

GOLDMINE

March 22, 2002

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Goldmine

THE COLLECTORS P... SC...



Michael Brecker

Pulling jazz punches with his tenor sax



SPECIAL MEMORABILIA FOCUS



Cool stuff for sale!

PLUS

ARTICLES ON —

- Caring and feeding of 45 sleeves
- A brief history of 45 sleeves

- The Stones' London Records discography
- The making of *Aftermath*
- The Stones on CD
- A conversation with Bill Wyman



The heart of

The Rolling Stones

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Reviews

- ▶ Syd Barrett
- ▶ Tesla
- ▶ The Persuasions
- ▶ Harpers Bizarre
- ▶ Jimmy Smith
- ▶ Steve Earle

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ON THE WEB AT: www.rockso.com

Hello and welcome to our latest ad. All items are Mint unless otherwise noted. Many items in this ad are rare/difficult-to-find & one-of-a-kind. All items are sold on a 1st come, 1st served basis.

For your convenience and easy shopping. All 4 credit cards are accepted

LOTS MORE INVENTORY ON THE WEB AT www.rockso.com
Item listing #21 of CD's, Promos, Radio Shows & More Free With Order
Send \$1 for list if not ordering

Everything Is Guaranteed

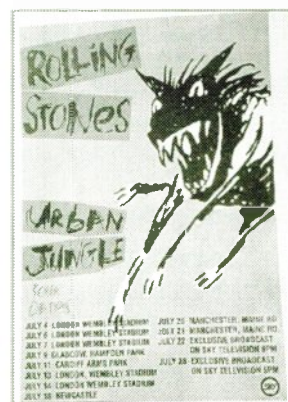
*** SHIPPING RATES *** (SUBJECT TO CHANGE)

U.S.	\$4.00 1st disc., \$0.75 each additional
CANADA-AIR	\$4.00 1st disc., \$1.00 each additional
UK/EUROPE:	
Air Mail	\$8.00 1st disc., \$2.50 each additional
Sea Mail	\$4.00 1st disc., \$2.00 each additional
JAPAN/AUSTRALIA:	
Air Mail	\$9.00 1st disc., \$4.00 each additional
Sea Mail	\$6.00 1st disc., \$3.00 each additional

* Please note postage is per disc, 2LP/CD = 2 items and so on!!
* U.S. orders insurance is included in shipping
* Overseas-insurance/registered fee is \$5.00 per package
* We are not responsible for loss/damage of uninsured items!!
METHOD OF PAYMENT: U.S. dollars - check or m.o.
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Novus, American Express, Visa & MasterCard accepted!!
** ALLOW 3 WEEKS FOR ALL CHECKS TO CLEAR! **



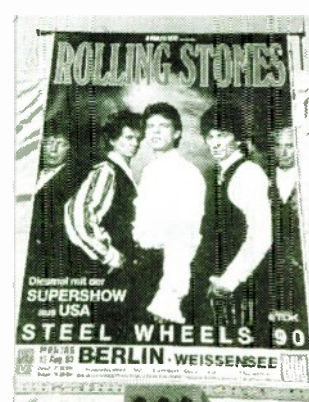
The Rolling Stones in cooperation with John & Tony Smith present the Rolling Stones UK Tour 1971. Full color concert poster antique car on road next to the UK tour dates. Poster comes already framed, unless requested not to. Poster size 30"L by 20"H. This poster has already been a difficult poster to find in Mint shape and framed ready to hang on your wall!! \$100.00 Frame is antique silver finish and is made of wood not metal.



Sky TV present the Urban Jungle 1989 tour last night of tour was broadcasted live. Full color poster with the yellow background. Sparky the purple dog leaping into poster. The concert dates are listed starting 7-4-89 Wembley Stadium in London to 7-22 & 28-1989. Sky TV broadcast tour dates list 12 shows. Poster size 30"L by 20"W \$45.00



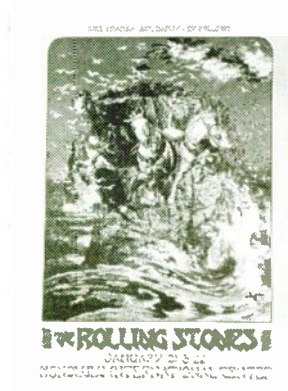
Emotional Rescue US promotional poster. Pictured are the Stones in 1979!! The poster is full color - size is 30"L by 26"W and promotes all Rolling Stones LPs and tapes!! Very Rare find Mint perfect shape \$50.00



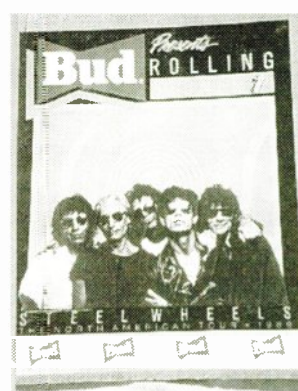
Michelob presents The Rolling Stones with Lippman Productions Live in Berlin Weissensee Stadium 1 show 8-13-1990. Full color concert poster for the 1989 Steel Wheels Tour. Pictured are the Stones along with concert information at the bottom of poster in German full color poster size 46"L by 33"W \$65.00



Gastrol presents The Rolling Stones cancelled Wembley Stadium shows for the 1998 Bridges to Babylon Tour. The poster is numbered on the back and the shows were dated 8.20 & 22, 1998. 1st show sold out, second show added and UK tour cancelled for tax reasons!! Full color poster of lion standing in the desert, along with sold out and just added. Then cancelled!! Poster size 60"L by 40"W. These posters are now impossible to obtain \$100.00. We also have the concert handbill in the text for \$20.00 (this is a mini poster of the same one pictured here).



Bill Graham and Barry Fey present The Rolling Stones at the Honolulu International Center for 2 shows 1.21 & 22, 1973. Wild horses painted poster in full color, another sought after famous big poster!! Beautiful art to be framed. Poster is 29"L by 20"W. Mint perfect shape 29 years old!! \$350.00



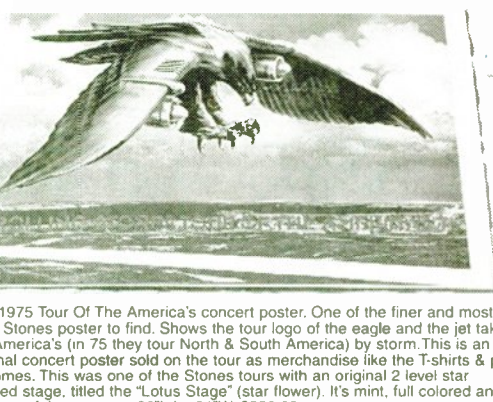
Budweiser presents The Rolling Stones Steel Wheels Tour. Great poster for any venue in USA. Full color fluorescent graphics with photo of the band on the 1989 tour. Poster size 19"L by 15"W. Now days this poster is getting scarce!! \$15.00



Sprint presents The Rolling Stones at Ericsson Stadium. Guests listed Blues Traveler. Concert poster is dated Friday 10 10 97 for 97-98 Bridges to Babylon USA Tour. Full color concert poster - size 36"L by 24"W. Rare \$75.00



Volkswagen presents the 1995 Europe Tour poster. Original Generic poster for any European venue. Full color red background with the yellow cartoon character dancing. VW and other print in different colors. Poster size 33"L by 23"W. Great for framing with one or all three 1995 Wembley full concert tickets shown in block #8. One left in stock Rare! \$50.00



The 1975 Tour Of The Americas concert poster. One of the finer and most difficult Stones poster to find. Shows the tour logo of the eagle and the jet taking the Americas (in 75 they tour North & South America) by storm. This is an original concert poster sold on the tour as merchandise like the T-shirts & programmes. This was one of the Stones tours with an original 2 level star shaped stage, titled the "Lotus Stage" (star flower). It's mint, full colored and the size of the poster is 36"L by 24"W. \$250.00



Beggar's Banquet prototype RIAA Hologram certified Platinum Award. Few to exist. Presented to Record label. Extremely rare, nothing more to be said. \$1,000.00 Firm



Set of all 3 Wembley Stadium concert tickets from 1995 UK Tour. Each show had a different date and color. Ticket size 7"L by 4"W 7-11-95 (beige) \$15.00/ 7-15-95 (purple) 7-16-95 (orange). Each ticket has the Wembley hologram logo for anti counterfeiting sponsored by Volkswagen European Tour (poster pictures too) to go with a ticket for framing. Each ticket \$15.00 each or a set of all 3 for \$35.00!! What a deal on such a nice item.

More New Stones items on the Web everyday. Please check to be sure to see New Items.

- ★ ROLLING STONES (BILL WYMAN) * And The Rhythm Kings * 4"x6" promo postcard w/photo of Bill Wyman... \$3.50
- ★ ROLLING STONES (BILL WYMAN) * In Another Land * w/The Lantern * 7" Picture Sleeve Only No Record Rare!... \$50.00
- ★ ROLLING STONES (K. RICHARDS) * UK Main Offender Tour * Size 8"x6" Blk & White Rare!!! \$35.00
- ★ ROLLING STONES (K. RICHARDS) * 8x10 Promotional Glossy Photo * Black & White of Keith in Back Alleyway!... \$5.50
- ★ ROLLING STONES (MICK JAGGER) * Goddessinthedoorway * Promotional Advance CD w/White Back Cover... \$35.00
- ★ ROLLING STONES (MICK JAGGER) * Goddessinthedoorway * Promotional Full CD w/Back Red Cover... \$15.00
- ★ ROLLING STONES (MICK JAGGER) * Sweet Thing (3 vers) + 1 * UK CD Single Ltd. Edition w/4 Tracks!... \$12.00
- ★ ROLLING STONES (MICK JAGGER) * The Interview Disc * Promo Only w/Bio Inlay Cover + Interview!... \$15.00
- ★ ROLLING STONES (MICK JAGGER) * Wandering Spirit Interview * Promotional CD Only w/Music & Interview... \$20.00
- ★ ROLLING STONES (R. WOOD) * Japanese tour 3-14 & 17 * Full Color Size 7"L x 10"W Nice!!!... \$20.00
- ★ ROLLING STONES (RON WOOD) * Electric Ladyland CD * Electric & Live w/Stones, Faces + Solo Jpn... \$36.00
- ★ ROLLING STONES * UK 8-98 * Wembley/Edinburgh/Sheffield * Concert Handbill for Cancelled Shows!... \$15.00
- ★ ROLLING STONES (K. RICHARDS) * 11.29.88 Beacon Theatre, NYC * 3/4 Concert Ticket w/date, Band + Venue Info... \$15.00
- ★ ROLLING STONES * 1-2-92 Filmed At The Max * Full Ticket Stub w/Name, Venue + Date Info... \$6.00
- ★ ROLLING STONES * 1-2000 Restaurant Magazine * Keith Richards Cover + Featured Article M... \$10.00
- ★ ROLLING STONES * 1-5-98 Superstar Concert * 2 CD 2 Hour Live Concert w/Cue Sheet... \$75.00
- ★ ROLLING STONES * 10-9-99 Off The Record * 1 CD 1 Hour Music & Interview w/Cue... \$20.00
- ★ ROLLING STONES * 10.29.89 Shea Stadium, NYC * 3/4 Concert Ticket w/Date, Band + Venue Info... \$15.00
- ★ ROLLING STONES * 10.6.01 Off The Record * 1 CD 1 Hour Music & Interview w/Cue... \$20.00
- ★ ROLLING STONES * 11.5.81 Brendan Byrne Arena * Meadowlands Logo on 3/4 Stub w/All Info!... \$45.00
- ★ ROLLING STONES * 1969 US Tour Program * 18-Page Program (Mint-Cvr) Inside Perfect... \$35.00
- ★ ROLLING STONES * 1975 Tour Philly WIBG Radio * Promotional 2" Round Pin w/75 Tour Logo!... \$5.75
- ★ ROLLING STONES * 1976 European Tour Programme * 22-Page Program w/Earlier Tours Detailed... \$50.00
- ★ ROLLING STONES * 1981 American Tours Postcard * Promotional-Jovan Full Color Artwork... \$7.00
- ★ ROLLING STONES * 1990 Urban Jungle Tour Book * 30-Page Programme Large Size Full Color!... \$35.00
- ★ ROLLING STONES * 1994-95 Voodoo Lounge Tour * 36-Color Page Japanese Tour Program... \$25.00
- ★ ROLLING STONES * 1997 * 3 CD 3 Hours Music & Interview w/Cue... \$95.00
- ★ ROLLING STONES * 2/73 Australia "Rocks Off" * 1 CD Soundboard Show & Great Cover Art!!!... \$20.00
- ★ ROLLING STONES * 3-15-99 1st Night in Phila * Italian 2 CD Import Set-Complete Show!!!... \$30.00
- ★ ROLLING STONES * 4-15-96 Superstar Concert * 2 CD 2 Hour Live Concert w/Cue Sheet... \$100.00
- ★ ROLLING STONES * 5-1-99 Superstar Concert * 2 CD 2 Hours Live Concert w/Cue Sheet... \$65.00
- ★ ROLLING STONES * 6-26-95 Superstar Concert * 2 CD 2 Hour Live Concert w/Cue Sheet... \$100.00
- ★ ROLLING STONES * 7-15-00 Superstar Concert * 2 CD 2 Hour Live Concert w/Cue Sheet... \$125.00
- ★ ROLLING STONES * 7-25-75 Madison Square Garden * End Ticket Stub-Green + White w/Name, Venue... \$25.00
- ★ ROLLING STONES * 81 US Magazine "The Last Tour" * Stones Exclusive w/Poster and 90 Pages!... \$45.00
- ★ ROLLING STONES * 8x10 Promotional Glossy Photo * '94 Black & White Virgin Label Band Pic-4... \$5.50
- ★ ROLLING STONES * 98 UK Ad Enter To Win Guitars! * UK Rolling Stones UK - Photo of Band!!!... \$35.00
- ★ ROLLING STONES * Anybody Seen My Baby * UK Ltd Edition 4 Track CD EP w/Dit Vers... \$13.00
- ★ ROLLING STONES * Anybody Seen My Baby * US Promo 4trk CD Single... \$12.00
- ★ ROLLING STONES * Beggars Banquet Award * RIAA Platinum Hologram (CD/Cassette/LP) M... \$675.00
- ★ ROLLING STONES * Black & Blue European Tour * 22-Page Programme Full Color Book Rare!... \$50.00
- ★ ROLLING STONES * Bridges To Babylon Sealed in Bx * 5x4"x3" CD Tongue Shaped Floor Dump Bin... \$35.00
- ★ ROLLING STONES * Bridges To Babylon * Promotional Lithograph 12"x18" Mint!... \$15.00
- ★ ROLLING STONES * Bridges To Babylon * Promo Poster 18 x 24"... \$8.00
- ★ ROLLING STONES * Bridges To Babylon * US Ltd. Edition CD in Slipcase-New/Mint!... \$20.00
- ★ ROLLING STONES * Bridges To Babylon * Japanese CD w/Bonus Trk & Slip Cover OOP... \$45.00
- ★ ROLLING STONES * Bridges To Babylon * Promotional CD w/Slipcase & P c D sc CD... \$30.00
- ★ ROLLING STONES * Bridges To Babylon EPK * Promo VHS Tape 25 Mins... \$40.00
- ★ ROLLING STONES * Bridges To Babylon * US Promo Color Window Sticker 8x8"... \$6.00

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Hello and welcome to our latest ad. All items are Mint unless otherwise noted. Many items in this ad are rare/difficult-to-find & one-of-a-kind. All items are sold on a 1st come, 1st served basis.



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Send \$1 for list if not ordering

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U.S. CANADA-AIR \$4.00 1st disc., \$0.75 each additional
UKEUROPE: \$4.00 1st disc., \$1.00 each additional
Air Mail \$8.00 1st disc., \$2.50 each additional
Sea Mail \$4.00 1st disc., \$2.00 each additional
JAPAN/AUSTRALIA:
Air Mail \$9.00 1st disc., \$4.00 each additional
Sea Mail \$6.00 1st disc., \$3.00 each additional
* Please note postage is per disc, 2LP/CD = 2 items and so on!!
* U.S. orders insurance is included in shipping
* Overseas-insurance/registered fee is \$5.00 per package
* We are not responsible for loss/damage of uninsured items!!
METHOD OF PAYMENT: U.S. customers - check or m.o.
Outside the U.S. - I.M.O. or registered letter (U.S. dollars!)
Novus, American Express, Visa & MasterCard accepted!!
** ALLOW 3 WEEKS FOR ALL CHECKS TO CLEAR! **



Extremely rare set of all Atlantic City Press Credential passes for all 3 shows on 12-17-89 (pink) - 12-18-89 (blue) and 12-20-89 (green). Punched holes on both sides for rope to pass so the credential pass to be worn around neck only. As only a handful exist to date the size of each pass is 6"L x 4"W. Mint \$200.00



These two go together \$7,500.00 for set

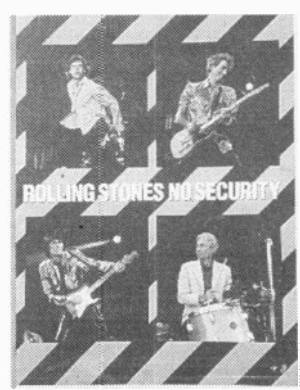
Street Fighting Man original negatives for deleted unreleased picture sleeve. These were for the extremely rare 10 copies to exist picture sleeve. All original art work for printer to make picture sleeve from the negative set up. 2 different photographs shown



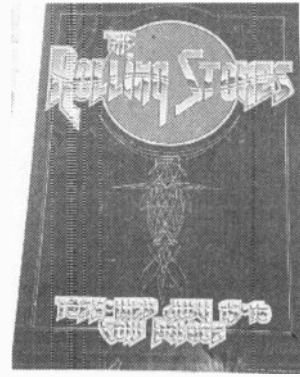
Remastered promotional poster in banner size 40"L by 12"W. Full color on glossy stock. Beautiful! \$25.00



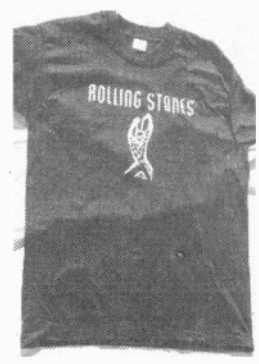
Budweiser presents The Rolling Stones 1994/95 US Tour for the Voodoo Lounge. Photo of the band on a generic poster for all US concert venues to promote their show. Full color poster size is 31"L by 14"W. New glossy stock \$10.00



No Security US promotional poster. Full color poster on glossy stock. Great graphics. Poster size 24"L by 18"W. \$10.00



Bill Graham presents The Rolling Stones at the Cow Palace 7.15 & 16, 1975 for 2 shows and two tumbling dice. Full color poster suitable for framing. However not Mint, it is VG+++ . Small crinkle in top middle of poster. Too beautiful to pass on. Black background with pencil thin red, then blue borders!! A framer for sure!! Poster size 33"L by 22"W. \$175.00



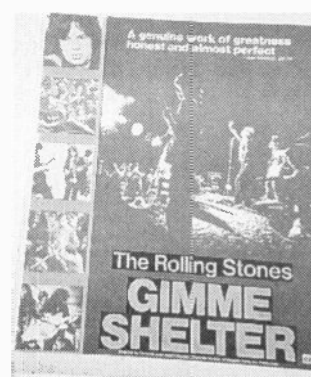
Voodoo Lounge promotional T-shirt with the Hoodoo character screened on front only. Shirt is black and Hoodoo is white. Simple, but very nice. Size L & XL only. \$15.00



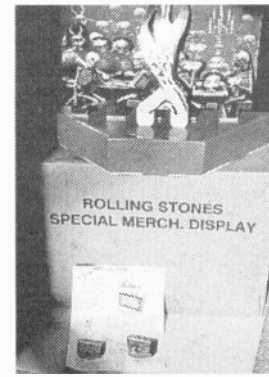
Dirty Work mechanics jacket. Embroidered artwork on jacket sleeve of Dirty Work artwork and on the breast of jacket. Dark navy blue. Size large. \$350.00



Going back to 1981 for the US sponsored Stones Jovan Cologne USA Tour. Pictured are 3 different style original backstage passes. These passes were for film crew, guests and artists only. They are in 2 different shapes triangle and small square. Passes were in different colors for different nights & different personnel. Pictures are the triangle that came in blue or yellow. Small square that came in pink or yellow. These passes were the backstage passes of the late 80's & 90's. Guaranteed to be authentic. Triangle pass blue or yellow \$50.00. Small square pink or yellow \$45.00. All are in mint condition.



Gimme Shelter movie poster - 3 color movie marquee style on thick stock w/blank top to list movie location of show time and dates. Very rare. \$75.00



Voodoo Lounge 3 dimensional light up display. Box still in original shipping box unassembled w/instruction sheet. In perfect shape. Size 21"L x 16"W. Full color. \$350.00

More New Stones items on the Web everyday. Please check to be sure to see New Items.

- ROLLING STONES * Cancelled Edinburgh-Wembley * Lists Only the 2 Dates 4 Colors 8x6 Concert Handbill \$25.00
- ROLLING STONES * Czech, Prague 8-22-98 * Full Color w/Logo Size 7"L x 3"W. \$15.00
- ROLLING STONES * Emotional Rescue * Promo Tongue-Mummy Headshot Photo Sticker. \$6.00
- ROLLING STONES * Emotional Rescue + 1 * U.S. 7" PS M/M \$10.00
- ROLLING STONES * Emotional Rescue w/Poster! * Ltd Edition Japanese CD in LP Slipcase \$35.00
- ROLLING STONES * Exile On Main Street * US Remastered Ltd Edition in Slipcase! \$38.00
- ROLLING STONES * First Night Stand * 16 Track German Import Great Graphics! \$15.00
- ROLLING STONES * Flash Point * Japanese CD w/Bonus Track Very Ltd. Run! \$25.00
- ROLLING STONES * Goat Head Soup * U.S. LP COC-59101 w/Insert M-VG+ \$12.00
- ROLLING STONES * Goats Head Soup * Picture Disc of LP Mexican Import Rare \$38.00
- ROLLING STONES * Highwire (2 Vers.) * Promo CD Single \$10.00
- ROLLING STONES * Hot Rocks * 2 LP U.S. Remastered Virgin Vinyl M-/M \$20.00
- ROLLING STONES * It's Only Rock & Roll * Picture Disc of LP Mexican Import Rare \$38.00
- ROLLING STONES * It's Only Rock & Roll * Ltd. Edition Japanese CD in LP Slipcase \$28.00
- ROLLING STONES * Japanese LP & Concert Flyer * 2-Sided Full Color 8"W x 11"L Nice!!! \$20.00
- ROLLING STONES * Let It Bleed * Picture Disc of LP Mexican Import Ltd. \$38.00
- ROLLING STONES * Let's Spend The Night Together * U.S. Orig 7" PS VG/M- WOC. \$35.00
- ROLLING STONES * Live In San Diego 3 CD #98-06 * Not Pix Disc WWO Issued! Very Limited! \$50.00
- ROLLING STONES * Love Is Strong (4 Vers) * Promo CD Single \$20.00
- ROLLING STONES * Love Is Strong (LP/Remix) * Promo CD Single \$20.00
- ROLLING STONES * Love Is Strong + 2 * U.S. 7" w/PS M/M. \$10.00
- ROLLING STONES * Love You Live * Original 2 CD German Set Sealed-New \$45.00
- ROLLING STONES * Love You Live * Japanese 2 CD w/Bonus Track Ltd. Run!!! \$35.00
- ROLLING STONES * Memory Motel Promo CD Single * UK Promo w/2 Versions & Deluxe Color Cvr \$15.00
- ROLLING STONES * Mick Jagger * 8x10 Promotional Black & White Photo \$5.50
- ROLLING STONES * No Expectations Promo VHS Tape * From R & R Circus Performance \$10.00
- ROLLING STONES * No Security * 2 LP UK Import Only Very Nice! New \$23.00
- ROLLING STONES * No Security * Japanese CD w/Bonus Tracks - OBI Sealed \$31.00
- ROLLING STONES * No Security 2 CD + Interview * 3 CD Set in Quadrifold Open Set-UK Pro \$95.00
- ROLLING STONES * No Security Album Sampler * UK Promo 5 Track CD Sampler in Dix Cover. \$55.00
- ROLLING STONES * Osaka 1998 3/20 & 21/98 * Japanese Full Color w/Bill w/Logo & Dates \$35.00
- ROLLING STONES * Out Of Control * Ltd UK CD Single 4 Track EP CD w/Remixes \$7.00
- ROLLING STONES * Out Of Control * UK Promo 7" 2 Different Mixes Logo Lbl \$55.00
- ROLLING STONES * Out Of Control (4 Trks) * Promo CD Single w/Live Remix! \$25.00
- ROLLING STONES * Out Of Control 3 Vers * UK Picture Disc CD Single Ltd. Ed \$15.00
- ROLLING STONES * Out Of Control-3 Mixes * UK Ltd Ed. w/Clear CD Gold Tongue Logo \$20.00
- ROLLING STONES * Out Of Tears * Promo CD Single w/3 Different Versions! \$20.00
- ROLLING STONES * People 11-21-77 * Magazine M- \$15.00
- ROLLING STONES * Price Guide/Discography * CD-Ram \$20.00
- ROLLING STONES * Q 107 Welcomes The Stones * 12-81 Radio Station Welcome Sticker \$11.00
- ROLLING STONES * Rare Sheffield Stadium h/b * Full Color - Photo of Mick 12x12 \$35.00
- ROLLING STONES * Rock And Roll Summit * 1990 Budweiser Sweepstakes Sticker-Nice!!! \$6.00
- ROLLING STONES * Rock In A Hard Place * Canadian Cassingle b/w Cook Cook Blues \$6.00
- ROLLING STONES * Rock Superstars in England * 1982 Germany Magazine w/Poster \$20.00
- ROLLING STONES * Saint Of Me * US Promo CD Single w/3 Promo Only Vers \$12.50
- ROLLING STONES * Saint Of Me Pt. 1 * Import CD Single w/4 Tracks 3 are Remixes \$11.00
- ROLLING STONES * Saint Of Me Pt. 2 * Import CD Single w/3 Tracks 2 are remixes \$11.00
- ROLLING STONES * Sex Drive * Promo CD Single w/3 Different Vers. Promo \$8.00
- ROLLING STONES * She's So Cold + 1 * U.S. 7" PS M-/M. \$15.00
- ROLLING STONES * Some Girls * US Ltd Edition Remastered CD in Slipcase \$18.00
- ROLLING STONES * Some Girls * U.S. LP w/Original Inner Jacket M/M \$15.00
- ROLLING STONES * Steel Wheels Fashion '89 Kit * Unreleased Press Kit-Brockum Clothing! \$75.00
- ROLLING STONES * Steel Wheels Platinum Award * RIAA LP/CD/Cassette Format \$560.00
- ROLLING STONES * Steel Wheels Tour Shirt '89 XL * 1-Sided + Sleeve Printed Shirt New Tattoo-U. \$35.00
- ROLLING STONES * Sticky Fingers CD * Ltd. Edition Japanese Slipcase LP Style! \$33.00
- ROLLING STONES * Still Life * One Sided Promotional Wall Flat-Cvr Art \$10.00
- ROLLING STONES * Still Life * Japanese CD w/Bonus Track Ltd. Pressing! \$35.00
- ROLLING STONES * Tokyo Dome 2-27-90 * Ticket Stub 5" \$75.00
- ROLLING STONES * Wild Horses * UK Ltd Edition CD EP 3 Tracks Ltd. \$10.00

ANDY'S RECORD SUPPLIES

48 Colonial Road, Providence, RI 02906; Phone, 401/421-9453; Fax, 401/421-0841

- FOREIGN ORDERS CALL OR WRITE FOR CHARGES
- CALL TO HAVE YOUR ORDER SHIPPED C.O.D.
- NO PO BOX #'S, STREET ADDRESS ONLY FOR UPS
- \$30 MINIMUM ORDER
- CHECKS MUST CLEAR



CLIP & SAVE

March 22, 2002 Goldmine #565

SINCE 1989 -- QUALITY PRODUCTS, LOW PRICES & FREE SHIPPING ANYWHERE IN THE CONTINENTAL U.S.

JAPANESE RESEALABLE SLEEVES...

Direct from Japan
The best quality protection you can get.
Crystal clear outer sleeves.
These will never fade or crack. Lifetime protection.
All come with resealable flaps and peel-off strip on back.
Fits over jackets, sleeves, and CD jewel cases.

LPS / LASER DISCS 100 - \$20.99; 1000 - \$145.99
CDS 100 - \$12.99; 1000 - \$69.99
COMIC BOOKS 100 - \$17.99; 1000 - \$119.99
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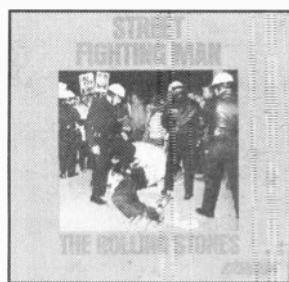
Since The Rolling Stones' catalog first began being transferred to CD in 1984, just five of the group's original U.K. studio LPs have been reissued in the format, with three of them (1967's *Their Satanic Majesties Request*, 1968's *Beggars Banquet* and 1969's *Let It Bleed*) being identical to their American counterparts. So what's up with that? Here's a look at what *is* available on CD from the Stones' '60s output. ...by Dave Thompson

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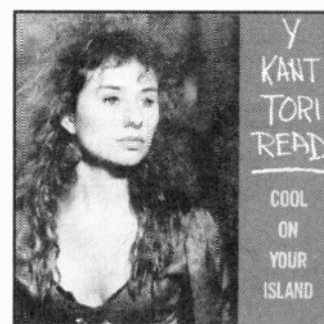
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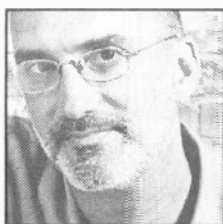
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MICHAEL BRECKER

Courtesy of Ryko/Dino Rivers by Sophie Olmstead



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Please Mr. Postman

More on Phil Spector collectibles

In regard to the article on Phil Spector collectibles in the Feb. 22, 2002, issue (*Goldmine* #564), I have the following to offer:

- Philles 111 by Darlene Love was issued with two different B-sides: "My Heart Beat A Little Faster" and "Playing For Keeps."

- Philles 109 by The Crystals — I've seen a second-hand copy with the original orange stock label. It was not a bootleg or a reprint!

- Annette 1001 by Bonnie Jo Mason — When played at 33 1/3 rpm, the B-side, "Beatle Blues," is the instrumental track of "Mashed Potato Time" which appears on *The Crystals Sing The Greatest Hits* LP.

- Philles 123 by Darlene Love — I believe the intended A-side was "Quiet Guy," as this side received heavy airplay in Central Florida at the time of release (summer 1964).

- Phil Spector 1 (45) by Veronica — "So Young" was played by Dick Clark on *American Bandstand* when first issued.

- Ronnie Spector believes The Ronettes recorded "Home Of The Brave," issued on Phi-Dan by Bonnie & The Treasures. That single is definitely *not* Ronnie, and the actual group (they did exist) appeared on Dick Clark's *Where The Action Is* TV show.

- I actually bought *Phil Spector's Christmas Album* Nov. 16, 1963, at Burdines, located at 163rd Street Shopping Center in Miami. It was my birthday and the LP was *not* sealed (the sales lady said several LPs had been coming in that way). This pressing was on the yellow-and-red stock label, and the date I bought it contradicts the belief it was released on Nov. 22, the date of President Kennedy's assassination.

- I also met Jay Treynor, the original "Jay" of Jay & The Americans. He told me that Spector wanted to sign him in 1963 (after he had left The Americans) and actually recorded him on "The Little Drummer Boy" for the *Christmas* album. However, Treynor was drafted into the service, and the connection did not manifest. But he did, according to him, record the song with Spector.

— Randy Russi
Sanford FL

The truth about "Tell The Truth"

I enjoyed Tim Neely's listing on 25 of the most collectible Phil Spector records (*Goldmine* #563, Feb. 22, 2002). However, his comments on the Spector-produced Derek And The Dominos single need clarification. "Roll It Over" was

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

Paint it, Stones

Unlike The Beatles whose middle- and late-era recordings are my faves, I liked The Rolling Stones' earliest recordings best. There was something special about the Stones when I first saw them on TV performing their awesome rendition of Buddy Holly's "Not Fade Away" or their own "Heart Of Stone." They took fans to a different musical and cultural edge than The Beatles did, many times mocking the Beatles' efforts, such as with *Their Satanic Majesties Request*, their "answer" to Sgt. Pepper's *Lonely Hearts Club Band*. I always liked the flip to "The Last Time" 45 — also one of my favorite Stones tracks — "Play With Fire," on which recent *Goldmine* cover artist Phil Spector played guitar.

As with Beatles songs, early Stones tracks soon became a part of every local band's repertoire. I recall one local band who featured a one-armed keyboard player (the band's name eludes me; some Wisconsin reader will probably remember their name) covering "(I Can't Get No) Satisfaction" at the time of its release. Of course, "19th Nervous Breakdown" is our theme song during every *Goldmine* deadline.

When "Jumping Jack Flash" was released, I was working at a YMCA camp in northern Wisconsin. I picked up the 45 (with pictures sleeve!) on a rare weekend back to the "big city." All the other staff members dug it so much, we put on an "air" concert for the camp. I was lip-synching Mick Jagger's lead and one counselor who was air-playing the

recorded at Apple Studios June 18, 1970, during the sessions for Harrison's *All Things Must Pass* album. The song was produced by Spector and features the standard Dominos lineup of Eric Clapton on guitar and vocals, Bobby Whitlock on piano and vocals, Carl Radle on bass, and Jim Gordon on drums, along with guests Harrison and Dave Mason on guitar and vocals.

The song was mixed at London's Trident Studios on Aug. 5. "Tell The Truth" was apparently recorded at Trident on the same day "Roll It Over" was mixed. Harrison and Mason did not join the Dominos on the recording. Both songs were cowritten by Clapton and Whitlock.

The single was released on Atco 45-6780 in August or September of 1970 but was quickly withdrawn, apparently at the band's insistence. Neely's article confirms the existence of promo copies but states that stock copies evidently do not exist. This is incorrect. I remember purchasing the single the day it was released.

The Dominos re-recorded "Tell The Truth" for the *Layla* album. Neely states that a different version of "Roll It Over" ended up on *All Things Must Pass*, but that is an error. Harrison's album does have a song titled "Ballad Of Sir Frankie Crisp (Let It Roll)," but no "Roll It Over." The original versions of "Tell The Truth" and "Roll It Over" are on

keyboards had made a makeshift fake mic with a stand made out of two tree branches tied together with a fork tied on as the mic! Those were the days (no, we weren't on drugs!) — look at how much bands "fork" out for equipment today!

But 1971's *Sticky Fingers* and '72's *Exile On Main Street* kind of ended my love affair with the Stones. While there are some great individual Stones songs released after that time, I never cared for much of the Stones' output since then. (I even listened to *Voodoo Lounge* recently to prove it once again to myself.)

Back in 1992, I covered The Rock And Roll Hall Of Fame inductions in New York. Keith Richards was there to induct Bill Graham (posthumously). During a break in the action, I went to the bathroom and heard a thick British accent coming from one of the stalls. "Gee, who could *that* be?!", I thought. (The Yardbirds were also being inducted at the time.) I left the bathroom and mingled outside with the likes of Johnny Cash and *Goldmine* writer Bill Ruhlmann. A few minutes later, out stumbled Richards with his tux shirt unbuttoned down to his navel, three sheets to the wind and with a smile as big as Britain! How does he do that year-in, year-out?! Talk about having time on your side.

— Greg Loescher

Editor's recommendation: The Rolling Stones, *Big Hits (High Tide And Green Grass)* (London 1). A motherlode of great early Stones cuts, repurchased recently on vinyl!

the 1988 Eric Clapton *Crossroads* box set.

By the way, after reading the article, I went through my singles collection and found my stock copy of the 45, which is in near-mint condition. What is the stock copy of this "rare and important record" worth?

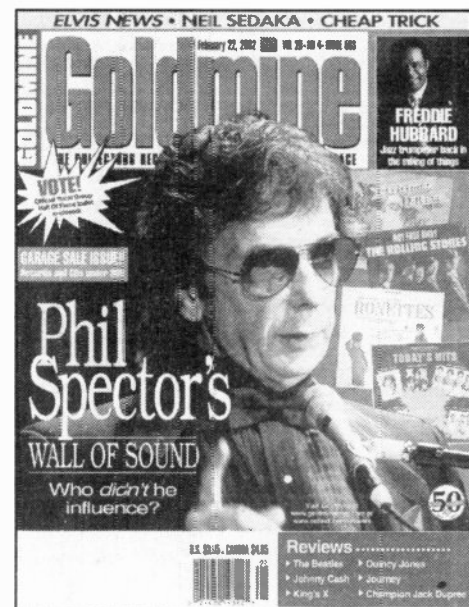
— Bruce Spizer,

Author of *The Beatles Records On Vee-Jay and The Beatles' Story On Capitol Records*

— New Orleans LA

{Tim Neely replies: Bruce, you are correct about "Roll It Over" not appearing on *All Things Must Pass*; I stand corrected. As for a stock copy of "Tell the Truth," I figure it has to be worth at least twice as much, and perhaps three or four times as much, as a promo. I've never seen a stock copy. In fact, I never even saw a promo until the 1980s, which I snapped up for my collection, because "common wisdom" at the time said that this record was never released, period! Thanks for the information as always.}

Web site list missing *All Music Guide*
Your advice to Debbie Wilson in *Please Mr. Postman* (*Goldmine* #562, Feb. 8, 2002) on where to get information on the Internet to match titles and artists was very comprehensive. Unfortunately there's one glaring



Goldmine #563, Feb. 22, 2002

omission — the *All Music Guide* Web site at www.allmusic.com.

AMG is my first choice for most of my cross-referencing and music research needs. I know Wilson started out with a story about how hard she found it to take partial lyrics from a song and research the full title and artist on the Internet. However, she does end up asking for "plain 'ol basic information on matching title to artist." While I find all of the sources you quote for help with partial lyrics to be right on, I noticed that you left AMG out when you gave her sources for researching complete titles and artists.

I don't blame you for taking the opportunity to self-promote your own publications. They're fabulous and God knows you deserve the ink and the pat on the back. But I can't help but feel you may have consciously or subconsciously left out a very basic reference tool, possibly because AMG is competition for your own publications. I hope I'm wrong. Anyway Debbie, happy surfing!

— David Zelcer
Gander, Newfoundland
Canada

{David, you're right about the *All Music Guide* omission, but it had nothing to do with competition! In fact, a number of our writers contribute to their books, and we're proud of that. I ran the original letter up the flagpole to several of our writers, fishing for some Web site suggestions, and that's what we came up with. Sometimes a most-obvious answer gets overlooked, as it's taken for granted. However, we just ran a story on AMG's Web site and publishing efforts in Chuck Miller's *Collectormania!* column in our Feb. 22, 2002, issue (Phil Spector). The founder of AMG, Michael Erlywine (he sold the company a while ago), even approached us before he launched his project in the early '90s to see if we would be interested in publishing his first book. Obviously, that didn't happen. Oh, well! — Ed.}

(Please see *Please Mr. Postman* page 81)

Grapevine

Alive she cried Flurry of live Doors CDs hit the scene, including a free one

The end... of 2001 saw a number of Doors live albums come out, including a rare 1967 concert from The Matrix in San Francisco, the master tapes of which were purchased at a New Jersey record show in 1998.

From the three remaining Doors' Internet-only Bright Midnight label come two double-disc sets, *The Doors Live At The Aquarius Theatre — The First Performance* and *The Second Performance* from the band's 1969 concerts at the Aquarius Theatre in Hollywood, Calif. Most of the tracks on both sets are previously unreleased, and they include short introductions, tunings and audience song requests. Liner notes include reprints of *Los Angeles Times* articles about The Doors and brief remembrances of the concerts by The Doors — Robbie Krieger (guitar), John Densmore (drums), and Ray Manzarek (keyboards). Seven months after leaving the group in December 1970, lead singer Jim Morrison passed away of heart failure July 3, 1971 in Paris, France. He was 27.

For those not interested in getting the two double discs, Bright Midnight has put together a one-disc, 10-track set, *Live In Hollywood: Highlights From The Aquarius Theatre Performances*. Eight of the songs are previously unreleased, including the covers "Rock Me Baby," a 10-minute version of "Gloria" and a 7:43 version of "Who Do You Love," among others. It also includes lengthy notes from Doors manager Danny Sugerman and producer Bruce Botnick, along with some great live shots of Morrison.

Another new release from the label is *The Lost Interview Tapes: Volume One — Featuring Jim Morrison*. It consists of two previously unreleased interviews, the first a 1970 Canadian Broadcasting Corporation interview running 20:44 and the second a 1967 University Of New York At Oswego interview clocking in at 28:22.

The albums are Bright Midnight's newest in its ongoing project of releasing material from The Doors' vaults and are available, along with all of The Doors' original Elektra releases, at www.thedoors.com.

The Doors — '67 Live At The Matrix, which is not put out by Bright Midnight but instead by Esad Records, is perhaps the most intriguing of the releases. Literally saved from a dumpster, Esad's Bob Stefano said the tape was purchased in August 1998 at a Wildwood, N.J., record show. At one of the tables, he came across a box of old two-track tapes marked "Doors Matrix."

The Matrix was a San Francisco club on Fillmore Street owned by Jefferson Airplane's Marty Balin, who had installed a reel-to-reel machine to tape the Airplane during rehearsals. In 1967, The Doors were booked for three shows a day from March 7-10. Since

they had never recorded themselves during a live show, they took advantage of the opportunity with Balin's equipment.

