



# LATEST ARRIVALS IMPORTS, INDEPENDENTS AND HARD TO FIND

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 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, I to 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-Alcatrazz/Rainbow vocalist 1999 Japan release now European, with Vivian Campbell, Slash, Bruce Kulick and Tony Franklin, German (arrived October 17th) ... \$17.98 COMPANY OF SNAKES "Burst the Bubble" new from Micky Moody, Bernie Marsden, Neil Murray, Don Airey vocalist Stephen Berggren, reviews say "similiar 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 (arrived Feb 27th).... \$19.98 DANDY, JIM "Ready as Hell" voice of Black Oak Arkansas 1984 solo album \$14.98 first time on CD, slip-case cover, UK (arrived December 12th) ... 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 EMPIRE "Hypnotica" Mark Boals and Lance King vocals with Don Airey, Neil Murray, Anders Johannsen, Sweden (arrived November 7th) \$19.98 FARNER, MARK "Red, White & Blue" Grand Funk vocalist-guitarist new 3 song EP includes 2 new songs plus a 6 minute acoustic version of "Closer to Home/I'm your Captain" Lissmark USA (arrives approx April 1st) S 9.98 FREE "Highway"+6 "Free Live"+7 "Free at Last"+6 "Heartbreaker"+6, from the Virgin UK Series the next rour albums from 1969-'73 remastered each \$17.98 with bonus tracks (arrayed February 15th). 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 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 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 \$13.98 bonus booklet, 10 tracks, Lissmark USA (arrived Oct 25th). HAREM SCAREM "Weight of the World" the band resurrects the name for a \$14.98 return to their old sound. Frontiers Italy (arrived March 15th). HELIX "Live! in Buffalo" Canadian rockers recorded in 1983 sold on their website \$25, soundboard, 13 tracks, Canada (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 HENSLEY, KEN "Running Blind" ex-Uriah Heep keyboardist/songwriter new studio album, guest John Wetton, Sweden (arrived March 6th) ..... \$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, over 130 sold, arrived February 7th) ... \$27.98 HUGHES/TURNER PROJECT "HTP" European pressing without the bonus track, 11 tracks, German (over 150 sold, 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 IMPELLITTERI "System X" guitarist Chris Impelliterri new studio album with vocalist Graham Bonnet, 10 tracks, Japan (arrived march 22nd) ... \$27.98 IRON MAIDEN (SINGLES) "Run to the Hills" Pt. 1 & 2, benefits the Clive Burr Fund, Part 1 has 2 unrel. live tracks Hammersmith 1982, Part 2 has 2 unrel. live Reading Fest 1982, UK (arrived March 13th) ..... Per Pair \$19.98 JELLY JAM Tv Tabor of King's X guitar/vocals, Rod Morgenstein drums John Myung bass, Century Media USA (arrived March 18th) .... . \$14.98

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LANE, LANA "Project Shagri-La" American vocalist with the huge Japanese following releases her sixth album, Vinnie Appice drums, Erik Norlander keys, Mark Boals guest vocals, Sweden (arrived March 15th) ...... \$17.98 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 6 years, original members Bob Catley, Tony Clarkin, Mark Stanway, German (arrived Feb 22nd).. \$17.98 MARTIN, ERIC "I'm Going Sane"+2, Mr. Big vocalist new solo album, early reviews say "this album rocks includes two bonus tracks the bonus track "Fly" is one of his best songs ever", Japan (arrived March 13th)..... \$27.98 McCAFFERTY, DAN "Dan McCafferty and Into the Ring"+9 (2 CD's) Nazareth vocalist 1975 self titled album of covers and his 1985 album first time on CD paired together on a double CD remastered with bonus tracks 33 tracks Fagle UK (arrived February 27th). \$19.98 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 \$19.98 tracks and multi-media. German (arrived March 1st). 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 NAZARETH "Cominghome" new live album recorded in Glasgow, Scotland October 2001, 16 tracks, Eagle UK (arrives approx March 28th) ... \$19.98 NIACIN "Time Crunch" Billy Sheehan, Dennis Chambers, John Novello "getting great reviews" Magna Carta USA (arrived Feb 11th) ... \$14.98 PAPPALARDI, FELIX "Don't Worry Ma" late bassist of Mountain and Cream producer 1979 album CD debut, Japan (arrives approx Mar 29th), \$23,98 PRETTY MAIDS "Planet Panic" Danish metal band's new album their 11th since 1983, 10 tracks, Massacre Germany (arrived March 20th)..., \$17,98 RACER X "Snowball of Doom Live at the Whiskey" Paul Gilbert's band 2001 show, was Japan only, 14 tracks, Sweden (arrived Mar 20th) \$14.98 RACER X (DVD) "Snowball of Doom" video to the above CD, April 2001 show, all region codes, 83 min, Honk Kong (arived February 15th). \$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 (arrived March 6th) ... \$14.98 ROYAL HUNT "The Watchers" second release with vocalist John West includes 4 live tracks, 14 minute version of "Intervention" and 5 new studio recordings, Century Media USA (arrived March 4th, Special Price) \$ 9.98 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 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 SUPERTRAMP "Slow Motion" Rick Davies and John Helliwell new studio album no U.S. date scheduled, EMI UK (arrives approx Mar 29th).. \$20.98 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 theLizzymobile, Trying a Little Harder, Song for Jimi and Sisters of Mercy" book-type box packaging (over 235 sold, arrived December 11th). \$57.98 TURNER, JOE LYNN "Slam" ex-Rainbow vocalist new solo album, "over 250 Sold" 12 tracks, German (arrived September 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 "Man and Machine" ex-Accept vocalist new studio album includes a duet with Doro, 11 tracks, SPV Germany (arrived March 19th) ..... \$15.98 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 VANDENBERG "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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tour, 25 tracks mini-hardcover book, German (arrived Nov 12th)... \$17.98 URIAH HEEP "Official Anthololgy" (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) 2001/Classic Rock UK....... \$21.98

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The Beatles' role in the making of their own animated film. Yellow Submarine. was hands-off, although as the filmmaking progressed, they realized perhaps they should have been more hands-on. In this reprint from the new Inside The Yellow Submarine book, the author quotes extensively from those involved in the original filmmaking as well as The Beatles as to their activities surrounding the film. ...by Dr. Robert Hieronimus



# **19 Yellow** SUBMARINE Memorabilia

The renovation and reissue of The Beatles' animated cartoon film has brought a lot of new memorabilia to the market, in addition to items originally manufactured when the movie was released in 1968. This excerpt from the new Inside The Yellow Submarine explores the vast world of recent Yellow Submarine collectibles. Pictured at left is an Ertl Yellow Submarine model kit. ...by Dr. Robert Hieronimus

## 60 MUSICTRACKER 1.0

New database software for record collectors is taken for a spin. ...by Chuck Miller

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## **30 PETE BEST**

Pete Best has worn the tag of being The Beatles' original drummer well, and since those heady days of the early '60s, he has found creative outlets in recording. film and live concerts, as well as the ongoing Casbah Club renovation in Liverpool. ... by Gillian G. Gaar







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April 19 Trotting out the screed on Rock Hall inductions

Having just watched this year's Rock And Roll Hall Of Fame inductions show on VH-1, it's time to trot out my same old screed about acts who have been passed over. Please understand that the following list is not acts I am trumpeting as a fan (then Dave Edmunds would be first on the list), but it is made up of acts who seem to be deserving, in the order presented, for clear reasons. The obvious reason why several are not

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and will not be considered is their lack of "cool." That shouldn't matter, and to true *Goldmine* readers it *doesn't* matter. Readers, voice your opinion, and perhaps *Goldmine* can forward a list plus our explanations intelligently phrased to the powers that be.

For now, here is your kindly Rock And Roll Dentist's top 15 acts not in the Hall:

1) The Ventures — Has anybody noticed how influential they were to every instrumental act?

2) The Moody Blues — Perhaps the first classical rock band (whether you like it or not).

3) Neil Diamond — Let's see: writer, performer, huge body of work. Why is he not in?

4) Jethro Tull — Hey, they're winners of the first heavy metal Grammy<sup>®</sup> Award; put them in anyway.

5) The Hollies — They were especially huge in the U.K. Is The Rock And Roll Hall Of Fame only for U.S. groups? (Where's Cliff Richard & The Shadows as well?)

6) Connie Francis — She's very "uncool" (read: white and female. Ooh, that's controversial, but is Lavern Baker more deserving than she?), but Francis had nearly 60 charting records.

7) The Guess Who — The first big Canadian rock band for cryin' out loud.

8) Glen Campbell — If not inducted as a performer then certainly as a sideman (but Chet Atkins wasn't inducted, that way, and he certainly wasn't rock 'n' roll).

9) Deep Purple — Well, my credibility is totally shot, but they went from psychedelic to classic rock to helping spawn heavy metal.

10) ELO/Move — Roy Wood and Jeff Lynne in one band. It's a supergroup, kids.

11) Yes — They took classic rock and added jazzy tendencies and went crazy on song lengths.

12) Alice Cooper — He bestowed theatrics to rock.

#### **Corrections & Updates**

The Web address in the p. 12 review of the Alvin Lee And Ten Years After book in *Goldmine* #566 (April 5, 2002) should be www.atlasbooks.com.

In the same issue, the review of Carol Noonan's new Big Iron did not have contact information. To order, call tollfree 1-866-CAROLCD (866-227-6523) or write to info@carolnoonanmusic.com, or Noonan Music, 695 Dug Way Road, Brownfield ME 04010.

## LETTER FROM THE EDITOR Record prices have reached the top shelf

lease Mr. Postman

It took a long time, but the record-collecting hobby has finally stepped up into the big leagues. Prices for far more than a handful of items have reached five digits. There might be a lot more "junk" records out there, but the number of big-ticket items continues to climb. Collectors with a lot of money on their hands are snapping up everything from vintage jazz 78s (the recent purchase of King Oliver's Creole Jazz Band's "Zulus Ball" for \$32,000) to Northern Soul 45s (one of two known copies of Frank Wilson's "Do I Love You" fetching \$24,000), Beatles "Butcher Covers" (\$8,000 and up) and Sun 45s/78s (\$1,000-\$8,000). And that's just for shellac and vinvl.

