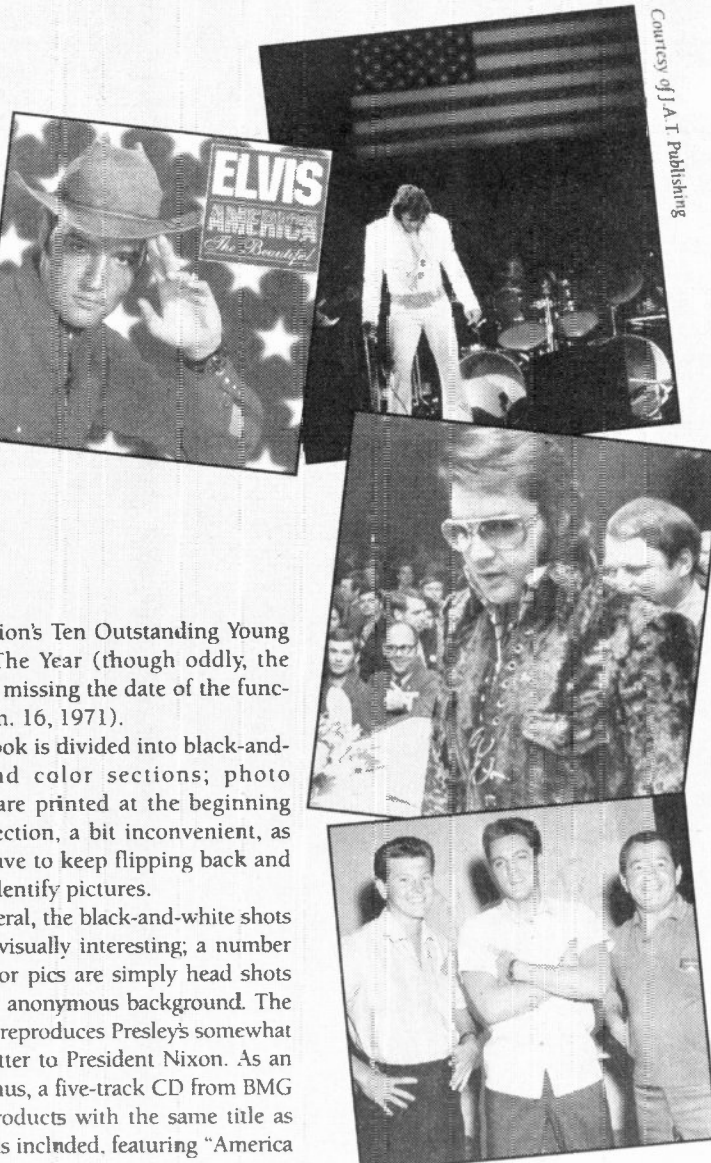
THE VOGUES

Memories/Sing The Good Old Songs
Taragon (TARCD-1090)

In 1967, The Vogues, a four-man harmony group from Turtle Creek, Pa., who nailed Top 10 hits with "You're The One" and "5 O'Clock World," left the independent Co And Ce label for a stint with Reprise Records. The four albums collected on these two reissues show that The Vogues' four-part harmonies suited them well for stints on easy-listening and Top 40 radio, even garnering the quartet their biggest-selling hit ever, "Turn Around, Look At Me."

Turn Around, Look At Me/Till is a reissue of The Vogues' first two Reprise albums. Many of the tracks on this first CD, espe-

Elvis Presley Book and CD Review

Courtesy of J.A.T. Publishing

ELVIS: AMERICA THE BEAUTIFUL
by Joseph A. Tunzi
J.A.T. Productions (Softcover, 96 pages, no price listed)

This photo album, in compiler Joseph A. Tunzi's words, was designed "to showcase Elvis Presley and his love for the United States Of America." As such one would expect to find pictures of Presley in his army uniform, on the set of *G.I. Blues* and with President Richard Nixon in the Oval Office, which are all here in *Elvis: American The Beautiful*.

Some of the tie-ins are a little more obscure but are explained by the photo captions. There's a picture from the set of *Easy Come, Easy Go* because Presley played a Navy frogman in the film. A shot of Presley going through a crowd turns out to be from the night he was honored by the Jaycees as one of the nation's Ten Outstanding Young Men Of The Year (though oddly, the caption is missing the date of the function — Jan. 16, 1971).

The book is divided into black-and-white and color sections; photo captions are printed at the beginning of each section, a bit inconvenient, as readers have to keep flipping back and forth to identify pictures.

In general, the black-and-white shots are more visually interesting; a number of the color pics are simply head shots against an anonymous background. The book also reproduces Presley's somewhat garbled letter to President Nixon. As an added bonus, a five-track CD from BMG Special Products with the same title as the book is included, featuring "America The Beautiful," "If I Can Dream," "An American Trilogy," "Goin' Home" and "Stay Away."

— Gilian G. Gaar

**Selected pictures from
America The Beautiful.**

cially the remakes of 1950s songs, follow the same formula as their "Turn Around, Look At Me" hit — after a lushly orchestrated introduction, the quartet starts singing, then the song builds into a crescendo and a big final vocal-and-orchestra chord. While many of the originals fit into the same "easy listening" vein as their contemporaries (The Limelighters and The Lettermen) the covers honor harmony groups such as The Four Lads and The Diamonds.

Whereas The Vogues' first two Reprise albums had a mixture of originals and remakes, *Memories/Sing The Good Old Songs* is laden with smooth remakes of 1940s and 1950s pop hits. Tracks such as "Love Is A Many-Splendored Thing," "Shangri-La," "Moments To Remember" and a medley of "Donna," "Since I Fell For You" and "Goodnight My Love" allow The Vogues to honor the music that they listened to as teenagers, while continuing their successful pop orchestrations.

By their fourth album, in an effort to branch out to new musical avenues, The Vogues entered the songbook of Brian Wilson ("God Only Knows") and Leonard Cohen ("Hey, That's No Way To Say Goodbye").

While the sound quality on these re-releases is crisp, Taragon Records should have done more with these reissues than just issue a pair of two-LP compact discs with the same running order as the original vinyl LPs from the 1960s. Liner notes would have been nice — perhaps an essay on The Vogues' career at this point in their careers, perhaps an observation on how these albums were received by the public. The only available liner notes of any sort are reproductions of the original albums' back covers — and while the *Turn Around, Look At Me* and *Till* album has a paragraph or two, the *Memories* and *Sing The Good Old Songs* set lists only the song titles.

The song "Dream Baby (How Long Must I Dream)" appears on both CDs, because of its appearance on both *Turn Around, Look At Me* and *Sing The Good Old Songs*. Also,

"Since I Don't Have You," since it appeared on The Vogues' last two Reprise albums, appears twice on the same CD!

To today's audiences, these CDs might sound like a *Forever Plaid* cast album, but in the late 1960s, The Vogues were one of the top easy-listening bands in the country, and their fans bought millions of copies of these records. These re-releases capture a time in the late 1960s when the music didn't involve screaming guitar solos or hallucinogenic drugs. Sure, The Vogues would never have played Woodstock, but these albums show they could be a draw in any concert hall or supper club throughout America.

— Chuck Miller

B.B. KING

...Here & There: The Uncollected B.B. King
Hip-O (314 556 307)

It's tempting to compare B.B. King's contemporary work to that from his glory days at Modern and Bluesway, but in view of the changes in musical trends, that would be unfair. To King's credit, no matter what kind of musical surroundings he is thrust into, he remains instantly recognizable and authentic.

The title of *...Here & There: The Uncollected B.B. King* underlines that fact as the 10 tracks here all date from different sessions — the earliest recorded in 1982, the latest in 2000 — with varied accompaniment. Highlights include a guitar battle with Albert Collins on "Frosty," a reprise of "Three O'Clock Blues" with Jimmy Smith's organ in support and a superb "Caught A Touch Of Your Love" that features Grover Washington's smooth saxophone. Other guests here include Robbie Robertson, Gary Burton, Arthur Adams, and Willie Nelson — the latter contributing a dreadful duet with King on "The Thrill Is Gone." Overall, this isn't a bad listen, although it's far from being an essential acquisition — even for King devotees.

— Jeff Hannusch

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New Releases

VARIOUS ARTISTS

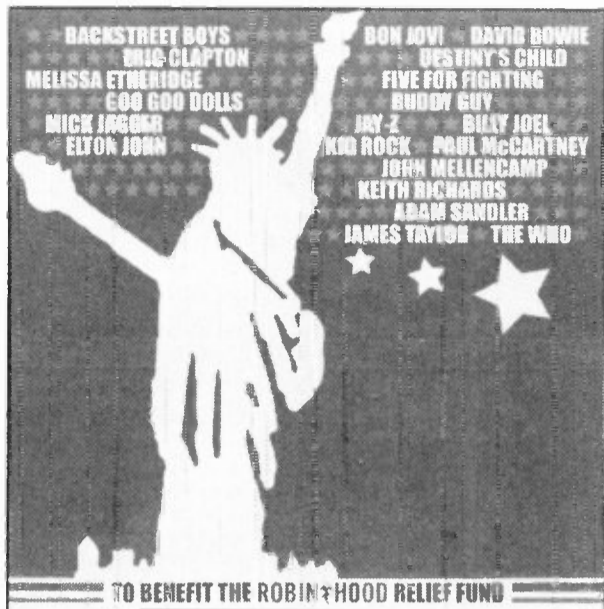
The Concert For New York City
Columbia (C2K-86270) (Two CDs)

I'm not going to go into the where-
vers surrounding this release; I think
everybody knows what this
concert/CD and subsequent DVD is
all about. We also know that orga-
nizer Sir Paul McCartney has vowed
to see the project through to the end,
so that 100 percent of the funds
raised really will go to the people.
'Nuff said. On with the show.

All in all, this majestic, well-chosen
bunch of songs take on a whole new
meaning within the confines of this
performance. At once lines such as
"we've come to search for America,"
"we can be heroes, if just for one day,"
"we won't get fooled again," "I've seen
fire and I've seen rain" and "Suddenly,
I'm not half the man I used to be" all carry
more weight than ever before and make for a
emotional listening experience.

A carnival-like, whimsical but somehow
lonesome and sincere version of Simon &
Garfunkel's "America" kicks off the event
with odd footing, delivered with a pronounced
English accent by David Bowie. Then comes a
dynamic workout of "Heroes," the concert's
recurring theme, which gently builds to anthem
status by the number's end. It makes listeners'
hearts pound. We're off to a great start.

Bon Jovi is next up with three numbers, one
of which brings into focus the enemy at hand
with "Wanted Dead Or Alive." A setback is
then suffered early on, with the banality of
rapper Jay-Z, who calls to the shaken audience
to "party with us tonight" and closes his thank-
fully short (1:36) monotony with the hateful
retort, "that's the end so get your damned hands



up." Puzzling. Obviously the crowd was
present to heal, not be cursed and ranted at.
OK, back to the good stuff.

Goo Goo Dolls appear next, stomping
through a faithful rendition of Tom Petty's
"American Girl" and putting the night back
on track — a rockin'. Local boy-made-good
(all right — made superstar) Billy Joel puts us
in a New York state of mind faster than you
can say, "Live from New York — it's Saturday
night." There's a graceful surprise afterward
with the conclusion of the Destiny's Child set,
as they turn in a moving a capella spiritual,
their "Gospel Medley" — the evening's first of
several emotional climaxes.

The well-paced show kicks in again with the
Willie Dixon blues-raver "Hoochie Coochie
Man" by Eric Clapton with guest blues guitarist
Buddy Guy. It's a shame Clapton missed the
golden opportunity to perform his fitting

masterpiece, "Black Summer Rain," a
song he rarely performs. I honestly don't
know what Adam Sandler is babbling
about for the next five minutes — wish
we could have had another Clapton
song instead. Enter Backstreet Boys. Exit
Backstreet Boys. Here come Mick Jagger
and Keith Richards!

Jagger prowls and howls through a
spirited "Miss You," if only somewhat
appropriate, as the lyric is set in New York
City anyway. Just after Jagger proclaims,
"If there's one thing to be learned from
this whole experience is — you don't
F\$%# with New York!" Richards
launches into the soul-touching anthem
"Salt Of The Earth." It's the second climax
of the evening. End of disc one.

Next, a New York City fireman tells
Bin Laden to "kiss my royal Irish ass"
as The Who commence with "Who
Are You." This group is still a fire-

breathing dragon, fueled again by new drum-
mer Zak Starkey. Trampling on through "Baba
O'Reilly" and finishing with an especially sat-
isfying "Won't Get Fooled Again," one wonders
if Pete Townshend and the boys aren't gassed
enough to give us a new Who album after a
20-year studio silence.

After suffering through a couple of self-serv-
ing, and, as usual, overwrought offerings from
Melissa Etheridge, class act James Taylor puts
forth two heartfelt performances. Both "Fire And
Rain" and "Up On A Roof," a New York Brill
Building classic, capture the healing essence of
the event in profound order. Third climax.

Heading for home here in the 150-minute
double-CD set, listeners find John Mellen-
camp with his current hit "Peaceful World"
from what is arguably the album of the year —
Cuttin' Heads. But the glory is lost when foul-
mouthed Kid Rock comes in just in time to
completely ruin an otherwise stately reading
of "Pink Houses." None of the newcomers fare
as well as Five For Fighting. Their hit "Super-
man" could go down as song of the year aided
by this hallmark concert performance.