After returning to his studio and looking over the tapes, Stefano determined they needed to be baked and transferred due to their deteriorated condition. The sound quality was still poor after the transferring job, so he digitally remastered the concert, which is off the soundboard in stereo.

Among the eight tracks are the above-mentioned "Gloria" (5:49), "Who Do You Love" (4:42) and "Rock Me Babe [sic] (Medley)" (8:09) as well as "Summertime" (8:42), "King Bee" (3:54) and "Money" (3:08). The only Doors original on *Live At The Matrix* is the final track, "The End," from their self-titled 1967 debut, clocking in here at 14:24 compared to the album's mere 11:35.

It's interesting to note the songs' time differences on *Live At The Matrix*, as the '69 concerts' song lengths stretch considerably longer than their original counterparts. The Doors excelled in long album cuts, which obviously flowed over into their concerts the bigger the band got. Forget about today's Dave Matthews Band, Gov't Mule, and Phish, The Doors could very well be considered the original jam band.

Realizing the uniqueness and historical nature of his find, Stefano obtained a copyright from the Library Of Congress, which was granted in July 2001. Stefano and Esad Records partner Chaz Jones now had full ownership of the recording.

Prior to the copyright procedure, as a lifelong Doors fan, Stefano had contacted Sugerman about his find, hoping to work out a deal with them.

"We tried to work out things with royalties," he told *Goldmine*. "We just wanted to get it out to the public. As long as we're not selling it, we're able to get it out. We made sure that what we're doing is legal."

"Jim [Morrison] was a rebel and he always fought the system. It turns out the Doors are the system," Stefano declared.

More information on Stefano's process of dealing with The Doors is on Esad's Web site at www.esadrecords.com. Stefano is now offering the '67 *Live At The Matrix* CD as a free bonus for purchasing the *Chaz Of Esad... Very Bad Men* CD with a guarantee that if a buyer doesn't like the *Chaz* recording, he or she can return it for a refund and keep The Doors' CD. (www.esadrecords.com)

"This is one piece of [Doors] work that no one has heard."

—Greg Loescher



Photos courtesy of Just Kids Nostalgia



Items from Just Kids Nostalgia's upcoming Elvis auction.

Elvis memorabilia auction: Just Kids Nostalgia of Huntington, N.Y., recently purchased a legendary Elvis Presley memorabilia collection from a longtime collector in New York and is offering the items up for auction via mail, telephone and the Internet, with a March 26, 2002, closing date. Pieces from the collection have been used as a main source of illustrations and information for several key Elvis books, including *Elvis! An Illustrated Guide To New And Vintage Collectibles* by Steve Templeton and *Elvis Collectibles* by Templeton and Rosalind Cranor. Just Kids president Ken Farrell said his firm is in the process of putting together an auction catalog (available for \$15) and said there will be more than 500 lots of "many of the most sought-after Elvis items known to collectors today." These include a 1956 *Love Me Tender* lobby card set (estimated value: \$1,000); an example of the only Elvis Presley doll authorized during his lifetime (in original box, \$5,000); movie banners for *Jailhouse Rock* and *Loving You* (both from 1957, \$1,000 each); Elvis sneakers in the box, from 1956 (\$2,000); *The Elvis Presley Game* from 1957 — one of the rarest modern board games (\$1,500); plus sheet music, movie lobby cards, pins, an unused 1956 Elvis concert ticket, Christmas cards, autographed photos, bubble-gum card displays, toy guitars in original boxes and rare clothing including belts, scarves, skirts, hankies and mittens. Many of the items are from 1956 — dubbed 1956 Enterprise items, as they bear the official Elvis Presley Enterprises tagline on their packaging. Las Vegas-years items are also in the auction, including Elvis hotel menus, lobby displays and promo pieces. The items range in estimated value from \$25 to \$5,000. For more info e-mail justkids25@aol.com or call 631-423-8449.

On the bookshelf: *Blues For Bird* by Martin Gray (Santa Monica Press) is a unique take on Bird, a.k.a. jazz saxophonist Charlie Parker, as it is written entirely in trimeter. The 290-page book chronicles via the beat of poetry the life of Parker and includes a glossary of jazz/Parker words... *Back To The Miracle Factory: Rock Etc. 1990s* by noted rock critic Paul Williams (Forge) dissects the music of the 1990s including discussions of albums by R.E.M. (*Automatic For The People*), Neil Young (*Harvest Moon*), Bob Dylan (*Good As I Been To You*), Pearl Jam (10) as well as The Beach Boys, Counting Crows, Prince, Smokey Robinson And The Miracles and many others. Williams is the publisher of rock music's first magazine, *Crawdaddy*, and the author of many books on rock criticism.

For couch potatoes: *Welcome To The Club — The Women Of Rockabilly* airs nationally on PBS in March (check local listings).

Produced by acclaimed filmmaker Beth Harrington, formerly a member of Jonathan Richman And The Modern Lovers, the documentary focuses on four rockabilly legends from the 1950s who are still performing to this day — Wanda Jackson (The Queen Of Rockabilly), Brenda Lee (Little Miss Dynamite), Janis Martin, and Lorrie Collings. The film is narrated by country star Roseanne Cash... *Hullabaloo, Volumes 9-12* were just released on DVD by MPI Home Video. The new sets include two one-hour shows and six half-hour shows. More than 50 legendary acts are performing on the four volumes, including The Supremes, The Righteous Brothers, Simon & Garfunkel, Judy Collins, Marvin Gaye, and Marianne Faithfull... For those who really have nothing to do and actually enjoy "reality TV," MTV's *The Osbournes* zooms viewers into the daily lives of Ozzy Osbourne and his family — I kid you not. The show starts March 5 and includes an episode where father Oz warns his daughter and her friends at her 17th birthday party not to smoke — shouting to be heard over the drone of techno music. "What is this? It's music to get a brain seizure by," exclaims the man who brought us "Paraonid" and "Iron Man"... *America In Concert* (Music Video Distributors [MVD]) is a 60-minute DVD of the band during their 1999 European tour. The 16-track set includes all of their hits, from their #1 debut, 1972's "Horse With No Name" on through to their last Top 10 hit, 1982's "You Can Do Magic" (#8).

Odds & Ends: 2002 marks the tricentennial of the invention of the piano... According to research by *The New York Times*, it took VCRs 30 years to drop below \$100; it took DVD players just four years to do so... Milwaukee's huge 11-day-long Summerfest has been named Music Festival Of The Year for 2001 by *Pollstar*, a music concert industry trade magazine. The annual event held in late June/early July on special fairgrounds on Milwaukee's Lake Michigan shoreline features more than 100 acts ranging from local hopefuls to major headliners in many genres of music playing daily at 12 stages from 11:30 a.m. to midnight. Except for headliners performing at the 24,000-seat Marcus Amphitheater, a single daily entrance fee allows participants to go freely to any of the stages (www.summerfest.com).

—Greg Loescher



A young Brenda Lee with Elvis.

Courtesy of Country Music Foundation/ITVS

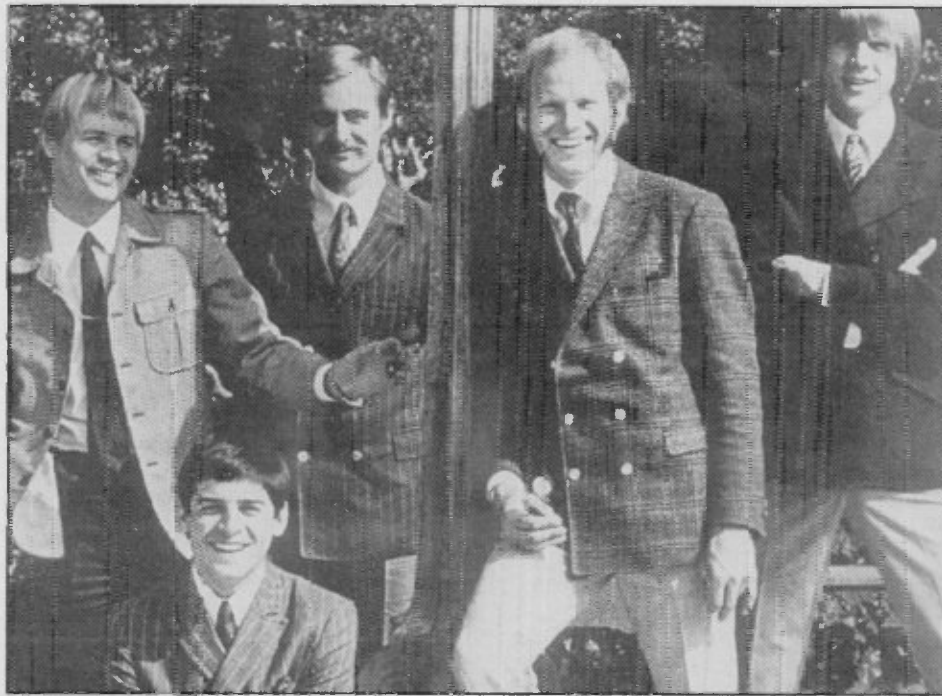
Harpers Bizarre recall their groovy times

From the Goldmine archives

Out of print for more than three decades, the four '60s albums by Harpers Bizarre (1967's *Feelin' Groovy* and *Anything Goes*, 1968's *The Secret Life Of Harpers Bizarre* and 1969's *Harpers Bizarre 4*) have been reissued by Sundazed with two bonus tracks each. The Santa Cruz, Calif.-based quintet were a key part of Warner Brothers' shift from a second-tier indie specializing in comedy albums to its late '60s/early '70s peak as the hippest record label in the country. Harpers Bizarre were protégés of A&R executive/producer Lenny Waronker, and with songs from Waronker's best pals Randy Newman and Van Dyke Parks and ornate, artsy arrangements from the likes of Leon Russell and Perry Botkin, Harpers Bizarre were the sound of Warner Brothers in the late '60s — subversive, creative and artistically open to new and interesting mixtures of sounds and styles.

Yet Harpers Bizarre (vocalists Dick Scoppettone and Ted Templeman, guitarist Eddie James, bassist Dick Yount, and ex-Beau Brummels drummer John Petersen) have largely been written out of Warner history, even though Templeman became an A&R executive with the company upon the group's breakup. Oldies radio, too, has limited the group to their first and biggest hit, a Beach Boys-meet-Bach version of Paul Simon's "59th Street Bridge Song" that out-"twees" the original by a mile. But the group's key attributes, the deadpan sarcasm of the vocals and puckish wit of the arrangements, might be more notable in these irony-aware times.

As Sundazed owner Bob Irwin points out,



Harpers Bizarre

"I don't consider Harpers Bizarre's records easy listening. In order to enjoy everything they have to offer, you've got to go through them a few times!"

Scoppettone agreed, citing Ivy League satirist Tom Lehrer as a formative influence on the group and claiming that the clique at the heart of both Harpers Bizarre and Warner Brothers shared similar senses of dryly ironic humor.

"All the people involved with Harpers

Bizarre were Lenny Waronker's friends," he told *Goldmine*. "We'd hang out at Warners in Burbank! That sarcasm and humor came initially from Randy, but it was a part of us all."

The good times didn't last long; Scoppettone pegs *Secret Life*, released barely a year after their first hit, as the beginning of the

(Please see Harpers Bizarre page 23)

Reissues Reviews

HARPERS BIZARRE

Feelin' Groovy
Anything Goes
The Secret Life Of Harpers Bizarre
Harpers Bizarre 4
 Sundazed (SC 6176, SC 6177, SC 6178, SC 6179)

Sundazed's reissues of Harpers Bizarre's four Warner releases lack the new liner notes that would put these often misunderstood albums into proper historical context. Nonetheless, they may be the pinnacle of the genre retroactively known as "sunshine pop."

Feelin' Groovy and *Anything Goes* (both from 1967) define the style — lush, multiple overdubbed harmonies by singers Dick Scoppettone and Ted Templeman over fanciful art-pop arrangements by the cream of L.A.'s studio pros led by producer/mentor Lenny Waronker.

The albums wittily blend pre-rock pop standards delivered with subtle but bracing sarcasm (especially on the masterful *Anything Goes*, the group's best work). Unexpected song choices include Edith Piaf's "Milord" and a two-minute reduction of "Peter And The Wolf" alongside new songs by future cult heroes such as Van Dyke Parks and Randy Newman. The group recorded a total of six Newman songs, including the needling vignettes "The Biggest Night Of Her Life" and "The Debutantes' Ball," and all of them are definitive; no songwriter better understood the group's tongue-in-cheek sweet-and-sour-ness.

1968's *The Secret Life Of Harpers Bizarre* swirls even more unusual covers ("Battle of New Orleans"?), a handful of Scoppettone/Templeman originals and songs by sunshine pop masters such as Burt Bacharach/Hal David (the odd but lovely "Me Japanese Boy") and Paul Williams into a dreamlike collage with instrumental links and sound effects. Many lite-psych fans rate it very highly; fans of contemporary art-poppers such as The High Llamas will love it.

1969's *Harpers Bizarre 4* is less successful. The orchestral arrangements and pre-rock standards are jettisoned in favor of low-key, largely acoustic tracks that prefigure the mellow California rock sound Warner-Reprise would come to represent in the early '70s, with highlights including gentle acoustic covers of the Stax/Volt classics "Knock On Wood" and "Hard To Handle" and the Harry Nilsson-like playfulness of the Native American-style "Witchi Tai To," hypnotic overdubbed chants over a backing track that sounds like a bunch of ringing telephones.

Each CD contains two bonus tracks from contemporaneous singles. There is no unreleased material, but the remastered sound is, as usual from Sundazed, excellent. At least as artistically successful and historically important as Curt Boettcher's more lauded work, Harpers Bizarre are ripe for rediscovery by sunshine pop fans.

— Tierney Smith

Obituaries

Courtesy of RCA/ly Frank Ockenfels 3

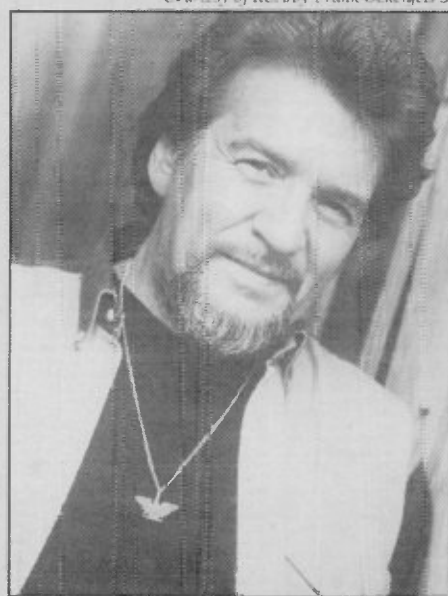
Waylon Jennings, country music legend

Country Music Hall Of Fame singer Waylon Jennings died of diabetes-related disorders at his home in Chandler, Ariz., on Feb. 13, 2002. He was 64.

Jennings was born in Littlefield, Texas, June 15, 1937. He was fronting a band by age 13 and was a DJ in Lubbock, Texas, by 17. It was in Lubbock that he hooked up with Buddy Holly, who produced his first recording session. Jennings also filled in as a bass player for Holly's Crickets in 1958-1959 and was slated to join Holly and Ritchie Valens on their ill-fated Feb. 3, 1959, flight, but he gave up his seat to The Big Bopper shortly before departure.

In the early '60s, Jennings established himself as a nightclub entertainer in the Phoenix area and made several recordings (captured on the recent Hip-O compilation *Phase One: The Early Years*). His big break came when country star Bobby Bare saw him perform in Phoenix in 1965. Bare subsequently recommended Jennings to Chet Atkins, who then signed him to RCA Records. Jennings scored his first Top 10 Country hit in 1966 with "(That's What You Get) For Lovin' Me."

Jennings' gruff baritone helped lead a resurgence in country music in the mid-70s as a member of the "outlaws" (a group of renegade singers and songwriters who wrote and recorded songs that tended to be hard-



Waylon Jennings

hitting and featured stripped-down productions). Instrumental in this movement was Jennings' collaboration with Willie Nelson, Tompall Glaser, and Jennings' wife Jessi Colter on 1976's *Wanted: The Outlaws* — the first country album to be certified for sales of one million copies.

Jennings ultimately sold more than 40

million records worldwide and accumulated two Grammy Awards and four Country Music Association (CMA) Awards, including Male Vocalist Of The Year in 1975. He placed an astonishing 89 singles on the *Billboard* Country chart, with 53 making the Top 10 and 16 hitting #1 during the '70s and '80s, including "Luckenbach, Texas" and "Mammas Don't Let Your Babies Grow Up To Be Cowboys" — the latter with Nelson. In 2001, Jennings was inducted into The Country Music Hall Of Fame.

A substance abuser for more than 20 years, Jennings' health had been in decline since the mid-80s when he underwent heart surgery. His bout with diabetes in recent times had affected his circulation and led to the amputation of his left foot in December. He is survived by Colter, his wife of 33 years, and six children from various marriages.

— Jim Bagley

Robert Harold Loyd, Elvis' cousin, Graceland gatekeeper

Robert Harold Loyd, one of Elvis Presley's cousins, died Jan. 31, 2002, of heart failure at Baptist Memorial Hospital in Memphis, Tenn. He was 72 years old.

Loyd was known to Presley fans around

(Please see Obituaries page 23)



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The Rolling Stones on CD

by Dave Thompson

The Stones' U.K. albums appeared in the U.S. all sliced and diced; original LPs also lack CD reissue

It really shouldn't be that difficult. Alongside The Beatles, The Rolling Stones are the collectible British giants of the 1960s, with a period back-catalog that ought to be as straightforward as any one can name. Regardless of what was issued in their name elsewhere around the world (including America), between 1964-70, The Rolling Stones themselves recorded and released just eight original albums, two compilations and two live albums. Again, it really shouldn't be difficult.

Yet collectors trying to upgrade their prized collection of U.K. (Decca label) Rolling Stones originals to CD will swiftly



The Rolling Stones in Hyde Park in London, 1965, from left: Mick Jagger, Keith Richards (front), Charlie Watts, (center), Bill Wyman (back), and Brian Jones.

discover why the catalog has been described among the most confused and disorganized of the era. A handful of readily available CD compilations do ensure that fewer than two dozen previously released (vinyl) songs are currently absent from the shelves, while a three-CD box set, *Singles Collection: The London Years*, rounds up all the band's British and American A- and B-sides in unimpeachable style. Such statistics are impressive by any band's standards.

Alongside that, however, can be balanced the absurd discovery that 50 percent of the Stones' original LPs are also unavailable in their original form — that is, the form intended by the band members.

The situation is only exacerbated by the care and attention with which other British Invasion-era bands have been treated by the CD age. The Who, The Yardbirds, looked for CD release in favor of their vari-

ous American counterparts. Since that time, the two British LPs that did appear, *Rolling Stones* and *Aftermath* (featured in this issue), have both been deleted, to be replaced, again, by their American shadows.

Explaining the situation to *ICE* magazine in 1995, Polygram International product manager Jackie Stansfield remarked, "the U.K. has had the U.K. editions for a long time, and I think sometimes you've got to give the public something different." Well, they certainly did that.

The conflict between the U.K. and U.S. albums lies in industry practices prevalent prior to 1967. Throughout that period, material included on a new British Stones album might be spread across two or even three American releases, each one bolstered with the inclusion of non-album material. The result, while a boon for U.S. fans and collectors who, in those days, simply did not have access to imported singles and EPs, nevertheless portrayed the group's development in a very different light.

Of course the Stones were not alone in this. Early albums by almost every U.K. act of the period, including The Beatles, were similarly treated, leading to American discographies that are infinitely more substantial in number of entries than their British counterparts. They are, however, also less representative of the groups.

The Beatles, whose own introduction to the CD format was viewed as controversial at the time, have at least rewarded fans with excellent sound quality, three two-CD volumes of the *Anthology* series and two further *Past Masters* discs rounding up all their released non-LP material. There are still gaps in the catalog, but — unless a collector really has to own U.S. Capitol's homemade stereo mixes of the early Beatles albums (or the mono mixes of their later ones) — they are tiny holes. Basically, everything one needs to know about each of the era's biggest bands, including continental variations, B-sides and outtakes, is readily available.

The Stones, on the other hand — well, the Stones are still in the stone age.

Since the catalog first began being transferred to CD in 1984, just five of the group's original U.K. studio LPs have been reissued in the format, with three of them (1967's *Their Satanic Majesties Request*, 1968's *Beggars Banquet* and 1969's *Let It Bleed*) in any case being identical to their American counterparts. But the original U.K. versions of the albums *Rolling Stones #2*, *Out Of Our Heads* and *Between The Buttons* were all overlooked for CD release in favor of their vari-

The reformatting revolved around two issues. The first relied on an American label's own concepts of how best to market a group. For example, few U.K. bands featured their most recent hit singles on the new album, to



"Mother's Little Helper" came out in the U.K. on The Rolling Stones' *Aftermath* LP; in the U.S., the song didn't appear until *Flowers*, which debuted on the *Billboard* charts almost exactly a year later.

Few U.K. bands featured their most recent hit singles on the new album, to ensure the domestic customer got full value for money. In the U.S., however, fans expected to find the hits on an LP and apparently kicked up if they didn't. Naturally, labels would hasten to oblige them. The other issue was purely economic.

ensure the domestic customer got full value for money. In the U.S., however, fans expected to find the hits on an LP and apparently kicked up if they didn't. Naturally, labels would hasten to oblige them.

The other issue was purely economic. In Britain, "mechanical copyright" — that is, the fee paid to the artist for every song on an album — is arrived at by dividing the retail price by the number of tracks on the disc. In America, it is a set fee per song — increasing the artist's take but reducing the number of songs that a record company feels it can afford to include.

Twelve songs was the industry standard, a figure that often left the U.S. label with one or two songs "left over" from the longer U.K. edition. These could then be gathered onto a "new" album, together with other songs omitted to make room for the hits and any new singles besides, for release during the interim while the band's own next move was awaited.

At the time and, indeed, in interviews conducted since then, many British musicians have admitted that they regarded their early American albums as a joke and often had difficulty keeping track of what their U.S. label was issuing in their name. Upward of three decades later, one wonders whether the jokes still seem quite as funny.

What follows is an annotated Rolling Stones discography of all officially released 1964-67-period U.K. EPs and LPs, including noteworthy compilations and the present-day whereabouts of their contents. Do with it what you will.

U.K. EPs

The Rolling Stones (1964). Unreleased on CD. Tracks available on U.S. CD *December's Children* — "You Better Move On" and U.S. CD *More Hot Rocks* — "Money," "Bye Bye Johnny," "Poison Ivy."

5x5 (1964). Unreleased on CD. All five tracks available on U.S. 12x5.

Got Live If You Want It (1965). Unreleased on CD. Tracks available on U.S. CDs include "I'm Alright" from *Out Of Our Heads* and "Route 66" and "I'm Moving On" from *December's Children*. Not available on CD are "We Want The Stones" (actually audience noise), "Everybody Needs Somebody To Love" and "Pain In My Heart."

U.K. LPs

The Rolling Stones (1964). The first U.K. Stones album was reissued in its entirety (U.K. London 820 047-2) in its original mono. It features one track not included on the U.S. *England's Newest Hitmakers* (Abkco 375) counterpart, "Mona" (included on the U.S. *Rolling Stones Now*). Deleted in 1995.

The Rolling Stones No. 2 (1965). Unreleased on CD. Tracks available on U.S. CD 12x5 include "Grown Up Wrong," "Under The Boardwalk" and "Susie Q." The U.S. CD *Now* has "Down Home Girl," "You Can't Catch Me," "What A Shame," "Down The Road A Piece," "Pain In My Heart" and "Off The Hook." The U.S. CD *Hot Rocks* contains "Time Is On My Side" (LP mix), and the U.S. CD *More Hot Rocks* has "I Can't Be Satisfied." Unavailable on CD: "Everybody Needs Somebody To Love" (original take).

Out Of Our Heads (U.K. edition). Unreleased on CD. The tracks available on the U.S. CD *Now* are "Oh Baby" and "Heart Of Stone." The U.S. CD *Out Of Our Heads* gathers "Mercy Mercy," "Hitch Hike," "That's How Strong My Love Is," "Good Times," "Cry To Me" and "The Under Assistant West Coast Promotion Man." The U.S. CD *December's Children* has "She Said Yeah," "Gotta Get Away," "Talkin' Bout You" and "I'm Free."

Aftermath (1966). The Stones' fourth U.K. album was issued on CD in 1985 in its original 14-song entirety (U.K. London 820 050 2). Deleted 1995. Tracks available on the U.S. CD *Aftermath* include "Stupid Girl," "Lady Jane," "Under My Thumb," "Doncha Bother Me," "Going Home," "Flight 505," "High And Dry," "It's Not Easy," "I Am Waiting" and "Think." The U.S. CD *Flowers* has "Mother's Little Helper," "Out Of Time" and "Take It Or Leave It." Unavailable on CD: "What To Do."

Between The Buttons (U.K. edition) (1967). Unreleased on CD. The U.S. CD *Between The Buttons* gathers up "Yesterday's Papers," "My Obsession," "Connection," "She Smiled Sweetly," "Cool Calm And Collected," "All Sold Out," "Who's Been Sleeping Here," "Complicated," "Miss Amanda Jones" and "Something Happened To Me Yesterday." The U.S. CD *Flowers* includes "Back Street Girl" and "Please Go Home."

Trade ad, circa April 1964

U.K. compilations

Stone Age (1971). Unreleased on CD. This compilation gives the first U.K. releases of "Blue Turns To Grey," "Look What You've Done" (U.S. LP *December's Children*), "One More Try" (U.S. *Out Of Our Heads*) and "My Girl" (U.S. *Flowers*). All tracks are available on CD.

Gimme Shelter (1971). Unreleased on CD. This compilation provides the first U.K. releases of six tracks from the U.S. *Got Live If You Want It* LP. All tracks are available on CD.

No Stone Unturned (1973). Unreleased on CD. *No Stone Unturned* rolls out the first U.K. release of "Sad Day" (now available on *Singles Collection: The London Years*) and "Congratulations" (U.S. LP 12x5). All tracks are available on CD.

Metamorphosis (1975). Unreleased on CD. On this outtakes/demos compilation, the U.K. edition features two songs unavailable on the U.S. version. Just four tracks have been issued on CD, on *Singles Collection: The London Years* — "Don't Know Why," "Try A Little Harder," "Jiving Sister Fanny" and "Out Of Time" (demo).

Hot Rocks 1964-71 (1986). Originally released in the U.S. in 1972, this two-CD package (issued separately in the U.K. — London 820 141/142-2) offers a handful of choice gap-fillers. "Time Is On My Side" is the version found on the Stones' second U.K. album and thus makes its CD debut here. The U.S. and 1995 U.K. packages are all mono; the 1986 U.K. edition featured the first-ever stereo mixes of "19th Nervous Breakdown," "Paint It, Black," "Play With Fire" and "Satisfaction."

More Hot Rocks (Big Hits And Fazed Cookies) (1986). Originally issued in the U.S. in 1972, the U.S. CD edition is all mono. The now-deleted first U.K. CD (London 820 515/516-2) featured stereo versions of "Child Of The Moon," "It's All Over Now," "Dandelion" and "We Love You." Also included are the remaining three tracks from the first U.K. EP and the singles "Come On" and "Long Long While." Additionally, the U.K. edition includes the versions of "Fortune Teller" and "Poison Ivy" previously available only on the 1964 compilation *Saturday Club* (U.K. Decca LK 4583); the U.S. and 1995 U.K. editions substitute regular versions of both.

The Rolling Stones' London Records Years U.S. Discography

by Tim Neely



45s — Stock copies

(The 45s below were issued on the "purple and white" label with "LONDON RECORDS" repeated eight times along the outside of the label.)

Label/#	Title (A Side/B Side)	Year	NM \$
London 9641	I Wanna Be Your Man/Stoned	1964	\$9,000
London 9657	Not Fade Away/I Wanna Be Your Man	1964	40
London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1964	40
London 9687	It's All Over Now/Good Times, Bad Times	1964	40
London 9708	Time Is On My Side/Congratulations	1964	30
London 9725	Heart Of Stone/What A Shame	1964	30
London 9741	The Last Time/Play With Fire	1965	25

(The 45s below were issued on the "blue swirl" label with "LONDON" in white at the top.)

London 9741	The Last Time/Play With Fire	1965	15
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(The 45s below were issued on the "blue swirl" label with "LONDON" in black at the top.)

London 9657	Not Fade Away/I Wanna Be Your Man	1965	8
London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1965	10
London 9687	It's All Over Now/Good Times Bad Times	1965	10
London 9708	Time Is On My Side/Congratulations	1965	10
London 9725	Heart Of Stone/What A Shame	1965	10
London 9741	The Last Time/Play With Fire	1965	10
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1965	20
London 9792	Get Off Of My Cloud/I'm Free	1965	20
London 9808	As Tears Go By/Gotta Get Away	1965	15
London 9823	19th Nervous Breakdown/Sad Day	1966	15
London 901	Paint It, Black/Stupid Girl	1966	15
London 902	Mothers Little Helper/Lady Jane	1966	15
London 903	Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving My Plane	1966	15
London 904	Ruby Tuesday/Let's Spend The Night Together	1967	15
London 905	Dandelion/We Love You	1967	20
London 906	She's A Rainbow/2000 Light Years from Home	1967	20
London 907	In Another Land (credited to "Bill Wyman")/The Lantern	1967	25
London 908	Jumpin' Jack Flash/Child Of The Moon	1968	15
London 909	Street Fighting Man/No Expectations	1968	20
London 910	Honky Tonk Women/You Can't Always Get What You Want	1969	15

(The 45s below were issued on the "blue swirl" label with "LONDON" in black at the top and a "5N" prefix.)

London 9657	Not Fade Away/I Wanna Be Your Man	1975	8
London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1975	8
London 9687	It's All Over Now/Good Times Bad Times	1975	8
London 9708	Time Is On My Side/Congratulations	1975	8
London 9725	Heart Of Stone/What A Shame	1975	8
London 9741	The Last Time/Play With Fire	1975	8
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1975	8
London 9792	Get Off Of My Cloud/I'm Free	1975	8
London 9808	As Tears Go By/Gotta Get Away	1975	8
London 9823	19th Nervous Breakdown/Sad Day	1975	8
London 901	Paint It, Black/Stupid Girl	1975	8
London 902	Mothers Little Helper/Lady Jane	1975	8
London 903	Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving My Plane	1975	8
London 904	Ruby Tuesday/Let's Spend The Night Together	1975	8
London 905	Dandelion/We Love You	1975	8
London 906	She's A Rainbow/2000 Light Years from Home	1975	8
London 907	In Another Land (credited to "Bill Wyman")/The Lantern	1975	8
London 908	Jumpin' Jack Flash/Child Of The Moon	1975	8
London 909	Street Fighting Man/No Expectations	1975	8
London 910	Honky Tonk Women/You Can't Always Get What You Want	1975	8

(The 45s below were issued on the "sunrise" label with "LONDON" in black at the top and a "5N" prefix.)

London 9657	Not Fade Away/I Wanna Be Your Man	1978	6
London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1978	6
London 9687	It's All Over Now/Good Times Bad Times	1978	6
London 9708	Time Is On My Side/Congratulations	1978	6
London 9725	Heart Of Stone/What A Shame	1978	6
London 9741	The Last Time/Play With Fire	1978	6
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1978	6
London 9792	Get Off Of My Cloud/I'm Free	1978	6
London 9808	As Tears Go By/Gotta Get Away	1978	6
London 9823	19th Nervous Breakdown/Sad Day	1978	6
London 901	Paint It, Black/Stupid Girl	1978	6

London 902	Mothers Little Helper/Lady Jane	1978	6
London 903	Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving My Plane	1978	6
London 904	Ruby Tuesday/Let's Spend The Night Together	1978	6
London 905	Dandelion/We Love You	1978	6
London 906	She's A Rainbow/2000 Light Years from Home (contains promo edits of both sides by mistake and is quite sought-after)	1978	20
London 908	Jumpin' Jack Flash/Child Of The Moon	1978	6
London 909	Street Fighting Man/No Expectations	1978	6
London 910	Honky Tonk Women/You Can't Always Get What You Want	1978	6

(The below were issued on a white label with "LONDON" in white inside a black box on top of an upside-down red triangle and a "5N" prefix. These are the last London singles in the U.S. Others may exist.)

London 9657	Not Fade Away/I Wanna Be Your Man	1986	5
London 9741	The Last Time/Play With Fire	1986	5
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1986	5
London 9792	Get Off Of My Cloud/I'm Free	1986	5
London 9823	19th Nervous Breakdown/Sad Day	1986	5
London 901	Paint It, Black/Stupid Girl	1986	5
London 902	Mothers Little Helper/Lady Jane	1986	5
London 904	Ruby Tuesday/Let's Spend The Night Together	1986	5
London 905	Dandelion/We Love You	1986	5
London 908	Jumpin' Jack Flash/Child Of The Moon	1986	5
London 910	Honky Tonk Women/You Can't Always Get What You Want	1986	5

Promotional copies

(The below were issued on a white label with "LONDON" across the top.)

London 9641	I Wanna Be Your Man/Stoned	1964	1,500
London 9657	Not Fade Away/I Wanna Be Your Man	1965	1,000

(The below were issued on a black and white version of the "purple and white" label design with "LONDON RECORDS" repeated eight times along the outside of the label.)

London 9641	I Wanna Be Your Man/Stoned	1964	1,000
London 9657	Not Fade Away/I Wanna Be Your Man	1965	900

(The below were issued on the "orange swirl" label with "LONDON" in black at the top. Some say "Promotional Copy" on the label, some do not, but all records with this label are promos.)

London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1965	75
London 9687	It's All Over Now/Good Times Bad Times	1965	75
London 9708	Time Is On My Side/Congratulations	1965	75
London 9725	Heart Of Stone/What A Shame	1965	75
London 9741	The Last Time/Play With Fire	1965	75
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1965	75
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man (with "5N" prefix)	1975	60
London 9792	Get Off Of My Cloud/I'm Free	1965	75
London 9808	As Tears Go By/Gotta Get Away	1965	75
London 9823	19th Nervous Breakdown/Sad Day	1966	75
London 901	Paint It, Black/Stupid Girl	1966	75
London 902	Mothers Little Helper/Lady Jane	1966	75
London 903	Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving My Plane	1966	75
London 904	Ruby Tuesday/Let's Spend The Night Together	1967	75
London 905	Dandelion/We Love You (with full version of B-side)	1967	75
London 905	Dandelion/We Love You (with 3:10 version of B-side)	1967	150
London 906	She's A Rainbow/2000 Light Years From Home (with edited versions of both sides)	1967	75
London 907	In Another Land (credited to "Bill Wyman")/The Lantern	1967	75
London 908	Jumpin' Jack Flash/Child Of The Moon	1968	75
London 909	Street Fighting Man/No Expectations	1968	75
London 910	Honky Tonk Women/You Can't Always Get What You Want	1969	75

Picture sleeves (without record)

London 9657	Not Fade Away/I Wanna Be Your Man	1964	450
London 9682	Tell Me (You're Coming Back)/I Just Want To Make Love To You	1964	175
London 9687	It's All Over Now/Good Times, Bad Times	1964	125
London 9708	Time Is On My Side/Congratulations	1964	100
London 9725	Heart Of Stone/What A Shame	1964	800
London 9741	The Last Time/Play With Fire	1965	150
London 9766	(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man	1965	500
London 9792	Get Off Of My Cloud/I'm Free	1965	60
London 9808	As Tears Go By/Gotta Get Away	1965	60
London 9823	19th Nervous Breakdown/Sad Day	1966	60
London 901	Paint It, Black/Stupid Girl	1966	60
London 902	Mothers Little Helper/Lady Jane	1966	60
London 903	Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving My Plane	1966	60
London 904	Let's Spend The Night Together/Ruby Tuesday	1967	60
London 905	We Love You/Dandelion	1967	600
London 906	She's A Rainbow/2000 Light Years from Home	1967	50
London 907	In Another Land/The Lantern	1967	75
London 908	Jumpin' Jack Flash/Child Of The Moon	1968	40
London 909	Street Fighting Man/No Expectations	1968	10,000
London 910	Honky Tonk Women/You Can't Always Get What You Want	1969	30

Mid-1970s releases of London outtakes

Abkco ABK-4701	I Don't Know Why/Try A Little Harder (with A-side writing credits of "Jagger, Richards, Taylor")	1975	10
Abkco ABK-4701	I Don't Know Why/Try A Little Harder (with A-side writing credits of "Wonder, Riser, Hunter, Hardaway")	1975	5
Abkco 5N-4702	Out Of Time/Jiving Sister Fanny	1975	6

The Rolling Stones' London Records Years U.S. Discography continued from previous page

Extended play singles — Jukebox mini-LPs

(Issued for jukebox use only, these contain a seven-inch 33 1/3 rpm stereo single with a small hole. The price also includes a cardboard cover with the LP's picture on it plus jukebox title strips.)

London SBG-23	12 x 5	1964	500
London SBG-34	The Rolling Stones, Now!	1964	500
London SBG-37	Out Of Our Heads	1965	500
London SBG-43	December's Children	1965	500
London SBG-54	Their Satanic Majesties Request	1967	600



Albums — Mono versions

(The below were issued on a maroon label with an "ffrr" ear at the top and the words "full frequency range recording" between two horizontal lines that go through the center hole. Others may exist with this label.)

London LL 3375	England's Newest Hit Makers — The Rolling Stones (cover advertises a bonus photo, which adds another \$200 to the value)	1964	300
London LL 3420	The Rolling Stones, Now! (two variations, one with the "ffrr" ear at the top, the other with no ear; values are similar)	1965	400

(The below were issued on a maroon label with "LONDON" and the "ffrr" ear in a box at the top. These also say "Made in England" or "Made in England by The Decca Record Company Ltd" along the upper edge and have upside-down master numbers on the labels.)

London LL 3375	England's Newest Hit Makers — The Rolling Stones (cover advertises a bonus photo, which adds another \$200 to the value)	1964	200
London LL 3402	12 x 5	1964	200
London LL 3420	The Rolling Stones, Now! (add 20 percent if the back cover has complete liner notes — both columns will be about the same length)	1965	200
London LL 3429	Out Of Our Heads	1965	200

(The below were issued on a maroon label with "LONDON" unboxed, at the top.)

London LL 3375	England's Newest Hit Makers — The Rolling Stones	1964	60
London LL 3402	12 x 5	1964	60
London LL 3420	The Rolling Stones, Now! (add 20 percent if the back cover has complete liner notes — both columns will be about the same length)	1965	60
London LL 3429	Out Of Our Heads	1965	40
London LL 3451	December's Children (And Everybody's)	1965	40

(The below were issued on a red or maroon label with "LONDON" in a box at the top.)

London LL 3375	England's Newest Hit Makers — The Rolling Stones	1966	40
London LL 3402	12 x 5	1966	40
London LL 3420	The Rolling Stones, Now! (with censored liner notes)	1966	40
London LL 3429	Out Of Our Heads	1966	25
London LL 3451	December's Children (And Everybody's)	1966	25
London NP 1	Big Hits (High Tide And Green Grass) (two lines of type on the front cover, all in small letters)	1966	8,000
London NP 1	Big Hits (High Tide And Green Grass) (five lines of type on the front cover, all in capital letters; includes bound-in booklet)	1966	40
London LL 3476	Aftermath	1966	40
London LL 3493	Got Live If You Want It!	1966	40
London LL 3499	Between The Buttons	1967	40
London LL 3509	Flowers	1967	50
London NP 2	Their Satanic Majesties Request	1967	250

Stereo versions

(The below were issued on a deep blue label with "LONDON" unboxed at the top.)

London PS 375	England's Newest Hit Makers — The Rolling Stones (cover advertises a bonus photo, which adds \$200 to the value)	1964	300
London PS 375	England's Newest Hit Makers — The Rolling Stones	1965	25
London PS 402	12 x 5	1964	25
London PS 420	The Rolling Stones, Now! (add 20 percent if the back cover has complete liner notes — both columns will be about the same length)	1965	25
London PS 429	Out Of Our Heads	1965	25
London PS 451	December's Children (And Everybody's)	1965	25

(The below were issued on a blue label with "LONDON" in a box at the top. Generally, later pressings have a more "washed out" blue label than the deep, rich blue on earlier pressings. As these were in print for more than a decade, their values are minimal, though a verifiable early pressing could get twice as much.)