Mem'orabilia prices are heading even higher, as the items attract not just record collectors, but pop-culture enthusiasts. The Rolling Stones' Grammy Award for *Voodoo Lounge* netted more than \$20,000 at a recent Leland's auction. Artist-played guitars by the big names easily run in the tens of thousands, with an upcoming Sotheby's London

13) Pat Boone — OK, he's totally uncool, but his 60 chart records don't lie.

14) Savoy Brown — They built a career built on the boogie.

15) ZZ Top — See #14, but add beards.

Should we also consider Cheap Trick, Devo, Procol Harum, Fairport Convention (Richard Thompson, Sandy Denny, Ian Matthews, et al), Flock Of Seagulls (just kidding)? Thanks for listening.

— George W. Krieger DDS The Rock And Roll Dentist Elizabeth CO

{George, you list many of the usual suspects and a few new ones — of course the Chicago fans will be ticked at your list! We've run lists before on artists the Hall's nominating committee has overlooked, but it certainly doesn't hurt to run them up the flagpole again. So if readers would like to send their suggestions, we'll gather them up and give a report later on this year. — Ed.]

#### 4 Seasons tidbit make his day

Just a note to tell you how much I enjoyed The 4 Seasons article (*Goldmine* #566, April 5, 2002). I always loved the group and was glad to hear about their lesser hits. Unfortunately, two songs not talked about were the Vee-Jay "cash-in" 45 "Little Boy," which I really loved. Does anyone know if it is available in true stereo anywhere? The other was their version of "Will You Love Me Tomorrow."

Growing up with WLS Chicago stuck in my car in the late '60s, this is the version l grew up hearing and loving, not the original Shirelles hit. Same is true of The Cryan' Shames' version of The Drifters' "Up On The Roof," also from auction placing a £30,000-40,000 estimate on the rare MS-500 Mastersound solid-body guitar played briefly by George Harrison in 1963. There are tons of examples of posters, stage-worn clothing, instruments, letters and other memorabilia, including records, fetching more than many people make in a year.

The hobby has matured (although some might not call it that!) to the level that other newer collecting areas, such as sports cards, comics and toys, achieved in the early '90s. While the average collector can't afford most of the prime items. There will always be that garage-sale, attic or inherited find providing hope to continue on the hunt.

— Greg Loescher

Editor's recommendation: Dick Dale, Spacial Disorientation (Dick Dale Records SD 8964). From the 1950s pioneer of instrumental/heavy-metal guitar comes everything from surf, blues and Spanishinfluenced guitar to his rousing take on Deep Purple's "Smoke On The Water."

1968. When interviewing Tom Doody of the Shames for the new Sundazed CD reissues, I was surprised to find out that after hearing The Mamas & The Papas' vocal reworking of "Dedicated To The One I Love," he wanted to try that song with the Shames. They chose the old Drifters hit instead.

Which brings me to Frankie Valli's comparison of "I love you just the way you are" at the end of "Rag Doll" to Billy Joel's "Just The Way You Are" 1977 #3 hit. That was really cool. I never thought anything about it until I read about it. They sound identical! Thanks for another great musical tidbit for my overloaded brain! Keep up the good work!

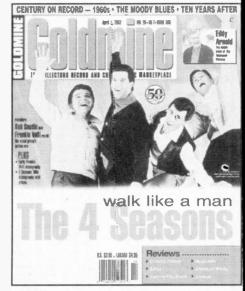
> — Clark Besch Lincoln NE

[Clark, glad you enjoyed the articles. Our writer focused in on the two obscurities album releases on Rhino when talking to Bob Gaudio and Frankie Valli, but the two records you bring up would have certainly been good ones for them to have comment on. WLS — I used to listen to it too! Great station! Hearing about the song ending was cool, and like you, I never noticed the connection either! — Ed.]

#### 4 Seasons omission cited by reader

Perhaps other *Goldmine* readers have voiced similar thoughts on this as well. I find it somewhat ironic that in a major journalistic piece on 1960s rock 'n' roll/popular music, that the author, William Ruhlmann, virtually failed to mention The 4 Seasons in The 4 Seasons cover-story issue! (*Goldmine* #566, April 5, 2002)

I do believe that Ruhlmann is the finest of



#### Goldmine #566, April 5, 2002

all your writers. He is prolific, efficient and factually accurate. He has a style that flows well and is easy to read and comprehend for anyone from the casual fan to the fanatic/aficionado. However, omitting The 4 Seasons from the acts that got their breakthrough in 1962 (he even mentioned Herb Alpert and Tico And The Triumphs, Paul Simon had appeared earlier with Tom & Jerry, of course — no point for him to be mentioned regarding 1962). Ruhlmann's neglect to mention The 4 Seasons' three straight #1s while listing various chart achievements of 1962-1963 is not just a trivial oversight — it's an outright blunder!

Later on in the article, there is a tiny mention of the group. After The Beach Boys (and possibly The Temptations — although the Seasons had more #1 hits than the Temps), The 4 Seasons had the most successful chart run of any American male group in the '60s. To overlook them in this, their cover issue, was a blatant, glaring mistake. Best regards.

— Andrew Nealley Glen Ridge NJ

(William Ruhlmann replies: "I love The 4 Seasons. As a native New Jerseyan who grew up

(Please see Please Mr. Postman page 81)

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**GOLDMINE #567** 

**Grappy Or Example 1** Soul legend Sam Moore takes the

stage with new songs at Rock Hall

CLEVELAND — Sam Moore stepped out to make soul music his own with a strong solo show Feb. 28, 2002, capping a month of Atlantic Records-related presentations at The Rock And Roll Hall Of Fame And Museum in Cleveland. The 66-year-old Miami native, best-known as the front end of classic soul duo Sam & Dave, took the occasion to debut songs from *Plenty Good Lovin': The Lost Solo Album*, a soul gem dating from 1970. Moore's show was great. Too bad a corporate overlay smudged his performance.

Released in late January on the Swing Cafe label, Moore's *Plenty* is 34:31 of pure soul music. Produced by King Curtis, it features Aretha Franklin and Donny Hathaway on keyboards, nonpareil sessionmen Cornell Dupree and Chuck Rainey on guitar and bass, Bernard "Pretty" Purdie on drums, and The Sweet Inspirations. And that's just the New York Atlantic Studios sessions; "Tennessee Waltz" and Moore's own, upbeat title track were recorded at Criteria Studios in Miami.

In a question-and-answer session before the show, Moore told Rock Hall education VP David Spero the date that led'to his album "was Aretha's session." He said he didn't know why Atlantic never released his solo album, suggesting Curtis' murder in August 1971 contributed to the label's shelving it. When he called Atlantic executives about its status, Moore said, "I never got called back."

The album material was unearthed in the early 1990s by a Rhino Records executive helping compile *Sweat 'N' Soul*, a two-CD anthology of Moore and duo partner Dave Prater's finest work. That package contains two Atlantic singles released in 1971 — "Stop"/"Keep On Sockin' It To Me" and "Shop Around"/"If I Should Lose Your Love." ("Stop" was previously cut by Howard Tate; "Shop Around" is an early Smokey Robinson & The Miracles song).

In the Q&A session, Moore said Atlantic kept trying to steer him toward country (an anecdote echoing labelmate Solomon Burke, who performed at the Rock Hall in the same series earlier that month), but Moore wanted to record soul music. "When Something Is Wrong With My Baby," one of Sam & Dave's bigger ballads, was kept from the top spot on the charts in fall 1967 by "To Sir With Love," a saccharine ballad by Lulu.

"People were trying to get Stax to compete with Motown," Moore recalled, including Sam & Dave, who recorded for Memphis-based Stax, essentially an Atlantic label in the late '60s. "What Isaac [Hayes] would do is say, 'Think hit."

Moore said he began to drift away from Prater over a "family matter" in which Moore was both judge and executioner. They finally split up in 1970. Afterward, Moore faded, partially due to a heroin habit. Prater tried to replicate the glory days with various "Sams."



#### Sam Moore

He died in a car accident in 1988.

Moore, meanwhile, has a hot "new" album. Not only did he perform magnificent versions of "Tennessee Waltz," the title track and Allen Toussaint's "Get Out My Life Woman," he mightily resurrected "Ain't That A Lot Of Love," "I Thank You" and, of course, "Soul Man." His purest singing came on "Part Time Love," a wonderful slow blues tune from the "lost" album.

The band was good, particularly guitarist George Naha. The key bringdown came at the end, when Moore was pressed into service behind Jeff Majors, a dreadlocked harpist and favorite of Radio One owner Cathy Hughes, for an epic, sugary rendition of "The Lord's Prayer." Majors, apparently, is a big hit on black radio, and Hughes and her son own many stations including FMers WJMO and WZAK in Cleveland. Rock Hall President Terry Stewart gave Hughes a plaque before Moore's show, and somehow, Majors became the opening act. Radio One was "radio partner" with the Rock Hall for Black History Month.

Majors plays harp fluidly (is there any other way?), and the vocalist accompanying him was on key. But recasting "The Lord's Prayer," "The Lord Is My Shepherd" and "Lift Every Voice And Sing" in such a format not only dilutes the notion of public domain, it adds nothing to either the religious or musical canon. The stuff, worse than Yanni or Kitaro, was an insult, pure pandering on the part of the Rock Hall.

Also sad: The first seven rows of seats were set aside for executives from Continental Airlines and SBC Ameritech, respectively the Hall's "official" airline and the communications company sponsoring the Hall's Black History Month presentations. Ah, well, that's the music business.

For more information about Moore's *Plenty Good Lovin*' album (Swing Café 0001), go to www.thesoulman.com. For now, it's only a British import.