Once Sir Elton John finishes a powerful
take on his New York City ode "Mona Lisas
And Mad Hatters," Sir Paul McCartney finally
takes the stage. It would seem the spirit of
John Lennon swept over Madison Square
Garden, as his Beatles-mate storms through a
four-song set. Without the visual aid of the
show, on CD it sounds as though listeners are
all being flashed back to Shea Stadium 1965,
as the living legend rips and tears his way
through "I'm Down," sounding just as he did
all those years ago. Before audience members
catch their breath, McCartney is a verse into
the 20th century's most enduring song —
"Yesterday." Starting a capella and converging
with gentle, sparse strings, true to the record,
McCartney's voice trembles slightly but
impeccably with emotion, as the song reaches
an even a higher level of acceptance.

As if that wasn't the show's topper, the
queen's knight continues on with "Let It Be,"
joined by the entire cast in all directions, with
Clapton taking the solo on The Beatles hymn.

(Please see New Releases page 59)

Indie Label Spotlight

VARIOUS ARTISTS

Poet: A Tribute To Townes Van Zandt
Navarre/FreeFalls Entertainment (FFE-7019 2)

Like many other artists, the late Townes
Van Zandt's real recognition came only after
his death. In typical fashion, his untimely
passing on New Year's Day, 1997, unleashed
a flood of posthumous releases and tributes.

That said, *Poet: A Tribute To Townes Van
Zandt* is the first, and ultimately the most
meaningful, salute to this talented but troubled
troubadour, a man whose music was eloquent
and insightful but whose personal life was
tormented by alcoholism and other demons.

Poet was created by artists who knew him
and his music best — fellow musicians such
as Steve Earle, Guy Clark, Emmylou Harris,
Willie Nelson, Billy Joe Shaver, and John
Prine — singers and songwriters, who, like
Van Zandt, have spent much of their careers
on the fringes of the musical mainstream.

It's not surprising then that the majority
of the performances stay faithful to Van

Zandt's low-key approach. Reflecting the
sensitivity that gave his narratives edge, his
fellow travelers keep the arrangements
uncluttered.

The tribute's most memorable tracks are
those that come closest to the original
renditions — Delbert McClinton's take on
Van Zandt's touching tale of "Pancho &
Lefty," Ray Benson's cover of the sweetly
seductive "If I Needed You" and Clark's
ruminating "To Live's To Fly," one of Van
Zandt's most meaningful mantras. However,
it's also gratifying to hear other artists apply
their own individual stamp, from Earle's
gritty verve on "Two Girls" to the typically
ethereal atmospherics Cowboy Junkies
bestow on "Highway Kind."

In the end though, it's Van Zandt's music
that transcends all these treatments.
Compelling and articulate, it's well-repre-
sented in this timely tribute. It's a testament
to Van Zandt, as well as to this devoted
ensemble, that his spirit shines through.

— Lee Zimmerman

NEW RELEASES NEWS



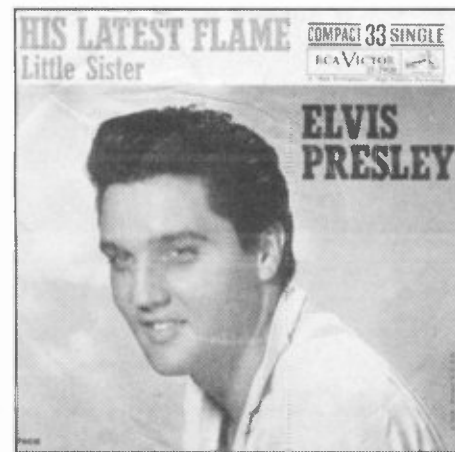
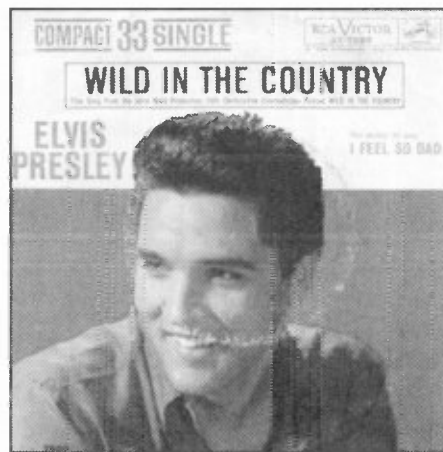
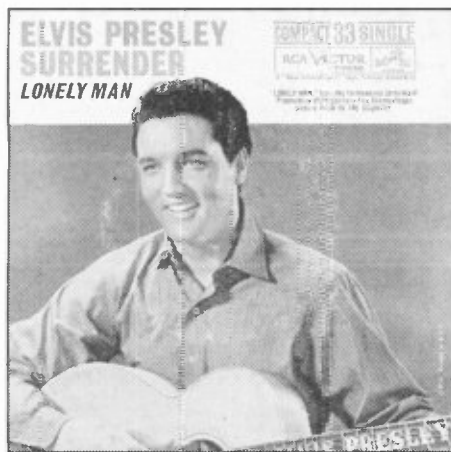
Just out: *Music From Vanilla Sky*
(Reprise), the soundtrack to the Tom Cruise
movie, features new recordings by Paul
McCartney ("Vanilla Sky") and R.E.M.
("All The Right Friends") as well as tracks
from Radiohead, The Chemical Brothers,
film score composer Nancy Wilson and
others... Producer/songwriter/guitarist Gurf
Morlix's sopohomore solo album *Fishin' In
The Muddy* (Catamount) features former
Small Faces keyboardist Ian "Mac" McLa-
gan and drummer Rick Richards, both who
also appeared on Morlix's debut, *Toad Of
Titicaca*. Morlix is touring as a bandmember
with longtime friends Buddy & Judy
Miller... Comedian George Carlin's latest
rant is *Complaints And Grievances*
(Atlantic), the companion album to his
triple-Grammy Award-winning HBO
special of the same name... Professor Louie
& The Crowmatix's new release is *Jam*,
their second on Breeze Hill Records. Their
first album, on Woodstock Records in 1998,
Levon Helm & The Crowmatix, featured
former Band member Helm, with whom
The Crowmatix had worked (along with
Bob Dylan, Joe Jackson, The Band, and
Graham Parker, among others)... Cypress
Hill's new album is *Stoned Raiders* (Colum-
bia)... Blues harpist Jerry Portney, who has
played as a harmonica soloist in both
Muddy Waters and Eric Clapton's bands,
just released the jazz/blues-drenched *Down
In The Mood Room* (TinyTown Records).
Duke Robillard produced and also plays
guitar on it... *Josh Groban*, the eponymously
titled album by the singer/songwriter who
has two songs featured on the *Ally McBeal*
TV series ("You're Still You" and "To Where
You Are"); both are also on this album,
along with a duet with singing phenom
Charlotte Church ("The Prayer").

Coming up: Roots music/blues guitarist
Corey Harris is releasing in early 2002
Domehome Sophisticate, his debut on
Rounder Records (he was previously on
Alligator). Harris will support the album
with a U.S. and world tour... Due Jan. 22 is
Swag (Spitfire), the fourth solo album by
former Guns 'N Roses guitarist Gilby
Clarke... Susaye Green, the last Motown-
signed member of The Supremes, replacing
Cindy Birdsong and touring with Supremes
Mary Wilson and Scherrie Payne, has
released her first solo album, *No Fear Here*,
on her own label, Zed Records. The 12-
track debut includes R&B-tinged cuts
Green wrote or cowrote as well as a take on
Richard Rogers and Oscar Hammerstein's
classic "Bali Hai" from the Broadway musi-
cal *South Pacific*... Also due in January is *Let
There Be Love* (Telarc) by jazz guitarist John
Pizzarelli... Hard-rockers Dokken, who are
currently touring through February in
honor of their 20th anniversary, plan a
February release of *Long Way Home*, their
fourth on CMC International).

— Greg Loescher

Elvis' odd singles of the early 1960s

by Tim Neely



So you think that Elvis' Sun singles are routine? Well, here's a group of Presley singles to collect that are more rare and more valuable than most of the Suns — and they're nowhere near as well-known. One of these is even considered the rarest of all commercially released Elvis records! How about that for a challenge?

From about 1959 to 1962, many labels, both large and small, introduced alternatives to the big-holed mono 45 rpm single. RCA Victor was one of the most aggressive companies in doing this, which is ironic considering that RCA invented the 45 in the first place.

All of these are easily distinguishable from the regular RCA singles of the same period. Standard copies of these singles begin with a "47-" prefix and are worth nominal amounts. The rare ones don't have that prefix, and pristine copies can bring hundreds — even thousands — of dollars.

These rare Elvis singles fit into three categories. In RCA terms, they are "Living

for collectors is that all five were issued with picture sleeves! Each one is progressively scarcer than the one before it. The "Holy Grail" of these is the last, "Good Luck Charm" (37-7992). Only one copy of its picture sleeve is known, and it's worth \$5,000-plus, perhaps even more than \$10,000! The record without the sleeve,

which is not quite as rare but still far less common than any Presley Sun single, is listed at \$2,500, though it, too, has sold for more than that. Remember that these are for the Compact 33 record and picture sleeve; these do *not* apply to "47-" copies of "Good Luck Charm."

The earlier Presley Compact Single 33

releases were "Surrender" (37-7850, \$600 record, \$1,000 sleeve); "I Feel So Bad" (37-7980, \$1,000 record, \$1,200 sleeve); "Little Sister" (\$1,500 record, \$2,000 sleeve); and "Can't Help Falling In Love" (37-7968, \$2,000 record, \$4,000 sleeve). Start checking your Presley collection for any of these goodies.



Elvis Presley experimental RCA singles discography

by Tim Neely

"Living Stereo" (large hole, plays at 45 rpm)

Label/#	A-side/B-side	Year	NM \$
RCA Victor 61-7740	Stuck On You/Fame And Fortune	1960	\$ 400
RCA Victor 61-7777	It's Now Or Never/A Mess Of Blues	1960	400
RCA Victor 61-7810	Are You Lonesome To-Night?/I Gotta Know	1960	600
RCA Victor 61-7850	Surrender/Lonely Man	1961	800

"Compact Stereo 33" (small hole, Living Stereo, plays at 33 1/3 rpm)

RCA Victor 68-7850	Surrender/Lonely Man	1961	2,000
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"Compact Single 33" (small hole, monaural, plays at 33 1/3 rpm)

RCA Victor 37-7850	Surrender/Lonely Man	1961	600
RCA Victor 37-7850	Surrender/Lonely Man (picture sleeve)	1961	1,000
RCA Victor 37-7880	Wild In The Country/I Feel So Bad	1961	1,000
RCA Victor 37-7880	Wild In The Country/I Feel So Bad (picture sleeve)	1961	1,200
RCA Victor 37-7908	(Marie's The Name) His Latest Flame/Little Sister	1961	1,500
RCA Victor 37-7908	(Marie's The Name) His Latest Flame/Little Sister (picture sleeve)	1961	2,000
RCA Victor 37-7968	Can't Help Falling In Love/Rock-A-Hula Baby	1961	2,000
RCA Victor 37-7968	Can't Help Falling In Love/Rock-A-Hula Baby (picture sleeve)	1961	4,000
RCA Victor 37-7992	Good Luck Charm/Anything That's Part Of You	1962	2,500+
RCA Victor 37-7992	Good Luck Charm/Anything That's Part Of You (picture sleeve)	1962	5,000+

Stereo," "Compact Stereo 33" and "Compact Single 33."

The first of the experiments was the Living Stereo series, which lasted until early 1961. All of these have a "61-" prefix instead of the normal "47-." The labels of these also boldly state twice on each side, in two lines, "LIVING STEREO." These play at 45 rpm, have the same large holes as regular 45s and do not have picture sleeves. The four Presley singles in this series are "Stuck On You" (61-7740), "It's Now Or Never" (61-7777), "Are You Lonesome To-Night?" (61-7810) and "Surrender" (61-7850). Each later one is rarer than the one before it; near-mint copies can trade from \$400 for "Stuck On You" up to \$800 for "Surrender."

The "Compact Stereo 33" was extremely short-lived. These singles appeared for only a brief time in 1961. They were issued with a "68-" prefix and a small hole, and again, did not have picture sleeves. The only Presley single in this series, "Surrender" (68-7850), can fetch up to \$2,000 in near-mint condition.

In early 1961, RCA began issuing the Compact Single 33, which was the same as the Compact Stereo 33, except in monaural rather than stereo and with a "37-" prefix. These were discontinued by the middle of 1962.

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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.

- Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Dec 29 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Dec 30 IL, Rolling Meadows. Record & CD Show, Holiday Inn, Rt. 53 & Algonquin Rd., SH: 10am-3pm, F: \$50, A: \$3. Midwest CD Promos, Bill, PH: 847-459-0137.
- Dec 30 IN, Fort Wayne. Record & CD Show, Holiday Inn, Coliseum Dr., US 30, one-fourth Mile E. of I-69 Exit, SH: 11am-5pm, T: 6' & 8', F: \$40-\$45, A: \$2. Blain, PH: 616-323-7262.
- Jan 5 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6'-8', 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 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- 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 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Jan 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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 12 TN, Memphis. CD & Record Show, Agricenter International, 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH

- 45331. PH: 937-548-8364.
- Jan 13 IL, Hillside. Chicagoand 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 IL, Rockford. Super Record, Toy, Comic, Doll & Sports Collectibles Show, Tebala Shrine Ctr, 7910 Newburg Rd., SH: 9:30am-3pm, T: 80-8', F: \$32, A: \$2. Donald McCauley, PH: 815-262-7250.
- 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 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Jan 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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. Dixie Hwy. (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 & Record Convention, 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 Staggett, PH: 570-547-6254.
- Jan 27 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45-\$65, A: \$4. Gorman, PH: 203-287-8923.
- 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 Pariset, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes, 514 Buddy Holly Place, SH: 10am-6pm, T: 8', F: \$75-\$100. Play It Again Records, PH: 608-562-6313.
- Feb 2 FL, Tampa. Record & CD Show, Holiday Inn Express, 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 Novogro (Milano Linare Airport), Dato 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, T: 152-8', F: \$60, in advance, \$70, after Jan. 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.
- Feb 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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, Sagadis, 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 16 NY, New York City. 45 Collectors Expo, The Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Feb 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Feb 17 MA, Randolph. New England Record & Compact Disc Expo, Lombardo's, 6 Billings Rd., 15 min. S. of Boston next to the Holiday Inn, SH: 10am-5pm, A: \$4. Randolph Music Center, PH: 781-986-4538.
- Feb 17 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel, 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.
- Feb 17 NY, Binghamton. WAAL NY CD & Record Fair, Broome Comm. College Stud. Union Bldg, 1017 Front St. (Exit 5, I-81), SH: 10am-5pm, T: 60-8', F: \$60, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55, in advance, \$60, at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Feb 24 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 Charnel 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 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
- Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35, before Sep 10, \$45, thereafter, A: \$2.50, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.
- Mar 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 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45-\$65, A: \$4. Gorman, PH: 203-287-8923.

- Mar 3 KY, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, 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 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- 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 3 SPAIN, Girona. Record Fair, Palau de Fires de Girona, Av. de la Devesa w/n, SH: 10am-9pm. Jordi Tarda, FAX: 011-34-93-7961660.
- Mar 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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 Record Shows, PH: 908-925-9667.
- Mar 14-17 AZ, Scottsdale. National Festival of the West, West World, 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: 707-941-5079.
- Mar 16 NY, New York City. Classical Music Expo, The Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 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. Chicagoand 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 of ramp), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 17 ON, Toronto. Musical Collectables Show, Rinx, 65 Orford Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclear, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Mar 23-24 NJ, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, 1,600 booths. Atlantic City Show, 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.
- Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-7, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- 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, 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 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55, before Mar 30, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Apr 13 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 13 TN, Memphis. CD & Record Show, Agricenter International, 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- 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 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 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 14 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Apr 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 21 CT, Danbury. Record & CD Expo, Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
- Apr 21 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 Charnel 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 21 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
- 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' 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.

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New Releases from page 56)

McCartney leans on Clapton throughout the set, audibly telling him several times to take the solo, making it clear that among everyone present, Clapton is his closest constituent.

Surprisingly, the ultimate climax comes in the form of a new song written especially for the capper to this event. Critics have slagged McCartney's new song "Freedom" as being amateurish, but they've missed the point. Here's a simple song that anybody anywhere can sing and enjoy. It's an uplifting anthem, a song for the cause — the song for the cause. Yoko Ono aside, I believe in my heart that Lennon would have valued it, as much as he loved New York and fought to live in America. I believe he would have stood and sung it with McCartney — perhaps he even did.

— C. Brian Jasper

BILLY BOB THORNTON
Private Radio
Lost Highway (088 170 236)

Say what you will about Hollywood stars making records. Laugh all you want. Scream "you're so vain" until no one's listening. They're here, they've always been here and they're never gonna go away. It's just another ego stroke for the acting elite. Even if just a handful of fans are impressed enough to buy the album, it's a job well done. Of course, looking back on the singing careers of William Shatner, Telly Savalas, Don Johnson and others — some of them horrendously funny, some of them just truly awful — it's hard to tell just where audiences are supposed to find inspiration.

Billy Bob Thornton is the latest to join that privileged group. On the shape-shifting, coun-

try-bumpkin actor's debut, *Private Radio*, Thornton works with very limited vocal power, choosing the straight route. For eager listeners, this can turn in one of two directions: the full-forward laugh riot or the quirky embarrassment. Unfortunately for us and Thornton, *Private Radio* goes the latter way, generating few yuks and plenty of head-shaking befuddlement.

Thornton is to blame for most of this. He takes himself seriously, but not too seriously. This isn't a campy album — with Marty Stuart on board as producer and veteran session players such as Randy Scruggs helping out, it's no joke. Thornton is earnest, but his intensity on songs such as "Dark And Mad" and the nine-minute, runaway-poetry rambling of "Beauty At The Back Door" features the master thespian at work. Thornton doesn't really sing; his voice can best be described as a melodic drawl. *Private Radio* can best be described as another blundering vanity project.

— Michael Gallucci

TRANSATLANTIC
Bridge Across Forever
Radiant/Metal Blade (3984-14382-2)

One really has to admire the courage displayed by Neil Morse, Mike Portnoy, Pete Trewavas, and Roinie Stolt for referring to their side project, Transatlantic, as a "progressive rock supergroup." Not only does the term conjure up bad memories of earlier all-star collaborations such as Bad English and Power Station, it also evokes a bit of bravado on their part that the band is indeed "super," despite the fact that none of their regular groups — Spock's Beard, Dream Theater, Marillion, and The Flower Kings respectively — have hit the American Top 40 lately (or, with the important exception of

Marillion's early albums and Dream Theater's 1994 *Awake, have ever done so*).

All the elements that critics generally despise about progressive rock are on Transatlantic's second album, *Bridge Across Forever* — long suites with complex arrangements, instrumental jamming, lyrics that do not embrace accepted rock topics (sex, drugs, rebelliousness, etc.) and, to remove all doubt they are truly performing progressive rock, the use of a Mellotron.

Prog rock fans will immediately recognize that the sound of *Bridge Across Forever* is rooted in musical territory established by Yes, Genesis, and King Crimson in the early to middle '70s. While Transatlantic clearly wear their influences on their sleeve, they are able to put their own mark on the

(Please see New Releases page 64)

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GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

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

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

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

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

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

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.

ARKANSAS

Arkansas Record CD Exchange
4212 MacArthur Dr.
North Little Rock, AR 72118
(501) 753-7877
FAX (501) 758-7556
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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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Fax: (954) 316-9391
Web site: www.offbeatrecords.com
E-Mail: offbeatrecords@aol.com
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STORE DIRECTORY

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FAX: (617) 492-0692
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Glenside, PA 19038
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E-Mail: tge@bellsouth.net
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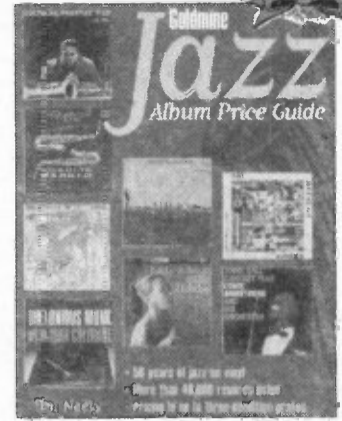
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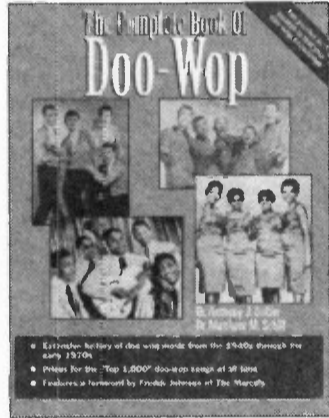
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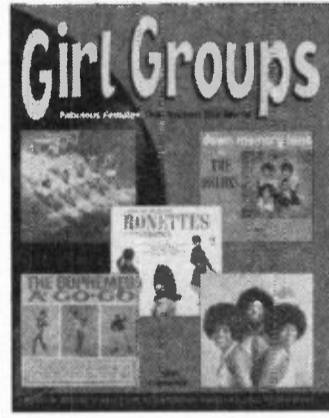
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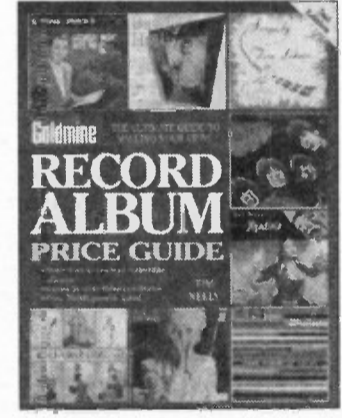
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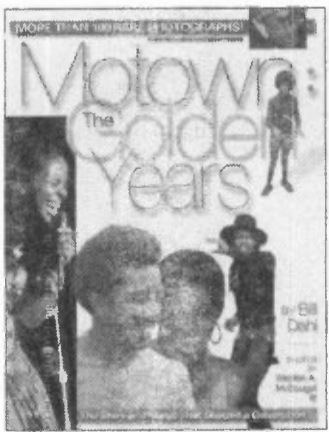
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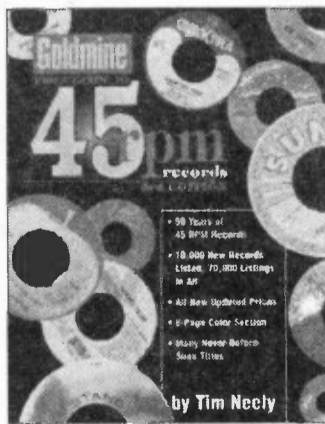
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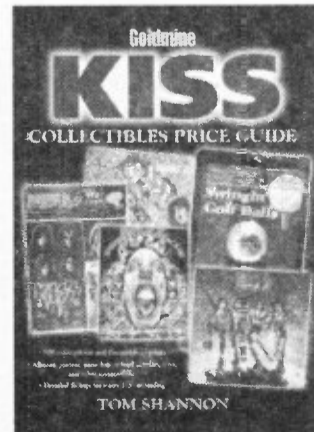
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(New Releases from page 59)

standard prog formula with this new set.

The opening track, the 26-minute-plus "Duel With The Devil," is a stylistically diverse production featuring classical strings, backing vocals from a choir and jazz saxophone solos. The next track, "Suite Charlotte Pike," is an offbeat work made up of funky guitars playing off heavy Fender Rhodes piano with Beatles-esque vocal harmonies. The album's title (and shortest) track is a hauntingly beautiful non-power ballad that pulls on the heartstrings in the same manner as Yes' "Onward" or Rush's "Tears." Like those earlier songs, it's not what one might expect from the performing group, but it fits in well with what they do anyway. The album closes with "Stranger In Your Soul," a 30-minute power opus that pulls the curtain on a musical experience that clocks in at slightly more than 70 minutes.

Without totally taking listeners on a nostalgia trip, *Bridge Across Forever* calls to mind a time when musical genres weren't as rigid as today and groups were encouraged to be unique. Unlike a lot of other projects made up of members from established bands, Transatlantic music can be enjoyed on its own terms without liking — or even knowing about — the players' main groups. This album is a fun and interesting musical experience. Once upon a time, the term "progressive rock" meant music that attempted to expand the horizons of rock. If there were more bands like Transatlantic out there putting out albums like this one, it might come to mean that again.

— Conrad L. Stinnett

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IKE TURNER & THE KINGS OF RHYTHM
Here And Now
IKON (8850)

Poor Ike Turner. Once upon a time, he made ex-wife Tina Turner really mad. So mad, she wrote a book about it. Forever after, Ike has been known as a woman-slappin', coke-snortin' beast. Forget the legacy he carved out for himself over four decades of solid R&B music. Forget the fact that it was he who found, shaped and made Tina into an international superstar, and forget the complicated man at the center of it all. Quite simply, Ike Turner screwed up.

While no apology can ever right his wrongs (atonement is something Turner has little interest in anyway), the clean-

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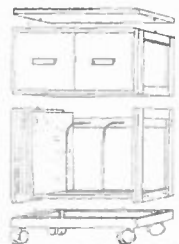
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and-sober 69-year-old's comeback bid. *Here And Now*, is quite an achievement, at least given his turbulent past. This is his first solo album in more than 20 years — and it's heavy on Ike standards ("Tore Up," "Rocket 88"). *Here And Now* places Turner in the center of classic/sweaty roadhouse R&B. Problem is, how relevant is it in the 21st century?

Answer: Not very. *Here And Now's* overriding flaw is that it really doesn't sound all that different from the stuff he was laying down in the '50s and '60s — or even the '70s, for that matter. It's a crucial point, considering the many decent Turner compilations available. Still, *Here And Now* is his best work in decades. "Tore Up" is still capable of sparks in

(Please see New Releases page 69)

Book Review

DOUBLE TROUBLE: BILL CLINTON AND ELVIS PRESLEY IN A LAND OF NO ALTERNATIVES
by Greil Marcus
Picador USA (272 pages, \$13)

Double Trouble (now out in paperback) unfortunately doesn't quite live up to the promise of its subtitle. *Bill Clinton And Elvis Presley In A Land Of No Alternatives*. Exploring the connections between Clinton and Presley is an intriguing endeavor — both Southerners, both mama's boys, both challenging the status quo and generating their share of scandal — but it's only really addressed in the book's fine introduction. The rest of the book simply reprints various columns of author Greil Marcus' from 1992 to 2000 (albeit with some revisions), some of which don't mention either subject but are instead "local maps of the cultural landscape the two shared in the last decade," in Marcus' words.