London PS 375	England's Newest Hit Makers — The Rolling Stones	1966	10
London PS 402	12 x 5	1965	10
London PS 420	The Rolling Stones, Now! (add 20 percent if the liner notes are censored; the notes suggest hitting a beggar over the head to get money for Stones records were quietly restored in the 1970s.)	1966	10
London PS 429	Out Of Our Heads	1965	10
London PS 451	December's Children (And Everybody's)	1966	10
London NPS 1	Big Hits (High Tide And Green Grass)	1966	10
London PS 476	Aftermath	1966	10
London PS 493	Got Live If You Want It!	1966	10
London PS 499	Between The Buttons	1967	10

London PS 509	Flowers	1967	10
London PS 509	Flowers (with all tracks in mono)	1970s	8
London NPS 2	Their Satanic Majesties Request (with 3-D cover)	1967	40
London NPS 2	Their Satanic Majesties Request (without 3-D cover)	1970s	8
London PS 539	Beggars Banquet (with all songs credited to Jagger and "Richard")	1968	25
London PS 539	Beggars Banquet (with Rev. Wilkins credited as composer of "Prodigal Son")	1968	10
London NPS 3	Through The Past, Darkly (Big Hits Vol. 2) (with hexagonal cover)	1969	10
London NPS 3	Through The Past, Darkly (Big Hits Vol. 2) (with regular "square" cover)	1970s	20
London NPS 4	Let It Bleed (deduct 33 percent if poster is missing)	1969	15
London NPS 5	Get Yer Ya-Ya's Out!	1970	10
London 2PS 606/7	Hot Rocks 1964-1971 (two LPs; with alternate versions of "Brown Sugar" and "Wild Horses"; the date "11-5-71" or "11-18-71" will be in the Side 4 trail-off area)	1971	1,000
London 2PS 606/7	Hot Rocks 1964-1971 (two LPs; with regular versions of all tracks)	1971	20
London 2PS 626/7	More Hot Rocks (Big Hits And Fazed Cookies) (two LPs)	1972	20

Mid-1970s Release of London outtakes

Abkco ANA 1	Metamorphosis	1975	12
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Promotional copies, odds and sods

London LL 3375	England's Newest Hit Makers — The Rolling Stones (white label promo)	1964	3,000
London LL 3402	12 x 5 (blue vinyl)	1964	10,000
Radio Pulsebeat News 4	It's Here Luv!! (Ed Rudy interview album; this has been counterfeited, but on originals, Charlie Watts' jacket is completely black with no white marks, the label is very clear and the vinyl is all black)	1965	180

London PS 509	Back Behind And In Front (cover slick for unreleased LP; the same number was used for Flowers)	1967	5,000
London PS 539	Beggars Banquet (original "toilet graffiti" cover slick, never used on an LP; not to be confused with the 1986 reissue, which says "Digitally Remastered from Original Master Recording" and "100% Virgin Vinyl" on the back cover)	1968	10,000
London NPS 3	Through The Past, Darkly (Big Hits Vol. 2) (prototype picture discs that used the cover art from Big Hits (High Tide And Green Grass) either on one or both sides.)	1969	6,000
London RSD-1	The Rolling Stones — The Promotional Album	1969	3,000
London NPS-4	Let It Bleed (one-of-a-kind red/yellow/blue/green vinyl, all on the same record)	1970	10,000
Abkco MPD-1	Songs Of The Rolling Stones (promo only; cover has the Stones in a field)	1975	700
Abkco MPD-1	Songs Of The Rolling Stones (promo only; cover features a scene from Rock And Roll Circus)	1975	3,000
Abkco DVL2-0268	The Rolling Stones' Greatest Hits (two LPs; mail-order offer from RCA Special Products)	1977	20
Mobile Fidelity RC-1	The Rolling Stones (14-LP box set; contains all their London LPs on audiophile vinyl with box and Geo-Disc)	1984	500

1980s vinyl reissues

(All of the below remain available on vinyl as either domestic pressings or imports. More recent pressings have the word "abkco" replacing "LONDON" on the covers.)

London/Abkco 62671	More Hot Rocks (Big Hits And Fazed Cookies) (two LPs)	1986	15
London/Abkco 62671	Hot Rocks 1964-1971 (two LPs)	1986	15
London/Abkco 73751	England's Newest Hit Makers — The Rolling Stones	1986	8
London/Abkco 74021	12 x 5	1986	8
London/Abkco 74201	The Rolling Stones, Now!	1986	8
London/Abkco 74291	Out Of Our Heads	1986	8
London/Abkco 74511	December's Children (And Everybody's)	1986	8
London/Abkco 74761	Aftermath	1986	8
London/Abkco 74931	Got Live If You Want It!	1986	8
London/Abkco 74991	Between The Buttons	1986	8
London/Abkco 75091	Flowers	1986	8
London/Abkco 75391	Beggars Banquet (with toilet cover)	1986	8
London/Abkco 80011	Big Hits (High Tide And Green Grass)	1986	8
London/Abkco 80021	Their Satanic Majesties Request	1986	8
London/Abkco 80031	Through The Past, Darkly (Big Hits Vol. 2)	1986	8
London/Abkco 80041	Let It Bleed	1986	8
London/Abkco 80051	Get Yer Ya-Ya's Out!	1986	8
Abkco 1218-1	Singles Collection: The London Years (four LPs)	1989	40

Compact discs, commercial issues

London/Abkco 62672	More Hot Rocks (Big Hits And Fazed Cookies) (two CDs)	1986	15
London/Abkco 62672	Hot Rocks 1964-1971 (two CDs)	1986	15
London/Abkco 73752	England's Newest Hit Makers — The Rolling Stones	1986	8
London/Abkco 74022	12 x 5	1986	8
London/Abkco 74202	The Rolling Stones, Now!	1986	8
London/Abkco 74292	Out Of Our Heads	1986	8
London/Abkco 74512	December's Children (And Everybody's)	1986	8
London/Abkco 74762	Aftermath	1986	8
London/Abkco 74932	Got Live If You Want It!	1986	8
London/Abkco 74992	Between The Buttons	1986	8
London/Abkco 75092	Flowers	1986	8
London/Abkco 75392	Beggars Banquet (with toilet cover)	1986	8
London/Abkco 80012	Big Hits (High Tide And Green Grass)	1986	8
London/Abkco 80022	Their Satanic Majesties Request	1986	8
London/Abkco 80032	Through The Past, Darkly (Big Hits Vol. 2)	1986	8
London/Abkco 80042	Let It Bleed	1986	8
London/Abkco 80052	Get Yer Ya-Ya's Out!	1986	8
Abkco 1218-2	Singles Collection: The London Years (three CDs, 12x12 box)	1989	40
Abkco 1218-2	Singles Collection: The London Years (three CDs, 6x12 box)	1990s	30
Abkco 1268-2	Rock And Roll Circus	1996	8

Promotional issues

Abkco 121831	Singles Collection Sampler (six tracks)	1989	50
Abkco 1848-2	Desert Island Survival Kit (15 track sampler)	1994	40
Abkco 12211-2	Rock And Roll Circus (full-length promo)	1996	60

Before and after *Aftermath*

The Rolling Stones in 1965

by Dave Thompson

What a drag it is, getting old — although, those who remember buying *Aftermath* when it first came out probably know that already. In the 36 years that have elapsed since The Rolling Stones' fourth British (but sixth American) album made its debut, governments have fallen, kingdoms have collapsed and rock 'n' roll — no matter how significant or otherwise one believes it to be — has changed beyond all recognition. Only the Stones remain all but unchanged, and even they bear witness to the passing years. Of the five fresh-faced young men who once epitomized the '60s, three are now facing some 60s of their own, one is long dead and the other retired a decade ago.

So how come the album still sounds so goddamned fresh?

In January 2002, the U.K. magazine

The first Stones album to be composed wholly by Mick Jagger and Keith Richards, *Aftermath* was also their first to be recorded, in its entirety, at the same studio, across a pair of sessions at the RCA Studios in Hollywood in December 1965 and March 1966. Overseen, of course, by manager/producer Andrew Loog Oldham but with engineer Dave Hassinger reveling in the role of alchemical midwife, with the five Stones joined by just two other musicians, full-time auxiliary Ian Stewart and a passing Jack Nitzsche, those two dates produced more than 20 songs (see Sidebar I on page 43).

There was, as sundry pinchy-lipped commentators still regularly remind us, a furiously misogynistic bent to some of the material. In his *Stone Alone* autobiography, Bill Wyman readily rattled off eight songs that "branded Mick and Keith as anti-femi-

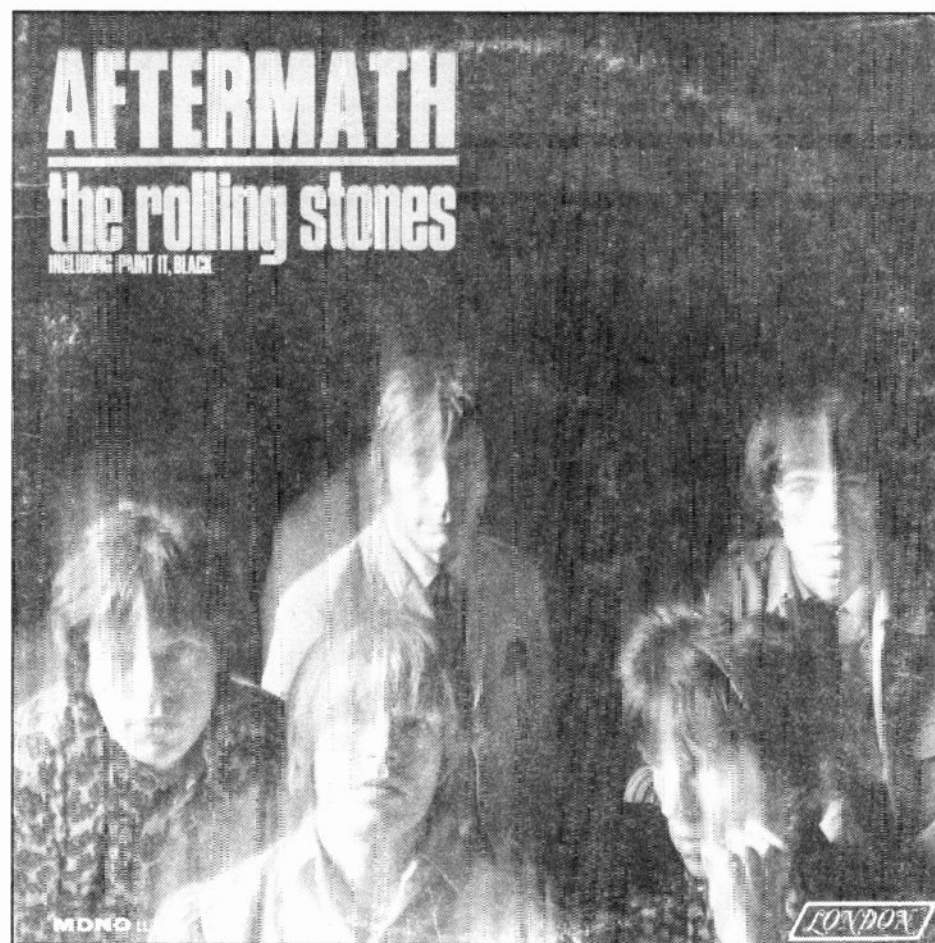
"Brian was one of those guys who'd say, 'Oh look, there's a bunch of bells hanging there' and start clanging away. And we'd say, 'OK, you're on bells.' He could pick up any instrument and, within 10 or 15 minutes, be able to pick up the rudiments of something and add an interesting sound to that."

— Keith Richards

Uncut polled 84 musicians, producers, artists, broadcasters, DJs and the band themselves, to compile a list of the all-time Top 40 Stones songs. *Aftermath* placed three songs on that list, more than any other album the band has released except the inevitable *Sticky Fingers* and *Exile On Main Street* (*Beggars Banquet* and *Some Girls* tied it). *Aftermath's* "Paint It, Black" eclipsed "Jumping Jack Flash," "Honky Tonk Women" and "Brown Sugar" as it marched to #6 in the poll; *Aftermath's* "Lady Jane" (#31) and "Under My Thumb" (#28) both edged "Start Me Up," "Undercover" and "The Last Time." Other Stones albums may be more notorious, others might seem more symbolic, but in terms of the actual music, none are any better.

nist writers, making no bones of their taste for male domination and female submission." Stones biographer Philip Norman (in 1984's *Sympathy For The Devil*) wrote of "Jagger's shifting poses of scornful misogyny and little-boy winsomeness," of "Under My Thumb's" "crowing victory over a recalcitrant female ego" and of the "insistently taunting" "Out Of Time."

Oldham was more understanding. *Aftermath*, he explained at the time, was "an expression of the things around them. In the early days, audiences and fans saw themselves as a mirror of the Stones. It's still the same today, except everyone's grown older and more mature. Mick and Keith write about everyday things that are happening, and their songs reflect the world around them."



The front of the U.S. mono version of *Aftermath*.

Indeed they did. Norman calls the U.K. opener "Mother's Little Helper," a "mockery of a pill-addicted housewife." How readily he forgets that, at the time the song was written, the U.K. was being inundated by an ad campaign for the antidepressant Librium — which showed a reassuringly masculine hand patting a tense, depressed woman's wrist, alongside the caption "there, there." In other (the Stones') words, "though she's not really ill, there's a little yellow pill...."

It is not only the quality of the *Aftermath* material that still astounds, though. It was also an extraordinarily groundbreaking album. Across the course of the album, Brian Jones unleashed sitar, marimba and dulcimer (playing an instrument given to him by Richard Fariña), prompting Richards to reflect earlier this year, "Brian was one of those guys who'd say, 'Oh look, there's a bunch of bells hanging there' and start clanging away. And we'd say, 'OK, you're on bells.' He could pick up any instrument and, within 10 or 15 minutes, be able to pick up the rudiments of something and add an interesting sound to that." "Mother's Little Helper," "Paint It, Black" and "Under My Thumb" are simply the most notable of the songs that bear out Richards' words.

It was not all eclectic experimentation, however. The Stones were also shattering boundaries. At more than 11-and-a-half minutes, "Going Home," the churning blues that closes the American version's side two, was the longest song ever to appear on a pop album up to that time. Bob Dylan would eclipse it later in the year, but that is hardly the point. Besides, he barely broke a sweat as "Sad Eyed Lady Of The Lowlands" washed on. The Stones, on the other hand, were breaking land-speed records.

Oldham still vividly recalls the December 1965 session. "They were four minutes into

'Going Home,' and it felt like a great take, the take. But as I looked into the studio, I knew that something was up. Charlie looked at Keith, who didn't look back, then Bill looked at Charlie, who raised his eyes as if to say, 'I don't know.' I turned to Dave Hassinger. 'Dave... they haven't got a fucking ending.'

"The Stones kept playing Mick's vocal was over. He just sat around looking to see what was going to happen. Keith curled into his guitar, playing away any problem and refusing to catch Charlie's eye. The band played on."

Finally, Watts looked straight at Oldham, his expression demanding the guidance that a producer should bring. Oldham seized the moment. "My right hand went in circles... keep it going; my left pushed up... take it up. Charlie stepped on his foot pedal and picked up the tempo. Bill followed, Keith and Brian fell in behind them. Mick looked around for a harp."

Another five minutes passed. Nobody had set out to shatter pop's traditional three-minute ceiling, but they had done it — three times over. It was time to rein in the madness. Another signal from Oldham bade Watts to begin taking it down — slowly. "It took two minutes to bring it down to the last crawl," Oldham concluded. "Thank God there was enough tape on the reel."

This December session was not, initially, intended for a new album. Rather, according to reports in the U.K. music press, the band was working up material for the soundtrack to their long-awaited first feature film, an Oldham-conceived vehicle titled *Back, Behind And Front*. By February 1966, the movie itself had been abandoned — just one more casualty in a career that was becoming littered with celluloid carcasses.

The songs, however, survived, and in Febru-

(Please see *Aftermath* page 43)

Footnote Archives

THE FORGOTTEN RECORDINGS OF ANDREW LOOG OLDHAM

by Dave Thompson

Think of Andrew Loog Oldham, and one immediately thinks of The Rolling Stones, the band he nursed through their first five years of development and whose initial burst of recorded brilliance he shepherded to life. From "Come On" in mid-1963 to "We Love You" almost exactly four years later, Oldham not only shaped and molded the classic "Rolling Stones Sound," he imbued it with the qualities and emotions that still stand the band in good stead today. Those are the ability and fearlessness to slip from grinding blues to plaintive lament and the courage not only to step out of whichever musical straitjacket into which their public and the critics had placed them, but also to rip it to shreds.

It is, of course, a matter of historical record that Oldham had never even stood behind the consul of a recording studio when he took the Stones in to cut their debut single, 1963's "Come On." But what he lacked in expertise, he more than made up for with vision and ambition, and, if perspicacity can count as experience, then Oldham was already one of the U.K.'s top producers.

Single-handedly, he lifted the mainstream British industry out of the stuffy trough within which even lauded geniuses such as George Martin then languished, proving that it wasn't what you knew that mattered; it was what you dreamed. In terms of sheer balls, only Joe Meek was operating in the same spheres of imagination and verve as Oldham. But Meek was an independent, selling his unconventional wares to the highest bidder — and sometimes, not selling them at all. Oldham, on the other hand, had infiltrated one of the biggest record companies in the world. Once there, he did whatever he fancied.

Oldham learned as he worked, and Decca was happy to let him. The Stones' studio sessions aside, his Andrew Oldham Orchestra also offered him a record company-sponsored outlet within which he could work on ideas, usually in tandem with the Stones (or members thereof) and often using material that Mick Jagger and Keith Richards, budding songwriters as they were, had knocked up. The collection of demos that comprises the bulk of 1975's *Metamorphosis* compilation evidences the mere tip of the duo's creativity, both as writers and performers. Many of the backing tracks heard on that album would survive onto the finished singles as well.

The following is not a complete discography of Oldham productions — that would require an entire book. In keeping with the theme of this issue of *Goldmine*, however, it does document the wealth of songs that the Stones gave away... and for which Oldham was only too happy to help find new homes.

GEORGE BEAN, "Will You Be My Lover Tonight"/"It Should Be You" (Decca F11808) (January 1964). The first artist to record and release a Rolling Stones original composition was George Bean, who served up two on this, his second Decca single.

GENE PITNEY, "That Girl Belongs To Yesterday" (United Artists UP 1045) (January 1964). Oldham's first hit as an outside producer, Gene Pitney's "That Girl Belongs To Yesterday," was one such hit (written by Jagger/Richard) [often listed as Keith "Richard" on early London material — Ed.]. Pitney was a close friend of the band's at that time, encouraging their strivings to the point of all-but godfathering their nascent writing career by reshaping their "My Little Girl" into this, his next U.K. single. In April 1964, Jagger/Richard's first hit as writers joined their latest hit as band members, the Stones' own version of Buddy Holly's "Not Fade Away," in the U.K. Top 10.

CLEO, "To Know Him Is To Love Him"/ANDREW OLDHAM ORCHESTRA, "There Are But Five Rolling Stones" (Decca F11817) (January 1964). Recorded at the Stones' customary stomping grounds at Regent Sound, London, Cleo Sylvester's "To Know Him Is To Love Him" is a stylish revamp of the Phil Spector classic concocted by Oldham and musical director Mike Leander, with the Stones in full attendance behind them. This connection was only strengthened by the B-side, the so-called Andrew Oldham Orchestra's instrumental "There Are But Five Rolling Stones."

JEANNIE AND HER REDHEADS, "Animal Duds"/ANDREW OLDHAM GROUP, "Funky And Fleopatra" (Decca F11829) (February 1964). "Animal Duds," a Helman/Wayne composition, was recorded in early January with musical director Charles Blackwell. The instrumental B-side dated from a Jan. 13 Regent Sound session with Leander and features the Stones' Bill Wyman and Charlie Watts among the supporting cast.

Single-handedly, [Andrew Loog Oldham] lifted the mainstream British industry out of the stuffy trough within which even lauded geniuses such as George Martin then languished, proving that it wasn't what you knew that mattered; it was what you dreamed.

ADRIENNE POSTA, "Shang A Doo Lang" (Decca F11864) (March 1964). This Jagger/Richard A-side is a delightfully infectious number, given a storming treatment here by actress Adrienne Posta. Incidentally, it was at this record's launch party that Oldham was first introduced to Marianne Faithfull.

ANDREW OLDHAM ORCHESTRA: "365 Rolling Stones"/"Oh I Do Like To See Me On The B-Side" (Decca F11878) (April 1964). This rollicking pair of instrumentals designed to showcase the Stones were cut at the same session as "Funky And Fleopatra." "365 Rolling Stones" was composed by Oldham and Leander; "Oh, I Do Like To See Me On The B-Side," cocredited to Oldham, Wyman, and Watts, features that formidable rhythm section in fine form.

MARIANNE FAITHFULL, "As Tears Go By"/"Greensleeves" (Decca F11923) (July 1964). Jagger/Richard's haunting A-side was recorded at the first of two Faithfull sessions supervised by Oldham. The second, in September, spawned haunting versions of "Blowin' In The Wind" (featuring Richards on acoustic guitar) and "House Of The Rising Sun," released in October as Faithfull's next single (Decca F12007).

THE MIGHTY AVENGERS, "So Much In Love"/"Some-time They Say" (Decca F11962) (August 1964). A colossal pairing, Jagger/Richard's A-side just edges Oldham and Immediate Records cofounder Tony Calder's flip. The arrangement, by Led Zeppelin's John Paul Jones, exudes further class. The Mighty Avengers quartet of Mike Linell (vocals, bass), Tony Campbell (guitar), Tony Machan (guitar), and Biffo Beach (drums) cut two further Stones-related singles with Oldham, "Blue Turns To Grey" (F12085) and "(Walkin' Thru The Sleepy City)" (Decca F12198).

THE ANDREW OLDHAM ORCHESTRA, *16 Hip Hits* (Ace Of Clubs ACL 1180) (October 1964). Oldham and Jones combine for the ultimate guide to the hot hits of the age. Utterly characteristic versions of "Blowin' In The Wind," "Needles And Pins," "La Bamba," "My Boy Lollipop" and "Chapel Of Love" (among others) are joined by Jagger's heartfelt interpretation of "Da Doo Ron Ron" and more. It's a masterpiece. A single from the sessions, "Young Love" (backed by Oldham's surreal union with Kim Fowley on "The Rise Of The Brighton Surf," a remake of "House Of The Rising Sun"), was released under the name Bo & Peep (Decca F11968). Although Decca paid for the Orchestra sessions, Oldham frequently used them to cut material destined for other labels — Jones' "Baja" (Pye 7N 15637) was one such tune.

DICK & DEE DEE, "Blue Turns To Grey"/"Some Things Just Stick In Your Mind" (Warner Bros 5860) (January 1965). Under the aegis of Oldham, the duo of Dick St. John and Dee Dee Sterling voiced a number of Stones backing tracks; "Each And Every Day Of The Year" and "Try A Little Harder" were also recorded but never released. This single, too, was lost on the charts — Cliff Richard scored the hit version of "Blue Turns To Grey"; The Mighty Avengers cut the second-best.

BOBBY JAMESON, "All I Want Is My Baby"/"Each And Every Day Of The Week" (Decca F12032) (January, 1965). With Richards acting as musical director, Oldham oversaw another Jagger/Richard double-header.

VASHTI, "Some Things Just Stick In Your Mind"/"I Want To Be Alone" (Decca F 12157) (May 1965). One of the most distinctive vocalists of the age, Vashti turned in a remarkable interpretation of the Jagger/Richard A-side. (Look for a full Vashti interview in a forthcoming *Footnote Archives*.)

JIMMY TARBUCK, "Someday"/"Wastin' Time" (Immediate IM 018) (October 1965). Now a staple of British light entertainment, Liverpoolian Jimmy Tarbuck, a former schoolmate of John Lennon's, was still a newcomer to the scene when he cut this single for Oldham's own Immediate label. Somewhat surprising, the Jagger/Richard composition was relegated to the B-side.

CHRIS FARLOWE, *In The Midnight Hour* (EP) (Immediate IMEP 001) (November 1965). Chris Farlowe recorded a number of Jagger/Richard compositions, both obscure and otherwise, often under the aegis of Oldham, Jagger, and Richards (collectively and individually). Farlowe's first EP, *In The Midnight Hour*, features a rip-roaring take on "(I Can't Get No) Satisfaction." Other Farlowe releases include the singles "Think" (IM 023), "Out Of Time" (IM 035), "Ride On Baby" (IM 038), "Yesterday's Papers" (IM 049) and "Paint It, Black" (IM 071).

CHARLES DICKENS, "So Much In Love"/"Our Soul Brother" (Immediate IM 025) (February 1966). No relation to the novelist of the same name, Charles Dickens toured with the Stones in 1965. His sole Immediate single boasted a Jagger/Richard A-side (previously covered by The Mighty Avengers) and an Oldham-composed flip.

THE ARANBEE POP SYMPHONY ORCHESTRA, *Today's Pop Symphony* (Immediate IMLP 003) (March 1966). Recorded "under the direction of Keith Richard," the Andrew Oldham Orchestra turns its attention toward 10 recent hits, including four Jagger/Richard cuts ("Play With Fire," "Mother's Little Helper," "Take It Or Leave It" and "Sitting On A Fence") plus cuts by The Beatles, The Beach Boys, Sonny & Cher and others.

TWICE AS MUCH, "Sitting On A Fence"/"Baby I Want You" (Immediate IM 033) (May 1966). The duo of David Skinner and Andrew Rose seemed destined for stardom — or, at least, chart fame. Both eluded them, but their contributions to the Immediate catalog include this lovely rendition of one of the loveliest of all *Aftermath* outtakes.

THE ANDREW OLDHAM ORCHESTRA, *The Rolling Stones Songbook* (Decca LK 4796) (June 1966). "Time Is On My Side" and Oldham's own "Theme For A Rolling Stone" join nine Stones titles.

NICKY SCOTT, "Backstreet Girl"/"Chain Reaction" (Immediate IM 045) (January 1967). Jointly produced by Oldham and Jagger, the A-side is a straightforward cover of the *Between The Buttons* classic "Backstreet Girl." Twice As Much composed the flip. Jagger also coproduced the B-side of an earlier Nicky Scott single, "Big City"/"Everything's Gonna Be Alright" (IM 044). This was the final Stones cover to be produced by Oldham; eight months later, Oldham and the Stones would themselves part company.

Here we are again! Since this Goldmine features Rolling Stones, you'll find some cool Japanese collectible items that will please any fan. Oh yeah, you'll also see lots of great titles by artists that range from ABBA to Zappa. Enjoy, and happy hunting! For even more of our wide selection of Japanese goods please visit our website at:

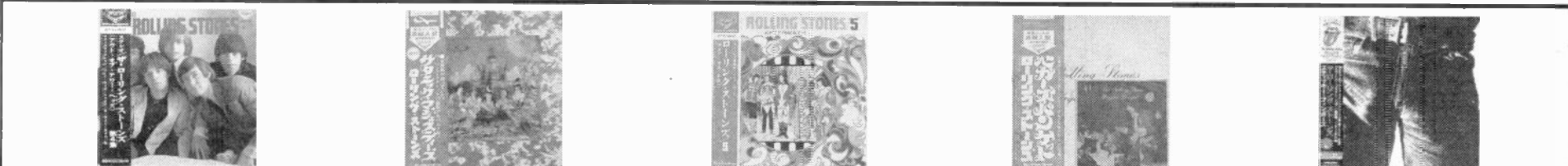


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217. Beatles, The - Sgt. Peppers Lonely Hearts Club Band (AP-8163) Ultra Rare WLP Promo Ressue M-M w/OBI...\$200
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219. Beck, Jeff - The Best Of (EMS-80632) Rare M-M w/OBI...\$50
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- 277. Easton, Sheila - Private Heaven (EMS-91088) M-M w/OBI...\$50
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GOLDMINE #565

Jazz Sides

Michael Brecker may be the best-known and most influential jazz saxophonist since John Coltrane, one of his key inspirations. Like Coltrane, Brecker is an intensely physical player so at one with his instrument that his improvisations hit the spiritual zone. The seven-time Grammy Award winner has contributed to some 600 albums, has recorded eight solo albums of his own and works in a variety of formats. Besides releasing dense, stimulating solo CDs, the Philadelphia native, who will turn 52 March 29, is always writing, refining his craft on his favorite tenor saxophone (an old Selmer), the occasional alto and the electronic wind instrument, or EWI. He recorded with his brother, trumpeter Randy, in The Brecker Brothers, worked with seminal bop pianist Horace Silver in the '70s and, along with drummer Billy Cobham, was a mainstay in the early fusion group Dreams. Brecker has recorded with James Taylor (who contributed vocals to the Pat Metheny-produced *The Nearness Of You*, Brecker's latest Verve CD), Paul Simon (Brecker's work on "Rhythm Of The Saints" fired that album and its subsequent tour), Yoko Ono, and hot young jazz thrush Jane Monheit. Brecker recently has been working with longtime piano companion Joey Calderazzo, bass buzz Chris Minh



Courtesy of Verve/John Sam

10 Questions For...

Michael Brecker

by Carlo Wolff

Doky, and the ridiculously powerful drummer Jeff "Tain" Watts. He is in the preliminary stages of preparing a new Verve album, due out sometime this year.

Goldmine: *How do you write your music?*

Brecker: I start on keyboard or the saxophone, and it makes its way eventually to the computer, where I have a chance to fine-tune it. Right now, I'm writing for an album, but it seems like I'm writing for two or three different records, so I'm not quite sure how it's going to pan out.

How's the new record coming?

I'm working on it gradually. It's going to be a long haul.

Do you perform on alto much?

Completely on tenor. I've always felt that that's my voice. I don't even own an alto right now. If I double, I usually play soprano, and lately I've been playing the EWI. It's similar to a saxophone.

What appeals to you about the EWI?

Its expressiveness and flexibility and freedom. That's always appealed to me. I started playing it around 1982 and kind of took a break from it starting around '95, and I seem to be getting back to it again.

In concert, do you always perform Coltrane?

No. It's been a thing just of late. Obviously, I'm really coming from the Coltrane school of playing, and I was involved in a group with Herbie Hancock, where we celebrated Coltrane's and Miles' 75th birthday; they were both born a couple of months apart. I had originally designed [Coltrane's] "Giant Steps" for the tour with Herbie, but I ended up using it with my own band. I had played [Coltrane's] "Naima" as well, and that I did, too, during the Herbie tour [along with trumpeter Roy Hargrove, bassist John Patitucci, and drummer Brian Blade, Brecker and piano legend Hancock did 30 concerts in the States in September and October 2001 under the moniker "Directions In Music"]. Good band.

Who's in your permanent band?

I don't really have a permanent band. I've been playing with Joey for 15 years now. He's really a permanent partner, but nothing is permanent. I've been playing a lot with Tain since about '95, '96. He's incredible, one of my absolute favorites. It's a real privilege to play with him. I generally always have a good time.

Do you care what kind of venue you play?

I care, but I try and not let it affect me a whole lot. I just kind of play.

Whom are you listening to these days?

Nobody in particular. But a group that I like very much right now is called Farmer's Market, with a Norwegian accordion player named Stan Carstensen and a group of Bulgarian musicians. I really like the record very much. It's very difficult to find. I got it from Jeff Watts.

Are you looking for new sounds?

I've always looked outside. I'm just interested in any kind of good music. I don't care where it's from as long as it's music that resonates.

What makes music resonate for you?

It's very hard to pinpoint that in any way that makes sense. Either it speaks to you or it doesn't. And what speaks to me might not speak to anybody else, as in any art.

NEWS & NOTES

I've been listening to Mark Elf's *Dream Steppin'*, (Jen Bay Jazz JBR 0009), and the more I hear it, the more I hear. Let me explain. Elf's guitar style is accessible but unpredictable, familiar but refreshingly, slightly off. Elf records for his own label, has worked with everyone from Jimmy Heath to Freddie Hubbard to Jimmy McGriff and does solid, original work in the bop tradition. On tunes such as the up-tempo "Loved Again" and the elegant, spare "Oye DNA," Elf is propulsive but never coercive. Like influences Joe Pass and Tal Farlow, he knows how to dramatize without being melodramatic. Elf, who works out of New York, can be a busy player; his rendition of Irving Berlin's "Cheek To Cheek" is dense and tireless. Elf is fast, too, but avoids the gratuitous note. Expertly backed by drummer Lewis Nash and bassist Neal Miner, Elf barrels through 13 tunes, all but three originals. Elf's trio is the kind of group you'd love to come across in your neighborhood jazz club (assuming you live where such rare birds survive).

Lots of recent jazz guitar activity — besides Elf, there's *Überjam* by the John Scofield Quartet (Verve 314 589 356 2) and *Speaking Of Now* by the Pat Metheny Group (Warner Bros. 9 48025-2). I can't get enough of the Scofield. I'm into my second go-round with the Metheny, and even though its scope is far broader, I have a feeling it's a snooze no matter how well-intentioned.

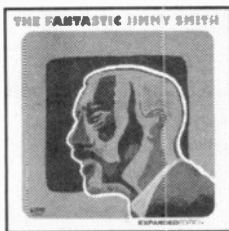
"Straightahead jazz fans might not like this stuff," Scofield told me recently, "the real cats, and I love 'em. But that's OK, because I'm not playing for them."

Tunes such as "Acidhead," "Ideofunk," "I Brake 4 Monster Booty" (with a rap, no less), the title track and "Snap Crackle Pop" broaden the territory Scofield explored two years ago in "Bump," his first foray into jam band funk. With *Überjam* he's combined such funk with fusion and has finally recorded with his working band: Avi Bortnick, rhythm guitar and samples; Jesse Murphy, bass; and Adam Deitch, drums. The album rocks, conjuring the tough jazz of early Billy Cobham as naturally as the tough funk of Soul Coughing.

Metheny, meanwhile, still makes prairie jazz. Since he first hit 25 years ago, he has worked in many formats, from free-form explorations with Ornette Coleman to power jazz trio to the latest Pat Metheny Group. Besides regulars Lyle Mays (keyboards) and Steve Rodby (bass), he's enlisted trumpeter/vocalist Cuong Vu, percussionist/vocalist Richard Bona and drummer Antonio Sanchez. The sound is fuller, but the conception remains the same. Some of the music is pretty, but whether it transcends the expertly crafted accessibility of Fourplay is questionable. Seduce me with Elf, rock me with Scofield. As for Metheny, I'll listen to it some more — if I can stay awake.

— Carlo Wolff

JIMMY SMITH
The Fantastic
Jimmy Smith
Empire/BMG
(80269-39012-2)



While jazz organ fans should be warned that the young Jimmy Smith found on Empire/BMG's *The Fantastic Jimmy Smith* is not yet fantastic, these 1953-55 cuts of him as a member of the Philly group The Sonotones may be of interest to hard-core Smith fans wanting a CD version of a '60s-era budget label recording (the artwork still sports the Upfront label's logo) with its six additional cuts. Smith backs up vocalist Don Gardner (on four cuts) and the tenor sax of Al Cass on this collection of songs — all of them intentionally brief so as to fit the 45 rpm format for jukeboxes. Smith unveils his various organ tones on both standards ("Stranger In Paradise," "It's A Sin To Tell A Lie") and the group's self-penned soul jazz.

— Dave McElfresh

HENRI SALVADOR
Room With A View
Blue Note (7243 5 36710 2 0)

The current powers-that-be at Blue Note are certainly more free-thinking and risk-taking than the previous label heyday ('50s and '60s) or the regimes that either veered into sticky pop pap ('70s) or clung to tradition

('80s). Longstanding French singer/lyricist Henri Salvador's album *Room With A View*, first released in France in 2000, is one of the label's most blatant examples of intentionally shedding previous personalities — both the positive and negative ones. Salvador is in his seventh decade of adulation among the French, here combining solid pop composing in the tradition of Jacques Brel and Charles Aznavour with the unabashed romanticism of the 40-year-old bossa nova tradition, the latter evident on nearly all of the cuts. Salvador's attractively unpolished vocals, coupled with the libido-heavy attestations of lust, so closely resemble '60s-era bossa nova one would swear his current Paris address was within walking distance of Rio de Janeiro. Who'd have guessed that the best Brazilian album in the last couple of years would have come from France?

— Dave McElfresh

HANK CRAWFORD & JIMMY McGRUFF
The Best Of Hank Crawford & Jimmy McGriff
Milestone (MCD-9318-2)

It must have been tough choosing which cuts off Hank Crawford and Jimmy McGriff's five Milestone albums constitutes their best work, given the consistent quality of these guys' recordings. Probably more accurate to call the *Best Of* album a sampler, with slices of their soulful funk ("Jimmy's Groove"), straight-ahead jazz ("Mr. P.C."), gospel ("Lift Every Voice And Sing") and balladry ("Because Of You") heaped together. Either George Benson or Jimmy Ponder, two veteran organ trio guitarists, play on most of these cuts, recorded between 1986 and 1998. David Sanborn fans willing to tread deeper waters would do well to check out the famous pop saxophonist's

main man, still holding up spectacularly well, thank you. 40 years after Crawford's first recordings as part of Ray Charles' band.

— Dave McElfresh



Courtesy of Invisible Music by J. Felice Boucher

Mark Kleinhaut Trio with Tiger Okoshi

MARK KLEINHAUT TRIO
Chasing Tales
Invisible Music (IM-2024)

The average low-income jazz musician probably knows as much about finances as a Nickelodeon junkie knows about quantum physics. Guitarist Mark Kleinhaut, though, is as competent a professional in financial circles as he is a guitarist in the jazz arena — and if he swings deals as well as he swings on his third album, *Chasing Tales*, he's a rich man. His sophisticated, sparse chops and composing suggest a connection to Jim Hall and Pat Martino, both of whom, it turns out, he has previously studied under. As was long ago established by his mentors, a solid jazz guitar album, built on tones and improvised lines more pensive and subtle than those produced by most jazz instruments, can become damn near gut-wrenchingly somber.

This is one of them, with trumpeter Tiger Okoshi, leaning in the direction of Art Farmer's introspection, supporting his attractively melancholy mood.

— Dave McElfresh

MIKE STERN
Voices
Atlantic (83483)

If Pat Metheny, John Scofield, and Bill Frisell constitute the Power Rangers of jazz guitar, Mike Stern and his unmistakable metallic tone stand only a couple feet outside their camp, to a certain extent unfairly overlooked due to a less-flashy signature style that leans more toward rock than bebop. (Stern live, though, does make even his best CDs sound like underrepresentation. He's a monster of a picker.) Again favoring presentation of his own compositions, *Voices* is a new batch, given to longtime associates Jim Beard (piano), Dennis Chambers (drums), and Lincoln Goines (bass) along with a handful of guest musicians (bassist Chris Minh Doky and saxophonist Michael Brecker, to name two). The new angle, though, comes through the presence of Elizabeth Kontomanou, Richard Bona, Phillip Hamilton, and Arto Tunçboyacıyan, four vocalists who give the disc a Weather Report/Joe Zawinul/Metheny feel with their wordless, world-music contributions. There's more texture here than on previous Stern releases, couching his string-bending in less-familiar contexts. Very good stuff, as well as a worthy introduction to this previous member of Blood, Sweat And Tears, Steps Ahead and the bands of Miles Davis, Jaco Pastorius, and Brecker.

— Dave McElfresh

(Harpers Bizarre from page 10)

end and credits the record's all-over-the-map experimentalism to mild desperation.

"We didn't have to follow up with the same kind of pop song each time, but by that point, nobody was really pointing in a specific direction."

The low-key, non-orchestral *Harpers Bizarre 4* and stand-alone singles ranging from Joni Mitchell's "Both Sides Now" to the Reverend Thomas A. Dorsey's "If We Ever Needed The Lord Before" explore various options, but by 1970, Scoppettone said, "We could see that the road ahead was a long, slow curve back to the Holiday Inns."

The group split, and with the exception of 1976's *As Time Goes By* (Forest Bay Company Records, credited to Harpers Bizarre, this was in fact a Scoppettone solo album; although James and Yount are featured in the cover photo, they don't play on the album, just as they hadn't during the Warner era. All five have retired from performance.

With the continuing rise of interest in what's retroactively been dubbed "sunshine pop," Irwin feels that the time is right for a reappraisal.

"The whole collecting world and lovers of '60s music in general, outside of a small handful of champions, took a long time to get around to the sunshine pop sound. However, what's good will always eventually come to the surface, and I think the Harpers Bizarre albums are really important in that style."

— Tierney Smith

(Obituaries from page 12)

the world as one of the guards at Graceland, a post he held from 1961-1993. Loyd enjoyed talking with the fans who came to Graceland before and after Presley's death and wrote a book about his experiences, *Graceland Gates*, cowritten with George Baugh and published in 1978; the book was republished in 1987 as *Elvis Presley's Graceland Gates*. He also founded the Graceland Fan Club Of Memphis and wrote the 1979 tribute song "A Prayer For Elvis."

"Harold was a nice guy," said Bob Stefanow, an Elvis entertainer and studio owner who worked with Loyd at Graceland from 1977-1980. "He liked to sit around and talk with the fans. He used to let them in through the gates at night and just talk all night long. He was very nice that way to the fans. Anything that kept him close to the fans he enjoyed doing."

But he did have one pet peeve, according to Stefanow — fans in Elvis-style jumpsuits.

After his retirement, Loyd continued to make himself available to fans. In 1997, this writer was present on a tour of Elvis sites in Memphis hosted by Loyd.

Loyd leaves a wife, Marcel, whom he married in 1948, and five children. He was buried in a family plot outside of Tupelo, Miss.

— Gillian G. Gaar

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500	51.80	500 54.70			
1,000	74.00	1,200 123.20			
1,600	140.40	2,400 200.90 + Frt			
3,200	224.40 + Frt				
PCode:	S7GRN	S7WHD			

INSERT	7" Picture Sleeve Insert		CLEANER	Record Cleaning Kit	
	.030" Thick Chipboard	7 x 7 .028" Thick Acid Free	Groovy™ Record Cleaning Kit Contains:		
50	\$7.65	\$9.00	A Soft Bristled Brush, a lint free cloth, 2 oz. bottle of Groovy Cleaner and a Cotton Storage Bag for your kit when not in use.		
100	12.25	14.40			
500	53.00	62.50			
1,000	96.15	113.50			
PCode:	KCB3045	KAF2845			

INSERTS	45 RPM Record Inserts	
	*10 PACKS	BULK
1	\$2.00	1,000 \$64.75
5	6.50	2,000 117.70
10	11.50	5,000 268.00
25	24.50	10,000 486.50
50	37.50	25,000 1,106.25
PCode:	ARH510	ARH510B

Made from yellow, non-slip plastic. Snap-In Perfect fit. *Prices are per package of 10.