— Carlo Wolff n



GRAPELEAVES

On the bookshelf: Stardust Melody: The Life And Music Of Hoagy Carmichael by Richard M. Sudhalter (Oxford University Press) explores pianist/composer Carmichael's road to musical fame and his personal triumphs and tragedies. In addition to working with jazz greats such as Benny Goodman and Tommy and Jimmy Dorsey and appearing in a number of films and TV shows, Carmichael wrote some of the most memorable and covered songs of the 20th century, such as "Stardust," "Georgia On My Mind," "The Nearness Of You" and "Skylark," among others. A companion CD, Stardust Melody: Beloved And Rare Songs Of Hoagy Carmichael ("A" Records/Challenge), features newly discovered unpublished Carmichael songs, with author Sudhalter on trumpet and flügelhorn, vocalists Bob Dorough, Barbara Lea, and Jim Ferguson, Howard Alden on guitar, and Ben Aronov on piano, among others ... Classic Performances Of The Who, Volume 1 by photographer Stewart Hellman (classic who@webty.net) is a pictures-only look at The Who's July 7, 1971, concert at the Tanglewood Music Shed in Lenox, Mass... Lousiana Music by Rick Koster, author of Texas Music (both Da Capo Press), covers the diverse musical history of Louisiana ranging from early jazz, old-time and modern Cajun, voodoo music and R&B to country, blues, rock 'n' roll, swamp pop and more ... A House Afire: Kenny Gamble, Leon Huff, Thom Bell And The Sound Of Philadelphia by John A. Jackson (Oxford) provides insight into the rise of Philadelphia Soul in the '60s and the rise and fall of Philadelphia International Records in the '7Ds. Jackson researched the book for four years, interviewing the artists, wrtiers, arrangers, studio musicians and even the sound engineer primarily responsible for developing the uniqueness of the label's recorded output... The Beatles As Musicians: The Quarry Men Through Rubber Soul by Watler Everett (Oxford) is Everett's second volume in his detailed look at The Beatles' music, this volume focusing on 1956-1965.

For couch potatoes: Diana Ross Live — The Lady Sings. Jazz & Blues: Stolen Moments (Motown) is a 23-track DVD of Ross' Dec. 4, 1992, concert at The Ritz Theatre in New York City. An expanded reissue of the 1993 VHS release, the DVD, unlike the earlier tape, includes the entire 20-song concert, is digitally remastered and includes an interview with Ross and behind-the-scenes footage.

Live in your own yellow submarine!: Call it coincidence, but just before press time, *Goldmine* received a postcard from Government Liquidation advertising an auction for submarines — most of them yellow, including one that seats 48 passengers! (Blue Meanies not included.) (www.govliquida tion.com; bidding unfortunately ends March 27, but if the subs don't sell....)

Whatzit Day": Goldmine readers and their family and friends are invited to visit Goldmine's parent company Krause Publications in Iola, Wis., April 20 for Whatzit Day. The public is encouraged to bring in items ranging from records, toys and comic books to coins, stamps, and general antiques and collectibles to be identified and appraised at no charge by Krause's many hobby experts. Begun in 1994, this annual event predates by several years PBS' popular Antique Road Show. On hand this year at the Goldmine table is editor Greg Loescher. Krause also plans a book sale during the event, with slightly damaged and returned books selling for less than \$5. For more information, go to www.collect.com.

Odds & Ends: According to England's Financial Times, EMI announced March 20 that it would lay off 1,800 of its 10,000 employees worldwide and halve its dividend as part of a restructuring of its music division, saving the company of \$140.1 million. The world's third-largest music group also plans to pare down its artists roster, dropping between 350 and 400 loss-making contracts, including the costly ditching of U.S. singer Mariah Carey. EMI CEO Alain Levy previously built up Polygram into the world's largest music company and was hired by EMI last year to help turn around EMI's record division in the face of slowing global record sales and increased internet music piracy. He is thought to be on potentially the most lucrative incentive package in the history of the music business. EMI is also possibly divesting of its stake in HMV Media... Jerry Lee Lewis declined attendance at the March 2 Louisiana Music Cavalcade in Ferriday, La., which was to be a family reunion of the town's most famous former residents - Lewis, Mickey Gilley, and Jimmy Swaggert, all cousins. The State Of Louisiana had sent a government plane to Memphis to fly Lewis in, but he refused to get on the twin-engine plane, calling it "junk," according to a festival official. Lewis was alledgedly initially promised a jet. "We had a plane, but it wasn't suitable. It's sutiable enough for the governor, but it wasn't for Jerry Lee Lewis," Louisiana's Secretary Of State Fox McKeithen commented. Nearly all of the town's population of 4,000, plus 6,000 more fans, showed up for the event. Guess Lewis won't be getting a statue in Ferriday anytime soon! - Greg Loescher

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# Austin Record Convention a hit for some, miss for others

AUSTIN, TEXAS — How this year's spring Austin Record Convention went depends on who is asked.

"It was average attendence, not the biggest but not the lowest," said show promoter Doug Hanners. "South By Southwest [SXSW] is always a mixed blessing," he said of the huge Austin music event coinciding with the record show. Sometimes [record show attendance is] up and sometimes down."

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"This has been a smokin' show," said Kevin Phillips of Chico, Calif., who was doing a brisk business in memorabilia from the lobby just outside the main display area. "I've done well with Texas posters and handbills, West Coast posters and Stevie Ray Vaughan [items]." Phillips also sold for \$2,500 a 1953 poster advertising a Lowell Fulson/Lloyd Glenn concert.

Meanwhile, Gary Johnson of Rockaway Records in Los Angeles said, "It's been slow." But he had the star attraction of the weekend — he now owns one of the two known stereo copies of *The Freewheelin' Bob Dylan* that plays four songs deleted from future editions. Johnson kept this copy, the one that allegedly had been overseas at one point, in a locked suitcase behind his table but showed it to anyone who asked. It could have been sold to anyone with a spare \$40,000 burning a hole in his or her pocket. (*For the complete story on this record, please refer back to the story about it in Goldmine #564, March 8, 2002. — Ed.*]

## MARKET BEAT

But [Gary Johnson] had the star attraction of the weekend — he now owns one of the two known stereo copies of *The Freewheelin' Bob Dylan* that plays four songs deleted from future editions.

The semiannual gathering of record collectors and dealers took place for the last time in the historic Palmer Auditorium March 16-17, 2002. Starting this fall, the convention will move to the brand-new Palmer Events Center, which is under construction just a few hundred feet away from the old building. The current Palmer will then be all but razed, and the new Long Performing Arts Center will take its place.

"I really hate to leave it," said Hanners. "I have a lot of sentimental attachment to the building."

In tribute to the auditorium's past as a venue for hundreds of concerts since 1959, Austin R&B/blues band Smokehouse played two sets on Saturday. Garage-psych band Josefus, who released two LPs that sell for hundreds of dollars and who hadn't done a live gig in Austin since opening for Grand Funk Railroad at the Palmer in 1969, reunited for a wellreceived set Sunday. A band called The Stumble helped close the show late Sunday afternoon.

While the music helped to keep crowds up late in the day,



Harry Nicholls cleans

a 45 with a VIP clean-

ing machine.

not everyone liked the idea. Dealers closer to the stage were affected most. "We were smokin', but

once the band started playing, we were dead," said Ken Barker of All The Best Music, whose tables were directly in front of the stage. Barker was doing a good business in Japanese imports and some Beatles memorabilia, but once the bands started on Sunday, he packed up and left three and a half hours before the show's official closing time.

For those having a tough weekend, many excuses were offered, from the continuing post–Sept. 11 malaise to New York's



Beatlefest the week before, which may have taken away from Fab Four activity at Austin.

"The show's been down for us," said Gary Mayes of Revolver Records/PopCultureToday.com, a Beatles specialist. "But we have been moving Yellow Submarine memorabilia. The manufacturing

licenses are expiring, so the stuff has been hitting the secondary market."

Harry Nicholls of Dallas, who was making his second appearance at Austin, attributed some of the slow pace to his newness. "I think it's a matter of me getting used to the show and the show getting used to me," he said. "It's all still a learning experience for me."

But Rocky Kruegel of Rocky's Records in Mequon, Wis., an Austin regular for years, had a hard time keeping up with the activity. He had three tables of 45s, spanning most eras and genres, most of which were selling for only \$1 each. Bargains were plentiful if one took the time to hunt for them.

Some musical areas shone. Philip Hunott of Dallas said, "Soul and R&B albums have been good, and I've sold about half of my half-speed mastered LPs. But that's been pretty well it."

Several dealers noted very strong business on Friday, the



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Upper left: Austin Record Convention promoter Doug Hanners (center) with his wife Jan standing behind him during a "thank you" session celebrating the show's 20th anniversary. Above: Dealer Philip Hunott, smiling must have done well at the show! Left: James Congleton flips through 45s, looking for that <u>elusive gem.</u>

day before the show's official start, as plenty of dealer-todealer transactions occurred. That made up for a slower-thannormal Saturday for many of them.

Vinyl still dominated the scene, but there were plenty of compact discs. Regulars couldn't help notice that dealers of bootleg videos and material of dubious legality had returned, scattered around the show grounds. They seemed mostly to attract younger attendees, many of whom were in Austin for the concurrent SXSW music festival.

On Sunday afternoon, Hanners was the recipient of a surprise — a huge thank-you card signed by hundreds of collectors and dealers, plus a large cake in belated tribute to the 20th anniversary of the show, which was last fall. The celebration served as both a look back and a look forward, to the end of one era and the start of another.

— Tim Neely

# New three-CD Lennon collection available only at wholesale clubs

A new three-CD John Lennon collection has just been released, though its available only through wholesale clubs Costco, Sam's Club and BJ's. *Instant Karma* (EDI 17068) was released March 18, 2002, by Entertainment Distributing, Inc., in conjunction with EMI–Capitol Music Special Markets. The latter provided A&R and licensed the tracks to EDI, which issued the set under its GSC Music banner. The label has had a number of similar high-selling greatest-hits packages, including sets for Willie Nelson, Creedence Clearwater Revival, and The Kingston Trio.