Some of the columns are fun to have. In "Elvis And Hermes Together Again At Last," Marcus quotes extensively from a visitors' comments notebook at a Presley exhibit in Berkeley, Calif., drawing feedback ranging from "Elvis was a racist!" to "Elvis is the greatest! He is Jesus!" revealing the

polarizing effect The King still has decades after his death. Clinton, of course, was just as polarizing, as one can read in "The Man From Nowhere," where Marcus castigates hypocritical Washington insiders (of both parties) who despised Clinton for his common touch.

But others, such as a piece about Kurt Cobain done for *Rolling Stone*, add no insights to the subject ostensibly being discussed (despite gems such as "There are more points of similarity between Mariah Carey and Eddie Vedder than there are differences").

If not fans of critical analysis, readers will probably find Marcus tough going. He aptly contrasts his writing style with Presley biographer Peter Guralnick, whom he quotes as saying, "My approach to writing is the same as my approach to coaching baseball.... Don't speculate. Stay inside the game," whereas Marcus' is the opposite — "Speculate; get outside the game."

But if readers had the patience to watch Marcus working out his ideas (sometimes more painstakingly than others), they would probably find *Double Trouble* a book that makes them think as much as it entertains.

— Gillian G. Gaar

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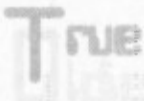
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(New Releases from page 64)

Turner's hands, and the seven-minute "Cold Day In Hell" is a fine instrumental showcase for his proficient, if unspectacular backing band, Kings Of Rhythm.

Here *And Now* may not erase the damage Turner has done to himself and others over the years, but for a little while, it brings the focus back to where it rightfully belongs — on the music.

— Michael Gallucci

VARIOUS ARTISTS

Groundwork 2001: Act To Reduce Hunger
Neverstop (no catalog number)

Groundwork 2001: Act To Reduce Hunger was released in conjunction with a remarkable benefit concert series held in Seattle Oct. 14-22, 2001. The songs on the album were all donated by the artists, and proceeds from both the shows and the disc will benefit the United Nations' Food And Agricultural Office's Telefood sustainable agriculture program.

Spanning a host of musical genres, many of the album's 15 songs are previously unreleased or remixed specially for it. Musicians contributing to the album are Emmylou Harris, Madonna, Michael Franti & Spearhead, David Gray, Bill Frisell, Tom Waits, Youssou N'Dour, Brad Mehldau, Artis The Spoonman, Daniel Lanois, Moby, Joseph Arthur, Joe Henry, Sheryl Crow, and Chocolate Genius. In short, there's something for everyone, and much of it is available only on *Groundwork 2001: Act To Reduce Hunger*.

Not all of the artists who donated songs performed at the concerts and vice versa. Harris, Franti & Spearhead, Artis The Spoonman, Lanois, and Henry did both. Although the entire album is strong across the board — none of the songs are throwaways — several stand out.

Henry's "Animal Skin" is an instant classic, certain to be covered many times. It's a torch song he wrote for Rosemary Clooney at T-Bone Burnett's request. "Animal Skin" could have been written at any time in the past 50 years, and it brings to mind a film noir femme fatale singing in a smokey, dimly lit bar in Los Angeles in the late 1940s.

Waits' "Buzz Fledderjohn" is a classic Waits story-song about a scary, peculiarly American misfit. It opens with a

Book Review

BABY, THAT IS ROCK AND ROLL: AMERICAN POP 1954-1963

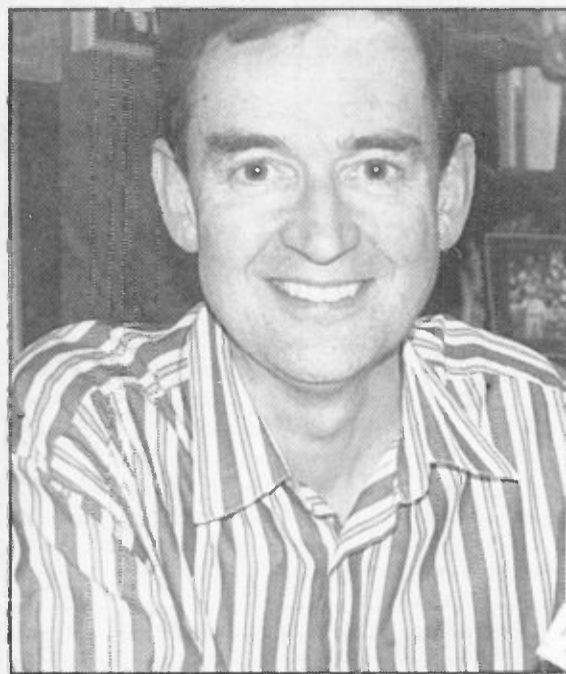
by Spencer Leigh
 Finbarr International (244 pages, import)

Like its predecessor, *Halfway To Paradise: Britpop, 1955-1962*, *Baby, That Is Rock And Roll: American Pop 1954-1963* is an oral history about rock 'n' roll's roots. In addition to being a journalist, Spencer Leigh is the host of BBC Radio Merseyside's *On The Beat* program and so has interviewed an unbelievably diverse array of musicians. As such, *Baby, That Is Rock And Roll* appears to have largely written itself; all Leigh had to do was go through his archives and drop in quotes where appropriate.

Leigh takes a back seat for most of the book — this story of rock's birth is told almost exclusively through the quotes of musicians who lived through the period, with Leigh providing the occasional linking sentence. Leigh builds the story methodically, with chapters on pre-rock pop, country and blues, clearly showing how these diverse genres came together to create something new. The chapter called "100 Steps To Rock 'N' Roll," listing 100 records that paved the way, should delight music buffs as it covers ground from Trixie Smith's 1922 number "My Daddy Rocks Me With One Steady Roll" to Bill Haley's 1954 breakthrough smash "Rock Around The Clock."

In fact, trivia lovers will feel they've stumbled onto a gold mine as they make their way through a treasure trove of quotes and reproductions of contemporaneous articles and ads from various music papers.

By the time the book ends with the arrival of The Beatles on the music scene, it's clear that the era prior to the '60s was just as rich and interesting as that hallowed decade (though



©2001 Gillian G. Gaar

Spencer Leigh

Leigh's chapter on Elvis Presley's army stint is surprisingly snide). This book is recommended for anyone who wants to get a good feel of the heyday of rock 'n' roll. (Available from Finbarr Int., Folkestone, Kent CT20 2QQ, England or Spencer Leigh Ltd., 42 Longcliffe Dr., Ainsdale, Southport, Merseyside PR8 3PR, England)

— Gillian G. Gaar

spooky acoustic guitar and dogs barking in the background. He sings about what a curious child sees looking through a strange neighbor's window: "Big shot pistols and ammunition, too, nothing but books about World War II." "Buzz Fledderjohn" is a must-have for hard-core Waits fans.

Senegalese musician N'Dour, who has collaborated with Peter Gabriel, Branford Marsalis, and Neneh Cherry, follows Waits with the gorgeously joyful song "Birima," a welcome relief after the darkness of "Buzz Fledderjohn." N'Dour sings "Birima" in one of his native Wolof tongues.

Arthur's "I Donated Myself To The Mexican Army" sounds as if he has been possessed by Townes Van Zandt. Dark and beautiful, it's a song of the first rank and presages a bright future for Arthur as a songwriter.

One of the more interesting cuts is Seattle grunge-music cult figure and avant garde percussionist Artis The Spoonman's "Plantin" — it's only 27 seconds long. Artis (that's his legal name) plays an arsenal of spoons of all sizes, shapes and timbres on all parts of his body. Artis won a Grammy® for his 1992 collaboration with Soundgarden on a song called "Spoonman." Called "the best damn spoon player in the whole universe," Artis was the only artist to play more than one night in the concert series and in fact opened for each evening's headline act.

The *Groundwork 2001* concert series was webcast live, and the shows are archived at www.groundwork2001.org. Philip Glass, Lanois, The Blindboys Of Alabama, Harris, and Dave Matthews kicked off the first night's bill. Chris Whitley, The Wallflowers, and Joe Strummer & The Mescaleros were the second night's bill. The third night's music was from Shawn Smith, The Gents, and Ann and Nancy Wilson of Heart.

Chocolate Genius, Henry, and Franti & Spearhead were the penultimate show. The series' finale featured Femi Kuti & The Positive Force, Mana, Alanis Morissette, Rahat Nusrat Fateh Ali Khan, Pearl Jam, and R.E.M.

The first evening's show was a rare and priceless night of music. Held in Seattle's Paramount Theatre, the building's acoustics and the sound system were flawless, as were the musicians. The Blindboys Of Alabama delighted the crowd with their version of "Amazing Grace" sung to the tune of "The House Of The Rising Sun" and then brought the crowd into a spiritual, ecstatic frenzy with their call-and-response version of "If I Had A Hammer," as tenor Jimmy Carter moved through the aisles exhorting the crowd. Later in the evening Harris brought many in the crowd to tears with a heart-rending cover of "Abraham, Martin And John."

Other highlights included Joe Strummer & The Mescaleros' set. Strummer and his band laid waste to the crowd with their blistering hot show, probably the best live rock 'n' roll seen in the U.S. in 20 years.

Khan's joining Pearl Jam on the last night was unforgettable and should not be missed. R.E.M closed it out with the final song of the series, the fittingly appropriate "It's The End Of The World As We Know It" — a song they'd vowed never to perform again.

The wonderful thing about this truly remarkable concert series is that even if one missed it or wants more than just what's on the CD, one can catch it on the Web.

— Fetzer Mills

THE BE GOOD TANYAS

Blue Horse
 Nettwerk America (0-6700-30245-2-5-V)

In their debut release *Blue Horse*, Canadian trio The Be Good Tanyas sound as if they stepped straight from Harry Smith's *Anthology Of American Folk Music* and into the here and now. The Be Good Tanyas are Samantha Parton on guitar, vocals, mandolin and banjo, Frazey Ford on guitar and vocals, and Trish Klein on electric guitar, banjo and vocals.

With their chillingly beautiful harmonies, these women sound as if they had wandered down from some long-forgotten cove of the Appalachians to bestow upon the world a gift of a music that's seldom been heard except on ancient, scratchy 78s. *Blue Horse* is as if Emmylou Harris, Alison Krauss, and Gillian Welch decided to cut an entire album of songs such as their version of "Didn't Leave Nobody But The Baby" from *O Brother, Where Art Thou?*

The Be Good Tanyas have only been together as a group since 1999 and never expected to be recording and touring. As a result, *Blue Horse* isn't slick, and the instrumentals have the sound of extraordinarily gifted amateurs playing for the sheer joy of it. The album was recorded in a windowless shack with no running water on the outskirts of Vancouver. Between the musicians and the recording venue, *Blue Horse* has a gloriously raw and non-reproducible feel.

The songs on *Blue Horse* are a mix of truly ancient tunes and originals that sound as if they've been kicking around the continent for the past two centuries. Clarence Tom Ashley would

(Please see New Releases page 75)

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A Broad Abroad

FINALLY, CLIFF RICHARD REISSUES

by Jo-Ann Greene

Amid the plethora of classic rock and pop catalogs being dusted off on an almost daily basis, it comes as some surprise to discover that one of the most significant of them all — at least for Brits and Anglophiles — remains wrapped in cobwebs and near-total neglect. Cliff Richard is, of course, one of the most crucial names in the history of both pre- and post-Beatles history, with a 40-year career that dates back to the creation of the U.K.'s first-ever rock 'n' roll record — the long-immortal "Move It." Yet seek his catalog out on CD and one will unearth but a fragment of it — half a dozen albums cut at the dawn of his career, a handful of compilations and a bunch of discs that have been out of print for years.

EMI (U.K.) is finally taking steps to rectify this absurd situation with four remastered reissues — and well-chosen ones at that. In 1976, Richard returned from more than five years in the commercial dumpster with a string of albums through 1981 that not only re-established his chart credentials for all time, four of them reminded fans why he had been so important in the first place.

I'm Nearly Famous (1976), *Rock 'N' Roll Juvenile* (1979), *I'm No Hero* (1980) and *Wired For Sound* (1981) all rank among Richard's finest full-lengths ever. The first and last albums boast some of his most adventurous performances in years — the smash U.S. #6 hit "Devil Woman" and the moody "Miss You Nights" on one and the new-wave "Wired For Sound" and the brittle "Carrie" on the other. Even better, all four have been stacked with period bonus tracks, drawn from non-album singles and B-sides, with *I'm Nearly Famous* further bolstered by the inclusion of what has to be the rarest track in Richard's entire catalog — "Honky Tonk Angels."

The song was issued as a single in late 1975 but was withdrawn when the deeply religious Richard realized its less-than-salubrious subject matter — the angels of the title, of course, are prostitutes. Without even consulting his label, Richard announced that he completely disowned the record and begged his fans not to purchase it. They complied (fewer than 1,000 copies had been sold at the time), the single was deleted and it has not been heard of since then.

As is so often the case in such situations, it turns out that the record wasn't that good to begin with, and if Richard had simply kept his mouth shut, it would probably have vanished anyway. But legends are made from far less than this, and the song's reappearance after 26 years of utter silence ensures that *I'm Nearly Famous* should be at the top of every Cliff Richard collector's post-Christmas shopping list.

OK, here's an obscure one. *Canned Rock* were one of those bands who emerged in the U.K. during 1975-76 and really did seem poised for some kind of major step forward, only punk popped up unexpectedly behind them and rewrote all predictions for the immediate future.