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	4 1/2 x 2 3/4 x 15 1/2		4 1/4 x 2 3/4		
2	\$7.60		Corrugated	10	\$4.80
5	16.00		25	9.05	
10	24.00		50	16.50	
25	49.40		100	29.90	
50	86.85		200	53.60	
PCode:	XCAS20		400	95.60	

CASE	Audio Cassette Case		MAILER	Audio Cassette Mailer	
	Single	Double/Back to Back	4 x 6 3/4 (Inside Dimension)		
5	\$3.35	5 \$5.50	Bubble Cushioned	25	\$7.10
10	5.40	10 8.60	25	17.15	
25	10.00	25 17.15	50	31.15	
50	17.25	50 31.15	100	22.00	
100	28.65	100 56.60	250	49.30	
250	52.50	250 118.00 + Frt	500	86.10	
PCode:	CCAS	PCode CCAS2			

CLEANER	Audio Cassette Head Cleaner		Labels		'J' Card	
	Discwasher®	Cleaning Cassette	Face Label 3 1/2 x 1 1/8	'J' Card Insert		
1	\$10.90		5	\$3.40	10	\$2.15
5	50.25		10	5.60	25	5.15
10	95.30		25	12.20	50	6.95
			50	22.25	100	12.85
			100	40.60	500	36.05
					1,000	60.05

SHRINK WRAP CENTER			Shrink Bags		
PCode	Sizes (in)	Suggested Uses	100	500	1,000
BSW58	5 1/2 x 8	Cassettes, CD's,	\$4.15	\$16.40	\$29.75
BSW710	6 3/8 x 10	Double CD Case	6.05	24.30	43.40
BSW1313	13 1/2 x 13 1/2	Albums, Laser Discs	14.80	58.80	112.00

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PCode	Suggested Uses	W (in)	L (ft)	Ga.	Shrink Film Price per Roll				
RSF8	Cassettes, CD's, VHS	8	500	.75	1	3	5	10	
RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	\$59.00	\$53.55	\$50.00	\$49.00	
					61.85	55.90	52.00	49.75	

Milwaukee Brand Heat Gun plugs into our Shrink Wrap Machines or a 120 Volt Outlet. It has High / Low Settings. The gun reaches 50 to 150 Degrees Farenheit. It's light weight but built for heavy duty work. Use with Shrink Wrap Bags and Shrink Film shown above.				1 Yr. Warranty		
PCode	Description	Watts	1	3	5	
AHG	Industrial Heat Gun	1200W	\$52.00	\$141.00	\$160.00	

CUT OFF Heat Sealers Use with SHRINK BAGS					
PCode	Description	Watts	Length	Mil	Price
	4" Hand Heat Sealer	400	4"	1-6	\$66.75
	8" Hand Heat Sealer	400	8"	1-6	89.00
	12" Hand Heat Sealer	500	12"	1-6	111.00
	16" Hand Heat Sealer	500	16"	1-6	179.00

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- Dispenses Rolls of Shrink Film Without Snagging.
- Use 120 Volt Outlet. NO WIRING HASSLES!
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- Easy to use. Seal one side, rotate 90°, seal second side, heat shrink!
- Allow for approx. 10% shrink on film when choosing your system.

Product Code	Description	Application	1	2
A5W13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00
ASWS18	18" Shrink System	Albums, Small Mats	265.00	480.00

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4 15/16 x 4 7/8 CD & Booklet Also Holds Tray Card 100 \$12.00 500 51.15 1,000 86.20 Prod. Code: SCDDBP Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap. Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.	5 5/8 x 4 7/8 100 \$12.40 500 48.35 1,000 84.05 PCode: SCDGF6 Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	disc 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CDs in 1/3rd less space.	Clear Acrylic Case with Built-In Tray 3/8"	Center Hinged / BLK ONLY 5 \$5.15 10 8.10 25 14.70 50 24.35 100 40.55 Prod. Code CCDSNT or C6CD-HC Black Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or C6CD-HC.	Side Hinged 5 \$4.00 10 5.90 25 11.40 50 19.00 100 31.50 Prod. Code ACDDTP Black or Clear Tray. Specify when ordering. Holds one CD each side. For use with C2CD-HS or C6CD-HS.	Inside Dimension: 6 1/8 x 6 1/4 x 3 1/4 10 \$12.40 25 25.85 50 47.00 100 89.50 Prod. Code MCD8 TUCK FLAPS INTO OPENINGS TO HOLD TOP Super double walled shipper. Ships up to 8 single CDs in their jewel cases. Made from sturdy white, corrugated cardboard.		
5 1/8 x 10 5/8 4 mil Made from 100% Pure Virgin Polyethylene 100 \$8.90 500 34.90 1,000 63.50 PCode: SCDGF4 Stores 1 jacketed CD and booklet one side; Tray card in the other side.	5 x 10 6 mil 100 \$12.40 500 48.35 1,000 84.05 PCode: SCDGF6 Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	BRILLIANT BOX 5 \$10.30 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick Holds 2 CDs. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. PCode: C2CD-HS	disc 5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Holds 2 CDs. Clear acrylic standard case with hinged center black tray. PCode: C2CD-HC	NEW 5 \$5.25 10 8.00 25 16.25 50 27.50 100 39.00 200 75.60 400 120.00 Available with either black or frosted base. SPECIFY COLOR WHEN ORDERING. Clear lid accommodates graphics or booklet. PCode: CCDUSL	Only 3/16 Thick 5 \$4.00 10 5.90 25 11.40 50 19.00 100 31.50 Prod. Code CCDUSL	50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75 5,000 1,027.45+ Frt per side. Prod. Code SCDPRO Case Logic CD Pro™ Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.	5 \$5.75 10 10.50 25 24.75 50 46.75 100 85.00 Prod. Code ACDDP	
Made from 2.5 mil 100% Pure Virgin Polyethylene INNER 4 3/4 x 4 3/4 No Flap 100 \$4.40 500 16.50 1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket.	OUTER 5 x 5 1/8 Nc Flap* 100 \$4.85 500 18.40 1,000 34.45 PCode: SCE51825 Fits over CD Cardboard Jacket. *Add 10% for FLAP	disc 5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt Prod. Code C2CD-CT Qty per case 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.	Clear Acrylic Case with CLEAR Tray 3/8"	Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 120.95 Prod. Code ACD900 Natural. Holds 1 CD case.	Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55 Prod. Code ACD1800 Natural. Holds 1 Double CD Case.	5 x 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00 Prod. Code MMP Made from sturdy 200 lb. Test Brown Corrugated.	5 5/8 x 5 1/8 x 5/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25 Prod. Code MCD1 Made from sturdy White Corrugated.	
6 x 6 3/4 2.5 mil No Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 500 21.10 1,000 31.40 PCode: SCDQ	13 5/8 x 13 1/8 3 mil with Flap 50 \$6.70 100 14.90 500 66.50 PCode: SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. Fits over Outer CD Box Set.	disc 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Holds 2 CDs. Includes 2 Black OR Clear trays. Specify Tray Color. Qty per case	Clear Acrylic Case 3/8"	Hand Held with Cable 1 \$30.00 3 70.00 Works with Cassettes, CDs & DVDs AFCK201 White with 27" steel cable and eye bolt.	Hand Held No Cable \$6.00 15.00 AFAK127 White	Inside Dimension: 6 1/8 x 5 1/8 x 5 1/8 10 \$8.00 25 15.50 50 27.55 100 52.50 Prod. Code PXMINS-PL Ships up to 12 single CDs in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.		
4 15/16 x 5 10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25 Proc. Code SCDJW* Qty per case Die Cut one side Replace Jewel Case with our rigid paperboard jacket. Specify Hole/NO Hole when Ordering.	5 5/8 x 5 100 \$8.10 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.	disc 5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt Prod. Code C3CD-HC Qty per case 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.	3 CD - Compact Disc Case 15/16" Thick	6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50 Prod. Code XCD30 High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CDs, 10 VHS Tapes or 100 Floppy Discs.	7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Peel Off 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 Prod. Code MJCD Qty per case An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!			
5 x 5 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.	5 x 5 Tyvek® 50 \$14.80 100 26.10 250 54.85 500 97.20 1,000 181.85 Black, Red, Purple, Blue or Dark Green. PCode: SCDTHP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	disc 5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 Prod. Code CCDQ Qty per case 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. Qty per case	Clear Acrylic Case 15/16" Thick	15 3/4 x 15 3/4 x 6 1/8 White Polypropylene PLASTIC 2 \$19.20 5 43.75 10 79.50 25 146.75+ Frt PCode XCD100CP Both boxes hold 100+ CDs in six equal compartments. 18 CDs per compartment.	White Corrugated Cardboard 2 \$15.30 5 34.60 10 63.90 25 145.15 PCode XCD100	8 x 6 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20 Prod. Code MCDWP68 Qty per case White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".		
5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20 Black, Red, Fuchsia, Orange, Lime, Blue or Green. PCode: SCDHP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	5 x 5 Tyvek® 50 \$14.80 100 26.10 250 54.85 500 97.20 1,000 181.85 Black, Red, Purple, Blue or Dark Green. PCode: SCDTHP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	disc 5 \$15.75 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case 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.	6 CD-CD Case/Center Hinge Trays 15/16" Thick	5 5/8 x 5 1/2 For CDs Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70 PCode: DCDP	4 1/2 x 6 1/8 For CDs Stored with Spine Up or Out XCD100. 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40 30 gauge 40 gauge 250 148.05 PCode: DCD56P	6 x 14 For Long Blister Packs of Boxes 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05 PCode: DBPP	5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 Prod. Code MCDWP Qty per case White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open" Great for promotions. Does not hold CD Jewel Cases.	

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Collectormania!

ARETINO RECORDS: THE "HOLE" STORY

by Chuck Miller

I was signing copies of my book *Warman's American Records* at a bookstore in Buffalo when an elderly gentleman asked me, "I've got some old records in my car. Are you interested in them?"

My initial reaction was to politely decline his offer — I hadn't planned on purchasing records on this trip, and the last thing I needed was to drive five hours back to Albany with a crate-load of Bing Crosby 78s. But when I saw what he brought into the bookstore, I was surprised. There were 25 78s in a red bag — each disc 10 inches in diameter and all were from the Aretino Record Company of Chicago. Although I didn't recognize the label, I did recognize the names of the performers — Ada Jones, Billy Murray, Cal "Uncle Josh" Stewart, Collins And Harlan — as popular vocalists and recording stars of the 1900s. But what I immediately noticed about these records was their spindle hole, which has a three-inch diameter — a hole that none of my 45 rpm adapters could fill.

So I bought the records from the gentleman and decided to find out more about these Aretino pressings. With the help of some experts — many of whom have Web sites devoted to the history and collection of 78s — I found a new tale to share with you.

In the first decade of the 1900s, major record companies such as Victor, Edison and Columbia manufactured not only the records, but also the players. Other companies — Harmony, Standard and Aretino — manufactured their own phonographs, each carrying a different sized or shaped spindle. The spindle on a Standard player, for example, was about the diameter of a dime — large enough to play Standard records, but not those of Victor or Columbia. A Busy Bee phonograph had two spindle holes — one for the center and a second "race-horse" spindle that locked the record into place and rotation. Aretino phonographs, with their three-inch spindles, would play only Aretino discs.

"Aretinos were made in Chicago. They were standard pressings that you could find on Columbia or on Victor," said Kurt Nauck, a music historian and operator of a Web site devoted to buying and selling 78s, www.78rpm.com. "There's not anything on Aretino that you wouldn't find on a common label. 12-inch Aretinos are worth more than the 10-inch discs, though."

"Aretino was alive from 1907-1914," said Tim Gracyk, an expert in turn-of-the-century recordings (his Web site is www.garlic.com/~tgracyk). "The Aretino Company had its headquarters originally at 56 Fifth Avenue in Chicago. Arthur J. O'Neill established the company on June 3, 1907; O'Neill also put out the Busy Bee cylinders."

"Arthur J. O'Neill had the idea of creating a disc which would end all of the confusion between competing phonograph patents that existed in 1907," said Tim Fabrizio, an Aretino collector, author and owner of a Web site (www.phonophan.com) that specializes in the restoration of rare crank phonographs and 100-year-old phonograph advertising. "By making a record that had a three-inch center hole in it, you could use adapters to play it on Victors or Standards or any other machine. So the Aretino began as an effort not only to sell Aretino phonographs, which he did, but also to allow them to be played on these other machines which heretofore had needed their own discs."

But how did he market these huge holed records to the public? O'Neill's Aretino label is part of the Chicago Scheme series of phonographs — enticing customers with low cost phonographs through a reward or payment plan, then ensuring return business by selling records that could be played only on those phonographs (such brands as Standard, Harmony and Busy Bee also were considered Chicago Scheme companies).

Aretino used customer retail incentive plans to sell these

things," said Fabrizio. "You got coupons when you paid cash for an item, and you saved the coupons. When you had enough of the coupons, you traded them in for a machine and a bunch of records, and then you went back in and bought records from the store. It could have been any store — it could have been a furniture store, could be a dry goods store, variety store, grocery store, anything... The very important feature was that you got the customer to pay cash. If it was a charge account, you did not give them a coupon. That was a real big factor in trying to interest tradesmen at the time."

Instead of hiring artists and singers to record specifically for the label, Aretino licensed tracks from other labels. Its first supplier was the Leeds & Catlin company, which at that time was a competitor of Columbia and Victor.

"The Leeds & Catlin issues are single-sided," said Allan Sutton, a music collector, historian and author (www.main-springpress.com). "Leeds & Catlin had warning stickers on the blank reverse sides, stating that records are to be used only on mechanical-feed phonographs [i.e., machines in which the arm is transported via a feed-screw rather than propelled by the groove itself, or alternatively, in which the turntable is moved via a feed-screw under a stationary arm]. In fact, L&C did build a few such machines, but in general this was just a ploy on their part to skirt the Victor and Columbia patents, and the records were sold to anyone regardless of what sort of machine they owned. The L&C issues stop in mid-1909, when Victor finally succeeded in bankrupting the company through repeated patent-infringement lawsuits."

Aretino spent the next few years reissuing Columbia sides, including popular performers such as Jones, Murray, and Stewart. Some Aretino pressings even contain the Columbia stamper numbers in the dead wax!

"From 1910 onwards," said Gracyk, "these are really Columbia records (with big holes to be played on Hawthorne & Sheble machines, with oversized spindles). They crack easily. That's the problem with these records."

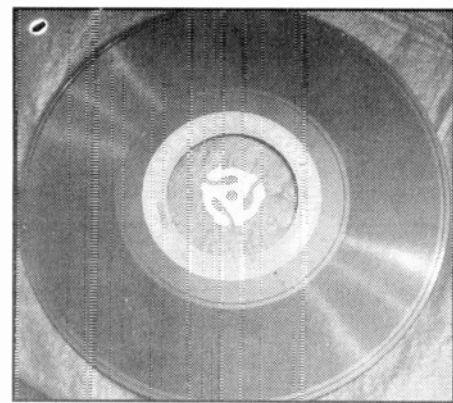
"Besides the Aretinos," said Barry Hansen, another music historian and archivist, "Columbia also licensed their songs as more common 'Standard' records which also had a larger-than-normal center hole. I used to see a lot of other records which had their center holes enlarged so that they'd play on a Standard machine but never did see any attempts to make other records play on an Aretino. I imagine most such records, like Aretino records themselves, must have been thrown away as useless when people's Aretino machines stopped working."

Eventually the large-holed Aretinos faded from the scene, finally shutting down in 1914. "In 1913, Arthur J. O'Neill was optimistically claiming that he was going to distribute 100,000 hornless Aretino talking machines that year," said Fabrizio. "Needless to say, existing evidence did not support that. He did not sell many of them."

The Columbia-based Aretinos contain two catalog numbers — a "D" number (the Aretino catalog number) and a parenthetical number (the corresponding Columbia track). Whether the tracks are the original vocalizations or a re-recording is unclear. Columbia would re-record tracks once a master wore out and reissue that title with the original catalog number. Because double-sided records were a new concept, the Columbia Aretinos have some very strange pairings — Aretino D510 (3767) has a Murray hit, "I'm Afraid To Come Home In The Dark," while the B side, Aretino D510 (3750), contains the Columbia Male Quartette's version of "Black Jim" (credited on Aretino only to Vocal Quartette).

A lot of other Chicago brands produced by Columbia used

the same couplings as the original Columbia issues," said Sutton, "but Aretino ordered customized couplings. Double-sided records had just been introduced when these discs were issued, and Columbia's theory was that buyers would want variety; thus the mismatched musical styles and artists on different sides. By 1911 or so they'd seen the flaw in that theory, but some of their early couplings are truly bizarre."



A person's arm could fit through that hole!

If collectors do run across some Aretino 78s or many of the other Chicago Scheme labels such as Standard or Harmony, they can still be played — in many cases, even on the original equipment. Nauck's Web site sells center hole adapters for Aretinos, while Fabrizio could restore an Aretino player. The discs themselves range from \$5-\$10 apiece; a collector of "Uncle Josh" recordings or an Aretino completist might pay more.

What has been one of the strangest 78s you've ever found? Did it have an odd-shaped spindle hole, or was the song title just too corny to pass up? Or maybe it had a brightly colored and ornate label? Write to me at Goldmine, Attn: *Collectormania!*/Chuck Miller, 700 East State Street, Iola WI 54990-0001, e-mail me at clctrmania@aol.com or visit me on the Internet at www.chuckthewriter.com, where I have archived many of my past *Collectormania!* columns. Hope to hear from you soon!

Letters

Yet another Beatles break-in record has been discovered. Apparently, Washington, D.C., DJs loved making those Beatles snippets. Reader Jon Miller (no relation), dropped me an e-mail. "I've got a Beatle break-in item. It's 'The 400 Mile Gas Line' by Popular Demand, recorded in 1979. The artist is really DJ Jim Zippo, who was on the air at WEAM in Washington, D.C., at the time. The subject matter is the gas crisis of '79, and the man-on-the-street-reporter humor is pretty corny. Most of the records are '78-'79 hits, 'Miss You,' 'Fire,' 'Bad Girls,' etc. But, in the middle of all that, there are two 1960s Beatles clips.

Reporter: This 400-mile long gas line is killing me!

Beatles: Help! I need somebody...

Reporter: What do you wish they'd do with these gas prices?

Beatles: Get Back to where you once belonged..."

Thanks Jon. And thanks also to Michael Sharritt of Athens, Ala., who identified a song that a reader had questions about in a previous column. The singer was, in fact, actually Ray Stevens ("The Devil May Care," Monument 927).

Hidden Track EPs

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

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

Glady Knight And The Piss
Steven Bishop
Frykah Baku
Shyheim

Hidden track: (Bl)

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

Answer to #565's *Hidden Track EP*: All four EP songs were originally written by Bruce Springsteen ("Fire," "Pink Cadillac," "Because The Night" and "Blinded By The Light"). Cleech and Shyheim took Springsteen's "Born In The U.S.A." and rewrote it as "Born In East L.A."

Bill Wyman

Rhythm's king of the blues

by Mark Wallgren



Nearly a decade after his departure from the "world's greatest rock 'n' roll band," Rolling Stones bassist Bill Wyman enjoyed the most productive and rewarding year to date of his solo career in 2001, which witnessed the release of two new albums by Wyman's Rhythm Kings, *Groovin'* and *Double Bill* (KOCH Progressive). Both collections topped the U.K. Jazz chart while garnering tremendous critical praise for their genuine R&B sounds.

Wyman's serious exploration of the blues expanded beyond the record grooves and onto the literary pages with the fall publication of *Bill Wyman's Blues Odyssey* (DK Publishing), the most comprehensive and lavish volume ever published on the subject. A companion TV project premiered on the Bravo network in November.

Wyman ended a self-imposed 11-year ban on flying in 2001, enabling his Rhythm Kings to tour the U.S. for the first time this past summer. *Goldmine* caught up with the legendary musician, songwriter and producer in Memphis on the final date of the American tour. Bill Wyman's Rhythm Kings continue to dig deep into the rich legacy of 20th century blues and bring this celebrated music into the present, with all indications pointing to even greater success in 2002.

Goldmine: Tonight's the final show of the Rhythm Kings' first U.S. tour. Have you had an opportunity to reflect on the tour yet?

Bill Wyman: This tour has been a bit like, not as bad as, the first Stones tour in June '64 when we came without a hit record. Every other band in England had #1s or whatever — The Animals, The Beatles, Dave Clark, all of that lot. They all came with huge hits and did very well. The Stones came here with a record that was #82 in the charts, and we were put in these 8,000, 10,000, 12,000 [seat] stadiums and nobody came. We played for 300 here, 400 there, 200 people somewhere else, and it was like a disaster. Then the word went 'round and the next time we came, five months later, November of '64, everything was sold out, and off we went. It's a similar kind of thing with the Rhythm Kings because the kids in those days didn't know what to expect. They probably thought we were an imitation Beatles band, and no hits, so we can't be very good, and so people didn't buy tickets. It's happened on a small scale on this tour with us. I mean, we're not in the charts, we haven't been played much on the radio over here because the records were not promoted or not put out very successfully, I don't think. So people don't know what to expect. They just think it's a get-together band of some named people. They probably think we're a Ringo Starr All Starr Band copy or something. And the band is nothing like that. Promoters have been saying to us, "You're the best concert we've ever had in four years at this venue," and things like that. All the reviews have been fantastic. Everybody that's come to the shows has absolutely loved it. But it's pretty much like the Stones, so I think we are kind of obliged to come back next year because I think there will be a big market out there for us.

America has a history of being slow to catch on.

You have to break America town by town and state by state, don't you?

The momentum seems to be building, and by the time you come back nobody will be able to touch a ticket to a Rhythm Kings show.

Well I certainly hope so, because I couldn't see the sense in doing it otherwise, apart from personal satisfaction. I've got this 11-piece band, all those people who are The Rhythm Kings: Georgie [Fame],

Albert Lee, Martin Taylor, Beverly Skeete, and so on. It's a fabulous band, but we all do it for the love of doing it really, because it's not a career move as such. It's not a money-earner. It's not gonna make us rich and famous, because we're not in the charts, and we're an 11-piece band playing in small places, so there's not much money to be had. I'm just doing it because I love playing good music with a lot of great musicians and just having a good time like I did in the beginning and like they did in the beginning.

The Rhythm Kings have enjoyed considerable success in Europe.

We've been out there in Europe, toured for three years, and we're really building something over there. I mean, this last year was a four-month tour instead of a two-month tour, and we were sold out everywhere. Sometimes we had to do second shows because there's a huge following out there for us and we're known everywhere. But we come to America and we're unheard of. You have a great show in Chicago and a great show in Cleveland and then you go to Milwaukee and no one's heard of you, and it's a bit disappointing because you're having these rave receptions and all this sort of mayhem going on, and you go to the next town and you have to start from the beginning again.

Yes, but there's an audience for something other than N'Sync or the latest flavor of the month in this country. It's just a matter of the audience discovering what an amazing variety of music you're playing.

I think it's excellent you can say that. We all admire each other's playing and I can tell you that on stage we're a better band than we are on record because everybody's freer. When you go out live, we can have extra solos — and Beverly just flies, you know, because she's restrained in the studio. She'd been a backup vocalist. She'd never been a solo artist. I got them in there, gave them lyrics, [and] they did it. They did "Melody" and it's on the record, take one. I said, "You don't have to do any more." They went, "On one?" I said, "It's perfect. We don't need to do anything." Do know what they said to me? "Well, can we just do it a couple more times for ourselves because we're having so much fun?" It blew me away. I said, "Got it, Georgie. We've got it, Bev. It's perfect. I don't really want to mess with that anymore. We've got it." But I let them go on and do it twice more! When Beverly did that song "My Handyman" on *Double Bill*, she stood at the piano with Dave Hartley, and they just did it in one take.

But you can do that with this band, and you know that when the song's finished you don't need a bass on it or drums or a set rhythm guitar or an organ or a — it's there, it's finished, it's done, and it's perfect. You don't have to mess with it. You don't have to put your own singing on it just for the sake of being on the record, like I used to do with the Stones, and put the guitars on and so on. I'm not putting the Stones down. That's the way they were, and they were very successful. But a lot of people, when they record something they just fill it, fill it, fill it, fill it, fill it and fill it, and you don't have to, because the spaces are the nicest thing in the song. That's the way I play bass. It isn't what I play, it's what I don't play, where I don't play. It's what you don't do and the spaces you leave for air and for other people to add to the picture. That's what makes a record. The best records are always made with the minimum of musicians.

When we go on stage, yeah, I'm the opposite. I've got an 11-piece band. I need an 11-piece band to play 10 different styles of music on stage, as we do on a record. We do a bit of jazz, a

bit of rhythm, a bit of soul, a bit of gospel, rockabilly, early rock 'n' roll stuff, jump music, Billy Joel, Cab Calloway and ballads. We just cover the whole thing. Almost a touch of folk, a bit of country, and it's possible with this band to do just about any song from the past with the singers I've got. Georgie Fame'll sing soul, blues, gospel, jazz. Gary Brooker will sing New Orleans, early rock 'n' roll. I mean, he can do a perfect imitation of Little Richard and Jerry Lee Lewis, and then he sings great ballads, too. Beverly can sing Ella Fitzgerald, Billie Holiday — even Doris Day. And then I've got Albert Lee who can sing country, rockabilly or jump music, and I've got Janice Hoyte, who's up-tempo, early R&B and soul. We can cover just about any style live on stage and on records, so that's what we do.

The variety of styles you play amounts to a virtual history lesson on 20th century music.

It's quite new to them — the same as the blues was to the Stones when the Stones first played blues when all the other English bands were playing pop and rock 'n' roll. And the Stones played real down-home blues, and it shocked all those white kids in America, as it did everybody in Europe because they'd never heard this kind of music before. It wasn't played on the radio. You couldn't buy the records in shops, unless you sent off to America and bought them independently, which I did, and I found later that Mick [Jagger] did. Otherwise people just swapped the stuff around, you know. Long John Baldry had something, and he'd lend the album to Brian Jones, or people would swap tapes because you couldn't buy the records. You couldn't find them anywhere. So it was a fresh music that was introduced to the young people, and there was a huge market there that wasn't being serviced, and suddenly it became one of the most important [styles of] music in the '60s, and that led to R&B, soul and so on.

The recording method you employ with the Rhythm Kings, then, is a departure from the way you recorded with The Rolling Stones.

This band can cut records, high-quality performance records, of great songs in no time at all. I mean, every single song we've done on the four CDs has been done in one or two takes, and at the very most, take three on some. A lot of them, take one. When I did *Double Bill*, we cut 22 tracks in eight days with this band. And you know, when I used to play in the studio with the Stones, it used to take six months to cut 10 tracks and three months to mix, so it was a whole year out of my life. But with this band I can do it in a matter of weeks, and I'm very proud of that. To be able to do that, that quickly and

that efficiently and that brilliantly, knocks me out. With this band every single track could stand on its own and can be played on the radio. They're all different styles, and it's kind of a jigsaw puzzle to arrange them in order on an album.

Arc there many Rhythm Kings outtakes?

[laughs] Well, I can tell you there's about 50 unreleased tracks!

On Any Way The Wind Blows, Beverly covered one of your songs from Stone Alone, "Every Sixty Seconds." The comparison to the original is rather remarkable.

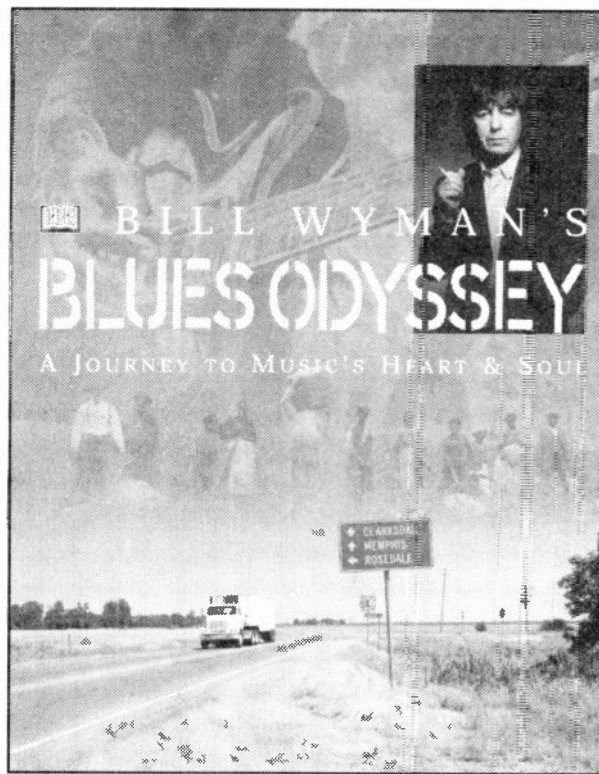
Yeah, I was experimenting with that then. And then, of course, in the '80s, I had put that band together, Willie And The Poor Boys. That was like a forerunner of the Rhythm Kings, although we stuck primarily to the roots of rock 'n' roll, from the combos of the late '40s to the very beginnings of rock 'n' roll, and it worked really well. It's an album I still enjoy listening to. And like you say, I was starting to think that way with my last few solo records — because I was experimenting with other musicians, using horn sections like Tower Of Power and Electric Soul. I was doing the odd track with Joe Walsh and Leon Russell and Dr. John and so on. So it kind of started to lean that way. But I always wanted to do things outside of the band. It had nothing to do with the band's music. Whereas I always noticed that when Mick or Keith [Richards] or Woody [Ron Wood] did things, it all sounded like the Stones, and when they went on tour they did 75 percent of their show with Stones songs. But, why did they do that, you know? I didn't see the sense to it. I mean, why repeat it on an inferior level to another audience that had already heard the master when you could do something completely different? I could never understand why Mick didn't do a great soul album or Keith didn't do a great country album. But they stuck to the Stones' style all the time, and I didn't want to do that. I never did that with a solo record, and I've never done it with Willie And The Poor Boys or The Rhythm Kings because I think this is a different kind of music and it needs to be approached in a different way. I don't need a crutch to lean on that they seem to have thought they needed, which I don't think they needed anyway, but they seem to think they do. So apart from the one song we do, which is "Melody," which fits our style, I don't go near the Stones. People are very curious and wonder why. They say, "Why aren't some of the Stones on the record? Why don't you do more Stones songs?" and all that. But that's basically in America. You don't have those questions asked in Europe. People come to hear the band.

Let's talk about your new book, Bill Wyman's Blues Odyssey. When did you start putting this magnificent volume together and how long did it take to complete it?

Ten years ago, in the background of all my other projects. I decided it was time that there was a book out there that was just full of visual things, where most of them aren't. I think it's good for people that don't know much about the blues who will never plow through a book on the blues.

This is easily one of the most gorgeous books ever published.

When I saw it, I was in shock because it's so beautiful. It's got such a beautiful layout, and the quality of the pictures — [they] are just pieces of art. I'm so proud of it and glad it's been well received. The people who have seen it, the music and rock 'n' roll people who saw it in advance, said this book, not only will it sell huge numbers, but this book will be in every college, every library, every university as a reference book to the blues. And it almost brought tears to my eyes because I said it in all sincerity, I didn't really think of it of being something that was that huge or financially rewarding because the things I do aren't like that, you know. I do things now that just grab me and I think they're important. I don't think about the commerciality of them. I've done a book on archeology which I'm very close to finishing, and I know it's not going to sell more than 100 copies, maybe, but I devoted five years to that. I do it because I think it's the right thing to do, and I enjoy every moment of doing it and I do it to my best ability and then just hope someone else might read it sometimes.



Your use of maps throughout the book is really helpful.

They're really interesting. It places it exactly where what's happened: where the railroads were, where the main roads were; where Route 66 and Highway 49 and Highway 61 is and all that. You know when you hear those things in Europe on a Chuck Berry song, you don't really know that. If you know about it, it's much more interesting. You can open this book and learn something every day from it, and I think it's the only way you can introduce people that don't know anything about blues music into finding what a great music it is and how sincere 90 percent of the people that have borne and made those records were when they did them, whereas pop music is just throw-away stuff, you know, moon in June and all that. And when I first heard blues music and heard John Lee Hooker, I believed every word he said. When I heard Jimmy Reed sing, I totally believed it. It was the first music that was really telling me the truth as it was. So I wanted to get that across to people and especially to people that didn't really know about blues.

The incredible record collection throughout the book, is that yours?

Yes. They shot all my albums and used them. And I just put down in my computer every single piece of information I could find. I found a great writer, one that I'm going to use in my next book, now. I've been looking for a ghostwriter for my second *Stone Alone* book.

A lot of people have been waiting a long time for the sequel.

The truth — I had it finished more than a year ago and I gave it to somebody who was recommended to me as a good ghostwriter, a chap that was with the Stones in the early days and wrote for magazines and things. He had it about six months, and he came back to me with something that looked like it should be in the *Enquirer*. And I said, "No thanks, I'm taking off," and I sat on it for another month until someone else was highly recommended to me. So I met with them, gave them the book, four or five months later they came back with a rough first chapter and it was so long, and so I wasted a year. Then I thought, "Well, I'll sit on it and wait until I find a writer rather than be recommended anymore. It's a waste of time."

How did the Blues Odyssey TV specials come about?

This all began with — I went to the jazz radio people in London about four years ago and I said, "I want to do a series of 13 half-hour or one-hour shows on my favorite blues artists: Muddy Waters, Sonny Boy Williamson and so on. Are you interested?" And they said yes. So I did a one-hour special and they loved it, but everybody said, "This shouldn't be for radio. It should be for television." So we started off, I was [to do] six one-hour specials on TV,

World Radio History

but they couldn't get the sponsorship for it, so they finally agreed on two. And I thought, "God, I'm going to tell the history of the blues in two 50-minute [programs]. It's gonna be really hard. Lots of figures are going to be left out." Anyway I went for it.

At what point did you come over to the states to film in the South?

I didn't do that. I helped organize it and where they should go and what they should shoot, but I didn't come because from 1990 I'd never been on an airplane. I just don't fly anymore.

So how did you come over for this Rhythm Kings tour?

I did fly, but it was the first time in 11 years. So I was reluctant to come over, obviously, because when we tour Europe I travel by road. I do it all by road, in cars or in the bus. And I had no intention of coming to America, but you know, there seemed to be a bit of a buzz going on. So in the end I finally decided that I'm gonna have to — so that's why I haven't been here since '89 on the last *Steel Wheels* tour. And so I thought I'm going to have to get on a plane and come, and that's why I'm not doing the West Coast because it's just more plane time, and I just didn't really want to do it at this time in my life. Maybe I will next year. I don't know.

So when all that footage was shot down South I was in contact all the time and getting updates of what they got, and I would make suggestions and all that, but I didn't physically come myself. I did all the interviews with B.B. King and Buddy Guy and all those people over in England because they were touring and I managed to get hold of them. So I did all my work in England — worked on the history and all the research while they shot footage. We started to do it and then someone said, "These printouts could be a book." So it came round backwards from a radio show to a TV special to a book. And now the TV thing is a secondary thing for the book, which will help to promote the book hopefully and will show me in a different light to what the American people think of me, which is just a bass player who used to sit in the back in the shadows who never spoke to anybody and looked like your favorite undertaker, as they called me in those days. I'm getting so much publicity about the TV shows and the book, and I'm gonna be on talk shows. So I thought, "I should have done all this and then brought the Rhythm Kings over, after." Then people would have known a little bit about the band before we toured, but I did it the wrong way around. See, we all make mistakes.

What is the latest addition to your record collection?

Well, I just ordered one — it's a boxed set of Jerry Lee Lewis. The Sun recordings, with all the outtakes and all the chat in between. Albert Lee told me about it, and it's got them all talking about religion in between takes. I loved [Lewis]. I saw him twice, live in the late '50s, before I joined the Stones. You know, on that tour when he did three shows and was sent home because he'd married his 13 year-old cousin? I went to the last show, and he was utterly fantastic. He's one of the people that I thought was grossly underrated in those days. When he went into country music he was even better, and so I'm trying to get hold of that.

Final question, Bill. If Ian Stewart were alive today, would he be a member of The Rhythm Kings?

Well, he'd definitely be on some of the records. I'll tell you that. Ian Stewart was wonderful, and all the Stones would attest to that too. Yeah, yeah. I mean, when we do records we can bring in guests on various tracks and by all means I would do that because I loved Stewart and he turned me to people that I didn't know about, so absolutely he would be. I can call on Larry Katz and George Harrison [This interview was conducted prior to Harrison's Nov. 29, 2001 death. — Ed.] and Chris Rae and people like that to come in and just put the icing on a couple of tracks or even just one track on the album — and they love to do it because they can't do it in their careers because it's not commercial, it doesn't suit their style of music. Stevie Winwood, he'd never be able to do it, you know, in his own career but he can do it with us. So, we're kind of wide open for anything in this band, that's the joy of it.