The collection is divided into three discs: The Hits, Sings Classic Rock 'N' Roll and The Classics Live. The Hits is an 11track "best of" collection, similar to Capitol's Lennon Legend, released in 1998. Classic Rock 'N' Roll features 12 tracks, a good number of them from Lennon's Rock 'N' Roll album, along with two songs, "Dizzy Miss Lizzy" and "Blue Sucde Shoes," from *The Plastic Ono Band* — Live *Peace In Toronto 1969*, as well as "Angel Baby," from 1986's *Menlove Ave. The Classics Live* contains 12 live recordings, mostly taken from Lennon's *Live In New York City* album, recorded at the 1972 *One To One* concerts at Madison Square Garden, along with "Well (Baby Please Don't Go)" from the live disc of John & Yoko's 1972 double LP, *Sometime In New York City*.

The set is issued in a now fairly uncommon longbox, featuring a portrait of Lennon taken at the One To One shows. The CDs come in a "clam-box" jewel case. For those collectors who must have every format, the set will be issued in a specially designed tri-fold package for Sam's Club, which normally doesn't stock longboxes and requires a thinner design. That package, says EDI, should be available later in April. Regardless, the package retails for a reasonable \$18.99.



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— Matt Hurwitz



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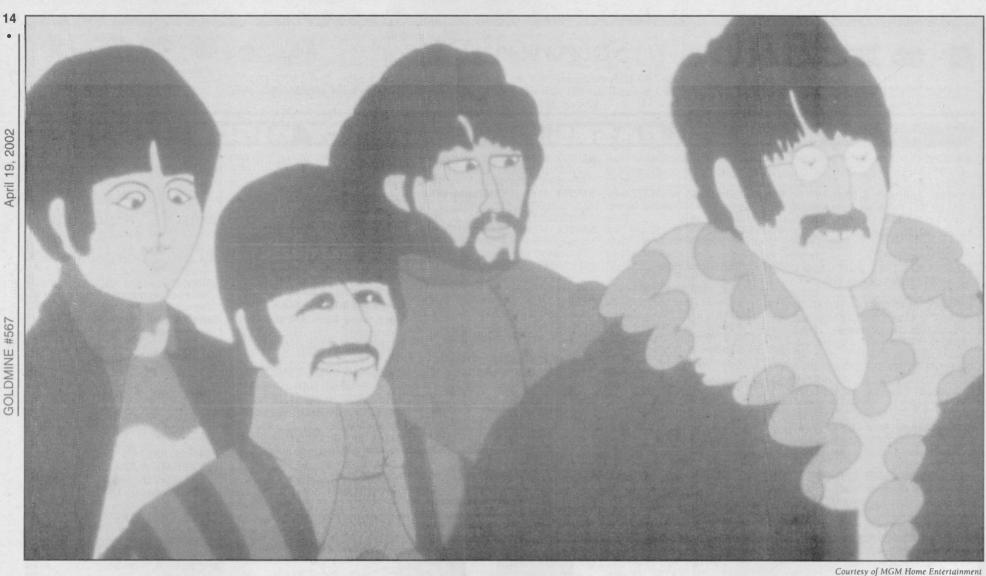
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# - Inside The Yellow Submarine Chapter 2 The Beatles' hands-off involvement

by Dr. Robert Hieronimus

The following is an excerpt from the justreleased book Inside The Yellow Submarine: The Making Of The Beatles' Animated Classic by Dr. Robert Hieronimus (Krause Publications).

oo busy to work together on a third film, The Beatles reluctantly agreed to the animation feature to resolve their contractual obligation to United Artists. Since they were wary of the producers' intention to release a long version of The Beatles ABC-TV cartoon series, they were determined to have as little to do with the feature film's production as possible. The only substantial contributions they made were the four new songs ("Hey Bulldog," "All Together Now," "Only A Northern Song," "It's All Too Much,") and a brief live appearance at the end, all contractually obligated. And yet, intangibly, it was their influence, their inspirational music, and their mythic aura that ignited the hearts, minds and hands of the film's co-creators. In his book, All You Need Is Ears, George Martin described their initial reaction to Yellow Submarine: "That film was a whole package of problems, not in least the fact that The Beatles were against the idea from the beginning. At that time they were suspicious of anything that wasn't their own idea.... It was to be a cartoon film, and the

producers were King Features... The Beatles clearly thought it was going to be yet another rip-off and wanted nothing to do with it .... The film scraped the bottom of The Beatle music barrel as far as new material was concerned 1

Paul McCartney told Roy Carr in Beatles At The Movies what they thought of the King Features TV series: "King Features did The Beatles' cartoon series for television, which I have to state, we didn't really like. To be honest, we all thought it was a joke and consequently we refused to do the voices for it. But still, we realized that it was something that would maybe add to our popularity and it was a bit of a kid's deal for us - we were a little bit more grown up than that. Financially, it was a good deal and would make a lot of money ... and the kids seem to like it. It wasn't anything we were madly against, but at the same time we weren't really keen on the people from King. They were nice people, but artistically, we really weren't that impressed."<sup>2</sup> Jack Stokes remembers that The Beatles were never very happy with the television cartoon series, "especially with the voices on that. They thought originally we were going to do a film the same as that, and so did King Features. Al [Brodax] and I thought that's what it was going to be, but we didn't do that."

Because of their opinions of the people proposing an animated feature to them, The Beatles decided to keep the project at a distance. As George Martin told us. "The Beatles hated the idea, and they would have nothing to do with it at all. They loathed the idea of the cartoon characters which they thought would emerge, because they had visions of Popeye or this kind of quite crude animation, and they thought they were being sold down the river on this deal. Consequently, they gave it the cold shoulder."

It surprises many people to learn just how hostile the boys were to the project during the early stages. Martin found out what that meant to the soundtrack. "I remember when they said to me, 'You've got a tough job here because we are not going to give you very much help on it.' Whenever we were working on a song that we didn't like too much, or wasn't that brilliant a one, they would say, 'OK let's put that one aside. That will do for the Yellow Submarine.' That was the attitude."

"It became a running joke at recording sessions among the inner circle of associates surrounding The Beatles," remembered Tony Barrow, their press officer at the time. "A song not considered up to scratch for The Beatles' next album was praised to the skies by the lads in a sarcastic sort of way, and then declared to be ideal for the Yellow Submarine. 'Do you think it's good enough?' one of The Beatles would ask the others with a grin. 'Nothing's too good for the film, so that's what well give 'em — nothing!""<sup>3</sup> As a matter of fact, when the concept of a cartoon film was first brought up with The Beatles, Barrow remembers John reacting typically, "blurting out something like: 'Ringo, get your crayons, we've got a job for you.' Paul as ever the practical Beatle, was concerned with realistic basics, and asked: 'When are we going to find time to write the songs?' John replied bluntly: 'We're not.'"4

When asked by Newsweek in August of 1968 why there weren't more contributions by The Beatles, directory George Dunning responded: "We sometimes thought about asking them to write songs to fill in a few specific places, but Good Lord! You just do not go suggesting words to John Lennon."

#### Concerned about being frozen in time

Many film critics have compared The Beatles' Yellow Submarine to MGM's dramatization of The Wizard Of Oz and Walt Disney's version of Alice In Wonderland, noting how the illustrations have become inextricably linked with the classic, otherworldly odysseys they were based upon. Tony Barrow, The

Beatles' press agent from "Love Me Do" in October 1962, until after the Magical Mystery Tour in 1968, remembers how nervous they were about being portrayed in animation. They must have sensed the potential of being "frozen in time" as caricatures in a cartoon feature film. Barrow remembers McCartney confiding in him at the time that "this cartoon film" would put their image back at least three years "to what people thought we were in the days when we were having jelly babies chucked at us in Odeon theaters."<sup>5</sup> Barrow also told us that for McCartney, a venture such as Yellow Submarine "could become a nuisance, an irritation, one that might conflict with Magical Mystery Tour or compete against its sequel."

But as pointed out by Walter J. Podrazik, a columnist for Beatlefan Magazine, nothing is better for legends than cartoon images and animation. "At this point The Beatles are more legend than the sum of their remaining reallife members. And cartoon images stop time. They are a sort of Dorian Gray in reverse. [In the] remastered A Hard Day's Night, Let It Be and Shea Stadium films... Paul, John, George and Ringo [appear] as much younger representations of boys who would become respected statesmen of rock. There's no such problem with the animated Beatles. They look exactly the way they did in 1968 because they are already caricatures.... This may well turn out to be the best possible way to catapult the group into the 21st century with new generations of fans. "6

#### Brian Epstein's Yellow Submarine foresight

Although Barrow remembers they had laughed out loud in his face when "Eppy" announced the bit about four new compositions, manager Brian Epstein deserves the cheers for convincing The Beatles to agree to the Yellow Submarine project. Martin Lewis, a British humorist and Beatles authority, even goes so far to say that there would never have been a Yellow Submarine movie without Brian Epstein's prescience and persistence. "Epstein saw the long-term potential benefits of a film which would enshrine them for children of future generations," said Lewis. "He persuaded the doubting Beatles to commit to contributing four new songs for the project.... That persistence over 30 years ago will gross The Beatles hundreds of millions of dollars this year [1999] alone. Not a bad legacy for the man who was supposedly a bad businessman. Brian Epstein is the unsung hero of Yellow Submarine."

Barrow agreed, noting that rather than putting their image back three years, Yellow Submarine actually had the opposite effect. "The faces and figures of the four boys were preserved permanently as they'd looked at the height of Beatlemania. Visually it was the cleancut image Eppy had always wanted the group to project... Yellow Submarine shows four goodhumored, happy, youthful Beatles as they were in their heyday, not a wrinkle in sight and ever more shall be so! Perhaps that is where the true magic of the movie lies.<sup>7</sup>

#### The Beatles were blasé

From the perspective of the artists slaving away at their drawing boards, however, The Beatles were incredibly aloof toward the project, an attitude that may have simply resulted from their being overcommitted. The deal to make the Yellow Submarine was announced June 7, 1967, (though agreements had been signed in early May), just a few weeks after they had completed their most ambitious recording project, Sgt. Pepper's Lonely Hearts Club Band. The group actually had two film projects in process simultaneously: Magical Mystery Tour and Yellow Submarine. As press officer Derek Taylor remembered, "At the time when it came out all kinds of things were happening. Apple was getting extremely busy, had taken on too much in an endeavor to enable people to get recording contracts and bring in paintings, and promises were made which we were trying to fulfill. By the summer of 1968 when the Yellow Submarine came out, there were great strains and stresses around The Beatles and Apple. So it was difficult to concentrate on Yellow Submarine then, for me, too. It was not a propitious time for a movie to be around. Most people, when they're making a movie, or contributing to a movie, that is all they're doing. It absorbs all their time. They can think of nothing else. But Yellow Submarine, in a sense, was coming along, moving along past them, on a parallel track way away, with Brodax and all those people who were putting it together. In our internal world our response to it suffered from a lack of attention. It was a wonderful piece of work, and it looks great today. It will live forever, there's no doubt. Yellow Submarine is a real piece of goods."