Formed in 1974 as Candy Rock, the group first came to attention in Britain the following year, when they appeared on the TV talent show *New Faces*, performing a three-minute version of Queen's "Bohemian Rhapsody." According to legend, Candy Rock originally intended performing one of their own songs but changed course after reading an interview in which Queen's Freddie Mercury complained his own band weren't able to play their biggest hit live.

A Candy Rock single, "Captain Captain," had already come and gone at this point. It was a snappy little number, full of haunting synths and yowling guitars, but its subject matter, an airline pilot's warning that the plane was about to crash, was a little too grisly for British radio and the 45 went down even faster than the plane.

Buoyed by the TV show and debuting their new name, the band released the *Canned Rock* album in 1976. But when it faltered, so did their momentum. By 1978, *Canned Rock* were unsigned and all but unremembered, which means a self-released sophomore album probably wasn't the smartest idea

they ever had. But *Kinetic Rock* is a fun record and well-deserving of its re-release. *Kinetic Rock* is the first of two *Canned Rock* albums included on the CD *Canned Rock* (Angel Air, U.K.). It is joined by 1982's *Machines*, their fourth album (a live set came in between), and across the double album's 17 tracks, *Canned Rock* come across as one of the most inventive groups functioning on the U.K. circuit at that time.

Harking back to vintage 10cc but with a sound that is pure late-1970s, new-wave cleverness, *Canned Rock* investigate everything from mutant disco (the super cool "Only One That Matters") to rockin' classics (the "1812 Overture"). If you want to draw further comparisons, period offerings from John DuCann, The Monks, and Yellow Dog all come to mind, layered with a healthy love of Queen. None of which cut much ice back at the time, but *Canned Rock*'s music certainly sounds intriguing today!

For a taste of the kind of thing that condemned *Canned*

Cliff Richard is, of course, one of the most crucial names in the history of both pre- and post-Beatles history, with a 40-year career that dates back to the creation of the U.K.'s first-ever rock 'n' roll record — the long-immortal "Move It."

Rock to obscurity, 999's *The Punk Singles Collection 1977-80* (Captain Oi! U.K.; www.captainoi.com) is certainly a powerful representative. There's a growing sense among punk collectors that their favorite genre is fast becoming a well-scraped barrel, but the good Captain continues to surprise us regardless.

Twenty-one songs, which serve up every A- and B-side 999 recorded for the Labritain, UA, Radar, Polydor and Albion labels, capture one of punk's most resilient bands in nonstop mental power-pop mode, hammering out some of the most contagious slogans of the age. "I'm Alive," "Nasty Nasty," "Emergency" and "Homicide" are all here, together with a fabulously well-arranged cover of "Indian Reservation," which stands up alongside Paul Revere And The Raiders' original version in terms of garage-punk intent.

The good Captain also treats us to a veritable blitzkrieg of classic Oi! titles. The Oi! movement itself has proven one of the most persistent of all the splinters blasted out of the punk body politick in the late 1970s/early 1980s, and there's a slew of releases on the streets right now claiming to offer a fine overview of the era. For the real horse's mouth, however, one needs to return to the original albums and singles that heralded musical iconoclasts such as The Exploited, The 4-Skins, The Anti-Nowhere League et al, and that's what we have here.

The League weigh in with *We Are... The League*, a seething debut album that rode in with the manic chanting of the title track and included, among other things, crucial statements of intent such as "Can't Stand Rock 'N' Roll," "(We Will Not) Remember You" and a positively demonic deconstruction of Ralph McTell's folkie anthem, "Streets Of London." Add bonus tracks drawn from period 45s, including the still-notorious "So What," and you're in for a wild time.

The quaintly named 4-Skins are represented by *The Secret Life Of The 4-Skins*, a 14-track compilation that draws from some of the group's most legendary archives — a five-song radio session that the BBC, in its infinite wisdom, refrained from broadcasting; three songs caught live at The Dueragon pub in east London in March 1981; and four more cuts previously issued on the *Live And Loud* album, from another pub, The Bridgehouse, in 1981. The set wraps up with two songs by ROI!, a band formed by ex-4-Skins vocalist Roi Pearce, that preview their forthcoming debut album. It's fiery stuff.

And so on to The Exploited, the most legendary of all the O originators, caught here with three albums: their 1981 debut *Punk's Not Dead*, the hard-hitting *Troops Of Tomorrow* from 1982 and 1983's *Let's Start A War (Said Maggie One Day)*, a bitter brutal commentary inspired by the then-recent Falklands War and it is as grippingly relevant today as it was back then. A three are, of course, littered with suitable bonus tracks, while the digipack sleeves that accompany all the above albums offer the best representations yet of the original records' artwork.

Still with our spiky-haired punk pals, The Lurkers' *Wil Times Again/Non Stop Nitro Pop* (Captain Oi!) represents the long-awaited, two-for-one re-release for a pair of albums cut during 1989-91 for release in Germany only. The first represents the London-based Lurkers' comeback after too many years in obscurity, with an all-but original lineup and as many great pop-punk classics as they'd ever had; the second features a slimmed-down three-piece but is tight as pegged pants all the same. If one has had any happy memories of the '77-era Lurkers, this pair will rekindle them without a pause.

Off on another tangent entirely, an intriguing release from the Italian label Universe offers us the John Berberian Ensemble's interpretation of *Music Of The Middle East* (available at www.cometrecords.com). Eight traditional pieces do not appear to have been interfered with at all for Western consumption, 1960s-style, and their complexity and excitement is initially quite disorienting. But once listeners become accustomed to rhythms normally encountered only in the wildest free-form freak-outs and instrumentation that has nothing to do with anything ever knowingly encountered, the album emerges utterly infectious and absolutely delightful.

Another Italian job hoves into view, as Comet Records' *Psychedelic States* series of rare and forgotten American psych classics, resuscitated state-by-state across a series of two-LP vinyl packages, reaches Florida with *Florida In The 60s*, which serves up 28 absolutely brain-frying slabs of vintage fuzz and freakiness. Band names such as The Canadian Rogues, The Undertakers, The Members, The Surprise, The Dark Horsemen, The Dead Beats, and The Jackson Investment Company are probably best

known only to those people who read the small print in the "Psychedelic Singles For Sale" classified ads, but *Florida In The 60s* repays investigation even if you've not heard of any of them.

If that set appeals to you, so will a raw but highly recommended dip into the personal archives of Pierre Tubbs — *Pierre's Plastic Dream: The Garage Tapes, England 1966-68* (Market Square, U.K.). Best-known for composing Al Matthews' hit single "Fool," Tubbs is not one of British psych's best-known warriors, but one listen to this will make one wonder why he wasn't better-known. A total of 21 long-archived recordings by three Tubbs-led bands — *Our Plastic Dream*, *The Owl*, and *The Jeeps* — are spread across the disc, each layered with all the period charm one could ask for.

Drawing from super-rare 45s, period demos and long forgotten outtakes, the album also unearths a fascinating footnote from the John's Children story, as it documents Tubbs' attempts to land that group's original incarnation, The Silence, a deal with the Red Bird label. A single was selected, "Hey You, Lolita," but even in rehearsal, the band simply couldn't get to grips with it.

But Tubbs wasn't downhearted; he just recorded the song with his own band, The Jeeps, and released it under The Silence's name! It's here, together with seminal masterpieces such as "Encapsulated Marigold," "Shades Of Blue And Greenwater" and "Love Is A Sometime Thing," and it's marvelous.

The best of the rest

HARVEY MANDEL, *Shangrenade/Feel The Sound Of* (Akarma, Italy). Two-for-one reissue of a pair of classic albums by one of the 1970s' most beloved (but underrated) guitar heroes, Harvey Mandel.

NITZINGER, *John In The Box* (Akarma, Italy). Three classic and long in-demand albums by John Nitzinger resurface in one magnificent package, with liner notes and bonus tracks galore. Tune in for Nitzinger, *One Foot In History* and *Live Better Electrically*, and wonder why guitar whiz Nitzinger is not a household name.

OREGON, *In Concert* (Akarma, Italy). The legendary 1975 live album rescued from the Vanguard vault in all its convoluted glory. Don't miss the epic "Summer Solstice."

SLAUGHTER & THE DOGS, *Beware Of...* (Captain Oi! U.K.). Comeback time for Manchester's punk-era's finest, with original members Wayne Barrett and Mick Rossi sounding as young, loud and snotty as ever.

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YES - Rockline - 10/12/99
BOWIE - Rockline - 10/99?
A. PARSON'S - on Mark & Brian 10/4/99
R. MANSERK - on Mark & Brian 2/13/01
R. PLANT - KBFH 1985
THE WHO - Last Who Special
QUEEN - BBC #1 & 2, 1978
D. HENLEY - Jim Ladd's Living Room 5/10/00
P. FLOYD - 20th Anniv. (not 25th) of D.S.O.T.M. hosted by Jim Ladd, 1993

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TUBES - Premium Gold Collection, CD
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THE DAMNED - Children of the Damned, Red vinyl 7" (live)
Funn Records, cat #fun17
ROBERT FRIPP/LEAGUE OF GENTLEMEN - God Save The King, Japanese CD, EG/Virgin Japan Records, cat #VJD-5002
ROBERT FRIPP - Let The Power Fall, German LP, EG/Deutsche Grammophon Records (1981)
Various Artists - Morrocci Klung Sept. 1981, Mag/Cassette, UK Issue

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NEIL SEDAKA - Find Yourself A Star*, Rad 72-1
NEIL SEDAKA - Giving's Not so Hard to Do*, United Way
NEIL SEDAKA - Don't go/Come Back Joe (with the Tokens), Melba 1956
NEIL SEDAKA - Amour Perdu / Oui, Nous Serons Des Copains (French Canada), Atlantic 1968
LP's
NEIL SEDAKA - Nora, Foreign Legions "Worldwide Lyric Search" (Sedaka one of several judges) N.Y. Music NYM-5
Sedaka Compositions not recorded by Neil and By R. Grossman for example:
Laverne Baker - Saddler
The Cardinals - The End Of The Story, Atlantic 1103
45's
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
LP's
GENE PITNEY - Its Country Time Again, with George Jones, stereo, black label, Musicor, 1965
GENE PITNEY - She's A Heartbreaker, promo, stereo, Musicor 1968
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
If possible, records to be in at least EX condition.

MICHAEL TURNER

- 7 Rosewood Avenue
- Burnham-On-Sea, Somerset TA8 1HD England
- Phone: +44 (0) 1278 783519
- E-Mail: MTurner217@aol.com

45's (*radio adverts)
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
NEIL SEDAKA - Christmas & New Year Greetings From RCA*, RCA SP-45-128
NEIL SEDAKA - Find Yourself A Star*, Rad 72-1
NEIL SEDAKA - Giving's Not so Hard to Do*, United Way
NEIL SEDAKA - Don't go/Come Back Joe (with the Tokens), Melba 1956
NEIL SEDAKA - Amour Perdu / Oui, Nous Serons Des Copains (French Canada), Atlantic 1968
LP's
NEIL SEDAKA - Nora, Foreign Legions "Worldwide Lyric Search" (Sedaka one of several judges) N.Y. Music NYM-5
Sedaka Compositions not recorded by Neil and By R. Grossman for example:
Laverne Baker - Saddler
The Cardinals - The End Of The Story, Atlantic 1103
45's
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
LP's
GENE PITNEY - Its Country Time Again, with George Jones, stereo, black label, Musicor, 1965
GENE PITNEY - She's A Heartbreaker, promo, stereo, Musicor 1968
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
If possible, records to be in at least EX condition.

FRANK CONTI

- 712 8th St.
- Secaucus, NJ 07094
- Phone: 201-330-9409
- E-Mail: marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M
SCP445S

MARTYN HAMMOND

- 1 Wilbye House Lexden Park Lexden Road
- Colchester Essex CO3 3UF England
- E-Mail: 106174.451@compuserve.com

Concert tickets from Pennsylvania and New Jersey
Bowie concert ticket Pittsburgh Syria Mosque 11/28/72
Mott The Hoople concert ticket Philadelphia Tower Theatre 11/29/72
Bowie concert ticket Philadelphia Tower Theatre 12/1-2/72
Bowie concert ticket Philadelphia Tower Theatre 2/16-20/73
Bowie concert ticket Pittsburgh Syria Mosque 6/26-27/74
Bowie concert ticket Philadelphia Tower Theatre 7/8-13/74
Bowie concert ticket Philadelphia Spectrum Arena 11/18/74
Bowie concert ticket Pittsburgh Civic Arena 11/19/74
Bowie concert ticket Philadelphia Spectrum Arena 11/24-25/74
Bowie concert ticket Pittsburgh Auditorium 3/11/76
Bowie concert ticket Philadelphia Spectrum Arena 315-16/76
Iggy Pop concert ticket Pittsburgh Leona Theatre 3/29/77
Bowie concert ticket Philadelphia Spectrum Arena 7/19-21/83
David Bowie tickets from other states/countries also wanted.