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ARTENSION "Sacred Pathways" vocalist *John West* of Royal Hunt rejoins *Mike Terrana, Vitalij Kuprij, Roger Steffelbach* and *Kevin Chown* for a new album of prog-rock, *Frontier Italy* (arrived January 30th)..... \$14.98

BEACH, REB "Masquerade" ex-Dokken-Winger guitarist 2001 solo album previously Japan only release, *Frontiers Italy* (arrived Feb 20th)..... \$14.98

BILLION DOLLAR BABIES "Complete Battleaxe" (3 CD's) 1977 album with *Michael Bruce, Dennis Dunaway* and *Neal Smith* first time on CD plus bonus unreleased tracks and 1977 live show, Ltd Edition, Pilot Records UK (If you missed out before more arriving February 27th, Call)..... \$23.98

BLACKFOOT "Highway Song Live" "Siogo" and "Vertical Smiles" first official release 1982 live album and 1983-84 studio albums with ex-Uriah Heep member *Ken Hensley*, *Wounded Bird USA* (arrived Feb 8th)..... each \$12.98

BLAZE "Tenth Dimension" ex-Maiden and Wolfsbane vocalist second solo, Ltd Edition version with 5 track bonus disc (4 live tracks) and 28 page booklet in a slip-case cover, SPV Germany (arrived January 25th)..... \$19.98

BONNET, GRAHAM "The Day I Went Mad" ex-Alcatraz/Rainbow vocalist 1999 Japan release now European, with *Vivian Campbell, Slash, Bruce Kulick* and *Tony Franklin*, German (arrived October 17th)..... \$17.98

CANNED HEAT "Live in Oz" two weeks after the death of *Bob "the Bear" Hite* in 1981 with new vocalist/guitarist *Walter Trout* this unreleased show recorded in Australia includes "On the Road Again, Goin up the Country" and 23 minute "Refried Hokey Boogie" UK (arrived Dec 19th)..... \$19.98

COMPANY OF SNAKES "Burst the Bubble" new from *Micky Moody, Bernie Marsden, Neil Murray, Don Airey* vocalist *Stephen Berggren*, reviews say "similar to Saints and Sinners" German (arrived Jan 25th)..... \$15.98

CORNERSTONE "Human Stain" features *Doogie White* ex-Rainbow vocalist and *Steen Mogensen* of Royal Hunt, German (arrives Feb 27th)..... \$19.98

DANDY, JIM "Ready as Hell" and "The Black Attack is Back" voice of Black Oak Arkansas 1984 and 1986 albums both first time on CD packaged in slip-case covers, HM Records UK (arrived December 12th)..... each \$14.98

DEEP PURPLE "Singles Collection" Eleven picture sleeve CD singles released in the UK between 1968-1976 using the original artwork, go to www.deep-purple.net for details, EMI UK (arrived Feb 20th)..... \$42.98

DERRINGER, RICK "Spring Fever" 1975 album first time on CD followup to "All American Boy" Japan (arrives approx February 27th, Call)..... \$23.98

DR. SIN "Shadows of Light" vocalist *Mike Vescera* joins prog-metal band as lead vocalist, 11 tracks, Metal Mayhem USA (arrived Oct 26th) \$12.98

ELLIS "Three" *Glenn Hughes* vocals on one track, we sold their debut in 1995 when they were called "Icra's Witch", they still sound similar to Heart and they're back with a new name and the style has grown with influences of Jazz, funk and Hendrix (arrived December 22nd)..... \$13.98

EMPIRE "Hypnotica" *Mark Boals* and *Lance King* vocals with *Don Airey, Neil Murray, Anders Johansson*, Sweden (arrived November 7th) \$19.98

FARNER, MARK (BOOK) "From Grand Funk to Grace" 312 page autobiography sold only on Mark's website for \$25, book is 6 x 9 inches autographed by Mark plus bonus CD of 9 rare songs (due to touring and printing schedule autographed copies will be arriving on a random basis, cannot be combined with CD orders, Price includes Shipping)..... \$25.98

FRICTION "Friction" new UK band features vocalist *Steve Grimmet* ex-Grim Reaper and *Lionsheart* and guitarist *Nick Burr* ex-Lionsheart and bassist *Gavin Cooper* ex-Killers, Z Records UK (arrived January 30th)..... \$15.98

FREE "Highway"+6 "Free Live"+7 "Free at Last"+6 "Heartbreaker"+6, from the Virgin UK Series the next four albums from 1969-73 remastered with bonus tracks (arrived February 15th)..... each \$17.98

FREE "Tons of Sobs"+9 "Free"+10 "Fire and Water"+6, *Paul Rodgers* band first three albums 1968-70 remastered bonus tracks BBC sessions and alternate versions, Island Records UK (arrived Nov 7th)..... each \$17.98

GIANT "Giant III" *Dan Huff* late 80's band back with an all new album, "reviews are excellent" 10 tracks, *Frontiers Italy* (arrived Nov 27th) \$14.98

GOLDEN EARRING "Live" (2 CD) 1977 remastered includes "Radar Love, Eight Miles High" 10 tracks, Holland (arrived November 25th)..... \$19.98

GOLDEN EARRING "Second Live" (2 CD) 1981 remastered "Prisoner of the Night, Long Blond Animal" 14 tracks (arrived November 23rd)..... \$19.98

GRAND FUNK "What's Funk" 1983 Warner album CD debut remastered with bonus booklet, 10 tracks, Lissmark USA (arrived Oct 25th)..... \$13.98

HAREM SCAREM "Weight of the World"+1, *Harry Hess* resurrects the name to return to the original sound, Japan (arrives early March)..... \$27.98

HELIX "Live! in Buffalo" Canadian rockers captured in 1983 sold by their website for \$25, soundboard, 13 tracks (arrived Nov 21st)..... \$14.98

HENDRIX, JIMI "Albert Hall Experience" (2 CD's) most complete legitimate collection from the long lost concert film of 1969, six tracks just recently unearthed for official release, slip-case, UK (arrived Oct 25th)..... \$19.98

HUGHES/TURNER PROJECT "HTP"+1 *Glenn and Joe Lynn* new hard rock album receiving fantastic reviews, guest guitarist *John Sykes* and *Paul Gilbert*, bonus track "Against the Wall" 12 tracks, Japan (Best price in the USA, 100 sold and shipped in ten days, arrived February 7th)..... \$27.98

HUGHES/TURNER PROJECT "HTP" European pressing without the bonus track, 11 tracks, MTM Germany (arrived February 21st)..... \$16.98

HUMANIMAL "Humanimal" vocals *Jeff Scott Soto* with *Marcel Jacob* and *Pontus Norgren*, reviews say "no funk the band returns to their early Talisman sound" 10 tracks, Z Records UK (arrived Feb 6th)..... \$15.98

LAWTON, JOHN Rebel "Stargazer" with Zar "Live your Life Forever" (both albums on 1 CD) John sang lead vocals for these two German bands, Rebel in 1983 and Zar in 1990, Red Steel UK (arrived Feb 8th)..... \$19.98

MAGNUM "Breath of Life" first new album in six years with three original members *Bob Catley, Tony Clarkin* and *Mark Stanway*, Ltd Edition slipcase + 3 bonus tracks, 15 tracks, German (arrived Feb 22nd)..... \$17.98

MCCAFFERTY, DAN "Dan McCafferty and Into the Ring" (Double CD) Nazareth vocalist 1975 self titled album of covers and his 1985 album first time on CD paired together, Eagle UK (arrives approx Feb 27th)..... \$17.98

METALIUM "Hero Nation Chapter III" (2 CD's) German metal band with guests *Ken Hensley* and *Don Airey*, Ltd Edition with bonus disc of live tracks and multi-media, German (arrives approx March 1st, Call)..... \$19.98

MOORE, GARY "Best of the Blues" (2 CD's) guitarist 17 track compilation with Limited Edition bonus disc of 14 live blues tracks from various recordings, Virgin UK (arrived February 6th)..... \$23.98

MSG "Be Aware of Scorpions" *Michael Schenker* new, *Chris Logan* vocals, *Jeff Martin* drums, 13 tracks, German (arrived Oct 31st)..... \$14.98

NIACIN "Time Crunch" *Billy Sheehan, Dennis Chambers, John Novello*, "getting great reviews" Magna Carta USA (arrived Feb 11th)..... \$14.98

RACER X (DVD) "Snowball of Doom" the long awaited video of the Live at the Whiskey 2001 show playable in all six DVD region codes, 83 minutes, 16 songs, 5.1 sound, Honk Kong (arrived February 15th, Call)..... \$39.98

RING OF FIRE "The Oracle" new *Mark Boals* vocals, ex-Mogg/Way guitarist *George Bellas*, drums *Virgil Donati*, Artension keyboardist *Vitalij Kuprij*, 12 tracks, *Frontiers Italy* (Label is repressing, call for stock)..... \$14.98

SAXON "Killing Ground" new studio album, reviews "best since the 1980's", 11 tracks, SPV Germany (arrived September 28th)..... \$14.98

SCORPIONS "Taken by Force+2 and Tokyo Tapes" EMI remastered reissues of 1978 studio album bonus track "Suspender Love" and 1978 live album, UK and German (arrived September 14th)..... each \$16.98

SHOOTING STAR "Best of Volume 2" companion to the Best of includes 16 tracks, sold only on the band's website (arrived February 1st)..... \$13.98

ST. JAMES "Americanman" ex-Black 'n Blue vocalist *Jaime St. James* brand new band, 11 tracks, Metal Mayhem USA (arrived November 15th) \$12.98

STARCASTLE "Shine on Brightly" live show Boston 1979 (may be the same as "Concert Classics") 8 tracks, Pilot Records UK (arrive Jan 30th) \$17.98

SYMPHONY X "Live on the Edge of Forever" (2 CD's) featuring *Michael Romeo* on 2001 tour, 100 min, Century Media (arrived Nov 12th)..... \$13.98

TEN "Far Beyond the World" UK rockers sixth album features *Gary Hughes* and *Vinny Burns*, 11 tracks, *Frontiers Italy* (arrived Dec 11th)..... \$14.98

THIN LIZZY (BOX) "Vagabonds, Kings, Warriors, Angels" Vertigo Records UK 73 tracks (4 CD's) all remastered spanning the entire rise and fall from their first single to a Grand Slam demo, rarities "The Farmer, Cruising in the Lizzymobile, Trying a Little Harder, Song for Jimi and Sisters of Mercy" book-type box packaging (over 200 sold, arrived December 11th)..... \$57.98

TURNER, JOE LYNN "Slam" ex-Rainbow vocalist new solo album, "one of our top sellers in 2001" 12 tracks, German (arrived Sept 25th)..... \$16.98

TWO FIRES "Ignition" vocalist *Kevin Chalfant* guitarist *Josh Ramos* both ex-Storm return with a second, *Frontiers Italy* (arrived Feb 20th)..... \$14.98

UDO "Live from Russian" (2 CD's) ex-Accept vocalist recorded on his 2001 tour, 25 tracks mini-hardcover book, German (arrived Nov 12th)..... \$17.98

UFO "Regenerator Live 1982" unreleased concert at Hammersmith features guitarist *Paul Chapman*, a customer writes "Best live CD for UFO since *Strangers in the Night*" 12 tracks, UK (arrived December 19th)..... \$17.98

URIAH HEEP "Official Anthology" (2 CD's) 27 remastered tracks with new mixes, alternate versions or re-recordings features current *Bernie Shaw* lineup, sold on their website for \$32, UK (arrived December 5th)..... \$21.98

VANDEBERG "Vandenberg" "Heading for a Storm" and "Alibi" Dutch hard rock band features guitarist *Adrian Vandenberg* 1982-83-85 albums previous Japan only, *Wounded Bird USA* (arrived Feb 8th)..... each \$12.98

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GREAT WHITE "Last Cuts" performing covers of Free, Stones, AC/DC, Bad Company, Bob Dylan, The Cult (Axe Killer France TBA)..... \$15.98

HAREM SCAREM "Weight of the World" (*Frontiers Italy* 3/25)..... \$14.98

HENSLEY, KEN "Running Blind" ex-Uriah Heep keyboardist/songwriter new studio album, guest *John Wetton* on bass (Sweden release 3/11) \$19.98

IMPELLITERI "System X" guitarist *Chris Impelliteri* new studio album with vocalist *Graham Bonnet* (Japan release date 3/21)..... \$27.98

IRON MAIDEN (SINGLES) "Run to the Hills" Pt. 1 & 2, benefits the Clive Burt Fund, Part 1 has 2 unrel. live tracks Hammersmith 1982, Part 2 has 2 unrel. live Reading Fest 1982 (UK release 3/11)..... Both Together \$19.98

JELLY JAM *Tabor, Morgenstein* and *Myung* (Century Media 3/19) \$14.98

MARTIN, ERIC "I'm Going Sane" new solo album (Japan rel 3/6)..... \$27.98

PRETTY MAIDS "Planet Panic" new album (German release 3/25)..... \$17.98

ROYAL HUNT "The Watchers" live & Studio (Century Media 3/5)..... \$ 9.98

SOUTHERN ROCK ALLSTARS "Danger Road" *Dave Hlubek, Jakson Spires* and *Jay Johnson* new album (Sweden release TBA March) \$17.98

"LAST CHANCE" LIMITED QUANTITIES

BUTCHER, JON "A Long Way Home" (sessions for a never released fourth Axis album plus live acoustic version of "Wishes") 2001/Kore USA. 14.98

DEEP PURPLE (BOX) "On the Road" (4 CD's) (1969-1993, 28 tracks, 16 page booklet, collector cards) 2001/Connoisseur UK..... 47.98

DEEP PURPLE (BOX) "Soundboard-Australasian Tour 2001" (12 CD's, six double live shows from 2001, Australia March 9th, 13th, 14th, Hong Kong 20th, Tokyo 24th, 25th, Tokyo includes 80 piece orchestra with *Ronnie James Dio* 5 tracks, all from the board) 2001/Thames UK \$89.98

FOGHART "In Mood for Something Rude" and "Zig Zag Walk" (both albums paired together on a double CD remastered) 1982-83/Castle UK..... 17.98

FUNNY MONEY Featuring STEVE WHITEMAN "Even Better Live" (former *Kix* vocalist and his band 2001 show) 10 tracks/2001/USA..... 13.98

GILLAN "Live Tokyo 1978" (after the more jazzy *Ian Gillan Band* broke up the reformed hard rock band's first show) 12 tracks/2001/UK..... 17.98

GRAND FUNK "Lives" (1981 Warner album first time on CD, remastered, includes bonus booklet) 10 tracks/Lissmark USA..... \$13.98

HUGHES, GLENN "Building the Machine" (voice of rock returns with a new studio album) 11 tracks/2001/SPV Germany..... \$14.98

JORN "Worldchanger" (vocalist *Jorn Lande Snakes, Millenium, ARK and Malmsteen 2000 tour*) 9 tracks, *Frontiers* (arrived October 25th)..... \$14.98

KING'S X "Manic Moonlight (their ninth album) 10 tracks/2001/Metal Blade USA..... \$12.98

MARINO, FRANK "Juggernaut" and "The Power of Rock and Roll" (his most sought after albums first time on CD) 1981-82/Holland..... each 17.98

PERAHIA, JOSHUA "Something to Say" (guitarist "Joshua" new album producer *Keith Olsen*) 12 tracks/2001/MK Music USA..... \$13.98

PERAHIA, JOSHUA "Hand is Quicker than the Eye" "Surrender" and "Chapter One"/1983-'85-'95/MK Music USA..... each \$ 9.98

POISON TRIBUTE "Name your Poison" (2 CD) *Derek St. Holmes* and vocalist of *Pretty Boy Floyd, Tiger Tail, Cherry Street+others*.. \$ 9.98

RONSON, MICK "Heaven and Hull" with *Ian Hunter, Joe Elliott, David Bowie, Chrissie Hyde, John Mellencamp, Queen/1994/Spitfire* \$ 9.98

ROSSINGTON COLLINS BAND "This is the Way" & "Anytime, Anyplace, Anywhere" (paired together double CD remastered) 1980-81/UK..... 19.98

SHEEHAN, BILLY "Compression" (*Talas, Mr. Big, David Lee Roth* bassist solo album) 11 tracks/2001/Favored Nations USA..... Sale 10.98

WESTWORLD "Live in the Flesh" (vocals *Tony Harnell* of TNT with *Mark Reale* of Riot, *Bruno Ravel* of Danger Danger) 14 trks/2001/UK..... 15.98

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New Releases

Courtesy of Beyond Records/by Marina Chavez

YES
Magnification
 Beyond Records (398 578 205-2)

Given Yes' recent "Yessymphonic" tour, which incorporated a full symphony, it was probably inevitable that the band would subsequently write and record an album that uses classical orchestration as its primary component. What's surprising about *Magnification*, however, is that for all its ambition, the CD comes off not as a high-brow conceit, but rather as a traditional pop-rock album cast in a symphonic framework. Indeed, one has to go back to The Moody Blues' 1968 effort, *Days Of Future Passed*, to find a comparably successful blend of rock and classical components.

Yes lay out their cards right at the start on the epic-like title track. The classic Yes ingredients — Steve Howe's serpentine guitar runs, Chris Squire's hard-thumped melodic bass lines, Alan White's straight-up drumming, and, of course, Jon Anderson's celestial falsetto — dart and weave throughout the song in a swirl of sprightly strings and startling key changes.

Other fine moments include the jaunty "Don't Go," which finds Anderson teaming with Squire for some intricate vocal harmonies, and "Dreamtime," a heavily orchestrated 10-minute rocker that sounds like a lost theme for a vintage James Bond film. Elsewhere, *Magnification* oscillates between sweeping grandeur (the four-movement suite, *In The Presence Of*) and stripped-down, beautifully constructed ballads that showcase Anderson as the ageless choirboy ("Soft As A Dove").

Many Yes fans who came of age in the early '70s continue to pine for the band's



Yes

glory years, when prog-rock was at its zenith. Others insist the group hit its peak with the concisely rendered pop of 1983's *90125*. Fortunately, *Magnification* stakes out a satisfying middle ground that should hold appeal for both those factions.

— Russell Hall

ACOUSTIC STRAWBS
Baroque & Roll
 Witchwood (WRCD 2004) (U.K. import)

Though they never became the chart force of contemporaries Genesis and Yes, during their '70s prime The Strawbs were a consistently excellent prog-rock band. With primary singer and songwriter Dave Cousins being the only constant, The Strawbs evolved from a folkish band with early singer Sandy

Denny (more famous in Fairport Convention), to a keyboard-inflected band with Rick Wakeman (ditto in Yes).

As those keys became more electric and eclectic (Mellotron and synth) in the hands of Blue Weaver (who hit big in The Bee Gees) and John Hawken, the band also became louder with lead guitar and second vocals supplied by Dave Lambert. As punk and new wave took over, The Strawbs faded with only a couple of '80s and '90s reunion albums to tide fans over. Lambert's replacement Brian Willoughby has continued in an acoustic duo with Cousins that has seen the release of *Old School Songs* and 1994's *The Bridge* (in many ways a Strawbs record).

(Please see New Releases page 54)

Indie Label Spotlight

THE PERSUASIONS
The Persuasions Sing The Beatles
 Chesky (JD220)

After the success of their tributes to Frank Zappa and the Grateful Dead, it's not surprising that *The Persuasions Sing The Beatles* would come next.

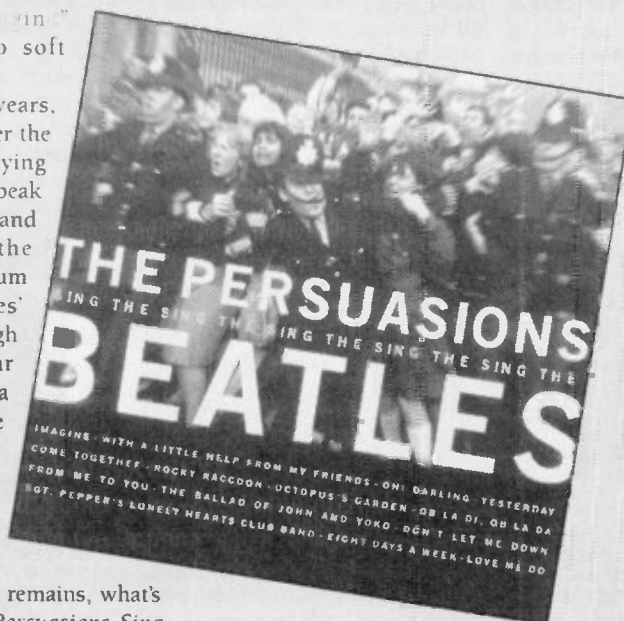
Parts of "Don't Let Me Down" could almost echo from a black storefront church in their original Bedford-Stuyvesant stomping grounds, where they first created street-corner harmonies more than 40 years ago, bringing black-church-grounded doo-wop to pop songs.

Never mere doo-wop revivalists, the polyphonic Persuasions over the years have given breathtaking vision to plenty of songs that weren't originally meant to be done a cappella. The lyrics to "Come Together" become all the goofier amid the incongruity of black-church vocalizing by the ebony Fab Four. High-flying "woo-woo"s and deep-sea bass notes heighten the childlike whimsy of

"Octopus Garden." "Imagine" lends itself perfectly to soft gospel's solace.

Now in their autumn years, The Persuasions don't deliver the energy of *Comin At Ya* (Flying Fish, 1979), perhaps their peak disc (from Toubou Rhoads and Joe Russell's time in the troupe). Within the spectrum of their work, The Beatles' songs are mellow fare, though their arrangements are far from simple. Incidentally, a cappella purists will be pleased that after one venture with instruments (2000's *Might As Well*), The Persuasions have returned to their usual turf as boys with no band. The question remains, what's next, *Paint It, Black: The Persuasions Sing The Rolling Stones*?

— Bruce Sylvester
 World Radio History



NEW RELEASES NEWS



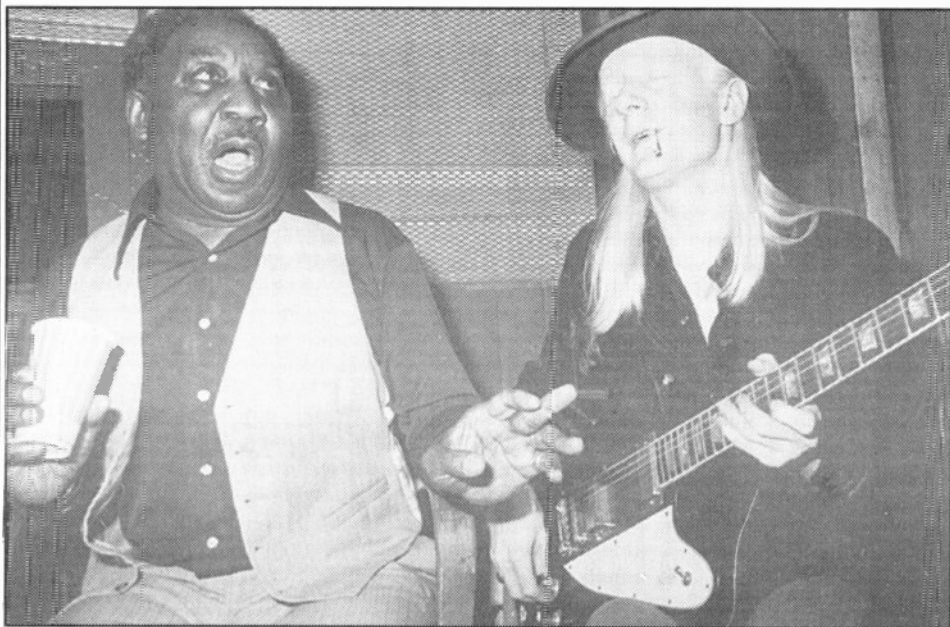
Just out: Guests on Big Jack Johnson's new *The Memphis Barbecue Sessions* (M.C. Records) (sans his Oilers backing band) include Fabulous Thunderbirds harpist Kim Wilson and legendary 88-year-old blues pianist Pinetop Perkins... David Barbe (Bob Mould's Sugar, Mercyland, Buzz Hungry) just released his first solo album, *Comet Of The Season* (Backburner Records). Barbe's original "Medicine Takeover" previously appeared (as "Your Smoke Screen") on k.d. lang's 1997 *Drag... Avalon: A Celtic Legend* (Neo Pacific Recordings) is a Diane And David Arkenstone release about a musical journey through King Arthur's England... Bernard Allison, son of the late, great blues guitarist Luther Allison, just released *Hang On* (Ruf). It includes songs written by his influences such as his father, Albert King, and Bobby Rush, among others, as well as a "Voodoo Chile Medley," comprised of Stevie Ray Vaughan's "Testify," Lonnie Mack's "Wham" and Jimi Hendrix's "Little Wing" and "Voodoo Chile." *Hang On* indeed!... Shelley Deveto is made up of Pete Shelly and Howard Deveto, playing together again for the first time in 25 years after starting the legendary early punk-rockers The Buzzcocks (Shelley continues to tour and record with that band). The duo's new *buzzkunst* (Spinart) fuses the sounds of '70s David Bowie, Phillip Glass, and Donna Summer with a twist of today.

Coming up: Due March 12 from Little Charlie And The Nightcats is *That's Big!* (Alligator)... March 19 is the release date for singer/songwriter Kevn Kinney's (formerly of the '80s Atlanta rock band Drivin' N' Cryin') fourth solo release, *Broken Hearts And Auto Parts* (Evil Teen Records)... Due March 26 from longtime rocker Ron Elliott, backed by his band The Nationals, is *Magneto* (Blue Heart)... Coming April 9 is jazz pianist Bill Charlap's *Stardust* (Blue Note), his take on 11 songs from legendary songwriter Hoagy Carmichael's catalog, including the title song — considered one of the greatest songs ever written, "Georgia On My Mind" and "The Nearness Of You." Guests on the album include Tony Bennett, Jim Hall, Shirley Horn, and Frank Wess... Due April 9 from nine-time Grammy Award winner and Rock And Roll Hall Of Famer Bonnie Raitt is *Silver Lining* (Capitol), which will be supported by a national tour starting March 30 and running through the end of June... Guitarist Peter Frampton has signed with Pioneer Entertainment and is recording an album to be released in late summer. His *Frampton Comes Alive* album from 1976 has sold more than 16 million copies.

— Greg Loescher

Reissues

© Sony Music Archives/by Don Hunstein



Muddy Waters and Johnny Winter

JOHNNY WINTER

The Best Of Johnny Winter
Columbia/Legacy (CK 85926)

Rock 'n' roll!!!! Only Johnny Winter can scream the *real* scream, and he pumps up the music on this *Best Of* CD. Columbia/Legacy dug into its vaults and released this 16-song compilation of one of the greatest blues guitarists and vocalists. Winter's Columbia material dating from 1969-1973 has him performing with that youthful vigor. Two recordings are from 1979. The original version of "Rock And Roll Hootchie Koo" starts things off, with Winter's fierce guitar licks backed by fellow guitarist Rick Derringer And The McCoy's from the *Johnny Winter And I.P.* Mean slide guitar and raspy vocals from Winter's first album taunts the listener with a combination plate of pure rock and blues while performing "I'm Yours And I'm Hers." Winter plays both lead guitar parts. What a blues feast!

The studio version of Chuck Berry's classic "Johnny B. Goode" with brother Edgar Winter on the ivories is from *Second Winter*. With a Dobro in his hand and some flute accompaniment, Johnny digs deep on Robert Johnson's classic composition "In My Kitchen." I've always dug Winter's version of Muddy Waters' "Rollin' And Tumblin'," which shows up here. Of course Winter's take on Bob Dylan's "Highway 61 Revisited" is one of his best vocal efforts, and his sinewy slide work just rips.

From 1979, the up-tempo "Mother-In-Law Blues" rocks along. In Winter's hands, Little Richard's "Miss Ann" is a groovin' rock classic, providing fans with another fine example of his voice. "It's My Own Fault" and "Mean Town Blues," from what I consider to be the best live record of all time — *Johnny Winter And Live*, is a blistering presentation of a hot band when all the stars are just right in the House Of Pancakes. Derringer's and Winter's guitar playing complements each other in style and tone. I feel grateful that this was captured on tape. It's soulful and on the edge.

From the LP with same title, another Derringer masterpiece, "Still Alive And Well," was recorded after Johnny cleaned himself up, and he burns on this recording. The strings were probably on fire on his signature Gibson Firebird guitar during this take. Whew!

"Be Careful With A Fool" features some mighty fast six-

string escapades by the Winter man. Funky and cool, "Memory Pain" will put listeners in their place. All in all this is great collection for a Winter fan who wants to plug this CD in his or her vehicle and cruise down the road. It's also a great place to start for those who have heard of Winter but who are not familiar with his material.

The booklet and liner notes are excellent. The photos are a fine representation of Winter in the '70s. Of course he has so much material out there it would be hard to select certain recordings for a *Best Of* album because everyone has his or her own *Best Of* opinion. But these choices are good ones.

— Guy Lee

PETER & GORDON

The Ultimate Peter & Gordon
Collector's Choice Music/EMI Capital (Special Markets)
(72435-31063-2-4)

In the past three months alone, there have been three different releases with this same title, and four more additional "Greatest" hits CDs over the past few years. Herein is what this *The Ultimate Peter & Gordon* release has to offer that the others don't.

It's the first CD reissue to have finally gotten to the original British master tapes for the remaster, and all 20 tracks are in stereo! For British Invasion-rock enthusiasts, it is a thrill hearing these tracks in this quality. This is especially true in the case of Peter & Gordon's 1966 hit with Paul McCartney's "Woman" as well as the lesser-known "The Town I Live In," which appear here in stereo for the first time ever. Every *Billboard* Top 100 chart hit of the duo is included here plus a few of the best near-misses.

Peter & Gordon were the first British act to hit #1 in the states after The Beatles in 1964, with the John Lennon/McCartney tune "World Without Love." Buyers get that gem on *The Ultimate Peter & Gordon* as well as the other two Lennon/McCartney compositions the duo covered — "Nobody I Know" and "I Don't Want To See You Again," which includes a spoken intro and outro from McCartney. It's fun listening.

Peter & Gordon sought out good material through their connections in the early going, and that largely made for their four-year chart success. Here too are the excellent songs of Rock And Roll Hall Of Famers Del Shannon ("I Go To Pieces" and "Broken Promises"), Buddy Holly ("True Love Ways") and Phil Spector ("To Know You Is To Love You").

However, around about mid-1966, Peter & Gordon abandoned their hit-making formula in favor of recording novelty songs such as "Lady Godiva" and "Knight In Rusty Armour" (sic) which, along with weaker, mundane self-penned material, ended up tilting their pinball machine. Oh well — it was fun while it lasted.

The flip card includes insightful liner notes and a detailed tracking of exactly when the songs were recorded as well as which take was used for the master for each. Overall this compilation should go down as a choice set for collectors as well as the casual fan.

— C. Brian Jasper

REISSUES NEWS



Out now: Continuing its vinyl revolution, Sundazed has reissued Love's first three classic Elektra albums on 180-gram vinyl — *Love* (1966, "Little Red Book"), *Da Capo* (1967) and *Forever Changes* (1968). The Los Angeles-based folk rock/psych band featured Arthur Lee. Their *Forever Changes* album was hailed as their best and the band's answer to The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Sundazed has also reissued three Cryan' Shames' albums, each with bonus tracks of previously unreleased material — *Sugar & Spice, A Scratch In The Sky* and *Synthesis...* Rhino has reissued five Bonnie Raitt albums, *Give It Up* (1972), *Takin' My Time* (1973), *Home Plate* (1975), *The Glow* (1979) and *Green Light*, which features keyboardist Ian McLagan (Small Faces, The Rolling Stones)... *Live Around The World: The Best Of Junior Wells* (Legacy) features the Chicago harp blaster belting out 11 tracks recorded at various venues in Paris, Oslo, Tokyo and other cities... Rubic Records continues its Bevis Frond reissues with 1988's *Triptych*, the band's third album... From legendary pop guitarist Tony Mottola comes *Heart & Soul Guitar* (Varèse Sarabande), a collection of 16 standards culled from his output from 1967-83, all appearing for the first time on CD. The album was produced by stereo pioneer Enoch Light. Mottola played on Light's recordings from the '50s-'80s... *The Best Of The Bodeans* features 17 tracks from the band's seven albums released on Slash/Reprise from 1986-96, including "She's A Runaway" and the original hit version of the #16 "Closer To Free," the theme song to Fox TV's *Party Of Five*.

Coming soon: Coming March 19 from Rhino are the first seven releases in Warner Strategic Marketing's *The Essentials* series — *Damn Yankees*, *Howard Jones*, *Average White Band*, *Tommy James & The Shondells*, *Devo*, *Shakespeare's Sister*, and *Bronski Beat & Jimmy Somerville*... Due March 26 from Universal are *Best Of/20th Century Masters* series sets for Gino Vanelli, Con Funk Shun, George Strait, Extreme, Dixie Dregs, Gregg Allman, and Roy Buchanan. Also on that date, Universal will release more editions in their *Classic Albums Remastered And Revisited* series including *Commodores Live!*, *Diana Ross*, *Smokey Robinson And The Miracles' Going To A Go-Go* as well as *The Supremes Sing Rogers & Hart* (expanded edition), Neil Diamond's *Play Me: The Very Best Of The UNI/MCA Years* (three-CD set), and Procol Harum's *Live With The Edmonton Symphony Orchestra* (expanded edition)... Coming May 21 from Redline Entertainment is *Scooped*, a two-CD collection featuring rare oddities and outtakes from the last 10 years recorded by **Who** guitarist Pete Townshend.

Sepia-Tone, a new reissue label: Sepia-Tone is the moniker for Revolver USA's new reissue subsidiary. Initial releases out now on the new label include Alice Coltrane's live 1978 double-LP *Transfiguration*, swamp-rock bluesman Tony Joe White's *The Train I'm On* and *s/t*, and Ornette Coleman Quartet's groundbreaking *This Is Our Music* from 1961, featuring Donald Cherry, Ed Blackwell, and Charlie Hayden. Sepia-Tone, named after the stylized photos of yesteryear, will be reissuing 12-15 classics in 2002 in the blues, soul, jazz, folk and psych genres. (www.mindheaven.com)

— Greg Loescher

A brief history of picture sleeves

by Charles Szabla

Let's take a brief trip through the history of 45 rpm picture sleeves by choosing two sleeves from each decade that are of particular prominence. The 45 record was introduced in 1949 by RCA Victor, and it didn't take long for special covers to be designed for them. All of the major record labels would soon jump on the 45 bandwagon, including Capitol Records. In 1951 they released the single "Birds" by Yma Suma (Capitol 6F-1819). This appears to be the first 45 rpm sleeve created by Capitol. The label would later play a significant role in picture sleeve production in the 1960s with The Beatles and The Beach Boys.

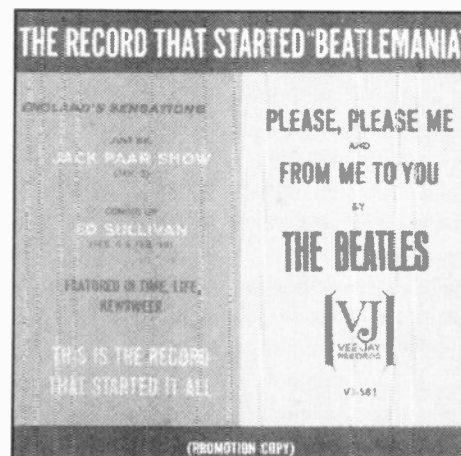
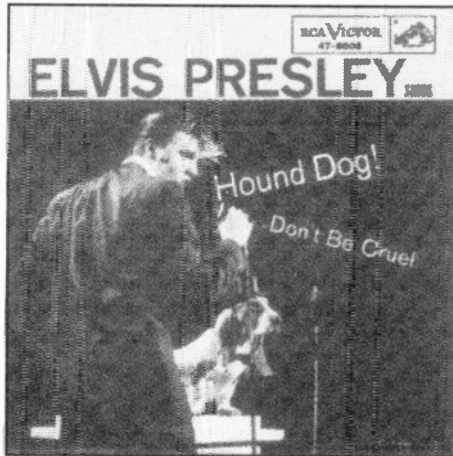
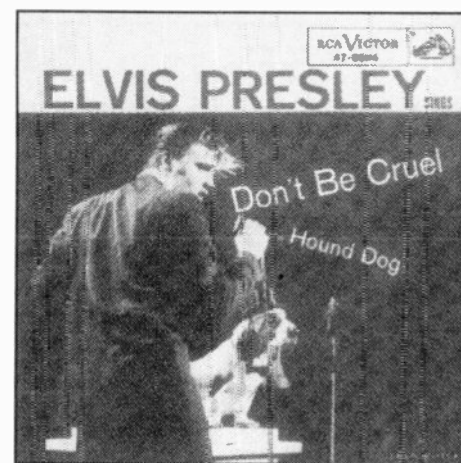
Elvis Presley's version of "Hound Dog" was released in August 1956 with "Don't Be Cruel" as the B-side. Both sides of the 45 scored big with the record-buying public and both laid

of that gory story.

Tori Amos would cultivate a dedicated following in the early '90s, but her picture sleeve story starts in 1988 with a pop/metal group called Y Kant Tori Read. The album and single flopped, but the value of the picture sleeve continues to rise. A near-mint copy currently fetches about \$50, further proof that price does not always indicate rarity.

Generally acknowledged as the original purveyors of political punk rock, The Clash reached their height of sales success with the release of the 1982 album *Combat Rock*. One of the singles from that album, "Should I Stay Or Should I Go," was issued with three different picture sleeves. The most desirable was the first printing that featured then-President Ronald Reagan on the front of the sleeve.

In 1988 R.E.M. would begin a series of fan



"Hound Dog" was released in August 1956 with "Don't Be Cruel" as the B-side. Both sides of the 45 scored big with the record-buying public and both laid claim to the #1 song in America for 11 weeks.

claim to the #1 song in America for 11 weeks. In February 1957, RCA decided to push "Don't Be Cruel" as the featured tune, resulting in an early sleeve variation for the same record.

The majority of picture sleeves produced for The Beatles were made by Capitol and Apple. A handful of sleeves were released by five other record labels in early 1964. The promotional issue—only title sleeve for "Please Please Me" on Vee-Jay is one of the rarest. Open your checkbook and write a five followed by three zeros.

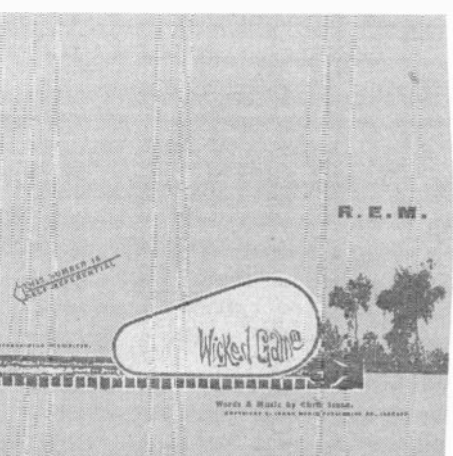
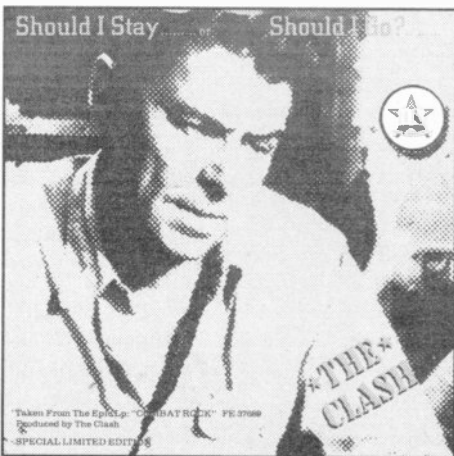
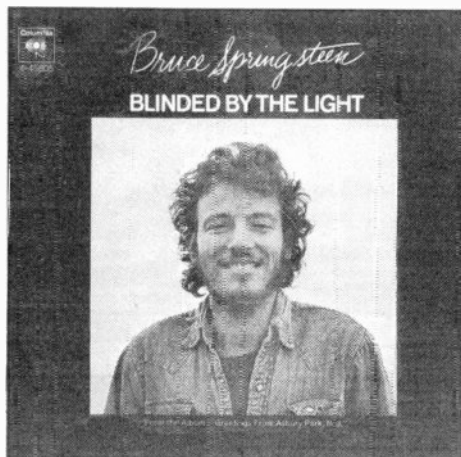
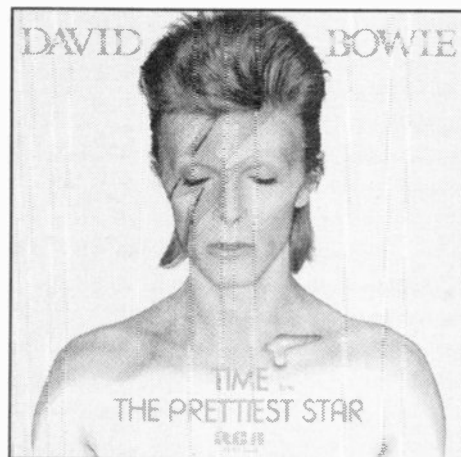
For serious Bob Dylan collectors, the 1965 promo picture sleeve for "Subterranean Homesick Blues" is essential. The back of the sleeve features quotes from John Lennon and George Harrison that acknowledge the 23-year-old Dylan's influence on their own music, specifically the song "I'm A Loser." Expect to cough up \$1,500 for a near-mint copy.

David Bowie is the consummate musician as artist. His androgynous persona of the 1970s was typified best by the 1973 picture sleeve for "Time." It was his fourth U.S. sleeve and, without a doubt, the hardest one to find. I was fortunate to purchase mine at a record show for a paltry \$7. Today I wouldn't be surprised to have to pay in excess of \$500.

Bruce Springsteen's career would skyrocket in 1975 with the release of his album "Born To Run," but two years earlier his debut album *Greetings From Asbury Park, NJ* and single "Blinded By The Light" would go unnoticed. I've heard that most of the sleeves were destroyed before even reaching the public, but unfortunately I don't have the details

club Christmas singles that continued through 1995. Distinctive in design and limited in numbers, they were printed using letterpress equipment as opposed to standard lithographic methods. Independent Project Press, located in Sedona, Ariz., created these little beauties that are a testament to an artistic aesthetic of unconventional means for uncommon projects. The "Wicked Game" sleeve illustrated here is from 1995.

Picture sleeve production by the major labels slowed to a trickle by the end of 1988 and gave rise to the independent labels. Sub Pop Records is one of today's great saviors of the picture sleeve. Usually known for its support of the indie rock artist, 1996 saw the pairing of Sub Pop and The Beach Boys. The wonderful, full-color folding sleeve for "I Just Wasn't Made For These Times" came 34 years after The Beach Boys' first sleeve, "Surfin' Safari."



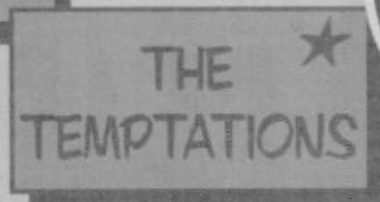
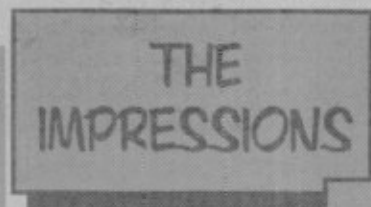
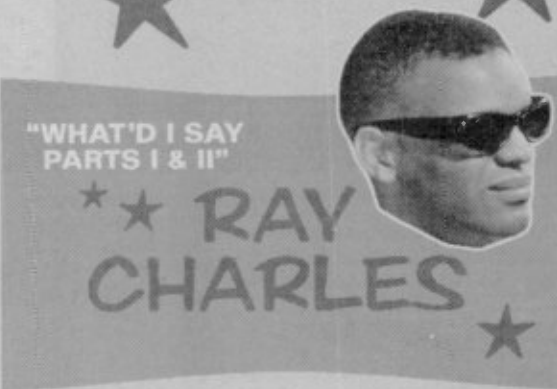
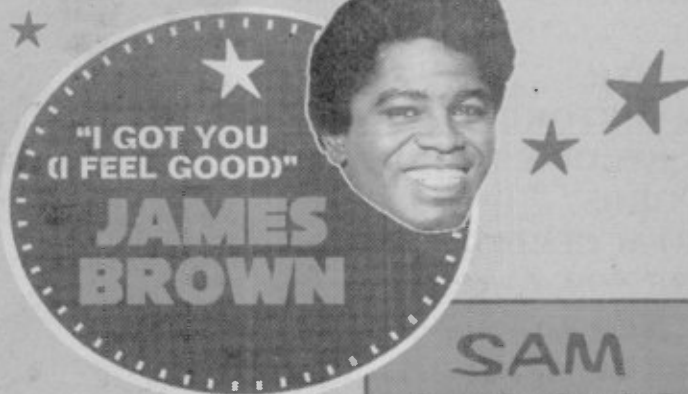
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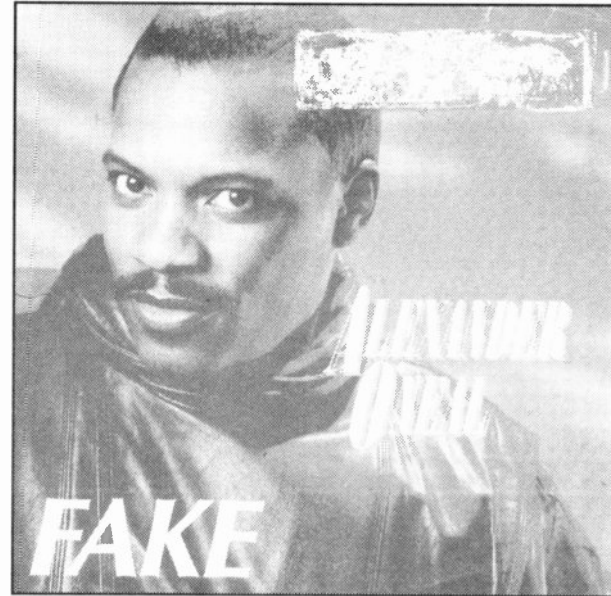
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|--|---|--|---|

The care and feeding of picture sleeves

by Charles Szabla

If you're a possessed picture sleeve collector like I am, the following information is old news. But if you're new to the hobby of assembling an impressive collection of 45 rpm sleeves, let's discuss their care and feeding. Storage and protection for your little darlings is a good place to start. The first thing to do after returning home from a record show, second-hand store or flea market is to get that record out of the picture sleeve! You'll often see the phrase "ring wear" used to describe the condition of a sleeve. That's the result of keeping the record in the sleeve. And don't get me started on that nasty striated rib that Apple and Capitol put on their 45s. Whose vicious idea was that?



Here you can see one of the dangers of attempting to remove a sticker from a picture sleeve. Ouch!

Stick the record into a plain white paper sleeve and gently slip the picture sleeve into a fresh 100-percent pure virgin polyethylene clear plastic sleeve. You can almost hear the sleeve breathe a sigh of comforted relief. In my case, I also add a piece of acid-free matboard behind the picture sleeve to decrease the risk of accidental bending or folding. Matboard can be purchased at any art supply store. Don't use cardboard as a cheap substitute. Cardboard is acidic and over time will yellow and deteriorate precious collectibles.