In November 1967. The Beatles visited the TVC studio on Soho's Dean Street for a publicity photo shoot. On Jan. 25, 1968, The Beatles met at Twickenham Film Studios, Middlesex, to view Yellow Submarine end sequences. The co-creators of the film shared their impressions of the few visits The Beatles paid to their studios.

Charlie Jenkins: Quite frankly, they were quite blase. When they met a bunch of artists sitting quietly in offices in Soho, I don't think they were particularly stunned by it. Neither did they see much of the stuff that they would be stunned by. They were very arrogant, and they were very blase, particularly John Lennon.

Tony Cuthbert: They came once, put their heads around the door and said, "Oh yes, they are drawing, aren't they?" and wandered off again. There was very little involvement with The Beatles, at least from where we sat.

Anne Jolliffe: Once they came into our room when we were working, and I was actually drawing Paul at the time, and he said, "That doesn't look like me," and off he went. But everyone says that when you draw them. That's quite normal. We weren't offended, because actually they were all nicely drawn characters, and we were already consumed with a nice drawing. The other time they came in was when we had rushes screenings about halfway through the film. But we never met them.

Antal Kovacs: I just have a feeling that they couldn't have given a monkey's, really. I think if they could have done something about it, they probably would have wanted to stop it. Look at the lyrics: "It doesn't really matter what I say, what chords I play; it's only a Northern Song." Shove your contract up your bottom, and fulfill the contract.

Brodax: The contract called for four new Beatles' songs for the film's production. And they dumped whatever they didn't like on us. And so we had three of them, and we still didn't have a fourth, and United Artists was giving me a bad time by phone: "Where's the fourth tape?" And it was very late at night, and we needed a fourth song. Martin said, "What are we going to do?" And George Harrison said, "Fll do a bit here. I'll make a contribution." And he did it's "Only A Northern Song," but we didn't have a title. We looked up at the sheet, and the name of the company is Northern Song, so it's "Only A Northern Song" and sent a courier to the airport, and we got it to United Artists in New York on time. But he wrote that in no time flat.8

Barrow: When The Beatles actually saw the Yellow Submarine, they were genuinely shocked that Eppy had written off the entire project so casually. By this time it was difficult for them to start lavishing praise on the production in public, having paid so little personal attention to the making of it. But, in private, insiders heard them speak highly of the spectacular and innovative animation techniques. They hadn't expected to find the film so enjoyable. In separate conversations with me at the time, both John and Paul expressed belated disappointment that they hadn't involved themselves far more actively in the production. John was particularly taken with Minoff's original creation of Pepperland. One could easily imagine Lennon himself creating belligerent Blue Meanies and menacing Apple Bonkers!9

## Dramatis Personae

This is an abbreviated "who's who" listing of everyone interviewed for this book, other principle co-creators of the animated film *The Beatles Yellow Submarine* and a few other notables. A list of the complete screen credits plus more extended biographies of the core creators can be found in Appendix Three.

Abey, Dennis: Live action sequence director

Angelis, Paul: Voice of Ringo, Chief Blue Meanie and some of the George Harrison character

Ball, Alan: Key animator\*

**Balser**, Bob: Director of animation. Balser was responsible for directing the portion of the film that dealt with the travel sequences and part of Liverpool.

Barrow, Tony: Press aide to The Beatles

Batten, Peter: Voice of George Harrison

Brodax, Al: Producer

Campbell, Ron: Animator. Campbell does not appear in the credits, but together with Duane Crowther, he was assigned the job of the first seven minutes of the film depicting the initial assault on Pepperland.

Clive, John: Voice of John Lennon

Coates, John: Production supervisor. By most accounts, his work deserved a more hands-on title such as "line producer." Cuthbert, Tony: Animator

de Vere, Alison: Background supervisor. De Vere also worked closely with Heinz Edelmann and Charlie Jenkins.

Dunning, George: Director

Edelmann, Heinz: Art director

Emery, Dick: Voice of The Boob, Lord Mayor, Max Glaser, Milton. Influential graphic designer whose style is often compared to Heinz Edelmann's. Glaser was not involved in Yellow Submarine. Godfrey, Bob: Script consulting and his studio took in some animation work from TVC. An old friend of director George Dunning, Godfrey's name is not listed in the credits since his contributions were mostly on a friendly consultation basis. Goodman, Abe: Production coordinator Hall, Ellen: Accountant for TVC. Hieronimus, Bob: Collector of these interviews and author of this book Hughes, Geoffrey: Voice of Paul McCartney Laphing. Charlie: Special accounters.

Jenkins, Charlie: Special sequences. Sometimes Jenkins is referred to as the director of special effects and his style can be seen in the reality based segments like "Eleanor Rigby."

Jolliffe, Anne: Animator

Kauffman, Norman: Administrative assistant

King Features Syndicate: The New York distributor of comics and text features for newspapers and cartoons, which contracted TV Cartoons, London to produce both *The Beatles* television cartoon series and the feature film *The Beatles Yellow Submarine*. Kovacs, Antal: Assistant dubbing editor. An assistant to an assistant

in the audio department, Kovaes is not listed in the credits. Lewisohn, Mark: Author of several influential books, including The

Beatles Recording Sessions.

Livesey, Dave: Key animator\*

Loynes, Geoff: Key animator\* Markoe, Bruce: United Artists/MGM Vice President of Post

arkoe, Bruce: United Artists/MGM Vice President of Post

Production, Markoe is responsible for instigating the renovation of *Yellow Submarine* released in 1999.

Martin, Sir George: Music director

McMillan, Millicent: Background supervisor. McMillan and de Vere also doubled in the essential role of assistants to Heinz Edelmann. Mendelsohn, Jack: Screenplay writer

Minoff, Lee: Screenplay writer. Minoff also was the first to draft a story based on the song "Yellow Submarine."

Percival, Lance: Voice of Old Fred

Rich, Denis: Animation. Rich was involved mostly at the beginning of the production when help was needed translating Heinz Edelmann's graphic style to the format of animation. He is not list-

ed in the credits. Segal, Erich: Screenplay writer

Stokes, Jack: Director of animation. Stokes was responsible for

directing the portion of the film that dealt with the Pepperland sequences and Liverpool.

Stuart, Michael: Key animator\*

Taylor, Derek: Press aide to The Beatles and Apple

TVC TV Cartoons, London: The studio formed by George Dunning and John Coates which produced both *The Beatles* television cartoon series and the feature film *The Beatles Yellow Submarine* under subcontract from King Features of New York.

Williams, John: Chief camera operator

\*The term "key animator" was not actually used on the set of Yellow Submarine, but those so designated here appear to have been responsible for the key sequences.

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Coates: We booked viewing theaters. I think we had two screenings during the production, and The Beatles were invited to them. They came along with girlfriends or wives. Paul and his girlfriend then, Jane Asher, came around the studio a couple of times. John Lennon came with Yoko and was shown around. Actually, John Lennon ended up going undercover with Jack [Stokes] once. There was a club that Jack used to like to go to, and he got one or two of them down there for lunch one day. We didn't lead a social life with them, but we were quite friendly with them. They all liked each other's voices, except their own. They were never in touch with George [Dunning] and myself afterwards, other than the thank-you letter and how well it had turned out.

Mike Stuart: I think the main valuable thing they did was right at the very beginning when Al Brodax freaked out when he saw what we were doing, and he just hit the roof. But the best thing The Beatles did when they saw it, was say "Great." Brodax thought he was in serious trouble. Then when The Beatles reacted in that way, then, of course, he thought maybe it's all right. At the end of it he can look back in hindsight and say, "I thought it was great."

John Williams: My camera room is right next door to the editing department. They had a movieola, so I would run the rushes from there. Just one or two scenes, you know. They seemed enthusiastic. They tended to discuss the scene amongst themselves. John and Paul ran the movieola.

Stokes: They did come in and talk to us, but then I had been talking to them for some time [while working on the ABC television series]. I don't think they really interfered very much. In fact, they didn't really come and have a proper look until after it was all over. I took them out to lunch at a couple of dives, and they were quite happy. One place was called The Caver, which is really The Cave, and it was run by a French couple. It was down under in some cellar. It was mainly French food; it was very good really, south-bank stuff. And this French cook was really overcome by the fact that he had The Beatles down there. He produced this fantastic meal with these sauces, and right as they put it out, John Lennon said, "Do you have any ketchup?"

#### Why voice actors mouthed The Beatles

John Clive: Their initial reaction one can understand fully well. They certainly didn't want a feature film made with them sounding like The Dead End Kids. It was totally opposite to everything they stood for. They were themselves; you like us or you don't. We don't pretend to be what we're not, and they wanted that represented in a film of them.

Stokes: It was rather funny because we wanted to use their voices originally. They didn't want to do that, so we had to get some actors. And I was walking down the road, each of them said to me, like Paul would say to me, "I liked John's voice and George's voice is very good, Ringo's is great, mine wasn't very good." And then John said exactly the same thing. They all did the same thing. When they came and saw what we were doing, and they quite liked it, then they decided they'd do that little bit [at the end of the film). They were quite friendly between themselves at that time.

Alan Ball: They were under contract. They had to appear at the studio twice during the making of the film. Had to have photographs taken with Al Brodax and show a little bit of interest for the press. The first time they came it was just as if they were coming to see another cartoon, and they were totally knocked out when they saw it. In fact, it was on the first viewing of the material we got together, and John Lennon said he thought they should do all the voices themselves, which made us squirm a little because it was too far into the film by then. At that point Paul McCartney wrote two extra numbers which weren't in the original script at all. It made a world of difference to lots of us.