LUTHER WASHINGTON

- CMR 430 Box 1346
- APO AE 09096
- E-Mail: nelsonpaisley@hotmail.com

I'm looking for these TV appearances and videos:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PRINCE - The One, Promo Video
PRINCE - Man-O-War, Promo Video
PRINCE - Same December, Promo Video
PRINCE - Zannalee, Promo Video
PRINCE - Eye Hate U, Promo Clip
PRINCE - Empty Room, Promo Clip
PRINCE - 18 & Over, Promo Clip
PRINCE - Hot Wit U, Promo Clip
DEBORAH ALLEN - Telepathy, Promo Clip
SHEENA EASTON - Eternity, Promo Clip
MAZARATI - 100 MPH, Promo Clip
VANITY 6 - Nasty Girl, Drive Me Wild, Promo Clip
PRINCE - Midnight Special ('80), lwbty, Why U Wanna...?
PRINCE - Solid Gold ('83), 1999, LRC (2 diff. clips)
PRINCE - MTV: Purple Rain Party ('84)
PRINCE - MTV: Utcu Party ('86)
PRINCE - FNV: Graffiti Bridge Special ('90)
PRINCE - BBC: Omnibus Documentary ('91)
PRINCE - ABC: Special Olympics ('91)
PRINCE - Friday Nite Videos w/Darryl Bell & Gameboyz ('92)
PRINCE - Bet Interview ('98)
PRINCE - NBC: Today Show Interview ('99)
PRINCE - Soul Train Awards ('00)
PRINCE - Prince: A Musical Portrait ('89)
Looking to buy/trade all PRINCE-related items!

TUGBOAT ANNIE

- 1969 Baird Road
- Mck., CA 95519
- Phone: 707-839-4951

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
SHEB WOOLLY - Purple People Eater & That's My Pa, LP/45
SHORELINERS - U-Nee Man, Columbia 4-4152
INCREDIBLE STRING BAND - I Lookt Up & Changing Horses, Electra LP's
ASST - Folk Song & Carnegie Hall, UAS 6128
EARL TAYLOR & CO. - Folk Songs Of The Blue Grass, UAS 6049
L'ERITAGE - La Rone De Voyageurs, Fogarty's Cove
FIRESIGN THEATRE - How Can You Be In Two Places A Once?
EARL SCRUGS REVUE W/ARLO GUTHRIE - I Saw The Light w/A Little Help From My Friends
STEELEYE SPAN - All Around My Hat, Pacel Of Rogues, Below The Salt, CD/Cass
HOMER & JETHRO - I'm My Own Grandpa, LP

MICHAEL DRUCAS

- 17 Phillips Beach Ave.
- Swampscott, MA 01907
- Phone: 781-598-3936
- E-Mail: michaeldrucas@hotmail.com

Average White Band wanted. Serious collector seeks items listed. If you can help, please call or write. High prices paid.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AVERAGE WHITE BAND - 1972-1982 Audience Tapes, will pay \$100 a show
AVERAGE WHITE BAND - 1989-2001 Audience Tapes
AVERAGE WHITE BAND - 1972-1982 Concert Posters
AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
AVERAGE WHITE BAND - 1972-1982 Tickets, Passes
AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage
AVERAGE WHITE BAND - 1972-1982 Video rare TV appearances, video filmed from the audience.
AVERAGE WHITE BAND - 1989-2001 Video TV appearances, video filmed from the audience
HAMISH STUART BAND - 1998-2001 Audience Tapes

TROY GROLLER

- 5461 San Vicente Blvd. #12
- Los Angeles, CA 90019

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JOHN HIATT - True Believer, Promo CD sgl.
FREDDIE MERCURY/HENDRIX/STONES - on A&E Bio. 8/00. VHS
M. JAGGER - Private Int. from Chicago/San Fran/LA?? Film
Fest. - from 98 or 99. Talks about the death of "Performance" - Director, etc.
HENDRIX - "Revolutions" Radio Show 9/17/90, 24 hr. from WKCR-89.9 NY. Pts. 13 & 14. Hrs 20-23.
BLUES BROS - Conversation, 7/6/82, Radio Show. Reasonable price.
HENDRIX - Baktabak, Picture Disc (UK)

GREG CLARK

- P.O. Box 3388
- Kent, WA 98032
- Phone: 206-662-2444
- E-Mail: stirrup2@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
KAYAK - Phantom Of the Night, LP Picture Disc, JXS-7039
NED DOHENY - Ned Doheny (1st), CD (Japan), WEA 1993
BENNY MARBONES - Never Run, Never Hide, CD, Mercury
COWBOY - Best Of (A Different Time), CD, Polydor 1984

TOM BERTRAND

- 235 East 13th St. 4M
- New York City, NY 10003
- Phone: 212-673-6568

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
DIANA ROSS - Everything Is Everything, CD/Cassette/Vinyl, Motown Records
DIANA ROSS - Music/Videos/Interviews, CD/Cassette/Video

WILLIAM KUESTER

- 2029 Toben Drive
- Corpus Christi, TX 78412
- Phone: 361-985-0461

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
QUEENSRYCHE - VHS Video: Video: Mindcrime, in original box
QUEENSRYCHE - VHS Video: Building Empires, in original box

JEFF ROADKNIGHT

- 506 S. White Horse Pike D108
- Stratford, NJ 08084
- Phone: 856-784-9765

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
REO SPEEDWAGON - Lost In A Dream, CD
REO SPEEDWAGON - This Time We Mean It, CD
JACK WAGNER - Don't Give Up Your Day Job, CD
PLAYER - Spies Of Life
BACHMAN TURNER OVERDRIVE - Freeways, CD
BACHMAN TURNER OVERDRIVE - Head On, CD
BACHMAN TURNER OVERDRIVE - B.T.O. (1984), CD
THE OUTLAWS - Soldiers Of Fortune, CD

FRANK CONTI

- 712 8th St.
- Secaucus, NJ 07094
- Phone: 201-330-9409
- E-Mail: Marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TEDDY RANDAZZO - Big Wide Word, LP, Colpix CP445M
CSP445S

BROOKS

- 191 Main St., Apt. #3
- Philmont, NY 12565

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
GREAT WHITE - Recovery/Live/On Your Knees, Double CD
GREAT WHITE - Let It Rock, CD
GREAT WHITE - Live In London, CD
GREAT WHITE - My, My, My, Video
GREAT WHITE - Call It Rock n Roll, Video
GREAT WHITE - Unplugged, Video
GREAT WHITE - Cassingles
GREAT WHITE - Footage of Headbangers Ball hosted by Jack Russell/Great White on video.

DEAN HANSON

- 34922 150th St. NE
- Goodridge, MN 56725

Desperate to contact CCR fans who have Velvets 45! Know a friend of a friend...?
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOMMY FOGERTY & BLUE VELVETS - Yes You Did/Now You're Not Mine, any format
GROUCHO - The King And The Chorus Girl, 1937 movie he co-wrote, VHS
DENNIS FARINA - 1980's cop show Crime Story, VHS
Fantasy Records 1963 TV documentary Anatomy Of A Hit, shown on KOED-VHS concerned Vince Guiraldi

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Articles.....5020	Computer Software For Sale.....5125	Jimi Hendrix.....5235	Photographs Wanted.....5331	70s For Sale.....5425
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Each Boys For Sale.....5041	Dance Music Wanted.....5141	Jazz Instrumental Wanted.....5256	Popular Vocalists For Sale.....5350	Frank Sinatra For Sale.....5440
Each Boys Wanted.....5042	Bob Dylan.....5145	Jazz Vocalists For Sale.....5260	Popular Vocalists Wanted.....5351	Frank Sinatra Wanted.....5441
Games For Sale.....5043	Doo-Wop For Sale.....5150	Jazz Vocalists Wanted.....5261	Posters For Sale.....5355	60s For Sale.....5445
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Gift Bands For Sale.....5050	Easy Listening For Sale.....5155	KISS For Sale.....5270	Power Pop For Sale.....5358	Soul For Sale.....5450
Gift Bands Wanted.....5051	Easy Listening Wanted.....5156	KISS Wanted.....5271	Power Pop Wanted.....5358	Soul Wanted.....5451
Grass For Sale.....5055	80s Rock For Sale.....5160	Laser Discs For Sale.....5275	Elvis Presley For Sale.....5365	Soundtracks For Sale.....5455
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Hits For Sale.....5060	World Music For Sale.....5165	Led Zeppelin.....5280	Press Kits For Sale.....5365	Spoken Word For Sale.....5460
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I WILL pay excellent prices for the following records, if they match my interest. The Blossoms "Things Are Changing" Lucetta and Julio Angel "Things Are Changing" Akihiko Matsumoto Tokyo, Japan e-mail: sociofulista@mac.com

5020 AUCTIONS

25th Year of Continuous Record Auctions. Send now for set sale list to: Bob Brennan P.O. Box 118, Elkton, FL 32053 FAX (904) 797-6294 Rbrennan427@aol.com

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BEATLES COLLECTION for sale!!! Raer LPs, 45s, and pic. sleeves. E-mail/mail for complete list. Hurry and make your bid before I sell piece by piece. Four2TN@aol.net or mail: Greg Buckler, 1866 O'Reilly Cir., Spring Hill, TN 37174.

BEATLES "The Days in Their Life" 30LP radio program. 200+ Beatles related. Mobile Fidelity Box Lennon Box JLB8 11K1LPS collection. Call/e-mail wants. 703-522-9207. huntersrecords@aatt.net

BEATLE STUFF Catalog: US and imports; group, solo, CDs, records, videos, books, magazines, posters, promos, toys, photos, more. Send \$1 for latest catalog. Robert Wolk, PO Box 95762, Hoffman Estates, IL 60195-0762.

FAB FOUR You Records has Beatles 60's collectibles, vinyls, CD's & paper goods. Also Stones, Clapton, Kinks & other British Invasion groups. For updated catalog send \$5, five 3¢ stamps to: PO Box 27457, Oakland, CA 94602

TRANSFER YOUR vinyl to CD-R! Only \$10 per album or C-60 cassette, postpaid (U.S.). (Originals returned with CD.) E. Strauss, PO Box 29048-0048, Chicago, IL 60629.

5046 BEATLES WANTED

ALL BEATLES "Original" records and memorabilia wanted! Especially Butcher Cover, picture sleeves and concert ticket stubs! Gary, PO Box 179, Little Silver, NJ 07739. 732-224-8760. E-mail: lBuyBeatles@home.com

WANTED: BEATLES CONCERT tickets, unused only, top \$\$\$ paid. Chuck 800-822-24*3, 24 hours.

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5090 CATALOGS

FREE CATALOG albums thousands at \$2.99 each! Jazz, Country, R&R R&B, Pop, Big Band, and more. No junk! Foreign welcome! Jax, PO Box 1166, Ashland, OH 44875.

FREE LIST of Country, Rock, Folk, Pop, Jazz, Soul, Blues, Soundtrack sacred LPs. Ask for Specific lists or entire catalog want lists accepted. Tony's Tunes 365 VT Rte 110, Chelsea, VT 05338.

FREE LIST, set prices, primarily 1950's. Blues, R'B, R'R, etc., 45s, 78s, LPs. Collections bought. Victor Pearlino, Box 60299, Worcester, MA 01606.

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LOOKING FOR A CD of Christmas With Patti Page and a song by Barbara McNair Titled Kansas City on CD 45 or album. Pat O'Connell, 102 Pine Street, Rock Springs, WY 82901-6127.

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CDBBQ.COM 200,000 one of a kind CD's. Mention ad for \$5 off first order.

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MICHAEL HILL BLUES MOB
Suite Larger Than Life
Singular (Sing 001)

Suite Larger Than Life is Michael Hill Blues Mob's first outing away from longtime label Alligator Records. The Blues Mob are a thinking-man's blues band, if blues is really what their music is. The musically adventurous Blues Mob are as heavily influenced by other musical genres, such as rock, funk and deep soul, as they are by straight blues.

Almost all of Hill's lyrics evidence a strong social conscience. Although Hill's final album with Alligator was the excellent *New York State Of Blues*, it's no wonder Hill and the Blues Mob parted ways with Alligator, whose output is mostly simplistic party-hearty, good-time blues.

In addition to their lyrics and music not being what most blues audiences expect at blues festivals and in blues bars, the Blues Mob also perform on stage wearing traditional African garb. Hill is a member of Vernon Reid's Black Rock Coalition. In fact, Reid puts in an appearance on the song "41 Shots," a song about police shootings of unarmed black people around the U.S. It refers specifically to the California police shooting of a black teenager sleeping in her car and the NYPD's shooting of unarmed African immigrant Amadou Diallo.

The song is riveting and everything that rock should be in these hear-no-evil, see-no-evil, speak-no-evil times we live in. *Suite Larger Than Life* is worth a listen for this song alone. Don't expect to hear it on your favorite radio station. They also pay tribute to a soul diva with the Hill original "Millie Jackson Love."

Hill writes the majority of the band's songs, both music and lyrics. He wrote every song on *Suite Larger Than Life* except for a cover of George Clinton's "Cosmic Slop," an apt homage to the Blues Mob's funk influences. In addition to writing the band's songs, Hill is also the lead singer, with a voice as strong as one of the old Stax vocalists, and he plays a heavily Jimi Hendrix-influenced lead guitar and pulls it off with élan.

In keeping with the adventurous nature of the band, *Suite Larger Than Life* is experimental in nature. It actually is a musical suite divided into four sections — *Love And Lust On The Blue Funk Tip*, *Tales From The Hood*, *Shuffling Into Commitment* and *At The End Of The Day*.

Part 1, Love And Lust On The Blue Funk Tip, kicks off with a pretty standard blues-rock number, "Heat On The Highway." But what makes it more than just another blues-rock number is Hill's vocals and the band's mastery of the form. This number would be a crowd pleaser at any blues festival, as would the next number, "Tonight." On "Tonight" Hill shows off his guitar prowess with a sustained guitar solo. "Haunted" sounds like late-era Motown or Stax, more complex than straight soul and featuring a funky bass line.