Once this is done, store the protected sleeve in a handy 45 record storage box. These are available in plastic or cardboard. Despite my rant on the evils of cardboard, I believe the cardboard storage boxes are satisfactory if one has already encased the picture sleeve in a polyethylene sleeve. Paper sleeves, poly sleeves and storage boxes are available

from a number of reputable mail order sources that can be found in this magazine. The cost will vary based on the type of sleeve chosen and quantity ordered. I use regular-weight white paper sleeves to store my records; ordered by the case (1-2,000) they average 4¢ a piece. The type of poly sleeve I like best are top-o'-the-line 6 mil thick. They're not cheap (between 9-14¢ depending on quantity) but man, it sure feels good sliding one of my most prized picture sleeves into one. Generally I find the 4 mil acceptable and the 2.5-3 mil adequate for storing sleeves you would like to upgrade eventually.

Finally I'd like to address the sticky issue of cleaning and repairing picture sleeves. My best advice is, "Don't bother." The risk of further damaging a sleeve by attempting to remove a sticker, taping together rips or tears, erasing pencil writing, rubbing away stains, or any other well-meaning endeavor is too great. However, I must admit to tackling the irritating issue of sticker removal. I tried both rubber cement thinner and lighter fluid to dissolve the adhesive. It sounds slightly insane and definitely unsafe, but it occasionally worked. A few times it caused problems. A reaction between the solvent, adhesive and ink not only removed the sticky substance but also removed the ink, leaving a hideous faded splotch in the shape of the sticker. Luckily the only sleeves affected were ones by Debbie Gibson, Poison, and Journey. Again I reiterate, "Leave well enough alone." Now you see why sleeves in near-mint condition are so highly sought after; no muss, no fuss.

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Elvis News

NEW ELVIS REISSUES HEAVY ON COUNTRY

by Eddie Hammer

Very few people in the world are known by one name, but Elvis is one. Others include Jesus and Hitler, but those who are not, and never will be, include Frank Sinatra, Bruce "The Boss" Springsteen, or even Pat Boone. While Hitler was German, Elvis was associated with America. While traveling abroad when I wore an Elvis T-shirt, all knew him and that I was an American. Our hero was proud to be part of the U.S.A., so I'm sure he would be very angry at what's happening here. There was only one Elvis, never to be seen again neither his greatness achieved. Name one other person who could get in to see the President (Nixon) without an invitation? That brings me to one conclusion, which is that Elvis wanted to promote America. Only Elvis could have pulled off this meeting.

The Patricia Record Company of Japan just released old titles from the E.E.C., from about 15 years ago — *Hound Dog And Other Hits*, *One Night With Elvis*, *Rock 'N' Roll Legend*, *18 Greatest Rock 'N' Roll Hits*, *18 Live Songs* and *It's Now Or Never*. Their obis enhance each album. Leave it to Japan to add their always beautiful products.

Country and gospel music go together sometimes, but not always. So when I saw the new *Great Country Gospel* (U.S.) with our boy singing "Crying In The Chapel" (with The Jordanaires) and "His Hand In Mine," I bought it. They are not country at all, but more like gospel or pop. Some other cuts on this two-disc set that do fit in that category include "I Saw The Light" (Hank Williams) and "Rock Of Ages" (Ray Price), but "You Light Up My Life" by Boone's kid Debbie? A bit of a stretch, donchya think?

Not only does the U.K. have its own version of the special edition of *That's The Way It Is* on VHS, but it also has a limited edition in a big, white box that contains a four-track CD, cinema poster, art cards and a special brochure. Next, the U.K. DVD of the same title is almost a replica of ours, but there is also a box set for the DVD, as with the VHS, with some extras. I do not know why we didn't have a special edition in the U.S. The U.K. version of *Elvis Live In Vegas* is almost the same, but then it did it one better — a vinyl-LP box set by the Castle Group, which always does Class-A work. Nice job guys! P.S.: Japan also has this *Vegas* set, but it actually uses our set with a new catalog number on a red sticker. As an added note of praise, Elvis looks unbelievably magnificent, and he's wearing my favorite white fringed outfit from the early Vegas shows — a true showman, and as Zsa Zsa Gabor said, "Elvis was the last beautiful man on earth." She should know.

Graceland in crisis — tourism to the King's home fell drastically in the last few months, and many employees were laid off. This is the headline of the new rag/mag *National Enquirer* that always exploits any Elvis news, because when Elvis is on the cover, sales increase. Hey — remember Sept. 11? Tourism and the economy has dropped since that fatal day all over the country. With Graceland's profits exceeding \$200 million yearly, I wish you and I could have the same problem!

Now, big news right down my pleasure road — two new box sets that will yield no deposit for RCA. Remember those two rare *Celluloid Rock* sets that were confiscated by the cops a while back? Well, here we go again, as I heard the same scenario for the new *Unsurpassed Masters* box sets, which have seven CDs each. (Do not confuse these with an old four-CD set of the same title, which had two separate pressings [digi-pak and jewel box] but different contents.) The new sets are in glossy long boxes. Even though the photo covers are familiar to all of us, these are definitely classy sets by the "Cool Romeo" guys, who make products that are unsurpassed in the boot industry.

Now, as to contents, *Box 1* has two discs in mono and two in stereo. *Volume One* is from 1954-58 and includes "I Love

You Because" (four takes), "Lawdy Miss Clawdy" (five) and "I Need Your Love Tonight" (18!). *Volume 2* is all 1958 with "Big Hunk O' Love" (four takes), "A Fool Such As I" (nine) and "I Got Stung" (23!). *Volume 3* contains cuts from 1960, such as "Milky" (eight), "His Hand" (five), "He Knows Just What I Need" (10) and "Surrender" (four). *Volume 4* has 1960-61 tracks — gospel songs (21) and some bonus jobs, including a personal favorite, "Fame And Fortune" (six takes). *Box 2* deals with all studio takes of 1961-62, including "I'm Coming Home" (seven), "I Feel So Bad" (two), "I Want You With Me" (10), "Something Blue" (four) and many others. These numbered limited editions (1,000) definitely deserve to be in your collection, but I must warn you that they are costly and are probably off the market by the time you read this. But, search for these beauties.

Check out the new RCA two-disc set, *The Country Side Of Elvis*, with an extra-handsome brooding star pictured on the cover and a blurb on "Kentucky Rain" (great) and Hank Williams' "Your Cheatin' Heart." With 51 tracks, I think RCA covered them all, and even though the songs made the country charts, I don't agree with the categorization on some — "There's Always Me" and "It's Midnight" as examples. But all those Sun Records cuts are always welcome to me. I never tire of "Just Because," "I Forgot," "Shep," "Blue Moon," etc. I know you'll buy this one at your local shop, so no need to tell

Check out the new RCA two-disc set, *The Country Side Of Elvis*, with an extra-handsome brooding star pictured on the cover...

you it's excellent.

Rockin' Holidays, a special edition from B.M.G./U.S., has a very cool cover of Santa Claus in his '50s red T-Bird convertible. "Blue Christmas" was chosen to blend with Roy Orbison's "Pretty Paper" and "Jingle Bells" by The Singing Dogs (the worst).

Don't be faked out by the cover of the album *Fernwood Rock 'N' Roll* as I was, because although the cover has that famous shot of Elvis, Dewey Phillips, and Natalie Wood, it contains songs with music background by Scotty Moore and Bill Black but no Elvis. He is only mentioned in the liner notes of his impact and concerning Sun Records. The only interesting thing about the tracks is that Thomas Wayne ("Tragedy" fame) does "Girl Next Door (Went A Walkin')," and I always like hearing our boy do that song. Also, "Christmas Party With Eddie G." promises listeners will do more than exchange gifts when played at any holiday party. The real reason for my purchasing *Fernwood Rock 'N' Roll* was that it had a track I wanted to hear — "I Want To Spend Christmas With Elvis (Heartbreak Noël)" by Debbie Dabney. Forget it.

Want a copy of *Encyklopedie Multimedial NE — Elvis Presley*? Then you need a friend in Poland, which I have, and he sent me this CD-ROM that is packed with a magazine of Elvis through the years and a complete discography — everything an Elvis fan always needed, but it's in Polish! It was released on the Polish market for two weeks only, so I was lucky to get one. Hey, the pictures are nice too.

For Elvis stamp collectors, the second part of that Somalia set of icons of the 20th century, featuring Elvis and Marilyn Monroe on every stamp, was just received. These eight also have Ingrid Bergman (who could ever forget my all-time favorite movie, *Casablanca*?), Audrey Hepburn, Pelé (The pro soccer player who goes only by one name — Ed.), Walt Disney,

and Winston Churchill, to name a few. This is a beautiful set and a real Elvis tribute.

Laserlight has shipped me a title from last year, *It's Christmas Time*. Did you know it has already sold more than a million copies? Laserlight has also re-released those great Christmas multi-disc sets — Elvis with Johnny Cash and John Denver; Elvis, Sinatra, and Bing Crosby; Elvis and The Jordanaires. The company also shipped a DVD called *Remembering Elvis*. This is probably the last year these sets will be available, so buy all of them now if they are not in your collection already.

My Shreveport, La., friend sent me a story from the local *Times* that reported a new local exhibit on our boy — "The Early Years On Tour Through The Deep South." It contains early '56 photos, unseen in 15 years. Music critics thought he was only a fad, but the media was 100 percent wrong. Nice article, and I would love to see the exhibit.

For *Britney Spears — Live From Las Vegas*, Spears wore an Elvis-style outfit with no detail overlooked — a wide, studded belt and a jumpsuit with a deep-V neckline and that high-collared he loved (me too!). Nice outfit, Britney. You've got class.

Two new DVDs from Brazil came my way — *Rei I Do Rock* (clips from all 33 movies and early '70s Vegas shows) and *Elvis Presley* (TV special and 11 cuts from the "sitdown" session). I have never seen the photo on the last DVD's cover (an Adonis' face), and the DVD even includes a music mag with that same cover pose. Nice package if you have some amigos in South America who can pick it up for you.

One must see that new Czechoslovakian slip-in CD *Loving You*, which has an absolutely beautiful image of our handsome icon. This glossy cover makes the content almost meaningless, but even the song choices are excellent — outtakes from the movie, a slow and fast version of the title song, an unedited stereo cut of "Mean Woman Blues" and a "Road" medley with "Party." It never disappoints me when I see any of Pavel's Memory Records. The cover is in the Top 10 this year. Don't miss this one!

Listen to this: The U.S. Coast Guard has new bumper stickers, which I put up on the wall of one of my Elvis rooms: "Support Rescue & Get Lost Elvis — If You're Out There, the U.S.C.G. will find you!"

Europe has caught up with our TV-advertised, two-CD set *Elvis' Greatest Love Songs*. Its version has a sticker on it stating: "Best Ever Collection On Elvis Presley with more than two hours of romance from Elvis 'Kingtinued' — Elvis is back singing today's songs as done by Doug Church, 'voice of Elvis.'" (??) This impersonator has been around and does Elvis in *Legends In Vegas!* Liner notes state Red West cried when he heard Church — I doubt that very much, as proven on his versions of "Graceland" and "Pink Cadillac." I never go to these shows and would have bought a ticket only to see Ral Donner, but he passed away April 6, 1984.

Italy finally has a new Elvis album, *#1 Hits*. It's too bad the songs are predictable and that it uses the pic of Elvis in his red velvet shirt again. Nice for me, as I collect all Elvis albums from all over the world — so a new Italian album is welcomed. But it's not needed unless you collect all, like this crazy.

Pure Platinum is a new player, and it packages performances in DVD boxes. While they're pretty, nothing new is on them, even if they are "remastered." (Some day someone will have to explain this, as they all sound the same to me!) Pure Platinum's DVD series includes *Going Back To Memphis* (June 10, 1975), *Elvis Goes Bananas* (Sept. 3, 1973, Las Vegas — a cute title that relates to Elvis entering the stage with a stuffed monkey on his back) and *Texas Tornado* (June 5, 1975 — first time on CD, where he talks about *TTWII*), but all three are filled with those same show tunes again.

You've Lost That Lovin' Feelin', titled after The Righteous Brothers' huge hit, is a fabulous-looking album with a pic of Elvis in that white fringed outfit walking backstage for his Vegas opening, looking confident but was reportedly very nervous. Also, filming for *TTWII* was being done for this Aug. 21, 1970, show. The CD was recorded from the audience — and we all know what that means. Some good parts are "Ave Maria," "Cryin' Time," a short "Along Came Jones" (a #9 hit for The Coasters) and the title track, with a false start. I loved the way he performed it, because on film one sees only Elvis' back in the spotlights on stage — very dramatic and just perfect. Until next time, my Elvis friends.

— Eddie Hammer T.C.B.
Box 836
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AFTERMATH the rolling stones



In July 1964, I was engineering a session for Bob Nitzsche at RCA in Hollywood. The song was "I'm Not a Player" by the Rolling Stones and Andrew Oldham, who had signed up to be their producer, had sent me the demo. In December of 1965, we did the first session together. Andrew had brought in from England and wanted to do a session in a studio in Hollywood. I was the only engineer who had worked with them. The last time I worked with them was in 1966, when they were recording "I'm Not a Player" and a number of others. It was the last time they had been in the studio together. I was the only engineer who had worked with them. The last time I worked with them was in 1966, when they were recording "I'm Not a Player" and a number of others. It was the last time they had been in the studio together. I was the only engineer who had worked with them.

- SIDE ONE**
 PAINT IT BLACK 3:00
 STUPID GIRL 2:10
 LADY JANE 2:00
 UNDER MY THUMB 2:30
 DONCHA BOTHER ME 2:00
 THINK 2:00
- SIDE TWO**
 FLIGHT 505 3:00
 HIGH AND DRY 2:30
 IT'S NOT EASY 2:00
 I AM WAITING 3:00
 GOING HOME 3:00

Vocal: Mick Jagger, Keith Richards
 Guitar: Keith Richards, Brian Jones
 Bass: Bill Wyman
 Drums: Charlie Watts
 Percussion: Charlie Watts, Jack Nitzsche, Mick Jagger
 Maracas: Bill Wyman
 Harmonica: Brian Jones, Charlie Watts, Bill Wyman
 Duet: Brian Jones
 Piano: Brian Jones
 Piano: Brian Jones
 Jack Nitzsche, Ian Stewart, Brian Jones, Bill Wyman
 Lighting: Mick Jagger

*Photographs: Paul Davis, Jacobs & Van Der Meer
 Cover Photo: Stephen Feely*

Songs by Mick Jagger and Keith Richards
 Arranged by The Rolling Stones
 Golden Music - BMG
 Engineer: Dave Hassinger
 Recorded at RCA Studios, Hollywood
 Producer: Andrew Long Oldham

PS 476 (also available Mono, LL 462) PLAY THIS RECORD ONLY ON STEREOGRAPHIC EQUIPMENT PS 476

The back of the U.S. stereo version of *Aftermath*.

(*Aftermath* from page 18)

any 1966, a track listing for the band's next scheduled album was published in the papers, a

10-song opus recorded exclusively at RCA in December: "19th Nervous Breakdown," "Sad Day," "Take It Or Leave It," "Think," "Mother's Little Helper," "Going Home," "Sitting On The

Fence," "Doncha Bother Me," "Ride On Baby" and "Looking Tired."

Even in this form, it was a striking collection, an impression that was only heightened by the artwork, as the band selected a stylish Guy Webster band shot, tinted pinkly to a pseudonymous Andrew "Sandy Beach" Oldham's specifications. Elsewhere, Oldham opted not to contribute his traditional stream-of-consciousness sleeve notes, replacing them with a few lines of introduction by Hassinger.

The Stones had known Hassinger since July 1964, when Oldham and the Stones dropped by the RCA Studios during a session he was engineering for Jack Nitzsche. Five months later, en route to Australia, the Stones stopped off again, this time to record. "Since then," Hassinger's notes explained, "we have worked together thru 'The Last Time,' 'Satisfaction,' '[Get Off Of My] Cloud,' 'Breakdown' and a number of albums in a way that has been rewarding both artistically and professionally." *Aftermath* was to prove the summit of that relationship.

The album's U.K. release was originally scheduled for March 1966, with its American counterpart to follow in April. In early March, however, the Stones returned to Hassinger and Hollywood, flying in direct from a tour of Australia/New Zealand and re-emerging, said Oldham, "five incredibly productive days later," with a clutch of songs that would completely redesign the album and, in a sense, redirect the Stones themselves.

(Please see *Aftermath* page 58)

Sidebar I

The complete *Aftermath* sessions

- Dec. 3-8, 1965
 "Aftermath" (unissued instrumental)
 "Doncha Bother Me"
 "Goin' Home"
 "Looking Tired"
 "Mother's Little Helper"
 "19th Nervous Breakdown"
 "Ride On Baby"
 "Sad Day"
 "Sittin' On A Fence"
 "Take It Or Leave It"
 "Think"

- March 6-9, 1966
 "Flight 505"
 "High And Dry"
 "I Am Waiting"
 "It's Not Easy"
 "Lady Jane"
 "Long Long While" (B-side)
 "Out Of Time"
 "Paint It, Black"
 "Stupid Girl"
 "Tracks Of My Tears" (unissued)
 "Under My Thumb"
 "What To Do"

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GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$61.00	\$127.00
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Monday - Thursday

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Ad #137

PRE-ORDER LIST COMING SOON!

Prices and availability are subject to change

Compact Disc

Table listing various CD releases including Black n' Blue, Bruford's Earthworks, Camel, and others with prices and descriptions.

Table listing CD releases by Robert Wyatt, Yarbuds, and Yes with prices and descriptions.

DVD

Table listing DVD releases including Bruford's Earthworks, Roger Dean, and Neil Finn.

Compact Disc

Large table listing numerous CD releases from AEROSMITH & members, ARENA, ASIA, AYREON, THE BABYS, BLACKFOOT, BLACK SABBATH, BLOODROCK, BOZZIO LEVIN STEVENS, and others.

DREAM THEATER & side projects

Table listing Dream Theater and other side projects including Emerson Lake & Powell, Qango, Enchant, and others.

March 22, 2002 GOLDMINE #565

(603) 629-9102

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

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More titles available at: www.MetroCityRecords.com Secure On-Line Ordering

Ad #137

March 22, 2002

Goldmine #565

Table listing various music releases including Jethro Tull, Journey, Kansas, Pink Floyd, Procol Harum, Queen, Roxy Music, Bryan Ferry, Salem Hill, Shadow Gallery, Shooting Star, Spock's Beard, Phil Manzanera, Marillion, Starcastle, Sly & The Family Stone, Supertramp, and many others. Includes prices and formats like CD, LP, DVD, VHS.



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Table with columns: CD/S at Special Set Sale Prices, Title, Origin, Price. Lists hundreds of music releases from artists like Iron Butterfly, Jacko'n Jax, Rolling Stones, etc.

March 22, 2002

Goldmine #565

I BURIED PAUL

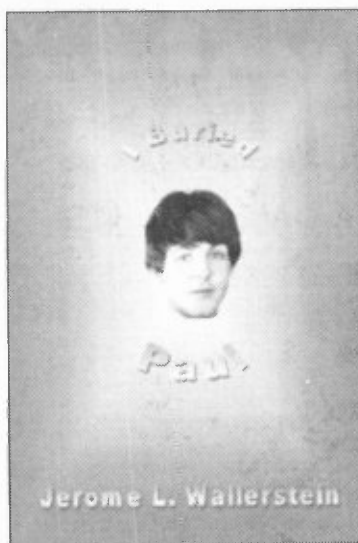


Troubling hoax or tragic reality?

A fictional account of how and why one of the 20th century's greatest conspiracies was pulled off - as told by one of the alleged insiders.

by Jerome L. Wallerstein \$17.95

now also available on 10 audio CDs!



On an early November morning in 1966 a horrific car accident occurred not far from EMI Studios, where The Beatles had been working on their upcoming masterpiece "Sgt. Pepper's Lonely Hearts Club Band". Paul McCartney, The Beatles' charismatic and supremely talented bassist, died in this accident and yet somehow, somehow, for some reason, the public was shielded from the truth.

A look-alike was promptly recruited to replace McCartney, and The Beatles went on to produce the finest creations recorded in the annals of popular music.

- WHY DID THE BEATLES AND THEIR RECORD LABEL HIDE THE TRUTH?
- HOW DID SUCH A MONUMENTAL TRAGEDY ESCAPE PUBLIC DISCOVERY?
- WHAT EVIDENCE IS THERE OF THE COVER-UP? HOW DID IT SUCCEED?
- WHERE DID THIS LOOK-ALIKE COME FROM?
- WHO WAS INVOLVED IN THE COVER-UP, AND WHAT ROLE DID THEY PLAY?

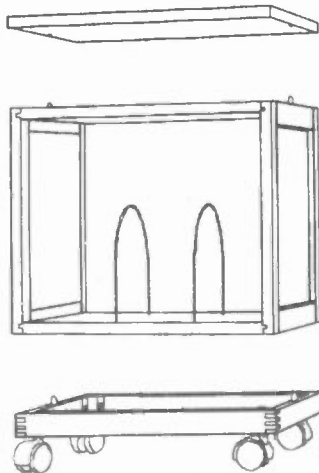
For the first time ever these questions and more are answered by a man personally involved in the conspiracy. One of the few remaining participants not only confesses his involvement and exposes the truth behind the subterfuge, but also explains the rationale and process behind the bizarre "clues" which The Beatles proceeded to give the public.

Jerome L. Wallerstein
4293 Bellmawr Dr.
Livermore, CA 94550

Contact the author at: WERTHER@AOL.COM or
visit the fan-site www.jeromewallerstein.com

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World Radio History

AUCTION OF 70 RARE PICTURE SLEEVES

AUCTION #93. An all picture sleeve auction. One grade only (no discs, just pic. sleeves). The actual 45's were worn out when I worked as a DJ. But the sleeves I stored in basement cabinets in 7 1/2" Polyethylene clear sleeves. Most were stored without the record ever being inside, so, most have no ringwear! Those that do are coded: srw=slight ringwear; rw=moderate ringwear. This auction closes April 12, '02. This is a batch I just re-discovered in a corner cabinet-these are sleeves I never offered before!

1. BEATLES-8 Days A Week/I Don't Want To Spoil The Party-CAPITOL 5371. Has trim straight across. VG++
2. BEATLES-Hello Goodbye/I Am The Walrus-CAP. 2056 VG+ 3. BEATLES-Got To Get You Into My Life-CAP. 274
4. BEATLES-Ob-La-Di, Ob-La-Da/Julia-CAPITOL 4347. No. #228408. srw. VG+
5. BENTON, BROOK-Lie To Me/With The Touch Of Your Hand-MERCURY 72024. M-
6. BIONDI, DICK-The Pizza Song/Knock Knock-Promotional issue for WLS 890 Chicago & PEPSI-COLA VG Sleeve reads "Now it's PEPSI for those who think young!" & has PEPSI, WLS logo, 45-size hole in center.
7. BOYCE & HART-I Wonder What She's Doing Tonight?/The Ambushers-A&M 893 M-
8. BUCKINGHAMS-Mercy, Mercy, Mercy/You Are Gone-COLUMBIA 4-44182 M-
9. CARPENTERS-Please Mr. Postman/This Masquerade-A&M 1646 VG++
10. CHAMBERLAIN, RICHARD-Blue Guitar/(They Long To Be)Close To You-MGM 1-13170 M-
11. CHECKER, CHUBBY-Surf Party/Just A Little Bit Of Love-PARKWAY P-879 VG++
12. CHECKER, CHUBBY-Loddy Lo/Hookah Tookah-PARKWAY P-890 VG++
13. CHECKER, CHUBBY-She Wants To' Swim/You Better Believe It, Baby-PARKWAY P-922 srw price tag VG+
14. COLE, NAT KING-Deer Lonely Hearts/Who's Next In Line?-CAPITOL 4870. srw. VG+
15. CREEDENCE CLEARWATER REVIVAL-Down On The Corner/Fortunate Son-FANTASY 634 VG++
16. CREEDENCE CLEARWATER REVIVAL-Up Around The Bend/Run Through The Jungle-FANTASY 641 M-
17. CREEDENCE CLEARWATER REVIVAL-Lookin' Out My Back Door/Long As I Can See The Light-FANT. 645 M-
18. C. C. R. Featuring JOHN FOGERTY-I Heard It Through The Grapevine/Good Golly Miss Molly-FANT. 759M-
19. CREEDENCE CLEARWATER REVIVAL-Sweet Hitch-Hiker/Door To Door-FANTASY 665 M-
20. DAVID & JONATHAN-Speak Her Name-CAP. 5625 srw VG+ 21. DONOVAN-Jennifer Juniper/Poor Cow VG+ EPIC 10300
22. EDDY, DUANE & The Rebels 40 Miles Of Bad Road/The Quiet 3-JAMIE 1126. Very orig. price tag. VG++
23. EDDY, DUANE & The Rebels-Some Kind-A Earthquake/First Love, First Tears-JAMIE J-1130. VG++
24. EDDY, DUANE-My Blue Heaven/Along Came Linda-JAMIE 1200. Back side shows & plugs 5 LP's VG+
25. EDDY, DUANE-The Ballad Of Paladin/The Wild Westers-RCA 47-8047. M-
26. EDDY, DUANE-Lonely Boy/Lonely Guitar/Joshin-RCA 8180 M- 27. ELEANOR'S MEMORY-Mongolose 182 VG+ METROMEDIA
28. EDDY, DUANE-Your Baby's Gone Surfing/Shuckin'-RCA 47-8214 M- Don Grady fan club address obc
29. GRADY, DON-Impressions With Sylvonne-CANTERBURY 507. Reads "See Don on 'My 3 Sons' CBS TV." VG++
30. HARRISON, GEORGE-You Apple 1884 VG++ 31. HOLLIES-On A Carouse/All The World-IMPERIAL 66231 VG+
32. HORTON, JOHNNY-Sleepy/Eyed John/They'll Never Take Her Love Away-COL. 4-41963. Orig. tag, staple M-
33. JONES, TOM-What's New Fussy Cat-PARROT 9765 M- 34. JONES, TOM-Daughter Of Darkness-PARROT 4048 VG+
35. LEE, BRENDA-Is It True?-DECCA 31690 srw VG+ 36. KNIGHT, GLADYS-Where Peaceful Waters-BDA 363 VG+
37. LITTLE RICHARD-Holy Mackerel/Baby, Don't You Want A Man Like Me-MODERN 1018. rw, not on picture VG+
38. LUMAN, BOB-Let's Think About Living/You've Got Everything-WARNER BROS. -5172. Very srw VG+
39. MINEO, SAL-Start Movin'/Love Affairs-EPIC 9216. A tiny letter "K" written on 1 side, not on pic. VG+ srw
40. ORBISON, ROY-The Crowd/Mama-MONUMENT 461 VG++ 41. ORLANDO, TONY-Bless You/Am I The Guy EPIC, M-4752
42. PAUL & PAULA-First Quarrel/School Is Thru-PHILIPS 40114. woc, not on picture. srw. VG+
43. PITNEY, GENE-That Girl Belongs To Yesterday-MUSICOR 1036 M- 44. ELVIS-My Way/America RCA 1165 M-
45. ELVIS-Tickle Me-EPA 4383 M- 46. ELVIS-I Really Don't Want To Know/There Goes Ev' 'thg-RCA 47-9660 M-
47. ELVIS-I've Got A Thing About You-RCA APB0-0196 M- 48. ELVIS-Bringin' It Back-RCA PB-10401 srw VG++
49. RARE EARTH-I Just Want To Celebrate-R. EARTH 5031 M-50. REVERE, PAUL-Too Much Talk-COL. 44444 VG+
51. REVERE, PAUL-Don't Take It So Hard-COL. 44553 VG+ 52. ROOFTOP SINGERS-Tom Cat/Shoes-VNCRD 3D19 M
53. RIGHTEOUS BROS. Just Once In My Life/The Blues-PHILLES 127 M- 54. RIGHTEOUS BROS.-Stranded In The Middle Of No Place-VERVE 10551 coh VG++ 55. RYDELL, BOBBY-That Old Black Magic-CAMMO 190 VG++
56. SEDAKA, NEIL-The World Through A Tear-RCA 8637 rw only on 1 side, other side looks perfect VG++
57. VEE, BOBBY-Stayin' In-LIB. 55296 VG+ 58. ANIMALS-I Ain't Got You/Dimples-COL. EMI 2293 Sweden VG+
59. ANIMALS-Road Runner/Hallelujah-COL. EMI 23192 Germany VG+ 60. ANIMALS-The Girl Can't Help It-MGM 61194 Germany VG++ 61. ANIMALS-Is Here-COL. EMI 8374. Debut EP w. great photo, bios obc England M-
62. EDDY, DUANE & REBELETTS-Play Me Like You Play Your Guitar/Blue Montana Sky-GTO 2099 111 M-
63. MANFRED MANN-The One In The Middle-COL. EMI 8908. England EP cover from 1965 w. great group pic. M-
64. MCCARTNEY & WINGS-Mrs. Vanderbilt/Bluebird-EMI ELECTROLA 00605529 German, shows Paul & Linda! M-
65. WINGS-With A Little Luck-ELECTROLA 00660639, shows Paul/Linda M-66. MCCARTNEY, PAUL-Tug Of War-Linda McCartney photo-MPL R6057 England M-67. MCCARTNEY-Waterfalls-ELEC. 00663969 German, Linda M-
68. ROLLING STONES-DFE 8560. Laminated England EP cvr, DECCA, 1964, Richard-Jagger-Jones-Wyman-Watts M-
69. ROLLING STONES-By Five-Laminated England EP cvr, DECCA, DFE 8590. Color photo front, b/w obc. '64 M-
70. THEM-Them-DECCA DFE 8612-Laminated England EP cvr, 1965. Color photo front, black & white on bk cvr M-

*SLEEVES #58-#70 are all original sleeves from overseas imports.

STAN VITEK

180 Manchester Ave., Youngstown, OH 44509



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ALL RECORDS ARE MINT- OR BETTER UNLESS STATED OTHERWISE & ARE STEREO UNLESS NOTED. ALL COMPACT DISCS ARE NEW & UNPLAYED. Discs marked (CDR) have same sound & covers as originals, but no writing on disc. Postage (USA) is \$4.00 for one or two items, \$5.00 for three or more. Money Orders Preferred, payable to R.D. ACELA. THANK YOU!

- KISS
- "Rock And Roll Over"(NBLP-7037) Vinyl is very good. with ORIGINAL STICKER! \$35.
 - "MTV Unplugged"(2 LPs) Limited Edition on YELLOW VINYL, bonus cut. SEALED. \$50.
 - "Kamikaze Kissing"(2 LPs) Live 1988 performance in Budokan, Japan. SEALED. \$50.
 - "Rock And Roll Over"(NBLP-7037) ORIGINAL 1976 LP w/STICKER! STILL SEALED. \$250.
 - "A Most Unusual Band"(CDR) Live Detroit, 1974 on "Hotter Than Hell" Tour. \$25.
 - "Hot Summer Night"(CDR) Live show at Anaheim Stadium on August 20, 1976. \$25.
 - "Kiss Goes Psycho!"(CDR) Recorded live at Dodger Stadium October 30, 1998. \$25.
 - "Wicked Lester Sessions"(CDR) 1974 studio sessions & 1974 KISS demos. \$25.
 - "Watching Us"(CDR) Live world-wide television appearances, from 1974-1986. \$25.
 - "Carnival Of Lost Souls"(CDR) Complete pre-release 11-track version of LP. \$25.
 - "Alive Zero"(CDR) Live December 31, 1973 & studio sessions from June 1973. \$25.
 - "Flaming Years"(CDR) Recorded live on 1976 "Destroyer" Tour in Toronto. \$25.
 - "Reunion Show-1st Soundboard"(CDR) Live in Detroit & Atlanta from 1996. \$25.
 - "The Demo Collection"(CDR) Unreleased KISS studio demos from 1973 to 1987. \$25.
 - "Rock Hard Again" (2 CDRs) Live concert in Pittsburgh, Pa., July 21, 1996. \$50.
 - "Carnival Of Souls"(CDR) Original pre-release mixes of studio album. \$25.
 - SPIN (magazine) August, 1996 issue with GENE cover. SEALED in shrink-wrap. \$15.
 - UITAR WORLD (magazine) October, 1998 issue. STILL SEALED in shrink-wrap. \$15.
 - METAL EDGE (magazine) 1999 Psycho Circus Tour issue. SEALED in shrink-wrap. \$15.

- ALICE COOPER
- "Seven & Seven Is" Mono/Stereo(7-Inch Single) UNPLAYED, WHITE LABEL PROMO. \$15.
 - "I Am The Future" Mono(Remix)/Stereo(Remix) UNPLAYED PROMOTIONAL 7-in. Sgl. \$15.
 - "You Want It, You Got It" Mono/Stereo(7-Inch) UNPLAYED, WHITE LABEL PROMO. \$15.
 - "One Halloween Night"(MULTI-COLOR VINYL) Live in Saginaw, Michigan, 1978. \$50.
 - "Alice In Rockland"(CDR) ORIGINAL 5-man band live in the U.S.A. from 1971. \$25.
 - "Waiting Till The Edge Kiss My Neck"(CDR) Live concert in Birmingham, 1990. \$25.
 - "Camelback Kids"(CDR) Alternate single mixes, outtakes, some live, more. \$25.
 - "No More Teacher's Dirty Looks"(CD555-14) Live 1978 ORIGINAL HOWDY IMPORT! \$50.
 - "Creatures Of My Nightmare"(CDR) Live California concert from 1975. \$25.
 - "Love It To The End"(CDR) ORIGINAL band in Seattle 1971 & Portland, 1974. \$25.
 - "Live In The U.S.A. "(CDR) Live in El Paso, Texas 1980 & Saginaw, MI., 1978. \$25.
 - "No More Teacher's Dirty Looks"(CDR) Live 1978 Soundboard, Saginaw, MI. \$25.
 - "Elected!"/"Luney Tune"(PICTURE SLEEVE ONLY) 1972, color. very light wear. \$15.

- '70's ROCK
- ALLMAN BROTHERS "Enlightened Rogues"(CPN-0218) 1979 Capricorn LP. cc. SEALED. \$15.
 - "My Brother's Keeper"(2 CDRs) Live 1972 concert in Syracuse, New York. \$50.
 - "Return To Ludlow's Garage"(CDR) Recorded live in Ohio in 1970. \$25.
 - BADFINGER "The Completed Rarities, Part 1"(VT-CD13) ORIGINAL Silver VIGOTONE. \$50.
 - "Best Of Badfinger, Vol. 3(Disc One)"(PH-1310) ORIGINAL Silver POLYPHONE. \$50.
 - "Best Of Badfinger, Vol. 3(Disc Two)"(PH-1309) ORIGINAL Silver POLYPHONE. \$50.
 - "Ultimate Stereo Live Album, Vol. 1"(VT-CD17) ORIGINAL Silver VIGOTONE CD. \$50.
 - "Ultimate Stereo Live Album, Vol. 2"(VT-CD18) ORIGINAL Silver VIGOTONE CD. \$50.
 - "Iveys-Maybe Tomorrow"(EMF Records) Reproduction of 1st album. SEALED. \$50.
 - BLACK OAK ARKANSAS "Hey Jim Dandy!"(CDR) Live Fresno, 1974 & L.A. in 1975. \$25.
 - "Raunch 'N Roll - Live"(SD-7019) Original 1973 LP w/"Gigolo", more. SEALED. \$50.
 - BLACK SABBATH "War Pigs"(CDR) Live Paris performance from Dec. 20, 1970. \$25.
 - BROWNSVILLE STATION "School Punks"(BT-89500) 1974 Original. cc. STILL SEALED. \$50.
 - "Air Special"(JE-35606) WHITE LABEL PROMO. Time Strip, promo stamped cover. \$50.
 - CAT MOTHER & THE ALL-NIGHT NEWSBOYS "Albion Doo-Wah"(24-4023) 1970. cc. SEALED. \$50.
 - CHASE "Ennea"(KE-31097) 1972 Epic label original. Gatefold cover. cc. SEALED. \$50.
 - CHEAP TRICK "California Man"(2 LPs) Live in Boston & New York, 1978. SEALED. \$50.
 - "Top Of The World"(CDR) Live 1979 performance from Chicago, Illinois. \$25.
 - GRAND FUNK RAILROAD "Monumental Funk"(QUADICO q-7401) PICTURE DISC. SEALED. \$75.
 - "An American Band"(CDR) Unreleased 1974 concert, live in Los Angeles. \$25.
 - "What's Funk Lives?"(CDR) Unreleased live 1982 concert, live in Tokyo, Japan. \$25.
 - "Phoenix Tour '72"(CDR) Boston. THE ABSOLUTE WORST LIVE CD EVER!! \$25.
 - "Born To Die"(ST-11482) NOT A CUT-OUT! 1975 Capitol original album. SEALED \$75.

ACE-HIGH RECORDS

P.O. Box 65245 • West Des Moines, IA 50265

Again, these latest songs were all Jagger/Richard compositions. [Author's note: The songwriting credits on early London material is often Jagger/Richard. The story goes that one day early on in their career, Andrew Oldham decided that Richards was a very common name, whereas taking the "s" off the end for his stage/professional name would make people think, "Hang on, is it Richards or Richard?" It was a very neat trick, and 40 years on, it still works.] Oldham continued, "I had every reason to be proud and happy." No longer the "plane without parachutes" he had feared throughout those early years spent relying on borrowed covers and veteran blues

tunes, "we were finally self-contained."

Much of the credit for the transformation went to the studio itself — a superbly equipped home away from home where Oldham's devoutly cherished rule of "no outsiders" was strictly adhered to — and to Nietzsche. "He and Brian, on a dazzling array of keyboards and keyboard effects, provided a texture to *Aftermath* that created the colors which made this work so special," Oldham noted.

Of the dozen tracks completed during this latest burst of activity, nine were promptly airlifted into the new album, for the sake of just five deletions — a generous offering by anyone's standards. "Stupid Girl," "Lady Jane," "Under My Thumb," "Out Of Time," "It's Not Easy," "Am Waiting," "What To Do," "Flight 505" and "High And Dry" completed the new-look *Aftermath* for the U.K. and European markets ("19th Nervous Breakdown," "Sad Day," "Sitting On The Fence," "Ride On Baby" and "Looking Tired" were squeezed out to make way for them).

Of course, further convolutions were inevitably in store when the *Aftermath* masters arrived in New York. Just as Capitol did later in the year when confronted with The Beatles' *Revolver*, that band's own similarly cohesive response to the Stones' finest hour yet, London Records could not simply accept the 14-song *Aftermath* as a single entity. Four songs were subtracted ("Mother's Little Helper," "Out Of Time," "Take It Or Leave It" and "What To Do"), to be replaced by another March 1966 recording, "Paint It, Black."

The bulk of the excisions, from both the

original and the eventual (U.K.) *Aftermath* running orders, made their way onto the following year's U.S.-only *Flowers* collection. Of the remainder, "Breakdown" and "Sad Day" were coupled for the Stones' next single, while "Looking Tired" was archived until 1975, when it was featured on British pressings of the *Metamorphosis* LP. "What To Do," however, has yet to appear on an official U.S. release. (For home-CD burning enthusiasts, a full 20-track *Ultimate Aftermath* album clocks in at a convenient 71 minutes.)

Across all three versions of *Aftermath* (the original, the British and the American), as many as eight songs rank among the team's most powerful compositions ever — "Mother's Little Helper," "Stupid Girl," "Lady Jane," "Under My Thumb," "Out Of Time" and "Sitting On A Fence," plus the international chart-toppers "19th Nervous Breakdown" and "Paint It, Black" all stand as supreme examples of Jagger/Richard's craftsmanship.

Yet, for all the pointed commentary with which the songs are associated and the power with which history and reputation has imbued them, the performances themselves are muted, almost Spartan. The beneficiaries of a spectacular Oldham production that sparkles as much for what it *doesn't* include,



as for what it does, *Aftermath* has an almost demo-like feel to it, a quality that time, and innumerable cover versions of its finest moments, has only exacerbated. Under the Stones and/or Oldham's own tutelage, Chris Farlowe ("Out Of Time," "Ride On Baby") and Twice As Much ("Sitting On A Fence") both cut what history now regards as the definitive versions of songs from the sessions; in later years, The Who ("Under My Thumb") and Ellen Foley ("Stupid Girl") number among the acts to have illustrated, with scything guitars and heartfelt vocals, the menace and malevolence that the Stones' own restraint only hinted at. *Aftermath* was — and it remains — a very English album.

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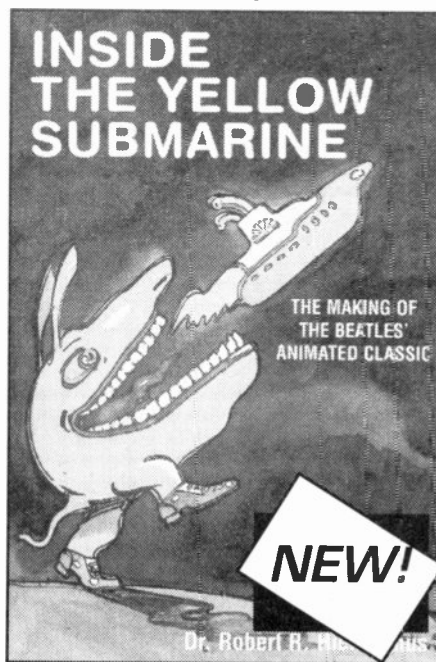
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British rock 'n' roll, up to that point, was very much a hybrid animal. True, the Invasion had conquered the world, and colloquial English accents were now as familiar to Americans as their home country's own multitudinous variations. But the music itself was still in thrall to the rhythms, blues and stock rocking clichés that were Uncle Sam through and through.