George Harrison: I'm not sure why we never did our own voices, but probably the actors probably did it better anyway, you know, because you need it to be more cartoon-like. Our voices were pretty cartoon-like anyway, but you know, the exaggeration you got with the other actors' voices, I think it suits it.<sup>10</sup> I suppose it's the voices that make it really funny because it's not our voices. So there's a lot of Liverpool dialogue added on, and we would really not talk like that. But I



The Beatles' live appearance at the end of Yellow Submarine was met with lukewarm response by many who worked on the film.

think it's fun for the cartoon characters to talk like that. 11

Paul McCartney: When we heard people were going to do a cartoon — have a man who sails to sea and went to the "land of submarines" — sounds like a pretty good story.... But using those fake accents! Well, that's where all of that stuff came from, you know, that sort of terrible fake Liverpool accent.<sup>12</sup>

#### How The Beatles provided inspiration in absentia

Most of the co-creators agreed that they were inspired by The Beatles to put forth their maximum efforts under the difficult circumstances, such as the film's unmovable 11-month deadline and no finished script! They report a sense of mission and a feeling of honor to be chosen to depict their personal heroes in animation. While some of the artists would have liked to have worked more closely with The Beatles, others realized how much more freedom their laissez-faire attitude allowed them.

Clive: [The Beatles' legend] was the prime motive for all of us on the whole project. We all liked them and we were being given an opportunity to be The Beatles in what was essentially a feature film, albeit a cartoon feature film. We did know that the music was always going to be good, and so it was a real personal driving motive of each of us individually to want to give this our best shot.

Kovacs: Even the design of the *Sgt. Pepper* album cover is very closely linked with the look of the film. The artist that designed the record cover used to teach at St. Martins. I used to go there. The people who worked in London in that scene, they went to the same drawing classes. They went to the same rock venues. They went to the same places. It was a very, very small world and everybody knew everybody, and we were all going, more or less, in the same direction.

Jack Mendelsohn: When 1 was first presented with The Beatles as a cartoon series by Brodax in New York, [1964] I was not at all familiar with them. He gave me some of their albums, and I listened to them, and I've got to tell you, it was inspirational. I was forcing them on everyone. Their songs are poetry.

#### Which Beatle took the most interest in the production of the film?

Stokes: Paul, I think. I got on easier with Paul. At one time, I really tried to get them to do the voices. John was the one you had to persuade. I thought if they just had a go with whatever script we've got, even if they ad-libbed, we could maybe get things in. They didn't want to do it, or he didn't want to do it anyway. You have to have the voices first. Unless you've got the voices, you can't lip sync them. You can't track read them. We had to go and record what we wanted each time. That's why there were so many recording sessions. I did nearly all those.

Heinz Edelmann: We had a few discussions [with The Beatles] at early stages, because they were not really in London for most of the production. I think it was Paul McCartney. He was friends with Jack Stokes, and this was our line when disagreements got to be too much.

Alison de Vere: Probably they all took an interest in it at different times. I might have seen Paul McCartney a couple of times. I don't remember The Beatles themselves being all that madly interested or keen on it. I don't think they at first thought it was going to be that great. In fact, I think everyone was surprised that it turned out so successfully in the end, because it was before its time, many think.

Millicent McMillan: We met The Beatles a couple of times. The roads were closed off, and they were scooted in. The one I remember who seemed to take the most interest was Paul McCartney. He was the one that looked at backgrounds. I remember talking to him about them and him saying how he liked the work.

Dave Livesey: I think Ringo because he did that kind of stuff with The Beatles and he was in other films as well. Probably George Harrison is more into it. He had more positive things to say about the film.

Charlie Jenkins: I saw Paul many times. He did pop into the studio, but he didn't get very involved. The one thing they did do, they adopted Heinz as a kind of a guru. A few times when The Beatles popped into the studio, they were taking him off to a dive in Soho somewhere and fed him wine.

The one person that remained in touch in animation was Paul McCartney. I don't know if you know the books of Rupert Bear. They were published in American newspapers. Paul bought the entire rights to these books. When I went to his house in St. Johns Wood to talk to him about some other thing, I saw in the whole back of Linda's and Paul's bed was actually a tapestry of the Nutwood village with all of Rupert Bear's friends in it. He wanted to make a feature film of Rupert Bear against everyone's wishes. He tried, made a pilot, and that didn't work out. And instead he made this thing with Bullfrogs, one of his songs. It was an animation film. He's doing another one now. He likes animation. John, not at all. The most arrogant person wasn't interested in anything except himself. Wasn't interested in anyone's point of view about anything at all. Harrison never really had much of an opinion.

Bob Godfrey: I only ever talked to John, and I found him the most interesting Beatle, the most intellectual, the most intelligent. He was the surrealist, the weird guy, the wild guy. When I talked to him, he was still with his wife and his kid and he was obviously bored out of his mind. He needed something to do. He needed a project. And then Yoko came into his life. I never had much to do with Paul or George.

Erich Segal: Paul was extremely creative! When the film opened in England, it was much longer than it is in its American version. We had a meeting at Abbey Road, [after the U.K. debut] and Paul spoke like an intelligent — I'd give him an A-plus — boy in a college seminar, in which he said what's making this film drag a little bit, and what we've got to cut and re-record. So it was changed for the American version.

#### Paul wanted Yellow Submarine to be more like Disney

Before the renovated Yellow Submarine was released in 1999, there was very little in print quoting The Beatles' personal opinions of the film. Since then McCartney has repeated several times how disappointed he was initially that the film did not match his vision of a Disney-esque version of the lyrics to the song. He thought the land of submarines sounded like a good story to illustrate, as he said on the Anthology video series, to "go down underneath the water, see all these things, meet all the people who live there." He told Roy Carr, author of Beatles At The Movies [1996], "At the start, all four of us hoped for something a little bit groovier... sort of more classic Pinocchio or Snow White .... Right away, they made it clear that they weren't keen to do just a straight Disney thing.... So they went ahead and made something that, at that time, I wasn't wild about because it lacked the ingenuity and the warmth and the overall magic you associate with Disney. The end result was that the Yellow Submarine just didn't draw me into it. Basically, I thought it was a lot of very clever sequences but nothing more."

Edelmann: At that time I was told he was quite pleased, and certainly when we met later - maybe he was too polite to say so but he did not tell me that the film lacked ingenuity. I was very pleased with the parody of Submarine in The Rutles. Somehow, The Beatles could not have been totally against Submarine because when that new song was released ["Free As A Bird"], they also did a video of that and this had the Blue Meanies popping up. At that time, on the continent, to many people, animation was Disney. What we did was not sensationally new, because there had been a lot of extremely good French and Polish short animated subjects around. What we did was take that kind of approach and bring it to a commercial feature project.

de Vere: I don't think they really liked the style. They had to come around to it in later years.

Livesey: Yellow Submarine would have been a little bit of a shock to his system, I think. I think the interpretation of the characters and everything might have been a little

bit too rich for them.

Stokes: I think the problem was it was quite a bit ahead of itself and a lot of people weren't ready. But a lot of other people were very odd about it, saying, "I suppose you're all on drugs," and stuff like that, which we weren't.

Mike Stuart: If he said that, then he's completely unsympathetic to the film and what people were trying to achieve. It's got nothing on this earth to do with Disney. That's on another planet.

**Coates:** If you listen to Paul McCartney now, you'd think he made it single-handed. As I said earlier, they weren't that enthusiastic until it was finished.

Ellen Hall: It was such a new concept of animation and filmmaking, it took a little bit of getting used to. Possibly they found it a little bit way out, as a lot of people did.

Jenkins: I think that he was very interested in full animation where he was charmed by it. If I look back at *Bambi*, *Bambi* had incredible charm. The mother's death, that hit home. And I think children are still moved by *Bambi* or by *Dumbo*. They love it all. They are very involved in it. Whereas, the *Submarine* thing, you didn't get involved, but you liked the picture show.

Geoff Loynes: You couldn't really compare it to any Disney film. Snow White took four years or five years. We took under one year. The whole design of the animation was completely different. It didn't have the butterflies and all the sentiment, and Paul liked that Disney stuff. You can argue it's beautiful stuff, but it didr't lend itself to Heinz's design.

#### George considered Yellow Submarine a classic

In The Beatles Anthology, George Harrison said Yellow Submarine lasts through every generation. "Every baby, you know, a 3-, 4-yearold goes through the Yellow Submarine." Later, in the press releases on the renovation of the film in 1999, he said, "It's usually been a film for kids, they've enjoyed it usually for four or five years old. And I think each generation of kids enjoys it.... I think Yellow Submarine is just one of those cartoons that is now there forever.... For some people of my age it may be a classic; maybe they're going to look at it and think, 'I remember that,' maybe they're just going to enjoy hearing the music again. Whether young kids will like it, I don't know."

In 1979, toddler Sean Lennon proclaimed proudly that his favorite Beatles song was Yellow Submarine, according to Frederick Seaman's memoirs, The Last Days Of John Lennon. Beatles archivist Mark Lewisohn points out that "Yellow Submarine" is still sung in British nurseries today. "Children grow up with the song. Although, of course, anything with The Beatles has remained in the public interest anyway. Fortunately, Yellow Submarine is an outstanding, good film. It's stayed up there on merit as well as the fact that it was The Beatles."

#### Ringo has made "Yellow Submarine" his theme song

Ringo has always been linked to this song since singing it for the single's release, in 1966. It has become his signature song in a way, and frequently when he is introduced on television talk shows the orchestra will play "Yellow Submarine" as he walks out. He almost always includes it in his set while touring with the



Courtesy of Dr. Robert Hieronimus

From left: Lady Jane Martin, Dr. Robert Hieronimus, and George Martin, February 1999.

# Six quick questions for Dr. Robert Hieronimus

Goldmine: When did you get the idea to do the book?

Dr. Robert Hieroninus: Right after I saw the film. Because when I saw it. I thought to myself, "These Beatles are not just geniuses. they're mega-geniuses! How in the world did they have the mental capacity to put in all that information and knowledge into the film?" Of course, later on I found out they had nothing to do with the film! But it took years to find that out.