Hill begins to drift away from the safer subject material of the first four numbers in *Part 1* on the fifth track, "Monticello Nights," a song about Thomas Jefferson's relationship with his slave mistress Sally Hemmings. The words to the final verse are: "He gave her babies, but he never set her free/Can you love your slave?/And do you believe that your slave loves you?" Not exactly lyrics that would make the blues' mostly white middle-class fans tremendously comfortable.

The first song of *Part 2*, "Larger Than Life," has a strong gospel influence and is a

Short Takes

Pure Fast Vibration is an exhilarating aural assault from the Los Angeles quartet that calls itself Cosmo Topper. Incorporating an array of Anglophile influences — mid '60s Who, early Yes, and Genesis, The Pretty Things circa *SF Sorrow*, as well as ample snatches of psychedelia and a few Beatles buzz words — the band delivers a sound that's articulately arranged and irresistibly infectious. Early on they check in and question their connection ("I hope this song uplifts you every time it plays"), but it's clear soon enough that they have no cause for concern. (MogleyB@aol.com)... Like Brooks Williams and James Keelaghan, two singer/songwriters whose work conveys a deep emotional connection, Pierce Pettis is helping to define the parameters of contemporary folk music. With *State Of Grace* (Compass 7 4315 2), his sixth and finest album to date, Pettis draws his narratives from the insights and experiences of ordinary individuals with an extraordinary sense of purpose. He paints his songs as powerful portraits — a view of the old South ("Georgia Moon"), an immigrant seeking his fortune in the American West ("A Mountaineer Is Always Free"), a town on the edge of nowhere ("Moon-town") — and imbues them with both a spirituality and sensuality that's evident from the outset. An evocative effort, *State Of Grace* is rewarding and undeniably one of this year's true musical masterpieces. (www.compassrecords.com; Compass Records, 117 30th Avenue South, Nashville TN 37212)... *Burning Snella's Here We Are* (Pillen's Farm 53496 10362) attempts to cover a fairly wide terrain, and while the music meanders from the influence of Third World rhythms to spunky modern rock melodies, the end result is pleasantly pervasive. While some tracks ramble between several stylistic signatures, the consistency comes through via the band's enthusiasm. The best tunes are those that showcase Burning Snella's infectious vitality, with entries such as "Misunderstood," "Three Houses" and "Cindy Smile" providing an unlikely cross between Smash-mouth's irreverence and Pearl Jam's more dramatic diatribes. (hello@burningsnella.com; P.O. Box 67198, Rochester New York 14617)... *Falsetto Teeth*, the oddly titled opus from The Signalmen (Parasol par-cd-062), is one of those remarkably rare finds — an album that's stylish and snappy, yet still spontaneous enough to stand apart from the competition. The band's polished performances occasionally draw comparisons to Steely Dan — the early Dan, that is — especially on songs such as "Hold Me Down" and "Little Fish," two tunes that capture The Signalmen's impeccable instincts and near-perfect pop. Melding edginess and exuberance isn't easy, but they pull it off with aplomb, and that makes *Falsetto Teeth* an album worth chewing on. (www.signalmen.com; Parasol Records, 905 S. Lynn Street, Urbana IL 61801-5205)...

— Lee Zimmerman

playing on it. All of the tunes on *Blue Horse* are notable, but several truly stand out. Among them are Parton's "Don't You Fall," a peculiar sort of love song. The chorus goes: "Don't you fall in love with me/Don't show me your affection/I can't give you what you want from me/I don't want the attention."

Ford's powerful "Up Against The Wall" is the most modern-sounding song on the album. Instrumentally, an electric guitar takes front stage. The subject matter is unpleasant, about a 32-year-old chasing a 12-year-old girl. It's a usually taboo issue but one that needs addressing.

Truly unique, *Blue Horse* is one of the best folk releases of the year.

— Fetzner Mills

(Please see New Releases page 76)

(New Releases from page 75)

great song. Its lyrics also would tend to make the average good-time blues fan less than comfortable.

The first song in *Part 3* is "Big Top Shuffle," a danceable number that in another era might have been a radio hit. In the song's intro Hill's son Seth speaks.

For a total change, on "Bundle Of Joy" the band slips into an acoustic blues mode featuring Dave Barnes on harmonica. It's a delightful cut about a woman's ticking biological clock that truly shows off the band's versatility.

Michael Hill Blues Mob is an outfit that is perhaps too good for its own good. But, if one is looking for an album with uncompromising musical and lyrical integrity, *Suite Larger Than Life* is it.

— Fetzer Mills

R.L. BURNSIDE

Burnside On Burnside

Fat Possum Records (80343-2)

The majority of R.L. Burnside's *Burnside On Burnside* was recorded live at the Crystal Ballroom on Portland, Ore.'s main drag, Burnside Street. The crowd is, to say the least, enthusiastic, and with good cause. Burnside puts on one hell of a show.

If a lack of rhythmic Mississippi Delta juke-joint blues has got you down, the R.L. Burnside show has the tonic. His grandson and drummer, Cedric Burnside, sets a good dance-along pace throughout. If a slide guitar ever had an ounce of rhythm, it does in the hands of Kenny Brown, Burnside's sideman since 1971.

While the live performances lack the studio effects that have made Burnside the current reigning king of the Delta juke-joint blues, the raw roadhouse energy and good-natured character of Burnside himself will make one wonder if all of his albums shouldn't be live albums.

Burnside On Burnside is the perfect Saturday night house party or backyard barbeque album. It jumps with riotous blues energy that blends perfectly with Burnside's growling delivery. He warms the crowd between songs with the great, corny humor of an older generation. Between the infectious "Long Haired Donny" and mournful "Walking

FUNK

by Dave Thompson

Backbeat Books (\$24.95, softcover, 370 pages)

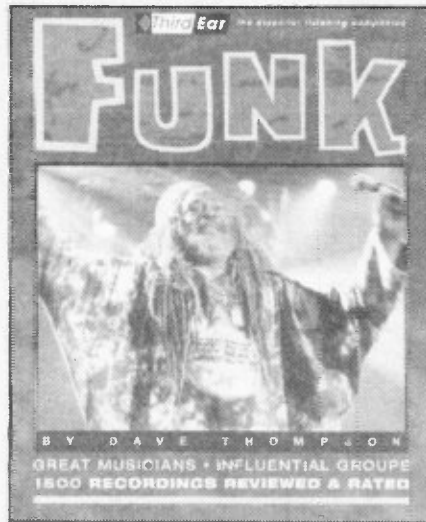
What is funk? It's a state of mind and body, a feeling that cannot be faked and a genre that defies definition, form and formula, yet defines a musical sound that set an entire generation afire. *Goldmine* writer Dave Thompson gets down with that sound and adeptly makes sense of it all in *Funk*, the latest in the *Third Ear* series of music encyclopedias.

These massive tomes — *Funk* is a stuffed 370 pages — all adhere to the same format. The meat of the books are the artist biographies, served up with complete album discographies. The potatoes are the essays that chart the genre's history and pick up intriguing side dishes along the way, further garnished with entries on relevant record labels and other pertinent facts. Obviously, they are massive undertakings, bringing together masses of information into one handy package. But for the buyers, the questions remain, is it readable and is it useful?

The answer to both is a resounding yes.

More than 130 artists are presented here, and unlike, say, its Virgin counterpart, *Funk* doesn't gloss histories in an excessive desire to substitute quantity for quality. The artists get their due, with the bigger stars receiving the

Book Review



space they deserve. This allows Thompson to add flesh to the bones, expound on achievements, toss in anecdotes and follow the band members through to their often bitter ends.

Unlike its predecessors, the discographies take into account the 45s importance to funk and expand to include singles. The albums are all rated, and hundreds upon hundreds receive capsule reviews, aided by research assistant and co-author Amy Hanson.

The essays are equally essential and are what set these encyclopedias apart from others.

Within the essays, Thompson traces the various musical strains that fermented into funk from New Orleans R&B to psychedelia, look at the British connections, ties up the punk goes to Go-Go and notes rap's enduring debt to funk. That final essay's salient point is evident throughout the book, as each artist's discography is followed by a list of his or her songs later sampled — including the crucial by whom, when and where. That in itself is almost worth the price of admission.

Another entertaining nugget is the essay on Blaxploitation films. The general overview is followed by amusing pocket reviews of the most important movies, as well as information on their soundtracks.

If there are any quibbles to be found they're minor ones. Personal taste dictates the inclusions, and some readers may believe certain artists deserve more space, should have been omitted entirely or may even be missing. However, this is the bane of all encyclopedias. Further arguments will inevitably ensue over the album ratings and reviews. But when hasn't it?

The only real complaint is that for the sake of novices, the essays should have preceded the artist section. Regardless, *Funk* is everything readers could want to know about the genre, and them some.

— Jo-Ann Greene

Blues" he tells the crowd, "After tonight I ain't gonna drink anymore, unless I'm by myself or with somebody."

Highlights include fan favorites "Goin' Down South," "Rollin' And Tumblin'" and "Miss Maybell."

— John Borack

RONNIE SPECTOR

Something's Gonna Happen

Bad Girl Sounds (0010)

This five-song EP represents a second ill-fated false start of Ronnie Spector's career following the success of her 1986 appearance on Eddie Money's gold single "Take Me Home Tonight." With a new generation of fans discovering her voice for the first time, these sessions were arranged to showcase Spector's undiminished vocal abilities on a handful of

suitable Marshall Crenshaw compositions. Crenshaw had surfaced years prior with a credible and acclaimed debut album that included his only Top 40 hit, "Someday Someway."

Listening to the previously unreleased material on *Something's Gonna Happen* is particularly eerie for two reasons: First off, Spector's performances here — although committed with verve — are made distant in the mix due to all the late '80s deep "room" reverberation that soaked many pop records from that period. This creates a sense of "lostness" to the project, as the listener processes the material with new-millennium ears.

Second, weighing those elements against a voice so strikingly familiar from the past ('60s generation Ronnettes records) coupled with the inherent ghost phrasing and vocal antics first made famous through her ex-producer,

ex-husband and ex-mentor — the legendary Phil Spector and his "Wall Of Sound" — cast a long shadow on the proceedings. It's akin to the sensation one gets watching the film *Eddie And The Cruisers*.

At any rate, the first four tracks are perfect and listenable, although distracted by the lone unifying production miscalculation of the chirpy background vocals. The best cut of the last of the five. Recorded in 1994 and added to this mini set, "Favorite Waste Of Time" is somewhat earthier in approach and best shows what possibilities could have been explored for the artist.

Reviewer's note: The ideal producer for the ultimate Ronnie Spector project yet to be Brian Wilson. Think about it. (www.ronniespector.com)

— C. Brian Jasper

Five Star Records
heymart@wnnet.net

ALL THE ALBUMS FEATURED TODAY WERE PURCHASED ON A SINGLE TRIP TO ONE OF MY FAVORITE DETROIT-AREA USED RECORD STORES! MY TOTAL INVESTMENT WAS A PALTRY TWELVE BUCKS OR SO! COMPARED TO MOST OUTINGS, THIS WAS A REAL HAUL!

JUST IN TIME FOR THE HOLIDAYS!

THE MACK WILLIE HUTCH

THIS 1973 SOUNDTRACK BY WILLIE HUTCH WAS THE MOST EXPENSIVE ITEM HERE AT FIVE BUCKS! THE LP FEATURES A CLEVER FOLD-OUT COVER... ONLY THE DIE-CUT FACE OPENS TO ACCESS THE DISC! HUTCH ALSO COMPOSED THE SOUNDTRACK TO "FOXY BROWN" (MY FAVORITE BLAXPLOITATION FLICK STARRING INCREDIBLY SEXY PAM GRIER!!)

MERRY MERRY FROM CAPTAIN KANGAROO

HONESTLY, I DON'T KNOW WHY I STILL BUY KID'S RECORDS! THEY'RE ALMOST ALL BEATEN PAST USE & ARE RARELY GOOD FOR MORE THAN A SINGLE LISTEN! I GUESS I'M STILL TRYING TO RE-LIVE AND CORRECT MY SOMEWHAT IMPERFECT CHILDHOOD! IT ONLY COST ME A DOLLAR, THOUGH!

BOB MARLEY & THE WAILERS

BOB MARLEY DESERVES HIS OWN TRIBUTE HERE, TO BE SURE, BUT HIS 1977 LP "EXODUS" JUST HAPPENED TO FIND ITS WAY INTO MY COLLECTION RECENTLY. WHILE MOST OF HIS HITS CAME FROM EARLIER LPS, "EXODUS" INCLUDES TWO OF MY FAVORITE MARLEY TUNES: "JAMMING" AND THE BEAUTIFUL "WAITING IN VAIN"! A FOUR DOLLAR ITEM!

THE IKETTES - GOLD AND NEW

MOST VISUALLY BUSY COVER I'VE EVER SEEN! PRICE: ONE BUCK!

LAST, BUT NOT QUITE LEAST, WE HAVE THIS 1974 RELEASE BY THE IKETTES - "GOLD AND NEW"! THIS SURPRISINGLY LISTENABLE COLLECTION OF SONGS INCLUDES "DADO RON RON", JOE TEX'S "I GOTCHA" AND A COUPLE OF IKE TURNER ORIGINALS!