The Beatles had chipped at the strictures

a little, with *Rubber Soul* bending the mold just enough to prove that there was a way out of it if you pushed hard enough. But even those latter-day saints of English pop assertiveness, The Who's Pete Townshend and The Kinks' Ray Davies, were still uncertain whether they should be first through the breach. And, while they hesitated, the Stones simply marched on through.

Their words are forthright, but their

delivery is reserved — how English is that? The tone is gentle, but the tongue is sharp. Irony and sarcasm, weapons with which American rock 'n' roll has never been comfortable, barb the best songs like a porcupine. Outrageous statements are delivered as mundane truths; vicious put-downs are cloaked in reserved observations. If Jeeves and Wooster formed a rock 'n' roll band, they could have built their career around *Aftermath* covers, then followed through with similar executions of *Flowers* and *Between The Buttons*, a trilogy of supremely mannered bearing and breeding for a public that simply couldn't get enough of their lordly demeanor and gentlemanly disdain. "Look at that stupid girl."

Lost in the Stones' mid-1960s archive, there's a song called "English Summer." Entire legends have grown up around it, and collectors dream of someday hearing it. But the Stones have never released it, because they've never needed to. From the opening twang of "Mother's Little Helper" (on the U.K. *Aftermath* or "Paint It, Black" (on the U.S. version), to the closing clang of "We Love You," 18 months later, they had already said everything on the subject that needed to be said. And 36 years later, *Aftermath* still tells you what that was.

Note: Secker & Warburg (U.K.) will publish the second volume of Andrew Oldham's critically acclaimed chronicle of his Stones years in October.

Sidebar II

Controversy? What controversy?

Aftermath was a remarkably trouble-free creation. However, oft-repeated misinformation — most notably Philip Norman's 1984 *Sympathy For The Devil* biography — paints a very different picture of its birth, as crossed wires somewhere down the line confused this record with its immediate successor, November 1966's *Big Hits: High Tide/And Green Grass* — or, as the Stones themselves would have preferred to call it, *Could YOU Walk On Water*.

With the album comprising all of the band's major hits to date, the projected sleeve was utterly in keeping with the album's title, taken from a series of Guy Webster photographs of the band at a reservoir in Hollywood. Unfortunately, that was before Oldham whose fertile mind dreamed up the package, announced his intentions to Decca. Immediately construing an unacceptably blasphemous intent, the label went ballistic.

"It caused an outrage," Oldham remembered fondly. "We got a lot of press mileage out of it. The telephones burnt the lines between Sir Edward Lewis at Decca, Walt Macquire at London, their legal departments and Allen Klein in New York, telling him... 'I'd gone too far this time' — a fact that Oldham himself was well aware of. He was well aware that the title would never fly; however, he also knew that only by offering the labels something so blatantly unsuitable, could he maneuver his real intentions past the censors — and so it transpired. "Everybody was so relieved that they didn't even think twice about 'high tide' — because the Stones were standing at the edge of the water and 'green grass' — because that's what they were standing in. Game, set and match."

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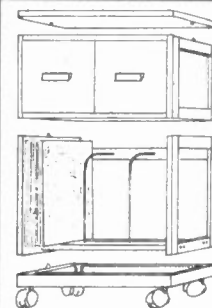
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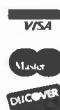
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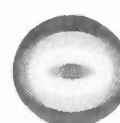
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(New Releases from page 57)

TINDERSTICKS

Can Our Love...
 Beggars Banquet (BBQCD 222)

After proving themselves masters of doom and gloom by delivering three hauntingly atmospheric and often brilliant albums, Tindersticks' reward was to find themselves without any American distribution for their fourth album, *Simple Pleasure*. Now with *Beggars Banquet*, Tindersticks returns to the U.S. with their fifth studio album, *Can Our Love...*, which is predictably excellent but in a most unexpected manner.

First of all, at eight songs and a mere 46 minutes long, *Can Our Love...* is almost like an EP compared to their earlier albums, which ran on for more than an hour. The album begins on familiar ground with a depressing, string-laden song of regret, "Dying Slowly." Lyrics such as "this dying slowly, it seemed better than shooting myself" are as bleak as can possibly be, and when impossibly deep-voiced singer Stuart Staples sings, "I'm just tired" he sure sounds it. But Staples pokes fun at his deadly serious nature on the pretty, understated "Don't Ever Get Tired" by urging listeners to "learn to laugh," though "No Man In The World" returns to more morose themes ("still feel the pain") with a typically plodding tempo.

Elsewhere, "Tricklin'" is a simple two-minute filler that at least demonstrates the band's pared-down sound, while "Chilifetime" ends the album on a dramatic note with an exciting, jam-filled epic. But what really distinguishes this album from its American-released predecessors are three soul-based songs on which the band's mood brightens and a newfound versatility is revealed.

"People Keep Comin' Around" quickly settles along into a long, hot groove. Tindersticks have been many things before, but they've certainly never sounded so sexy (and Staples' voice has never sounded so normal), as strings, horns and vibraphones weave around airy vocals to produce an effort-

(Please see New Releases page 62)

Irish Music Reviews

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The classic Chieftains lineup from *The Chieftains' 7* and *8* and *Best Of The Chieftains* era.

Ireland's impact on American music is well-documented. Yet influences move both ways across the Atlantic. Some recent Irish records show an Americanization; others retrench to a traditional native feel.

Maura O'Connell's *Walls & Windows* (Sugar Hill SUG-3937) frames her lush alto in folk-pop settings using writers such as John Prine and Ron Sexsmith. Three tracks were penned by the up-and-coming Patty Griffin. "Crazy Love" gets a subdued reading compared to Belfast's Van Morrison's blue-eyed-soul original. Produced in Nashville by Ray Kennedy (Lucinda Williams' former producer), here's a grittier disc than O'Connell's earlier efforts.

Compared to their previous CDs' traditional mood, Solas' sophisticated *The Edge Of Silence* (Shanachie 78046) gives the quintet an atmospheric pop-folk (occasionally new age) sound courtesy of Neil Dorfsman, who has produced recordings by Paul McCartney and Sting. Contemporary compositions come from Bob Dylan, Jesse Colin Young, and Nick Drake. On the fatalistic closing track, Tom Waits' "Georgia Lee," lead singer Dierdra Scanlan proves that restraint — a trademark of Irish vocals — is a potent approach.

Solas' former guitarist John Doyle's solo *Evening Comes Early* (Shanachie 78045) is a pensive collection of traditional and recent songs from both sides of the waters. The Irish have been the underdogs of the British Empire, which may fuel Doyle's quiet determination on populist ballads from England's Ewan MacColl and Kentucky's Jean Ritchie. Karan Casey (a fellow Solas alum) sings along on an angry tale of Irish history. An intense set of reels pairs Doyle with Liz Carroll's fiddle. This CD crosses both the Atlantic and the Irish Sea while still sounding like *The Emerald Isle*.

Ever on the move artistically, Susan McKeown (Doyle's one-time partner in *The Chanting House*) joins Aidan Brennan on guitar and Scotland's fiddling Johnny Cunningham on *A Winter Talisman* (Sheila-Na-Gig SNG-702). Part in English, part in Irish, the disc offers serious balladry from the operatically trained McKeown as well as wry Caledonian humor. McKeown's poised delivery has a comforting warmth, but the CD can be hilariously irreverent too. Read the liner notes carefully for extra laughs. *Talisman* can be ordered via www.sngmusic.com or by mail (Sheila-Na-Gig, Box 2349, New York NY 10009).

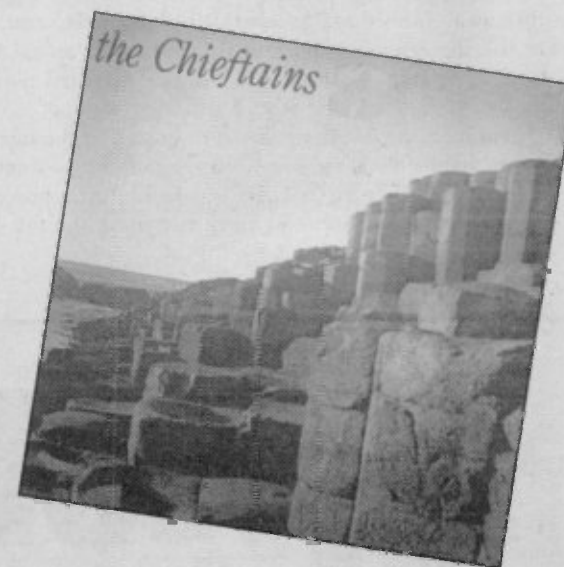
Danu's second U.S. release, *All Things Considered* (Shanachie 78049), honors the past with Ciaran O'Gealbhain's pure, sonorous ballads in Irish — a tongue five of the septet's members speak. Donnchadh Gough's beat-steady bodhran (a backless, hand-held drum) laces the dance-worthy instrumentals. By the way, in pre-Christian mythology, Danu is the mother of Ireland's gods.

The button accordion isn't an Irish

invention, but in the past century it has assumed a major role in *The Emerald Isle's* party music. Johnny B. Connolly (along with Sharon Shannon and Josephine Marsh) is among the best young players. His *Bridgetown* (Green Linnet GLCD-1217) is a delightful splash of jigs, reels, a slow air and even a whimsical, Paris-flavored musette. Kevin Burke lends his esteemed fiddle to the opening jig with the practical title "When Sick Is It Tea You Want?"

Given Black 47's focus on drinking music for thinking people, recording *On Fire* (Gadfly 280) live was a sure bet. Rowdy and ribald like the bygone Pogues — to whom "Rockin' In The Bronx" refers — leader Larry Kirwan sees Ireland's oppression as part of a global issue, so it's fit to incorporate reggae, hip-hop and New Orleans strains as well as Peter Gabriel's South Africa-based "Biko." Still, as with John Doyle, a solid Irish flavor remains. Here's political music for dancing. "Bobby Sands MP" treats an Irish Republican martyr with reverence. "I Got Laid On James Joyce's Grave" gives hero worship a different twist.

Sung by Pan Morigan and narrated by the actress Rona Downey and Frank McCourt (author of *Angela's Ashes*), the two-CD *Castles Of Gold: Songs And Stories Of Irish Immigration* (Green Linnet GLCD 1218) preserves a St. Pat's Day Public Radio International broadcast. The perceptive narrations — from playwright Katerie Morin's pen — overshadow the songs, partly because the vocals need more variety and partly



because (unlike the mournful ballads) the tales include the excitement and even a dram of humor in departing for a new world, with Irish immigration symbolizing a departure of any nation's people.

Columbia/Legacy inaugurates its *Sounds Of Ireland* series by reissuing *The Chieftains' 7* (CK 86018), *8* (CK 86019) and *Boil The Breakfast Early* (CK 86016) — all recorded in 1977-80 for Ireland's Claddagh label — plus *The Best Of The Chieftains* (CK 86017) compiled from those discs. Basically, these cultural ambassadors show their island's music's sprightliness more than its melancholy. Bridging folk and classical, Derek Bell serenely plucks works by the blind harpist Turlough O'Carolan (1670-1738), who often named pieces after benefactors. For fiddle whimsy on 8's "Sean Sa Cheo (Sean In A Fog)," Sean Keane shows "almost a touch of [Stephane] Grappelli and a hint of the Rumanian and Paraguayan," say the notes. Perhaps *The Chieftains'* key is fusing formalism and fun.

— Bruce Sylvester

lessly inviting and surprisingly light triumph that's capped off by a memorable guitar solo.

The title track is most notable for its fluid sex-guitar straight from the Marvin Gaye handbook circa *Let's Get It On*, its repeatedly articulated mantra ("can our love grow any further?") and some impressive interplay as strings and horns enter the fray. Finally, optimistic lyrics ("give me that sweet dream") and another seductive groove highlights "Sweet Release," whose exotic textures go on for (an admittedly overly long) nine minutes.

Can Our Love... is a more upbeat and less-mysterious collection than earlier efforts. However, rather than continue in the same style that Tindersticks had almost immediately perfected, the band's increased versatility is an encouraging sign of their ongoing vitality. Their sound may not be as instantly unforgettable as in their brooding past, but repeat listens of *Can Our Love...* reveal Tindersticks to be a more accessible and equally accomplished band.

Having already made their moody mark, the band confidently moves forward in an impressively less-forlorn fashion. Let's hope that America notices this time.

— Scott Floman

TESLA
RePlugged LIVE
Sanctuary (06076 84520-2)

As 30-somethings gradually find themselves drifting further away from that age when their car, music and date were the three most important things in life, nostalgia is inevitable. That's why the music industry invented reunion tours.

Oftentimes, the bands weren't even missed in the interim, and they have only three songs that anyone really wants to hear again. With late-80s/early '90s band Tesla, however, there was much impatient squirming among the fan base

while waiting for the band to recharge. It took about five years, but those who knew a reunion would someday happen jammed sold-out clubs and packed festivals on the band's RePlugged tour during 2001. (The title is an allusion to the band's successful *Five Man Acoustical Jam* unplugged tour/album/video a decade ago that spawned the #8 cover single "Signs.")

The band members have kept their chops honed while touring with side projects during the past few years, and it shows. This reviewer forgot she wasn't still 19 while seeing Tesla last year and highly recommends the double-disc set, *RePlugged LIVE*, that resulted from the shows. The release originally had been planned as a single disc, but with online fan input, it became a two-CD set (fans voted on the track listing at www.teslatheband.com).

Of course, the #10 hit "Love Song" is here, but so are all the heavily rotated tunes that MTV junkies absorbed during their teenage years: "Heaven's Trail (No Way Out)" (what a great kickoff for disc two!), "Hang Tough," "Modern Day Cowboy," "Little Suzi," "What U Give," "Edison's Medicine," "Gettin' Better" and "The Way It Is." Fan favorites such as "Changes," "Song And Emotion" and "Call It What You Want" are here too. In short, it's the best compilation out there for people looking for all the gems in one place. Forget those 12-song best-ofs. *RePlugged LIVE* is what rock fans from the late '80s need for the Tesla-shaped hole in the music library.

Far from being another clone hairspray/spandex/preppy-



©2001 Cathy Bernardy

Tesla's Tommy Skeoch (left) and Frank Hannon.

boy makeup band, Tesla's five guys from Sacramento, Calif., got lumped into that category because of the time period in which they had success. Their songwriting was a cut above those cookie-cutter, Sunset Strip, Motley Crue-clone wannabes, however, and that's why they've lasted long enough to make it to a second round.

They currently are working together on their first album of all original material since 1994's gold-selling *Bust A Nut*. Released during the enigmatic "modern rock" period between grunge and rap-metal, *Bust A Nut* was their first album to not achieve the heights of their previous releases. While only the likes of '80s heavyweights Bon Jovi and Def Leppard (still on major labels) have achieved chart success recently, as long as the quality reflects the Tesla of old, fans will surely be knocked out.

— Cathy Bernardy

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- 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 78790. PH: 512-288-7288.
- Mar 17 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8. F: \$40. A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 17 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120. A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Mar 17 MI, Grand Rapids. Record Show, Best Western-Midway, 4101 28th St. SE, SH: 11am-5pm, T: 50-6 & 8. F: \$40-\$45. A: \$2. Blain, PH: 616-323-7262.
- 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 OR, Portland. Music Expo CD & Record Convention, Holiday Inn, Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 8. F: \$65. A: \$3. C-Bub Productions, 8316 N. Lombard St., #413, Portland, OR 97203. PH: 503-224-6474.
- Mar 17 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn, 1073 Rt. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8. A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 17 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140. A: \$4. Lorne VanSinclear, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Mar 22-24 NC, Hickory. Records, Comic Book, Sports Cards, Toys, Beanie Babies & More Show, Valley Hills Mall, I-40 Exit 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 75. F: \$85. A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.
- Mar 23 NH, Concord. Record & CD Fair, Holiday Inn, Downtown, SH: 10am-4pm, T: 8. F: \$30. A: \$1. Sound Garden, PH: 603-753-0122.
- 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 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8. F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Mar 24 MA, Springfield. Record Convention with Rock101, 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 Floom, SH: 10am-5pm, F: \$45. A: \$3. John, PH: 425-228-3537.
- Apr 5-7 NJ, Secaucus. Super Mega Show, Meadowlands Expo Center, 355 Plaza Dr. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.
- Apr 6 CA, West Hollywood. Los Angeles Doors Fest 2002, Hyatt Hotel, 8401 Sunset Blvd., SH: 9am-4pm, T: 6. F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.
- Apr 6 MN, Minneapolis. Record Show, VFV, 2519 Lyndale Ave. S., SH: \$15. F: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
- Apr 6 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-? 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: 586-759-5133 eves.
- Apr 7 NE, Omaha. Music & Collector's Show, Belvedere Bingo, 7803 Military (lower level), SH: 10am-4pm, F: \$30-\$35. A: \$2. Tim, PH: 712-328-8731 or 328-2504.
- 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 13-14 FL, West Palm Beach. Record & CD Show, Uptown Downtown Outlet Mall, 5700 Okeechobee Blvd., SH: Sat. 10am-6pm, Sun. 12noon-6pm. PH: 561-775-6377.
- 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, Agrigenter 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 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bldg. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8. F: \$35. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Apr 13 PQ, Montreal. 13th Record Show, Delta Montreal Hotel, 475 President Kennedy, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- 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 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8. F: \$32. A: \$2. Donald McCauley, PH: 815-262-7250.
- Apr 14 IL, Tinley Park. Record & CD Show, Holiday Inn & Convention Ctr. 18501 S. Harlem Ave., just N. of I-80, SH: 10am-4pm, F: \$40. A: \$3. Bill, PH: 847-459-0137.
- 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 MA, West Springfield. Record Convention, Best Western Hotel, Riverdale Rd., SH: 9am-3pm, F: \$40. Bob Belnick, PH: 413-786-1929.
- Apr 14 MO, Springfield. Record Show, Quality Inn, I-44, Exit 80B, SH: 10am-4pm, T: 8. F: \$35. A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.
- 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 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- 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 14 ON, Ottawa. 12th Record Show, Carlton University's Fenn Lounge, 1125 Colonel By Drive, SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- 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 20 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8. F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Apr 21 CT, Danbury. Record & CD Expo, Exit 8 off I-84, SH: 10am-4pm, Trash American Style, PH: 203-792-1630.
- Apr 21 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.
- Apr 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120. A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 21 NY, Ulica. WOUUR 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 Szag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
- Apr 21 ON, Windsor. 6th Record Show, Cleary International Centre, 201 Riverside Dr. W., SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- Apr 21 BC, Vancouver. 44th Record & CD Show, Croatian Cultural Centre, 3250 Commercial Dr., SH: 11am-5pm, A: \$2. Nepton Records, Chuck DeMeane, 5750 Fraser St., Vancouver, BC V5W 2Z5. PH: 604-324-1229.
- 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 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8. F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Apr 28 IN, South Bend. Record Show, University Area Holiday Inn, 515 N. US 931 (1 mi. N. of Notre Dame Indiana Toll Rd. Exit), SH: 11am-5pm, T: 40-6. F: \$40. A: free. Blain, PH: 616-323-7262.
- Apr 28 KY, Louisville. Music Collectors' Convention, Excite Inn, Waterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 28 NJ, Edison. Vinyl Only Record Show, Convention & Expo Center, At Raritan Ctr., SH: 10am-? T: 4 & 8. F: \$40-\$65. A: \$6. Groovy Prods., PH: 732-257-3888 or FAX: 732-257-2366.
- Apr 28 NJ, Hackensack. 16th Annual NY KISS Expo, Robbman Ctr. 100 University Plaza Dr., SH: 11am-10pm, A: \$16. in advance, \$18. at the door. PH: 201-398-0150.
- Apr 28 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door. A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8. F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
- Apr 28 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway, SH: 10am-4pm, Fred Kazakoff, PH: 780-487-3195.
- May 3-5 NY, New York City. WFMU Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- May 4 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30. A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- May 4 LA, Shreveport. Record & Music Show, Historic Municipal Auditorium, SH: 10am-4:30pm, T: 8. F: \$30. A: free. Arch Cunningham, PH: 318-742-9528 or Alton Warwick, PH: 318-227-9110.
- May 4 ME, Portland. 7th Annual WMPG Record Show, University of Southern Maine, Sullivan Gym, Portland Campus, Falmouth St., SH: 10am-4pm, F: \$30. A: \$1. PH: 207-780-4424.
- May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr., SH: 10am-5pm, T: 130-8. F: \$65. A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- May 5 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30. A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.



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- Apr 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bldg. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8. F: \$35. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Apr 13 PQ, Montreal. 13th Record Show, Delta Montreal Hotel, 475 President Kennedy, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
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- Apr 21 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.
- Apr 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120. A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
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- Apr 21 BC, Vancouver. 44th Record & CD Show, Croatian Cultural Centre, 3250 Commercial Dr., SH: 11am-5pm, A: \$2. Nepton Records, Chuck DeMeane, 5750 Fraser St., Vancouver, BC V5W 2Z5. PH: 604-324-1229.
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- Apr 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8. F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
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- Apr 28 NJ, Hackensack. 16th Annual NY KISS Expo, Robbman Ctr. 100 University Plaza Dr., SH: 11am-10pm, A: \$16. in advance, \$18. at the door. PH: 201-398-0150.
- Apr 28 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door. A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8. F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
- Apr 28 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway, SH: 10am-4pm, Fred Kazakoff, PH: 780-487-3195.
- May 3-5 NY, New York City. WFMU Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- May 4 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy

62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.

May 5 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, .5 mi. on R.), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 5 NY, Rochester. Bop Shop Record Show, Village Gate Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.

May 5 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

May 10 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

May 10 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

May 11 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.

May 11 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

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

May 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

May 18 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.

May 19 CA, Los Altos Hills. KFJC Record Convention, Foothill College Campus Ctr, 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsvr.

May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.

May 19 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

May 19 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: 586-759-5133 eves.

May 19 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, .5 mi. on R.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 19 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

May 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

May 26 MD, Arbutus. Record & CD Show, Fire Hall, 5200

Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Jun 1 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.

Jun 1 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

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

Jun 2 MA, Ashland. Groovy Productions Vinyl Only, Gamewell Firemans Hall, SH: 10am-4pm, F: \$50., A: \$5. Ira Freund, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.

Jun 2 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).

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

Jun 8 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.

Jun 8 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

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

Jun 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Jun 9 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60.-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

Jun 9 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

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

Jun 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jun 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Jun 23 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Jun 23 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.

Jun 23 PA, Allentown. Summer 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcoast, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Week-end, PH: 765-948-3326 or FAX: 765-948-3389.

Jun 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

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

Jul 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.

Jul 13 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Jul 13 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

Jul 13 TN, Memphis. CD & Record Show, Agricenter International, 7773 Walnut Grove Rd., SH: 9am-4pm, T: 50-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Jul 14 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.

Jul 14 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: 586-759-5133 eves.

Jul 14 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Jul 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Jul 14 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Jul 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.

Jul 21 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Jul 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

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

Aug 3 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.

Aug 10 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.

Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm. Keystone Record Collectors, PO

Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Aug 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Aug 25 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Sep 7 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Sep 8 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: 586-759-5133 eves.

Sep 8 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Sep 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Sep 8 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).

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SYD BARRETT

Wouldn't You Miss Me? The Best Of Syd Barrett
EMI/Harvest (5-32320-2)

It's hard to believe, but after almost 30 years of dissemblance, distortion and downright deceit, the archivist's jealous grasp on the Syd Barrett back catalog is finally loosening. The box set stuffed with his own out-takes was only the beginning; since then, we've had unreleased Pink Floyd legends on VH-1's *Legends*, and *Wouldn't You Miss Me? The Best Of Syd Barrett*, a nominally straight-forward collection of Barrett's "best," is rounded out with a song that erstwhile bandmate Dave Gilmour has been sitting on forever.

For anyone who has followed Barrett's recorded career, "Bob Dylan's Blues" is one of those songs that has long flopped around on the fringes of our consciousness, as much of a legend as any tale of his madness — and as hard to pin down as well. Finally released from captivity, it is revealed as a significant addition to the canon — musically and lyrically a spot-on Dylan pastiche rounded out with an affectionately spiteful denouement: "I'm a poet, don'tcha know it, and the wind you can blow it, because I'm Mr. Dylan, the King, and I'm free as a bird on a wing."

Most of the unreleased Barrett material that has emerged over the years, the *Opel* collection and the bits on the box set, have been generally substandard alternate takes. "Bob Dylan's Blues" is actually a great song.



The rest of *Wouldn't You Miss Me* offers few surprises — 21 songs round up enough of his two "official" solo albums that, for those who don't already own them, this will save them the bother (although the absence of "Rats" seems an inexplicable lapse); a mere four songs from *Opel* and beyond prove that one probably doesn't need the rest.

The remastering throughout is superb. The opening "Octopus," already one of the most joyous pop songs in Barrett's entire oeuvre, packs a whole new dynamic; "Wolf-pack" snarls with fresh lupine frenzy; and "Baby Lemonade" glitters with guitars that once seemed merely scratchy. Catch the creeping organ shuffle that drives "Gigolo Aunt" as well — the monster hit single that wasn't has become even bigger.

Of course, it's way too late to rehabilitate

(Please see Reissues page 70)

Rolling Stones Book Review

THE ROLLING STONES: OLD GODS ALMOST DEAD

by Stephen Davis

Broadway Books (Hardcover, 590 pages, \$27.50)

Stephen Davis' *Old Gods Almost Dead* proves that we are eternally interested in The Rolling Stones' story, and why not? They are rock 'n' roll royalty, and with their Bentleys, Rolls Royces and homes that actually have names — such as Redlands, Star-grove, and The House At Pooh Corner — they aren't just nouveau riche, they are rock-star rich. Like Britain's Royal Family or the Kennedys, we are always interested in the drama of their lives, and again, why not? The Stones' yarn is also complete with a murder mystery (but since the devil isn't so ready to shout out the answer to this one, someone may need to call Oliver Stone).

Davis doesn't even bother with the "Mick killed Brian" conspiracy. He also offers opinions that dismiss notions that Mick Jagger, if not by subversive plot to take over the Stones, at least mentally tortured the Golden Boy Brian Jones into an early grave. In fact, it is asserted that Jagger refused all of manager Andrew Loog Oldham's requests to kick Jones out of the band, even after Jones lied and cheated his bandmates out of money.

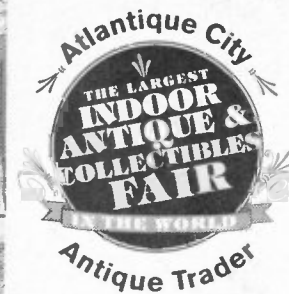
Old Gods excels at setting up a world that didn't yet have "rock." Before Bob Dylan and the Stones there was only rock 'n' roll, and America had yet to connect the dots between the new breed of rock and black music. Davis also expertly relays how, when the Stones first came to the States, they were surprised

to see that the home of the free was a lot more uptight than the loose band had expected, and the band was an outrage to the conservative establishment. Davis explains how the Stones came here on a mission to teach us about our blues, only to pick up on our new soul, a sound that would make them stray from a pure blues band into an act that produced "Pop Manifestoes."

With a history that spans through five decades, the Stones also ushered in the transition from a singles-oriented career to an album one. Throughout the '60s they toured to monopolize on a big single, and even before the hit would appear on a full-length album, the band was already touring behind another single that would be released on another album further down the line. It was only around the time of *Sticky Fingers* that they would structure an upcoming tour to coincide with the release of an album, and this helped change how the entire industry would operate. While they spent the '60s somewhat in The Beatles' shadow, the Stones survived and produced some of their greatest and trend-setting work in the '70s — a decade that the Stones helped define by being decadent, screwed up and slightly bloated.

When it comes to re-creating the scenes, Davis seems to be lazy at times. He uses the word "hoodoo" a lot, expecting us to be spooked, whereas A.E. Hotchner's *Blown Away: The Rolling Stones And The Death Of The Sixties* (1992), makes more of an effort and does so. Despite that, the almost 600-page *Old Gods Almost Dead* still belongs in your collection.

— Daniel Siwek



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STORE DIRECTORY

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Goldmine #565

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FAX (323) 664-0956
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Open 7 days
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Best collectibles in Los Angeles, plus an incredible selection of used CDs, DVDs, LPs, 45s, Books and lots more!

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Web site: www.offbeatrecords.com
E-Mail: offbeatrecords@aol.com
Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m.
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South Florida's coolest music collector's shop! We specialize in rare LPs, CDs, 8 tracks, reel tapes, music posters & vintage audio equipment! Please phone / fax / E-mail wants.
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Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12's, 45's, LP's, cass, CD's, new-used, everything!

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Winter Park, FL 32789
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Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall.
Visit Our New On-Line Store
At: www.tias.com/stores/sg

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7902 NW 36th St., Suite 210
Miami, FL 33166
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FAX (305) 468-0313
Web site: www.vintagerecords.com
E-Mail: yandtrec@aol.com
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Open: Mon.-Sat. Noon - 6 p.m.; Sunday **PHONE APPOINTMENTS ONLY**. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus, American Express & Diners' Card

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STORE DIRECTORY

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(201) 653-3355

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Mr. Cheapo CD & Record Exchange
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Commack Long Island, NY 11725
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The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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(215) 745-4151
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FAX: (717) 733-1685
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Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums!
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(Reissues from page 66)

Barrett as anything but the crazy diamond which he's already revered as, so the sense that this entire package was created simply to pad out the one new song is difficult to shake. But whether one comes to Barrett fresh from finding "Bike" propping up the back end of Pink Floyd's *Echoes*, or as a gray-haired veteran of his myriad psychic wars, *Wouldn't You Miss Me* is a great compilation, an essential compendium and a loving companion as well. Like the man himself has promised, "I Never Lied To You."

— Dave Thompson

STEVE EARLE

Guitar Town

MCA Nashville (088 170 265)

By the time Steve Earle got around to making *Guitar Town* in 1986, he had already paid his dues on the touring and recording circuit, scoring a couple low-charting country singles in the early '80s. By the time he got around to making another record as arresting as *Guitar Town*, he had gone through a career-crippling drug habit, rehab and a clear cleansing of past demons. They still haunt his current work, but on the breakthrough *Guitar Town* listeners can sense them nipping at his heels.

On the newly remastered "Expanded Edition," tracing its lineage through mid-'90s albums such as *I Feel Alright* and *El Corazon*, the demons are not loud or vicious, they're merely clawing their way into his psyche. *Guitar Town* is sort of a concept album, one that chronicles a working musician bucking the norm (Earle's Nashville tenure has always been an unstable one) and finding redemption — à la Bruce Springsteen — in the wide-open stretches of road ahead of him.

It's metaphorical, as well as just a little physical, but Earle plays it straight throughout. The good songs driving it — "Goodbye's All We've Got Left," "Hillbilly Highway," "Somebody" and the title tune — are smart in a way that country (or even rock) music at the time wasn't. If Earle's spiritual

(Please see Reissues page 75)

Book & CD Review

VARIOUS ARTISTS

Playing For The Piece Of The Door: A History Of Garage & Frat Bands In Memphis, 1960-1975

by Ron Hall

Shangri-La Projects (Softcover, 172 pages \$16.95)

A History Of Garage & Frat Bands In Memphis, 1960-1975
Shangri-La Projects (034)

Though the Memphis sound is virtually synonymous with soul, *Playing For A Piece Of The Door* reminds us just how musically diverse that city has always been. Back in the 1960s, Memphis was teeming with some 500 garage bands. In addition, there were record labels galore (hundreds of them) and plenty of available gigs, from local dances to store parking lots.

The musicians themselves were fueled by their own youthful exuberance and dreams of fame — local records were routinely played alongside the big national hits of the day on Memphis radio stations. (Never mind that the majority of these bands were mostly doomed — due to poor management or promotion — to remain in obscurity.)

Memphis music writer Ron Hall tracked down the ex-members of some of the outstanding garage and frat bands of the period, all presented in alphabetical order (and accompanied by previously unpublished photos). They range from the classic garage sound of The Escapades and the mellow folk-style renderings of Cymarron to the Knowbody Else's brand of Southern rock, who later changed their name to the better-known Black Oak Arkansas.

Though some of these bands managed to hit it big nationally (The Box Tops, Sam The Sham And The Pharaohs), most never made it past the garage, yet you won't find any bitterness here. Instead, these musicians recall those halcyon days with a sense of wonder, clearly relishing their brush with fame and the excitement they generated — as localized as it may have been.

Typical is Louis Paul, vocalist for the critically acclaimed Guilloteens, who recalled what he calls an "unbelievable" time: "We were gunslingers when we hit the stage. No building was

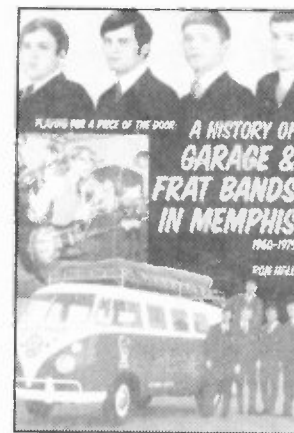
big enough for us and any other band. It was the most amazing time of my life." Since then these records, most of which had only a few hundred copies pressed, have become a hot item among record collectors and dealers.

The CD of the same name allows the listener to get a taste of some of the bands mentioned in the book. Though some of the worthier acts are not included here — The Guilloteens for one, are nowhere to be found — it stands as a worthy showcase of the diversity of the Memphis garage sound. The record gets off to a raucous start with Flash And The Casuals tearing through "Uptight, Tonight," a blast of pure white noise circa 1964, all careening guitar riffs and banging drums. What follows reflects the sheer array of sounds in vogue at the time — the clanging psychedelia of the Changin' Tymes ("Blue Music Box"), Jimmy Tarbutton And The Memphis Sounds' nifty instrumental with an outer-space vibe ("The Mysterians"), The RapsCALLIONS' blast of blue-eyed soul ("Land Of Soul") and The Castels' melodious Brit-rock sound, right down to the fake British accents ("Save A Chance").

Arguably, the most striking song is Shadden And The King Lear's "All I Want Is You," which sounds like a great lost Animals track, with singer Shadden Williams coming across like Eric Burdon in all his brooding glory.

Their names may be unknown to the general public, but in their own way these garage bands made a worthy contribution to the rich tapestry of Memphis' already rich musical landscape.

— Tierney Smith



COLLECTOR'S SHOWCASE

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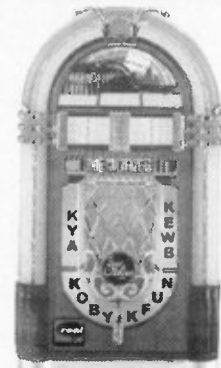
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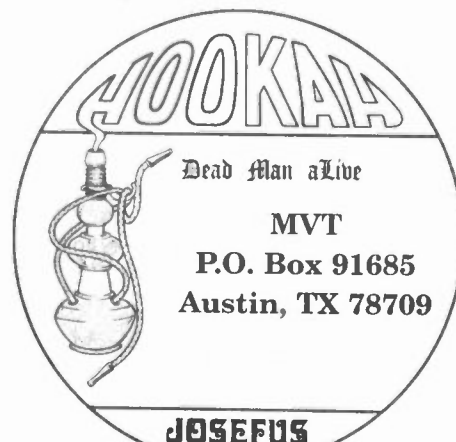
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Status Quo "live" ought to get a box of its own as well. After all, The Doors have one, and Quo's "Roadhouse Blues" wipes the floor with their version.

B-sides and LP classics, and one has a more or less flawless snapshot of Quo at their peak. Had *Rockers Rollin'* simply shut up shop there and devoted all four discs to this one golden decade, it would be a contender for the box of the year.

Instead, it carries on and on (and on and on and on, to reiterate one of the tired old jokes about Quo's versatility), with discs three and four showcasing the band on their way down — and back up again — and back down again, and so on. Quo's last 20 years have been a regular roller-coaster ride, but it's not only the hits that were variable (and occasionally unbearable). The albums, too, had an alarming penchant to delve into deeply uninspired corners. Though the box can boast proudly of a generous haul of unreleased tracks, nine (out of 16) fall in this latter half, and almost all of them are live recordings. Of course, this isn't a bad thing, but even the best of them (from 1975-76) hardly offer anything new. Besides, Status Quo "live" ought to get a box of its own as well. After all, The Doors have one, and Quo's "Roadhouse Blues" wipes the floor with their version.

For die-hard collectors and the ever-loyal fans, of course, all this is manna from heaven. For the more curious listeners, however, those who have maybe eyed Quo's A&M (in the U.S.; Vertigo/Phonogram in Britain) catalog curiously but never dared take a deep breath and jump in, there's simply too much extraneous material on board to make this an even halfway sound investment and too much crucial energy absent to render it at all representative.

Status Quo do need a box set — in fact, as we have seen, they need several. Unfortunately, *Rockers Rollin'* is not the one with which to start a collection. In the words of Status Quo's 16th British hit single, maybe they should do it "again and again and again and again...." And thankfully, yes, that song is included.

— Dave Thompson

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Sony (ACK 85805)

Earth, Wind & Fire may have dominated the funk scene throughout the 1970s, but it wasn't until 1975's seminal *That's The Way Of The World* that the band truly grooved their way into the mainstream. Although their visibility was helped along in part by a feature film of the same name (starring the band and Harvey Keitel), the songs themselves were what brought people to their knees. Selling out huge venues wherever they went, Earth, Wind & Fire set the country ablaze during a massive tour in support of *World*. It's from this treasure trove of gigs that the material for the new *That's The Way Of The World: Alive In '75!* — all previously unreleased — is culled.

The music included on *Alive In '75!* is absolutely phenomenal, resonating so vibrantly that listening to it is almost as good as being there. This is live music as it should be — spontaneous, thrilling and, most of all, pure (i.e.: no overdubbing or studio twiddling). But that's hardly a surprise. Earth, Wind & Fire were one of the premier live acts of their genre and of the time. Their shows, especially at mid-decade, were so good that an audience was treated to a nearly mystical experience — and now, so are we.

Across 11 predominantly epic tracks, the band blister their way through a set so seamlessly compiled that it's hard to believe that the source material was taken from four different shows (Atlanta, Baltimore, Pittsburgh and New York). The 1975 hits "Shining Star" and the title track rub shoulders with album mates "Yearnin' Learnin'," "Reasons" and "Happy Feelin'," while oldies "Mighty Mighty," "Evil" and the marvelous "Kalimba" weigh in with an earlier vibe. The real treat on *Alive*, though, is the inclusion of Ramsey Lewis "Sun Goddess," featuring Lewis himself as the guest soloist, playing and paying tribute to his friend and mentor Maurice White.

There isn't a flaw on this album. The sound is excellent, while the audience participation is so effusive and joyous that

(Please see Reissues page 80)

(Reissues from page 70)

kinship with Springsteen hasn't been made obvious throughout *Guitar Town*, this new version tacks on a live version of Springsteen's "State Trooper" to drive it home.

Earle's sparse version isn't as evocative as Springsteen's original (and outside the context of *Nebraska*, it sounds just a bit hollow), but the line is clearly drawn: *Guitar Town* is pretty much where horn-to-run anti-heroes live, left at the river and straight into the heart of the U.S.A.

— Michael Gallucci

VARIOUS ARTISTS

Alright! Black American Dance Music From The Disco Era
BGP (CDBPGD 142)

American disco music was a phenomenon unto itself. While Giorgio Moroder wove magic across the Atlantic with the synthesized Euro-disco movement, the American camps told a different story. Disco, the way we remember it, has been narrowed down by time to a clutch of super mixes, booty-shaking tracks and club standards — in other words, the memories are little more than a superficial bag of tricks.

What disco was — how it started before it was corrupted by the mainstream — can be far more interesting and important than the collections the modern fan is left with. It's odd, and more than a little bit sad, that *Alright! Black American Dance Music From The Disco Era* is packed with the songs that are true disco standards — yet it comes to us as an import from the U.K.

In the beginning, disco wasn't about the mirror ball and white suits; it was about capturing a groove. It was about letting loose on the dance floor; it was a party often heavier on politics than plastic. The fact that it helped to jump-start a genre is almost irrelevant. What is here, archaically termed "Black American Dance Music," grew as a hybrid from smooth soul and funk on fire, and soon-to-be-legendary labels such as Century and Westbound were made for, and by, many of the songs included in this set.

Alright! pulls together a powerful mix of artists. From The Clark Sisters' "Everything's Gonna Be Alright" and the jazzed-out "Sure Can't Go To The Moon" by CJ & Co., to Mike

Theodore's "Moon Trek," the Westbound label pulls more weight on this disc than anyone else. More traditional disco is included as well, represented by Joe Bataan's "Sadie" and Sylvester's "I Need Somebody To Love Tonight."

Also of interest are two previously unreleased Westbound recordings — The Counts' "Latin Disco" and Melvin Sparks' "Disco Booty." Neither will rip your socks off, but they remain an interesting addition nonetheless. Overall the mix succeeds, the compilation stands strong and we are left with a nice reminder of what dance music was all about, just before the mainstream took its toll.

— Amy Hanson

STATUS QUO

Rockers Rollin': Quo In Time 1972-2000
Universal (5892162) (U.K. import) (Four CDs)

Twenty-eight years is a long time to condense into a box set, even with four CDs at one's disposal. But there is, after all, only a handful of artists whose careers, though that lengthy, have succeeded in keeping the quality high the whole way through. Either the early discs flounder on unfulfilled potential, or the later ones suffer through sated appetites and paint-by-numbers re-creations. Or else the whole thing has been so sadly botched that one might as well ignore it altogether.