#### What sources did you use?

The only way to get to the truth was to talk to the guys that created it. And initially: they weren't talking.

#### How come?

They had had such a terrible experience with Apple, they didn't want to ever be linked to Apple or The Beatles again. They were treated shabbily — and you know artists. If you treat 'em shabbily, they're not going to forget. That's why in 1998, when Apple called me and wanted to know why the artists wouldn't talk to them about the film's renovation, I said, "Because you have some real bad blood here. You have to tell them you're not going to do the same kind of things you did back in 1968."

#### How were the artists treated shabbily?

The suits came in with the idea, "We're going to do a 90-minute Beatle cartoon, and we're going to do it the same way we did it on TV." But the artists said, "Forget it. We're not going to have anything to do with this." They had to struggle and fight it out with King Features, especially when King tried to take over the film. And nobody came to their aid. So they had to do it all themselves, and they felt betrayed. Most of them do not feel that way now, especially because of what was done in 1999 with the film's renovation and a few of them being invited to attend the premiere. I think that was a major positive step that changed some of the bad feelings.

What's especially unique about the film?

It's an artists-driven, artists-written film, even though you have four other screenwriters. Most of the artists said, "We didn't pay any attention to the scripts we were given. We thought it was nowhere near the quality of what The Beatles would do." And most of the scripts read a little bit like The

### "You know artists. If you treat 'em shabbily, they're not going to forget." — Dr. Robert Hieronimus

Bowery Boys. And that's the reason they brought [writer] Roger McGough in, because without Roger they would've sounded like The Bowery Boys!

What was the most surprising thing you learned?

In 1997 I had finished the book. And I was celebrating with the guys at the 29th anniversary [of the film]. And after about the 15th bottle of wine, John Coates [the film's production supervisor] says, "You know, there's something we haven't told you. We had to steal the film and it almost didn't get finished." And I realized that this wonderful 200-page book that I had finished missed the absolute key to the entire struggle. And I left London totally dazed. I was thinking, "I've got to start all over again!" — Gillian G. Gaar 2002

**GOLDMINE #567** 

produced a series called Ringo's Yellow Submarine, with Ringo as DJ, a valuable collectible available today on 35 LPs. In fact, Brodax remembers Starr being the one who first suggested the animated feature be based on the song "Yellow Submarine." In the press releases for the 1999 renovation, Starr said, "That song's given me a career [laughing]. Everybody can sing that song. Even fetuses know that song." In one scene in the film, his character pushes the "panic button" and is dumped into the April 19, Sea Of Monsters, eventually to be rescued by the United States Calvary after John pushes another button. Starr said on The Beatles Anthology, "The thing with that film that still blows me away is that like the first year it was out, I had all these kids coming up to me saying, 'Why did you press the button?' Because, you know, I press that button and get shot out, and kids from all over the bloody world are shouting at me, 'Why did you press the button?"

Brodax remembers another concern of Ringo's at the time, saying, "When they finally came back from India, they loved [the film]. They started to hang around the studio, especially Ringo. He was taken by it. He commented one day that his nose wasn't quite long enough, and would the animators do something about that. We said sure, but we didn't do anything about it. And we told him, in subsequent scenes, I said, 'You notice your nose?' He said, 'Thank you, Al.'"

#### John Lennon "remembers" designing some of the Meanies

John Lennon was a fan of the Yellow Submarine as well as old movies in general, according to former girlfriend May Pang, who lived with Lennon for about 18 months in 1974 and 1975. Pang says she located a copy of the Yellow Submarine and they watched it repeatedly:

May Pang: John and I watched Help! We watched Hard Day's Night. We watched all those old things. He was a movie buff. People didn't know, but he was really mesmerized by the oldtime movie stars. When we attended the AFI dinner for James Cagney, he was thrilled. He had seen Mae West; Steve McQueen was still alive; John Wayne was there. I sat next to George Burns.

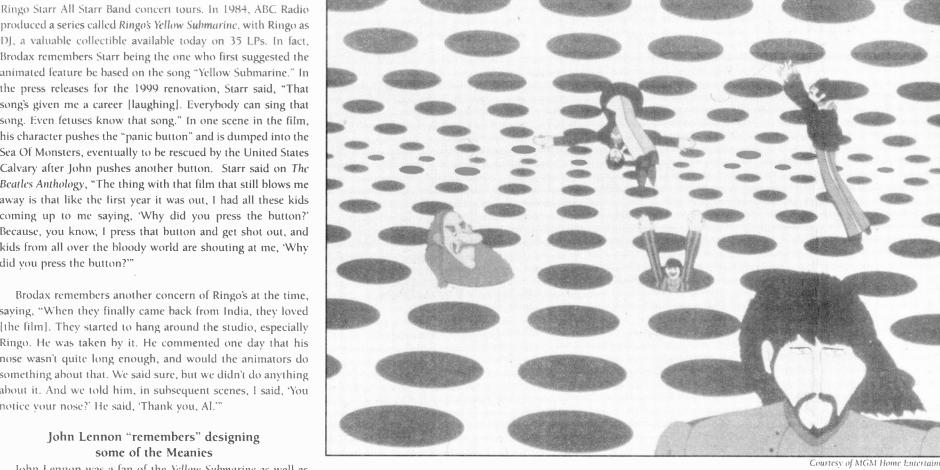
Pang remembers Lennon feeling miffed that he didn't receive more credit for some of the design concepts in Yellow Submarine, particularly the vacuum cleaner monster. Brodax has been quoted as well, saying Lennon once confronted him saying "You stole my ideas. You gave me no credit." The original co-creators vehemently deny that Lennon had any input into the designs, however.

Pang: He just loved the movie in general, but there was a sore point to him that he was never given credit for it, because a lot of those characters were based on things that he had drawn himself. There are the Blue Meanies. He told me that when they sat down with The Beatles and talked to them "What's your ideas? What do you see?" John would give out all these ideas of what he conjured up in his mind. That was what he was very upset about. And I can't blame him, because when you see his artwork, I mean some of the drawings I have of his, you can see that this was his style. Like the self-portrait of him of what he thought he would look like at the age of 64 that I have.

Millicent McMillan: I think he was very drunk a lot of the time and possibly not quite with it. He probably thought he thought of everything, but he didn't! They weren't involved in making the film, were they? It was Charlie, Heinz, George Dunning. They were the main inspiration behind it.

Alan Ball: Very unlikely, because if I remember rightly, the vacuum cleaner monster was on Heinz's original concept drawing before the film got underway. The whole phrase "blue meanie," which is now a general kind of term, was a Heinz Edelmann creation.

Edelmann: If that is true [that Brodax stole any ideas from Lennon], then John Lennon stole these from me. Al has been going around writing a few myths and legends, but at that time I was heavily into monsters and I had just sat down for an afternoon and did them all.



Ringo Starr loves the Sea Of Holes sequence, saying "I thought it was the most adventurous scene in the whole movie and I still think that now."

John Lennon's one tangible contribution to the film besides the music, according to Brodax in the Aug. 19, 1968, Newsweek review "Framing The Beatles," came from a late night phone call: "John Lennon called at 3 o'clock one morning," he recalled. "And he said, 'Wouldn't it be funny if the yellow submarine followed Ringo down a narrow street?' I replied, 'Very, very funny' and hung up. But the sequence was used." Apparently Lennon believed quite strongly that his ideas had been stolen by some of the filmmakers, however, as even 12 years later he complained to Playboy interviewer David Shelf in 1980 [as recounted on The Lost Lennon Tapes radio series):

Lennon: The Yellow Submarine people, who were gross animals, apart from the guy who drew the painting - the actual Yellow Submarine — came and, apart from sort of lifting all the ideas for the movie from out of our heads and not giving us any credit -- like Erich Segal writing Lennon-esque lines straight from In His Own Write-style and the crew - we had nothing to do with that movie and we sort of resented them and we didn't know what it was. But I like the movie. I like Heinz [Edelmann]'s artwork. But they got all the ideas for the glove in the sky and the thing that sucks people up was my idea. They said, "Have you got any monsters?" I said, "Yeah, there's Horace the vacuum cleaner in the swimming pool," which was a thing you could buy, and it went 'round the pool sucking up things, you know. And I said that could be a monster that sucks. They just took them and never credited.13

#### The Beatles appear live at the end of the film

Segal: I thought it was a mistake to have them live at the end, because then you confuse the live and the drawing. You know how movie companies are. The contract said The Beatles would give you one day. Now, if you had The Beatles at your disposal for one day, would you film them or wouldn't you? And if you have The Beatles on film, would you use it or wouldn't vou?

Lewisohn: My favorite part then and remains today, the bit at the very end of the film where they actually come on screen in real life and play "the fool" for a minute or so, because I

World Radio History

thought they looked great at that time; they physically looked terrific. But the animation is first-class, there's no doubt about it, and it's been very influential. And it stands up today, My children love to watch it.

#### The Beatles' reaction to the 1999 renovation of Yellow Submarine

The following quotes were released to the media from the Apple Corps press office during the promotion of the renovation of Yellow Submarine in August 1999.

Harrison: The thing I liked the most about the movie was that we didn't really have anything to do with it. They just took our music, we met with them and they talked basically about what they were going to do and then Heinz Edelmann - who was fantastic - went off and created all these characters, showed them to us and that was basically it.... When you see my character [coming in on top of a mountain haze of transcendental, Indian music], that's good. It's kind of me, isn't it? That's how I was, that's how I am. In my heart, I still am on a mountain in India somewhere --- and that suits me.

McCartney: You have to remember it wasn't our film anyway. The producers asked us if we wanted to do the voices, but we didn't really want to. The idea of the movie was based on a Beatle TV cartoon they'd done and we hadn't done the voices for that. Plus it's a lot of hard work and we were working on our music at that time and so we didn't want to become actors. it wasn't our thing... My character in the movie? Terrific... [sarcastically], you know... really lacking in character. It's being the straight guy in the group. I suddenly get landed with that. There's George looking very sort of marvelous up on a hill, that's good. I think Ringo's is always a good character; filmmakers love Ringo because he's always been a great character and he's got a funny way about him, that works. And I think my cartoon character's a bit bland. But then the animators didn't know me, the Pepper side of me. So you become the young executive, sing ballads; you get typecast, it's just like being in a soap. They've made their minds up on who you are and you just have to live with it. But it's only a cartoon.