THE BACK COVER FEATURES A PHOTO OF THE LONG-IN-THE-TOOTH TRIO IN SKIMPY OUTFITS... COMPARE IT TO HOW TINA TURNER LOOKS TODAY AND YOU'LL BE EVEN MORE AMAZED BY TINA'S YOUTHFUL APPEARANCE!!

★ ★ ★ ★ ★

Coming to...

Goldmine



Courtesy of Mercury Records/William James

One of the biggest acts of the '70s has kept rockin' 'n' rollin' right along into the 21st century. Over the past six years, just when everyone thought they were through, Kiss put on the makeup to wake up the Kiss Army with their signature sound — and look. On top of that, Kiss recordings and memorabilia have headed into the upper echelons of collector-dom along with The Beatles and Elvis Presley, among a small number of others. In this *Goldmine* exclusive, six-time Kiss interviewer Ken Sharp gets the latest scoop from founders Gene Simmons (above, right) and Paul Stanley, who talk about the new five-disc, multi-format *Kiss Box Set*, among other topics.

Advertisers: Stock your ads with Kiss items, '70s rock, heavy metal or items from any genre and era and reach *Goldmine's* active, buying readership.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Feb 8	Jan 10	Jan 17	Jan 25

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Dec 26 (Wed)	Jan 25	Jan 3	Jan 11
Jan 10	Feb 8	Jan 17	Jan 25
Jan 24	Feb 22	Jan 31	Feb 8

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

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

(Please Mr. Postman from page 8)

decent album in almost 20 years because they haven't needed to. Ditto Paul McCartney... and U2, R.E.M., and Elton John.]"

I realize that by qualifying his statement with "arguably" Thompson realizes that his opinion is not one universally agreed upon. His opinion is subjective, as is anyone's evaluating a creative endeavor by an artist in any field. However, I never quite understood just what a "great album" by a heritage artist is supposed to sound like once Thompson's so-called rarified strata is attained. Is the problem that we just get tired of a certain sound that's associated with an artist, so we should therefore dismiss any new material as being derivative?

Re: The Rolling Stones, I would like an elaboration of the statement that they didn't need to make a great album in the last near-20 years. Why not? Then there's Paul McCartney. I'm not sure just what people expect from him. He'll never be able to duplicate his great work with The Beatles. He has issued classical music, instrumental, new wave, experimental and soundtrack music in recent years, as well as his usual pop/rock and cover versions. When he's tried something new he's met with mild reviews at best, and his pop/rock output has been largely ignored by radio stations and dismissed by critics. Is it because some are just tired of his music? I know I'm not.

Although Thompson's review of John's reissues does conclude by giving the artist well-deserved credit for his great song writing abilities these last 20 years or so, I strongly disagree with his opinions as expressed in the review.

— Garry Wilbur
New Hyde Park NY

[Garry, there are many music listeners out there who focus solely on the "golden era" of an artist's career. In some cases it is justified, in others, a second chance should be given. (Although not a big fan of McCartney's post-Beatles work, I give McCartney's *Flaming Pie* five stars.) What's great about this country/*Goldmine* is that we can have differing opinions about music, which, even as you state, are completely subjective. I recently met a person who had little good to say about The Beatles' music, as hard as that is to swallow! Thanks for your opinions. — Ed.]

Add Ozark Mt. Daredevils to the endless list

I know there is probably an endless list of artists that have been suggested for coverage in *Goldmine*, but I'd like to add one who I think deserves attention: The Ozark Mountain Daredevils. Most people know them for their hit, "Jackie Blue" [A #3 hit in 1975. — Ed.], but that tune is very unrepresentative of their material. Though they never achieved massive success (due mainly to their aversion to leaving the Ozarks), they did succeed in creating some truly unique music, as well as a fan base that has stuck by them through the years. They still play several gigs each year and still satisfy audiences like they did back in the early '70s.

— Chris Azevedo
Ames IA

[Chris, you're right — there is an endless stream of story ideas, and we try our best to accommodate as many of the requests as possible. The Ozark Mountain Daredevils would be a fun one! We'll add them to the list and see what we can do. Right now, we're pretty well filled up for the first half of 2002 (believe it or not). — Ed.]

Goldmine Subscription Service

Including Special Services Subscriptions sent via UPS, 1st Class

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

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Credit card orders: To speed the processing of your order for a Special Service Subscription, VISA,

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United Parcel Service delivery subscriptions require a street address.

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Goldmine

Special Services Subscription Department

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

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

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Dec. 26 '02	#561	Jan. 25	Jan. 3	Jan. 12
Jan. 10 '02	#562	Feb. 8	Jan. 17	Jan. 25
Jan. 24 '02	#563	Feb. 22	Jan. 31	Feb. 8
Feb. 7 '02	#564	Mar. 8	Feb. 14	Feb. 22
Feb. 21 '02	#565	March 22	Feb. 28	March 8

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

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

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DISPLAY ADVERTISING:

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

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

COLOR:

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

UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

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

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

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

Regular Unit Space Advertising Rates:

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

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

Full page of 9 - \$466.20

Super Unit Space Advertising Rates:

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

Full page of 4 - \$466.20

COLLECTOR'S SHOWCASE:

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

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

Showcase Advertising Rates:

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

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

RETAILER DIRECTORY\$9.00 per issue

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

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

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

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

1-2	No Discount	10-12	20%
3-6	10%	13-26	25%
7-9	15%		

ADVERTISING REQUIREMENTS:

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

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

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

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

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

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RIC LEE on Drums



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7 Canal St., Dept. A, Rochester, New York 14608
http://www.bagsunlimited.com
E-mail: info@bagsunlimited.com

For the **BEST** in **RECORD** Collection Protection

SEE PAGES 24 & 25 FOR MORE AUDIO PROTECTION PRODUCTS

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

10" LP / 78 RPM

SLEEVE	3 Mil Poly Album Sleeves	MAILER	LP Mailer Folder	DISPLAY	LP/Laser Disc Display	SLEEVE	10" LP/78 RPM Poly Sleeves
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 5/8 x 12 5/8 No Flap 100 \$11.90 500 41.70 1,000 72.50 5,000 329.75 PCode: SLP3S3 * with FLAP add 10%.		13 x 13 Expandable 10 \$14.85 25 25.65 50 39.80 100 73.55 200 137.45 550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.) Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.		24 x 12 X 13 1/2 Prod. Code CLP140 1 \$40.00 2 70.00 4 120.00 10 220.00 + Frt Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.		Made from High Clarity, 100% Pure Virgin Polyethylene. 3 Mil No Flap 10 1/4 x 10 1/4 100 \$10.20 200 17.80 500 38.50 1,000 68.90 PCode: S783 Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10" records when choosing size.	

SLEEVE	Poly Album Sleeves	MAILER	Album Mailer Box-Holds 12	DISPLAY	Album Jacket Frame Kit	SLEEVE	10" LP/78 RPM Paper Sleeves
12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. 2 Mil 4 Mil 6 Mil 100 \$10.75 \$21.20 \$31.70 500 37.20 76.20 114.20 1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60 PCode: SLP2 SLP4 SLP6		13 x 13 x 1 1/2 10 \$15.95 25 34.10 50 54.00 100 97.00 200 178.75 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.		Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50 Prod. Code ALPJFK Outside Dimension of Frame 14" x 14"		GOLD PAPER GOLD POLY LINED 50 \$13.25 50 \$23.30 100 19.65 100 34.65 500 81.95 500 144.55 1,000 150.45 1,000 265.45 2,000 254.90 2,000 449.90 PCode: S10G PCode: S10GP 28 Lb. Kraft Paper 28 Lb. Kraft Paper with 75 gauge poly lining. Fits in our 10" Jacket.	

SLEEVE	Poly Box Album Sleeves	MAILER	Album Mailer Box-Holds 20	DISPLAY	Album Art "Frame"	SLEEVE	10" LP/78 RPM Paper Sleeves
14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil 50 \$10.00 100 16.10 200 28.50 500 67.20 1,000 127.70 Fits over outer Box Album Sets.		13 x 13 x 3 10 \$19.20 25 44.30 50 71.60 100 126.50 200 230.70 Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.		BACK BY POPULAR DEMAND 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode: AAAF Clear Acrylic Frames.		ANTIQUE GREEN WHITE 50 \$14.10 50 \$14.50 100 20.90 100 21.35 500 87.45 500 89.55 1,000 160.60 1,000 163.80 2,000 272.20 2,000 277.60 PCode: S10GRN PCode: S10W 32 Lb. Green Paper 32 Lb. White Paper Fits in our 10" Jacket.	

SLEEVE	12" Poly/Polylined	FILLER	LP Mailer Filter Pads	CLEANER	Record Cleaning System	JACKET	10" LP/78 RPM Jacket		
POLY POLY LINED 100 \$11.50 50 \$17.55 500 42.15 100 26.60 1,000 74.10 500 129.00 Made from 100% Pure Virgin 3 Mil Polyethylene 1,200 240.90 2,400 438.90 4,800 747.10 + Frt PCode: SLPI PCode: SI2P Fits directly over 12" Record.		12 5/8 x 12 5/8 50 \$18.15 100 26.15 250 50.20 500 83.00 1,000 124.75 + Frt Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.		Discwasher D4+ Record Cleaning System 1 \$21.50 3 50.25 5 80.75 10 145.00 PCode: AFG1006 Record care system includes record cleaning pad with walnut handle, 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.		Replacement Fluid Discwasher D4+ 1 1/4 oz. 1 \$3.00 3 8.25 5 12.50 10 22.00 PCode: AFG1048 D4+™ leaves no residue. Preserves vinyl properties.		No Hole White Cardboard Center Hole 5 \$7.20 5 \$7.55 10 10.80 10 11.30 25 20.90 25 21.95 50 39.45 50 43.40 110 79.00 120 90.10 220 115.30 + Frt 240 132.00 + Frt PCode: S10J PCode: S10JH Qty per case	

SLEEVE	12" White Paper	BOX	Album Storage Box	CLEANER	Record Cleaning Fluid	BOX	10" LP/78 RPM Storage Box		
Regular Weight Medium Weight Heavy Weight 50 \$9.20 50 \$10.20 50 \$13.85 100 14.65 100 18.20 100 22.90 500 52.00 250 34.50 400 75.20 1,000 90.10 800 79.30 800 108.10 2,000 154.70 1,600 147.10 1,200 150.70 4,000 248.05 + Frt 4,800 203.30 1,600 160.50 + Frt PCode: S12WB S12WM S12WH Fits directly over 12" Record. Comes with die cut center hole.		13 X 13 X 10 1/2 2 \$13.60 5 27.80 10 43.00 25 87.75 50 161.70 100 231.00 + Frt Prod. Code XLP65 Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.		Groovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 Prod. Code AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.		10 1/2 x 10 3/4 x 13 2 \$14.65 5 28.80 10 47.90 25 98.35 50 181.00 PCode: X783C Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.		Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 100 36.85 PCode: D78C	

JACKET	12" LP Jacket	BOX	Album Storage Box	CLEANER	Cloth / Sponge	BOX	10" LP/78 RPM Storage Box
12 1/4 x 12 1/4 WHITE BLACK 5 \$7.10 \$10.35 10 12.00 17.40 25 15.95 25.60 50 30.75 45.30 100 58.70 77.00 300 138.60 + Frt 152.10 + Frt PCode: SLPJW SLPJK Qty per case High Gloss Cardboard. Specify with OR without center hole.		WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 + Frt Prod. Code XLP65PC A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.		Record Cleaning Cloth Record Cleaning Sponge 1 \$2.00 1 \$5.00 5 6.25 5 20.00 10 10.00 2 per pack 10 37.50 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. Prod. Code ASA2 Our Super Sponge is absorbant & dripsless. Lint free. Safe for vinyl. Prod. Code ACS2		NEW WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt PCode: X7830CP A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.	

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

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

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

DIVIDER	LP Divider Cards
12 1/8 X 13 1/8	12 1/8 X 13 1/8
CORRUGATED	PLASTIC
12 \$8.65	25 \$17.90 \$20.90
24 13.70	50 29.30 36.20
48 23.80	100 55.00 65.75
100 45.10	500 240.25 + Frt 282.65 + Frt
204 88.00	PCode: DLPP30 DLPP40
PCode: DLPC	.30 Gauge .40 Gauge 1/16" Thick Extra Strong White Corrugated Indexed White Polystyrene Indexed.

SHIPPING & HANDLING:

▲ States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping.

All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted.

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.

MAILER	78 RPM Mailer Box / Filler
10 1/2 x 10 1/4 x 1 1/2	FILLER
10 \$12.40	10 1/8 x 10 1/8
25 19.85	50 \$18.15
50 34.05	100 24.20
100 61.05	250 45.40
500 289.80	500 72.60
PCode: M7810	PCode: F78

Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.

PLEASE CHECK APPROPRIATE BOX: <input type="checkbox"/> MONEY ORDER <input type="checkbox"/> CHECK ENCLOSED <input type="checkbox"/> CHARGE TO MY VISA / MC / AMEX <input type="checkbox"/> SEND C.O.D. ADD \$5.50	CREDIT CARD VISA MASTERCARD DISCOVER <input type="checkbox"/> C.O.D.	NAME	SUB TOTAL
SIGNATURE	STREET ADDRESS	All orders under \$25.00 add \$4.00	
DAY PHONE	CITY STATE ZIP	C.O.D. orders add \$5.50	
EXP. DATE	NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax		
CARD NO.	▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.		
CUSTOMER ACCOUNT CODE	TOTAL		