Though it's painful to say, that is what we have here. The subtitle, of course, lets listeners know from the outset that Quo's early years are not accounted for, and that's all right. That material has been anthologized well enough elsewhere that their absence is barely noticed. Neither is this a typical "greatest hits" collection — although, with no fewer than 51 British Top 50 hits to their name during the era encompassed by the box, that wouldn't be a bad project in itself. Instead, *Rockers Rollin'* sets itself that most elusive of targets — to prove that Britain's longest-running purveyors of denim, dandruff and heads-down boogie are also the country's most musically consistent institution. That just isn't so.

Discs one and two offer little room for complaint. Opening with "Paper Plane," the 1973 hit single that announced Quo's return from the post-"Matchstick Men" doldrums, the first half of the box powers through the band's first decade with breathless style and élan. Forgive the absent hits — which do include several of their most significant smashes; overlook the bypassed

Goldmine

WANT LIST ADS

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

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

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

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

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001

I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

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

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

Goldmine WANT LIST Order Form

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

PAYMENT:

Check Money Order MasterCard VISA American Express Novus

Credit Card # _____ Exp. Date: _____

Signature _____

Flat Fee **\$1.00** + _____ items @ 50¢ per listing = **TOTAL \$** _____

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

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

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

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

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RICK CONNER
• 2023 Eastern Pkwy #4
• Louisville, KY 40204
Looking for the following CDs
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
GLASS HARP - 1st
GLASS HARP - Synergy
GLASS HARP - It Makes Me Glad

CLIFFORD FRICK
• P.O. Box 113
• Jonesboro, IL 62952
• Phone: 618-833-2983
I am looking for the following LPs & CDs in Mint Condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE ARCHIES - The Archies, LP, Calendar (KES-101)
THE ARCHIES - This Is Love, LP, Kirshner (KES-110)
PARTRIDGE FAMILY - Crossword Puzzle, LP or CD, Bell Records
PARTRIDGE FAMILY - Bulletin Board, LP or CD, Bell Records
JOSIE & THE PUSSYCATS - Same title, LP, Capitol (ST-665)
THE BEATLES - Yesterday & Today, LP (Mono), Capitol (T-2553)
THE MONKEES - Pisces, Aquaris, LP (Mono), Colgems (COL-104)
THE MONKEES - Birds, The Bees, LP (Mono), Colgems (COL-109)
MARY HOPKIN - Those Were The Days, CD, Apple (Import)
BADFINGER - Ass, CD, Apple (Import)
PETULA CLARK - Downtown, CD, NEBO6612 (Import)
ELVIS PRESLEY - Easy Come, Easy Go/Speedway, CD, RCA
ELVIS PRESLEY - Live A Little, Love A Little/Charro/Trouble With Girls/Change Of Habit (Soundtrack Single CD), CD, RCA

MICHAEL MURRAY
• 6539 Almon Street
• Halifax, Province-Nova Scotia, Canada B3L-1V9
• Phone: 902-489-8163
• E-mail: jesuss6@hotmail.com
I'm looking for the following items in VG condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
VARIOUS ARTISTS - Ocean of Sound, 2 CD set, Virgin Import

ED TABELA
• 135 Central Avenue
• East Providence, RI 02914
• Phone: 401-438-3085
I'm looking for the following in VG cond. or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MOTT THE HOOPLE - All The Young Dudes-The Anthology, 3 CD box set, Sony, UK
THE ROBBES - Last Of The Wine, Dunhill Label, 45 rpm single

ANN VANNELLI
• 3A Fillmore Rd.
• Salem, MA 01970
VG+/-
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ALICE COOPER - Pictures, posters, VHS videos, t-shirts L or XL
UFO - T-shirts L or XL, posters, iron-on transfers
GRAND FUNK - Posters, iron-on transfers
BAD COMPANY - T-shirt or iron-on, photos, posters
JETHRO TULL - Anything
PETER DINKlage - Anything
FOGHAT - Anything
BTO - Anything
K-TEL - Pure Power LP or 8-track, others?

MARC JACKSON
• 201 Crawford Street, Apt. 320
• Terre Haute, IN 47807
• Phone: 812-237-7426
Near Mint or better condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MANZEL - Sugar Dreams, 45, Fraternity 3422
MANZEL - Space Funk, 45, Fraternity 3401
COLD GRITS - It's Your Thing, 45, ATCO 6707
RHYTHM & RHYME - Activities For Early Childhood, Kids LP, Melody House Records

MARTYN HAMMOND
• 20a Purley Bury Close
• Purley, Surrey CR8 1HU England
• E-mail: 106174.451@compuserve.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
Concert Tickets from Canada wanted
BOWIE CONCERT TICKET - Montreal Forum 6/14/74
BOWIE CONCERT TICKET - Ottawa Civic Center 6/15/74
BOWIE CONCERT TICKET - Toronto O'Keefe Auditorium 6/16/74
BOWIE CONCERT TICKET - Montreal Forum 2/25/76
IGGY POP CONCERT TICKET - Montreal Le Plateau Theatre 3/13/77
IGGY POP CONCERT TICKET - Vancouver Gardens 4/7/77
BOWIE CONCERT TICKET - Ottawa Civic Center 5/2/78
BOWIE CONCERT TICKET - Montreal Forum 5/3/78
BOWIE CONCERT TICKET - Montreal Forum 7/13/83
BOWIE CONCERT TICKET - Vancouver PNE Coliseum 9/11/83
BOWIE CONCERT TICKET - Calgary Saddledome 3/13/90
TIN MACHINE CONCERT TICKET - Montreal Le Brique 12/1-2/91
BOWIE CONCERT TICKET - Toronto Warehouse Docks 9/27/97
Bowie tickets from other countries also wanted.

DARRYL JOHNSON
• P.O. Box 208967
• Chicago, IL 60620
• Phone: 773-233-0916
Looking for the following singles on LP
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JAMES BROWN - I Don't Want Nobody To Give Me Nothing - late 60s release, extended version, King label?
THE DOG SISTERS - High Noon (early 80s release) 12" single?
ARTIST UNKNOWN - More Love (mid 80s release) 12" single?
ARTIST UNKNOWN - (Hispanic group) Los Conquistadoras (mid 70s release) R&B charts in 1975-76

RICH ROSSI
• 5 Lyons Mall PMB #158
• Basking Ridge, NJ 07920
• E-mail: MartiniTimeRossi@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE MOVE - Any live or rare recordings, any format
THE RECORDS - Any live or rare recordings, any format
XTC - When We Get To England, any format
JOHN WICKS/SETH GORDON - Alan Haber's Pure Pop Broadcast dated 1/31/98, any format
20/20 - Any live or rare recordings, any format

GEORGE BERK
• 155 Manor Drive
• Palmerton, PA 18071
• Phone: 610-852-2182
Looking for any Stone Temple Pilots "Acoustic" performances acoustic "live" radio or MP3's
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
STP - Audio Tapes/CD-Rs of SCOTT & DEANS "live" Acoustic Radio tour, April 2000
STONE TEMPLE PILOTS - Audio tapes/CD-Rs of "full band" Acoustic Radio Tour, April 2000
STONE TEMPLE PILOTS - Rockline 10-18-99
STONE TEMPLE PILOTS - Rockline 5-1-00
STONE TEMPLE PILOTS - Rockline 7-30-01
STONE TEMPLE PILOTS - Any FM radio shows where the band plays "live" acoustic songs
STP - Audio tapes/CD-Rs wanted from the following shows:
St. Moritz Club, London, England 6-9-01 (acoustic set)
Barrowlands, Glasgow, Scotland 8-23-01
Cleveland State Convocation Center, Cleveland, Ohio 10-11-01
Shottenstein Center, Columbus, Ohio 10-19-01
Charlotte Coliseum, Charlotte, NC 10-30-01
Mississippi Coast Coliseum, Biloxi, MS 11-4-01
The Joint @ Hard Rock Hotel, Las Vegas, NV 11-20-01

MICHAEL TURNER
• 7 Rosewood Avenue
• Burnham-On-Sea, Somerset TA8 1HD England
• Phone: +44 (0) 1278 783519
• E-mail: MTurner217@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
NEIL SEDAKA WANTS
45s (*radio adverts)
Christmas & New Year Greetings From RCA, RCA SP-45-128
Find Yourself A Star, Rad 72-1
Giving's Not So Hard To Do, United Way
Don't Go/Come Back Jo (with the Tokens), Melba 1956
Amour Pardu/oui, Nous Serons Des Copains, French Canada, Atlantic 1968
US Airforce promotion LPs
Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5
Sedaka compositions or recorded by Neil and by R. Grossman for example.
Laverne Baker, Saddler
GENE PITNEY WANTS
45s
Faithful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959
Run, Run Roadrunner (Musicor promo, stereo) Mus1474 1968
LPs It's Country Time Again (with George Jones, stereo, Black Label) Musicor 1965
She's A Heartbreaker (promo, stereo) Musicor 1968
Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, all. 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
Sedaka compositions not recorded by Neil and also written by his pseudonym Grossman
Singing in German
If possible, records to be in at least EX condition.

JOHN D. COUCH
• 240 Rt. 9, Apt. J-8
• West Creek, NJ 08092
• Phone: 609-597-3038
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE BEATLES - Introducing The Beatles, CD, VJ-Japanese
ERIC CLAPTON - Kind Of The Blues, 2 CD, Mid Valley-Japanese
RONNIE LANE - The Arms Concert, 2 CD, Heartbreaker-Japanese
BOB DYLAN - Infinity On Trial, 2 CD, Wanted Man

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March 22, 2002

Goldmine #565

ROLAND EDGER

- P.O. Box 7003
- HSV, AL 35807
- Phone: 256-653-2952
- E-mail: redger@hiwaay.net

Brother Cane on Virgin Records. 1993-1998, all items wanted
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BROTHER CANE - Videos, All, Virgin Records
 BROTHER CANE - Promos, All, Contact me with your list.
 BROTHER CANE - Compilations, All, Japan, UK and USA
 BROTHER CANE - All Releases, All, Any

CURTIS RIGHTOR

- 2919 Brinkey Way #18
- Louisville, KY 40218

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 REDBONE - Message From A Drum, Cassette, Epic ET 30815
 GENE PITNEY - Country Side Of, 8-Track Musicor I.T.C.C. M8-3104
 PAT BOONE - Originals, Double Play 8-Track, ABC/GRT 8022-301H
 SHIRELLES - Very Best Of, 8-Track Scepter Citation Series 1802
 BOB CREWE GENERATION - Music To Watch Girls By, 8-track Eyno
 Voice PV8-9003
 ROGER MILLER - Whistle Stop, 45, Buena Vista 493
 LOUIS ARMSTRONG - When You Wish Upon A Star, 45, Buena Vista 489
 CAMARATA ORCHESTRA - What Does He Want Of Me, 45, Buena Vista 469
 BOBBY GOLDSBORO - These Are The Best Times, 45, Buena Vista
 (Will not accept phone calls)

ALEX ZAMBRA

- 5644 Lawndale
- Houston, TX 77023-3840
- Fax: 713-921-5082

Mint items only. Serious Gilbert Beaud Collector
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GILBERT BEAUD - Degontie, any format BU+ Mint CDR ok
 GILBERT BEAUD - La Repetition, any format BU+ Mint CDR ok
 GILBERT BEAUD - La Saison du de samour, any format BU+ Mint CDR ok
 GILBERT BEAUD - L' Enfant du ciel, any format BU+ Mint CDF ok
 GILBERT BEAUD - Je l'aime mon frere, id
 GILBERT BEAUD - On a tous un coin sur la terre, id
 GILBERT BEAUD - Amoureuse de la vie, id
 GILBERT BEAUD - My Emotion, id
 GILBERT BEAUD - Quand j serai plus la, id
 GILBERT BEAUD - Heureux comme un poisson dans l'eau, id
 GILBERT BEAUD - Am a very serious GILBERT BEAUD colle-tor,
 always looking for Mint LP's. EP's & 45's. & some CD also. Many items
 & CDR's available & exchange. Need the songs above to have all his
 songs.

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

VINCE KIKEL

- 2886 Mason Ave.
- Port Huron, MI 48060
- E-mail: vkmk@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Butcher Cover paste over any condition
 LYNYRD SKYNYRD - 45s LPs imports, shirts anything!
 BACKSTAGE PASSES and crew shirts
 SEALED & QUAD 8-TRACKS, any condition

EVAN BORIS

- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710
- Phone: 516-997-4840
- Fax: 631-234-8248
- E-mail: discdoc@bornfreefoods.com
- Web: www.discdoc.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CACTUS WORLD NEWS - No Shelter, CD
 TUBES - Premium Gold Collection, CD
 VARIOUS ARTISTS - 20 of Another Kind, CD

TONI CARBO

- P.O. Box 14282
- 08080 Barcelona Catalonia Spain
- Tel/fax: 34-93-237-02-08
- E-mail: TONICARBO@teletelne.es

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE POLICE - gold, silver record awards RIAA or BPI
 THE POLICE - reel to reel tapes, outtakes, demos, rehearsals, sound-
 checks
 THE POLICE - 7" EP's from Bolivia, Ecuador, Chile, Guatemala Colombia
 THE POLICE - live concerts from 1977-78-79-80-81-83
 STING - 22nd Birthday Celebration for Prince Hakeem, 12 track live CD
 from BRUNEL stereo with poster
 STING - 7" EP's from Bolivia, Ecuador, Chile, Philippines, Colombia
 STING - Rock Steady promo CD single 2001 US only Harper Collins chil-
 dren book 1 track CD w/PS
 STING - My Funny Friend of Me Brazil promo 2 track amp 258-2
 STING - SINGLES & B SIDES CD A&M 1999 10 track CD promo from
 Brand New Day
 LAST EXIT - original 6 track audio tape Wadnick label
 LAST EXIT/NEW CASTLE BIG BAND - live concerts
 OYSTERHEAD - live US shows 2001
 THE POLICE - memorabilia, mugs, Ghost In the Machine Rubbck Cube
 toy

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907
- Phone: 321-984-2144
- E-mail: ghuested@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Dead Letter Office advance promo cassette US or UK
 Documenting REM: 1983-1987 IRS 14U Canada cassette
 Fables of the Reconstruction UK CD (w/Green Grow the RushED)
 Murrur US cassette (There She Goes Again on insert)
 REM Singles Collected PTS 2039 Japan cassette
 Orange Crush 3" German CD in 5" slimline jewel case w/adaptor
 Stand German CD Warner Bros. 7577CD
 Chronicon Town 12" EP Canada (gargoyle label)
 Green 12" LP Japan (w/obi)
 Dead Letter Office 12" LP Japan (w/obi)

FRANK CONTI

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

M/M- ONLY
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO - Big Wide World, L.P., Colpix CP445M CSP495S

TROY GROLLER

- 5461 San Vicente Blvd. #12
- Los Angeles, CA 90019
- E-mail: dreemer01@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BUDDY GUY - on PBS. Doing Beatle Covers. VHS. 1991??
 MARC BONILLA - Middle of a Dream, Live 2 CDR set. 1/15/98. San Juan
 Cap.
 R. STONES - A Stones Throw Away, 2 CDR set. 2/9/99. ANAHEIM
 LITTLE VILLAGE - Solar Sex Panel, #PLR 9232? live CD USA 1992 or
 S.F. 1991
 KINKS - Up Close 1990. Radio show. (Not edited out.)
 SRV - Int. w/J. Ladd on vinyl or tape.
 BEARS - Oh Me-Wots Up Mate. Is this a live boot-w/a. Belew??
 Live CD or show - ETJA JAMES-w/ Joe Walsh on guitar. Heard this on
 95.5 KLOS. 8/94 or 8/95?
 T. RABIN - on Mark & Brain, 8/91??

MICHAEL DRUCAS

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

AVERAGE WHITE BAND wanted 1972-1982. 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 - 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 filmed from the audience
 AVERAGE WHITE BAND - 1972-1982 concert review from newspapers

JOSEPH P. GIANGUZZO

- 5031 N. Barton Road
- Lyndhurst, OH 44124

Looking for soundtracks on CD in M/M- condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 SOUND OF THE 70'S - TV Themes, Time Life #R840-2
 GREAT OUTDOORS - Atlantic #81859-2
 MAJOR LEAGUE - Curb #CRBD-10402

RIC

- 41 Gleason St.
- Framingham, MA 01701-3504
- Phone (781) 444-6830 or (508) 877-0191
- E-mail: RIC007@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOSTON - Return to Zero (CD)
 THE OUTFIELD - Diamond Days (CD)
 THE OUTFIELD - Rock Eye (CD)
 ORLEANS - Dance With Me (Vinyl)
 KINGS - They Are Here Again - Elektra Records (LP or CD)
 THE SWEET - Action/Madusa (45 RPM single)
 JAMES GANG - 16 Greatest Hits (2 LPs set or CD)
 DAVE EDMONDS - I Hear You Knocking (45 RPM single or CD)

MICHAEL P. MAHON

- 41 Gleason St.
- Framingham, MA 01701-3504
- Phone: 508-877-0191
- E-mail: alouettes25@hotmail.com

I'm looking for THE VENTURES on JAPANESE CD's only. No replica CD's
 or NO Cassettes. THE REAL THING! Featuring: Bel Age with the Ventures
 on 3 inch mini CD's on a 3-part series. Any Japanese Record Dealers or a
 fan of The Ventures in Japan or USA, new or used, please let me know
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) Mari Hermi:
 CRDP-43 (3" mini disc)
 THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) Liitko/Emy
 Jackson: CRDP-44 (3" mini disc)
 THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) Olive/Reina:
 CRDP-45 (3" mini disc)

RUSSELL VALENTI

- 2829 Cool Water Dr.
- Henderson, NV 89074
- Phone (702) 270-9911
- E-mail: coolwater@system.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PINK FLOYD - The Wall Concert Ticket or stub, LA Sports Arena 2-7-80
 to 2-13-80
 PINK FLOYD - The Wall Concert Ticket or Stub, NY Nassau Coliseum 2-
 24-80 to 2-28-80
 PINK FLOYD - The Wall Movie Ticket or Stub (anywhere)
 EDDIE MONEY - Video from: Merv Griffin, Dina Shore, Solid Gold, any
 other rare video

GEORGE BLAKEMORE

- 123 Palmetto Lane
- Largo, FL 33770
- Phone: 727-584-6993

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CATERINA VALENTE & THE COUNT BASIE ORCH. - Catenna '86, CD,
 Mobile Fidelity MFCD-10-00889

KEVIN S. FLEMING

- 124 Merrydale Rd., #19
- San Rafael, CA 94903
- E-mail: Kevinstf@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GBH - Midnight Madness and Beyond, CD
 IRON MAIDEN - Can I Play with Madness - single, CD or LP
 IRON MAIDEN - The Clairvoyant - single, CD or LP
 ROBERT FRIPP - November Suite, CD (DGM 9701)

PAUL BUER

- 9935 NW 6th Lane
- Miami, FL 33172-4022
- Phone: (305) 226-4127
- E-mail: buerpaul@hotmail.com

Want follow CD's in very good condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VENTURES - Play Guitar/Play Guitar Vol. 2, CD, See For Miles, C5HCD-
 654
 VENTURES - Rarities (Japanese), CD, Pendleton, PC101
 DUANE EDDY - Twangin' From Phoenix To LA, CD (5), Bear, BCD-15778

SAL J. ANGERAME

- 50 1/2 Maple Street
- Oneonta, NY 13820
- Phone: 607-431-9846

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Any 33 1/3 or 45 by The Raspberries. The Choir or Cyrus Erie with Eric
 Carmen
 Any 33 1/3 or 45 by Lorenzo Lamas
 Any vinyl album by Zoot with Rick Springfield, also his 45 only issued to
 his fan club
 Any 33 1/3 or 45 by John Wesley Shipp
 Soundtrack to mid 80s TV show "Kids Incorporated" with Mario Lopez
 singing a song
 David Naughton full length album on vinyl
 Any Ricky Martin on vinyl especially "Verve"
 Any vinyl by John Gabriel
 Any vinyl by Nick Kamen
 Soundtrack on vinyl and poster to "Robin Hood: Men in Tights"
 Any David Hasselhoff on vinyl
 "The Best of Eric Carmen" on vinyl with photo on back cover and his 12"
 single "I want to hear it from your lips"
 Richard Marx "Paid Vacation" on vinyl
 Rick Astley last album on vinyl

BROOKS

- 191 Main St. Apt. #3
- Philmont, NY 12505

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GREAT WHITE - Live footage from '82-'85 on video
 GREAT WHITE - on MTV's Unplugged (total gw time), video
 GREAT WHITE - self titled album cover (black) poster
 GREAT WHITE - Let It Rock album cover poster
 GREAT WHITE - album reviews
 GREAT WHITE - articles post '91 from mags like Metal Edge, RiP, Hit
 Parade, Goldmine
 MEANSTREAK - Live video from the late 80's/early 90's of this NYC all-
 female metal/hard rock band
 BITCH - A Rose By Any Other Name and other early Bitch stuff, Cassette,
 CD, video
 Anything with 'Betsy', Cassette, CD, Video
 THE RUNAWAYS - Cherie Currie, Cass. CD's, Video
 LEE AARON - anything, cassette, CD, Video
 PHANTOM BLUE - cassette, CD
 THE ADVENTURES OF FORD FAIRLANE - soundtrack cassette, CD
 KICK AXE - Vices, Cassette

DANNY AUGENSTEIN

- 219 W. Church St. Apt. 10
- Marion, OH 43302

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PAUL WILLIAMS - His following three albums priced reasonably:
 1. Someday Man 1970
 2. Just An Old Fashioned Love Song 1971
 3. Little Bit of Love 1974
 MEN AT WORK - "Live" video & audio recordings with Colin Hay! Also, I
 don't have any of their "released" recent "Live" video or audio!
 DEAN MARTIN - His 1973 LP, "You're the Best Thing That Ever Happened
 To Me" Also any Dean after '73 albums; please include song lists. I have
 all his early & 60s stuff. And, any "live" Dean audio or video, must be
 good recordings!
 LAVERNE BAKER - A 45 of his 50s hit "Jim Dandy"!

BILL GRAHAM

- 812 W. Trindle Rd.
- Mechanicsburg, PA 17050
- Phone: 717-697-5996

Looking for Elvis Presley LPs from Taiwan, among these
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ELVIS PRESLEY - Kissin' Cousins, LP, Sunshine 161 (Taiwan)
 ELVIS PRESLEY - Fun In Acapulco, LP, Haishan 175 (Taiwan)
 ELVIS PRESLEY - Harum Scarum, LP, Elvis' name upside down (Taiwan)
 ELVIS PRESLEY - Golden Hits of Elvis Presley, LP, Large World 243
 (Taiwan)

JACK LESLIE

- 3434 S. Griffin Ave.
- Milwaukee, WI 53207

Any other METALLICA collectors please write
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 METALLICA - Bootleg CD's and vinyl
 METALLICA - UK and Mexican promo CD's
 METALLICA - Promo posters, flats, calendars, and store displays
 METALLICA - Japanese LP's and tourbooks
 BLACKMORE'S NIGHT - Bootleg CD's and CD singles
 BLACKMORE'S NIGHT - Posters, T-Shirts, and memorabilia

SON OF DR. MAD

- 403 S. Cirus Ave/Office
- Clearwater, FL 33765
- Phone: 727-422-0140
- E-mail: themaddr@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VARIOUS - Monster Sounds & Boppin' Tracks Vol I, CD, Marginal 001?
 VARIOUS - Monster Sounds & Boppin' Tracks Vol II, CD, Marginal 003?
 HAMBURGER BROS. - Omar the Vampar, 45, 4-Star 5-1016 or good cas-
 sette copy
 KEN NORDINE - Strollin' Spooks, Any, 7-?

RANDY BRYSON

- 3041 McAfee Drive
- Hobart, IN 46342
- Phone: 219-678-1313

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 FOUR HORSEMEN - Welfare Boogie, LP or CD, Caroline
 FORTNOX - Fortnox, LP, Epic
 MICHAEL ANDERSON - Sound Alarm, CD or CDR, A&M
 ROB JUNGELAS - Closer To The Flame, CD or CDR
 JOHN KILZER - Anything
 DIRTY TRICKS - Night Man, LP, Polydor

STEVE JOBE

- 655 Britton Ave.
- Dayton, OH 45429

Bootleg LPs wanted in VG+ condition or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BRYAN ADAMS - Greetings From Hollywood, LP, Sylvester Records 0001
 AEROSMITH - Five The Hard Way, LP, Ruthless Rhymes, Las Vegas 1977
 AEROSMITH - Spirit of Boston, 2 LP set, VM2637 Tokyo 1977
 BAY CITY ROLLERS - Ka-Ga-Ya-Ke!, 2 LP set, Tokyo 1976
 THE CARS - Dangerous Ones, Roxtarz 7901, London 1978
 ERIC CLAPTON - Crossroads '87, 2 LP set, Taifun Records 0073203
 ERIC CLAPTON - Sentimentalist, 3 LP set, Sunset Records 841/25/3
 ELVIS COSTELLO - Accidents, 2 LP set, Impossible Rec. 228
 DEEP PURPLE - Purple Patch, 2 LP set, ETS 2575/2576
 DIO - Egypt, 2 LP set, HE2045D, Amsterdam 1984
 DIO - Hallo Halloween, 3 LP set, RM86528, Worcester '85
 FLEETWOOD MAC - Sin City 77, 2 LP set, Mac/Dragonfly
 HEART - Art Of Love, BCHAHT 062586, Japan '86
 JOURNEY - Rubicon, 2 LP set, TBS 52832, Japan '83
 JUDAS PRIEST - Devil's Work, 2 LP set, JPSIHT 8683
 KISS - Face Lift, 3 LP set, 3547MX
 KISS - 10th Anniversary Tour, 3 LP set, ETS 2531/32/33
 LED ZEPPELIN - Last Stand, 2 LP set, Toasted TRW 1999
 QUEEN - Crazy Tour, 2 LP set, 26Q, London 1979
 QUEEN - Dynasty, 3 LP set, Monarch QN16
 ROLLING STONES - Make The World Go Round, 3 LP set, WS62582
 ROLLING STONES - One More Time, 3 LP set, ALE 5148
 ROLLING STONES - Whores In The Night, Concert Series 2BR75
 BRUCE SPRINGSTEEN - All Those Years, 10 LP box with book
 VAN HALEN - Good, Bad & Van Halen, 2 LP set, RR PL47, London '80
 THE WHO - '79 Tour Gonna Rape You, 3 LP set, WH 803002

DARRYL JOHNSON

- P.O. Box 208967
- Chicago, IL 60620
- Phone: 773-233-0916

Looking for the following LPs. Must be in at least VG+. No import,
 promo OK (12" single)
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 FRED WESTLEY AND THE HORNY HORNS - A Blow For Me, A Toot For
 You, Atlantic Label
 LOVE UNLIMITED ORCHESTRA - My Musical Bouquet, 20th Century Fox
 T554
 CHANGE - Paradise (12" single), Atlantic DMD 267
 GWEN McCRAE - Funky Sensation (12" single), Atlantic DMD 286
 TINA MARIE - Ooo La La La, (12" single), Epic label?

MARC WOJNO

- 1250 H St., NW Suite 1100
- Washington, DC 20005
- Phone: 202-628-9792
- E-mail: Marc.Wojno@dowjones.com

Greetings! I'm looking for Quadraphonic reel to reel tapes
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 101 STRINGS - Latin Holiday (Les Baxter), Quad reel to reel, Audio
 Spectrum, AOS-013-0C
 DOLLY PARTON - Bubbling Over, Quad reel to reel, RCA, EPQ1-0286-0F
 TONY MOTTOLA - Tony Touch, Quad reel to reel, Project 3, PR4C-5041
 Any other Quadraphonic reel to reel tapes. Thanks!

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Eric Clapton.....5105	Easy Listening Wanted.....5156	KISS Wanted.....5271	Power Pop For Sale.....5357	Soul For Sale.....5450
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Classical Wanted.....5111	80s Rock Wanted.....5161	Laser Discs Wanted.....5276	Elvis Presley For Sale.....5360	Soundtracks For Sale.....5455
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(Reissues from page 75)

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— Amy Hanson

YOUNG CANADIANS

Joyride On The Western Front
White Noise (WNR 006 2M)

Young Canadians started out in Vancou-

ver's underground scene as The K-Tels, undergoing a name change after being served with a cease-and-desist order from the famed corporation. Armed with a passion for 1960s garage bands and sharing a hearty dislike of the Loverboy-type clones and disco music that glutted the airwaves in the late '70s, the punk trio, comprised of guitarist/vocalist Art Bergmann, bassist Jim Bescott, and drummer Barry Taylor, was soon touring with the likes of Boomtown Rats and XTC.

Though the lengthy liner notes of Joyride

On The Western Front, recorded live at San Francisco's Mabuhay Gardens in October 1980 (just two months before they disbanded), pronounce the Young Canadians "too musical to pose as a street level punk band," some listeners may very well disagree. In truth, they could hardly sound more ragged. Bergmann's delivery amounts to an off-key, wobbly shout that is often half-buried in the cacophony of white noise that surrounds him.

There is little in the way of variation either. The 10 originals here could just as

easily be one long track, albeit one with unlistenable parts such as the muddled mess of "Led On" and the almost metal-ish "Picture Of Health." On the other hand, they impressively play like men possessed, guitars blazing and drums pounding on the high-speed adrenaline rush of "Hawaii" and "Data Redux." Too much of the time, however, this seems less a joyride than a strangely exhausting road trip.

— Tierney Smith

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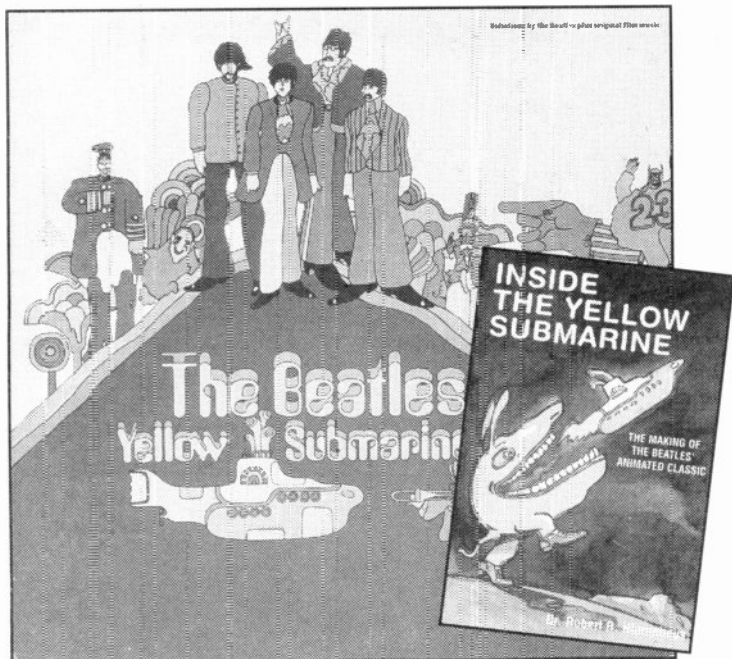


* IN FACT, IT WAS THE GREAT SUN RA WHO INFLUENCED SANDERS TO ADOPT PHAROAH AS HIS FIRST NAME!

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1-800-258-0929

(Please Mr. Postman from page 8)

Kiss' Simmons and Stanley should shut up
Goldmine writer Ken Sharp always has great questions for the members of Kiss (*Goldmine* #563, Feb. 8, 2002). Gene Simmons and Paul Stanley, however, need to stop constantly criticizing Ace Frehley and Peter Criss. They do it in almost every interview and even in their box set. Rarely do they give Frehley or Criss a compliment without countering it with

"For 26 years, I thought that one of my favorite guitarists played lead on one of my favorite songs. I'm left feeling like a fool and disappointed."

— Brad Carlton

a biting remark. They literally go out of their way to point out Frehley and Criss' faults and what songs they did not play on.

For example, when Sharp told Stanley that "Flaming Youth" is an "unheralded classic begging for a live airing," Stanley felt he had to add that Frehley actually did not play lead on the song and that they used an uncredited session player instead. What purpose did that serve to tell us that? For 26 years, I thought that one of my favorite guitarists played lead on one of my favorite songs. I'm left feeling like a fool and disappointed. And why does Gene feel everyone should know that "Ace would have girlfriend after girlfriend on the road who were drug addicts"?

It seems that Simmons and Stanley are always trying to set the record straight that they are the driving forces behind Kiss. Sure, they

deserve credit for keeping Kiss together for so long, but do they have to rehash it every time they speak? Simmons and Stanley should keep their seemingly endless amount of dirty laundry and secrets in the closet. It really causes fans to become disenchanted. The magic is fading.

— Brad Carlton
via e-mail

{Brad, well said and 'nuff said! — Ed.}

Marty Robbins two-fer out now

Marty Robbins was a unique singer. He was at home singing a country classic such as Hank Williams' "I Can't Help it" or pop hits such as "Unchained Melody" and "Are You Sincere." Thanks to the people at Collectables Records, two of Robbins' best albums have been reissued on one great CD — *Just A Little Sentimental and Turn The Lights Down Low*. These songs were recorded in 1961-63 and show off Robbins' more romantic side. So if you're looking for that certain song to bring back memories, buy this Robbins CD.

— Marvin Madsen
Tomball TX

{Marvin, thanks for the advice on picking up a great singer's best! "Mr. Teardrop," as he was nicknamed, passed away in 1982 after suffering from his third heart attack. His prolific career accomplishments include earning a place in The Country Music Hall Of Fame and charting 94 Billboard Country songs. He charted on the Country list at least one song from 1951-1983 — including 16 #1s — plus had 31 songs on the Pop chart. His very first charted song, "I'll Go Alone," was a #1 in 1952. — Ed.}

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Special Services

Subscription Department

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

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

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
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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
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United Parcel Service Next Day	245.00	470.00	N/A	N/A

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Goldmine

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

GMPTY97

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2001 Advertising Deadlines

Deadline is 12 noon on deadline day
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Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
March 7 '02	#566	April 5	March 14	March 22
March 21 '02	#567	April 19	March 28	April 5
April 4 '02	#568	May 3	April 11	April 19
April 18 '02	#569	May 17	April 25	May 3
May 2 '02	#570	May 31	May 9	May 17

REFERENCE FORM

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

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

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

TRADE REFERENCES

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

BANK REFERENCE

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

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

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

Advertising Information

DISPLAY ADVERTISING:

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

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16"x3 1/4"	\$56.00	\$54.00	\$50.00	\$47.00	\$44.00
1/8 pg	4 7/8"x3 1/4"	111.00	105.00	100.00	94.00	89.00
1/4 pg	4 7/8"x6 1/2"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16"x10"	526.00	499.00	473.00	447.00	421.00
Full pg	10"x13"	721.00	685.00	649.00	614.00	577.00

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
\$61.00	\$58.00	\$55.00	\$52.00	\$49.00

Full page of 9 - \$466.00

Super Unit Space Advertising Rates:

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

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$127.00	\$121.00	\$114.00	\$108.00	\$102.00

Full page of 4 - \$466.00

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.)

World Radio History

SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$39.00	\$37.00	\$35.00	\$33.00	\$31.00

WEB SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$37.00	\$34.00	\$31.65	\$29.00	\$26.00

RETAILER DIRECTORY.....PREPAID

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")	\$16.00	\$15.00	\$14.00	\$13.00	\$12.00
Two Inch (1 1/2" x 2")	30.00	28.00	26.00	24.00	22.00
Three Inch (1 1/2" x 3")	45.00	43.00	40.00	37.00	33.00

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

CLASSIFIED ADVERTISING:

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

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

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

REFUNDS:

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

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

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

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

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



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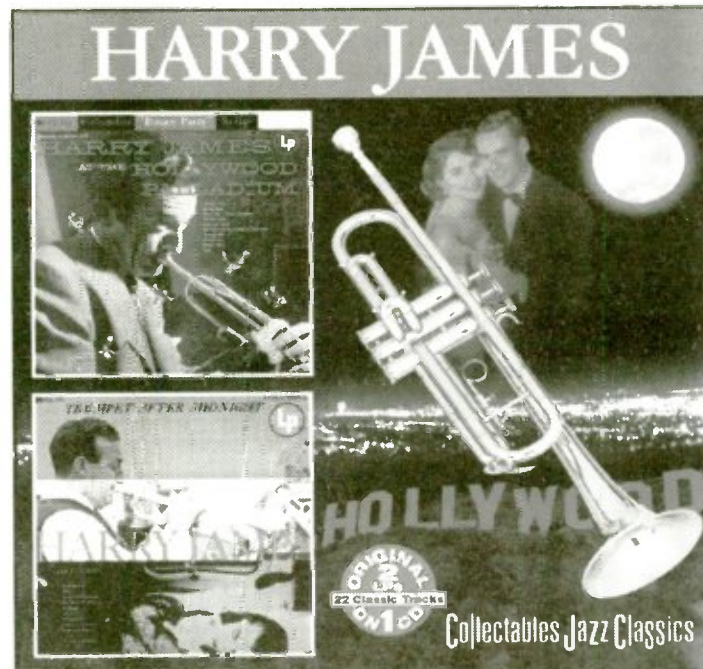
BIG MILLER
Revelations And The Blues /
Sing, Twists, Shouts
& Preaches
COL 7453



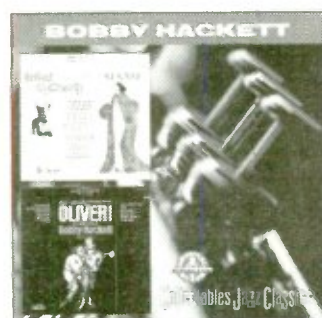
LUTHER HENDERSON
Clap Hands /
The Greatest Sound Around
COL 6895



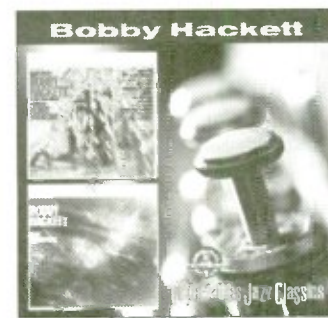
LENNY HAMBRO
Message From Hambro
COL 6894



HARRY JAMES
At The Hollywood Palladium /
Trumpet After Midnight
COL 6892



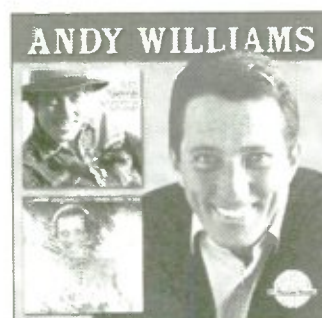
BOBBY HACKETT
The Swingin'est Gals In Town /
Jazz Impressions Of Oliver
COL 7410



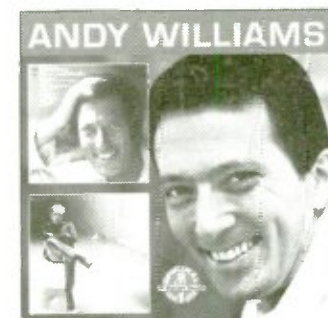
BOBBY HACKETT
Plays Henry Mancini /
Plays Bert Kaempfert
COL 7411



LENNY HAMBRO
The Nature Of Things
COL 7452



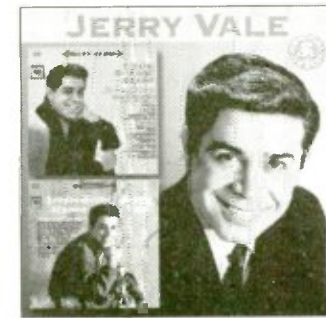
ANDY WILLIAMS
You Lay So Easy On My Mind /
The Other Side Of Me
COL 7442



ANDY WILLIAMS
Alone Again /
Solitaire
COL 7443



RAY CONNIFF
Turn Around Look At Me /
I Love How You Love Me
COL 7458



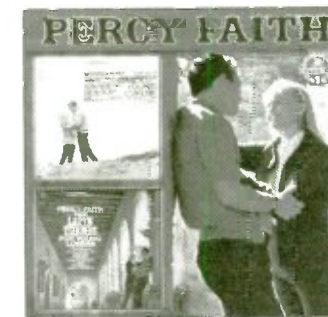
JERRY VALE
I Have But One Heart /
Arrivederci Roma
COL 7401



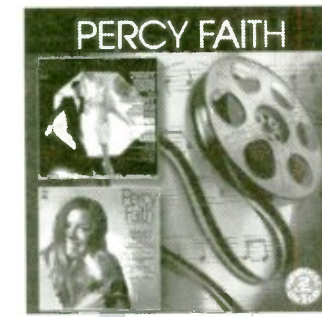
THE ORIGINAL BLIND BOYS OF MISSISSIPPI
THE PILGRIM TRAVELERS
The Original / I Feel The Spirit
COL 7222



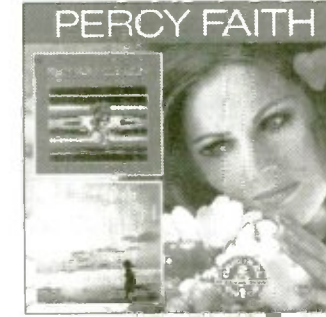
PERCY FAITH
Music Of Brazil /
Shangri-Lal
COL 6898



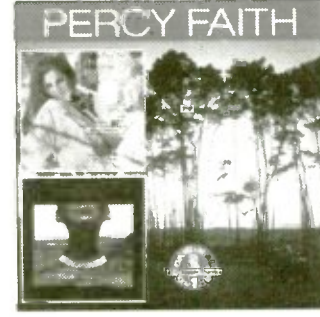
PERCY FAITH
More Themes For Young Lovers /
Latin Themes For Young Lovers
COL 7420



PERCY FAITH
Born Free /
The Windmills Of Your Mind
COL 7428



PERCY FAITH
Corazón /
My Love
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Angel Of The Morning /
Black Magic Woman
COL 7488

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