- Inside The Yellow Submarine Chapter 19

# The cottage industry continues Yellow Submarine merchandise reviews

by Dr. Robert Hieronimus

The following is an excerpt from the just-released book, Inside The Yellow Submarine: The Making Of The Beatles' Animated Classic, by Dr. Robert Hieronimus (Krause Publications).

The perspective of this chapter will be slightly skewed compared to other Yellow Submarine or Beatles memorabilia reviews you might find. Just as the purpose of this book was to salute the struggling artists who created this andmark film, our driving goal in reviewing, purchasing and promoting the new Yellow Submarine merchandise was so we could share it with the co-creators. Most of the crew members who worked on the film were not offered any promotional mementos by the production company. Even the two co-creators who had merchandising percentages written into their contracts, Heinz Edelmann and Erich Segal, never saw a penny of it until 1999, when Apple presented a check for \$250 toward the merchandising deal to Edelmann when they met again to interview him for the promotion of the renovation project.

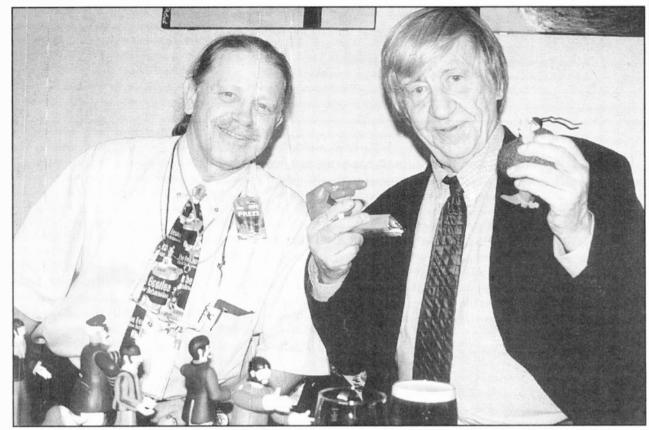
The initial merchandising campaign that accompanied the early frenzy of Beatlemania in 1964 had begun to die down as The Beatles matured. The year 1968 is noted in Beatles collectors guides as bringing a new spike in the number of Beatles products on the market, thanks to the promotional items released in conjunction with Yellow Submarine. Merchandisers capitalized on the colorful imagery to sell everything from bicycles to Halloween costumes. Most of these items were licensed by Subafilms and King Features, and many of them were not very well-made, since collecting rock 'n' roll items was not considered an investment revenue as it is today. As a result, the scarcity of some of the 1968-69 products in good condition today has driven up their demand, and their prices on the second-hand market are astronomical. For example, an original Yellow Submarine Corgi Classics die-cast model toy sold for around \$5 in 1969. Today, if you have one in mint condition still in its box, it would command up to \$1,000. The set of four Goebel Yellow Submarine Beatles figures originally cost between \$50-\$100 but today are being auctioned off for \$10,000.

In 1991 when I began interviewing the co-creators, I also began scouring the collectors market and sending everyone 1 interviewed samples of what I had found as thank-you gifts. Although the collectibles I was able to secure and mail to them were just small symbols of their work, they were still vintage '68-'69, making them valuable and rare. Over a few years I collected a small fleet of Corgi Yellow Submarine die-cast model toys, as well as lunch boxes, thermoses, trading cards - whatever I could afford I purchased and stashed away - to be shared with each new co-creator as I interviewed them.

In 1999, as the plans for the renovation and re-release of Yellow Submarine became public, we determined that this time around, with the new avalanche of Yellow Submarine promotional items being planned, we would intervene to be sure that the memorabilia companies knew how to donate samples of their wares to the co-creators responsible for the original film. Many of them were as enchanted with this film as I am and were most generous and willing to share free samples of their products with all the crew.

In my opinion, there is no doubt that the 1999/2000 Yellow Submarine memorabilia is far better in quality than most of the items created in '68-'69. We have Neil Aspinall, the chief executive at Apple, to thank for both the stringent quality control and wide variety of selection of Yellow Submarine trinkets once again available within reasonable price ranges. Steve Glasenk of Signatures Network, the licensing outfit responsible for all





Courtesy of Dr. Robert Hieronimu

Dr. Robert Hieronimus, left, and Yellow Submarine art director Heinz Edelmann playing with Alpi International's Flying Glove and Todd McFarlane's Chief Blue Meanie in August 1999 during Beatleweek in Liverpool, England.

Beatles-related merchandise said, "We're proud of them. [The companies producing memorabilia] are doing a good job and the merchandise looks fantastic. I'm sure the rest of it that we haven't seen will look just as fantastic, because if it doesn't, Apple won't approve it. They go through every single submittal and it's to their credit. A lot of people take the money and run, you know? They're tough taskmasters.'

Unfortunately, Apple's approach worked against many of the '99/00 collectibles. Delays in design approvals resulted in well over half of the licensees missing the September 1999 date for the release of their product to coincide with the release of the renovated film and songtrack in stores and in theaters. Some even missed the Christmas market, and others, such as Bloomfield International, Dark Horse Comics, Venturi, Fun 4 All and Abrim Enterprises, for example, decided the delays would be too costly and scrapped their product ideas altogether. Many others were discouraged by Apple's decision to limit the renovated film's general theater release since they were counting on this publicity to boost their sales. As a result, some of the licensees lost a great deal of money and even declined when asked by Apple to continue their product line.

Many of the memorabilia companies these days create products with an insured investment value by limiting their productions to very small quantities. As president of Gartlan USA, Bob Gartlan stated, "When the film was first released, the whole concept of limited-edition collectibles was not nearly as well-defined as it is today. Yellow Submarine collector items from 1968 include things like lunch boxes and desk sets... certainly nothing in the limited-edition categories. Today these low-end collectibles from '68 sell for hundreds of dollars on the secondary market."

So now you have your choice of paying hundreds to thousands of dollars for a vintage item but then not playing with it because that would diminish its value, or you can get exact reproductions from the '99 lines that you and your family can actually take out of the boxes to play with and admire as much as you want. For the price of one vintage Corgi Yellow Submarine in box, you could own a whole collection of '99 items.

{Editor's note: Not all of the company Web sites still have Yellow Submarine memorabilia for sale on them. Also check with Goldmine advertisers for product availability.)

Corgi Classics, Ltd.: At the very top of my list has always been Corgi Classics, the creators of the 1969 Yellow Sub die-cast model toy, which is still one of the most sought-after and valuable items on the secondhand market today. Colin Hill, the executive export director at Corgi in England, is definitely inspired by the same Yellow Submarine generosity that is presented in the film. In 1997, along with a line of five other Beatles-related vehicle models, Corgi reissued its Yellow Submarine model, making it one of the handful of Yellow Submarine collectibles released between 1969 and 1999. Immediately Hill sent us scores of the '97 Yellow Submarine models, and there was never a time that our requests went unfulfilled, even though these items were selling for \$55-\$70 each at the time. Corgi brought the Yellow Submarine out again in 1999 packaged together with an additional four tiny figures of The Beatles. The Submarine has been reissued yet again in 2001. As George Martin said: "I love the little models. I'm a sucker for those.'

(Corgi Classics, Ltd., Meridian East, Meridian Business Park,

April 19

2002

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Corgi Classics' The Beatles Yellow Submarine die-cast toy, 1969. It features four wheels, one propeller, a rotating periscope and two pop-up hatches, each revealing two Beatles inside. Only 44,000 sold in the first year and 21,000 in 1970. It was withdrawn in 1972. Original cost: \$5.95. Valued today at \$600-900. The box alone is valued the same as that of the die-cast toy itself.

Leicester LE3 2RL England, Phone [from the U.S.]: 011-44-116-282-6622; Fax: 011-44-116-282-6633; Web: www.corgi.co.uk)

Westminster Stamp Gallery: Another company that definitely operates in the Yellow Submarine spirit is Westminster Stamp Gallery, although it had no products directly related to the film. Managing director Don Palazzo sent us countless collectible postage stamps, firstday issues, framed and autographed presentations of stamps featuring rock 'n' roll superstars such as John Lennon, Jimi Hendrix, Janis Joplin, Elvis Presley, The Grateful Dead, Jerry Garcia, Bob Marley, etc.

(Westminster Stamp Gallery, P.O. Box 456, Foxboro MA 02035, Phone: 508-384-1528; Orders: 1-800-966-2544; Fax: 508-384-3130)

American Royal Arts: American Royal Arts produces quality original and limitededition animation art and fine collectibles from Yellow Submarine and many other films. These are high-quality items costing from \$100 to more than \$1,000 each, yet Jerry Gladstone, president of ARA, sent us 21 pieces (six of which were nicely framed) to distribute to the co-creators and winners on our radio shows and Web site contests. We also provided assistance to American Royal Arts to locate several of the film's co-creators so they could create a very limited-edition line of autographed artwork. These signatures turn ARA's exquisite renderings into truly unique pieces whose value is assured.

(American Royal Arts, 123 Frost St., Suite 201, Westbury NY 11590; Phone: 1-800-888-9449 or 516-997-2220; Fax: 516-997-2460; Web: www.ara-animation.com)

Capitol/EMI: As remarkable a job as the original film's co-creators did, the engineers at Abbey Road perhaps worked just as hard to remix and digitalize The Beatles' music for the renovated film, which was then released on CD as *The Beatles* Yellow Submarine *Songtrack*. Thanks to Paul Freundlich, Executive Vice President at Capitol Records, and Burt Baumgartner, Jody Glissman, and

Frank Falise in promotions for their assistance and for supplying numerous copies for our giveaways of the remixed Yellow Submarine Songtrack CD, four-track promo CDs, press kits, posters and flats.

(Web: www.capitolrecords.com)

Comic Images: Many of the trading cards and postcard-size collector cards produced by Comic Images/Duo Cards were used as illustrations in this book and in *The Hieronimus & Co.* Yellow Submarine *Journal*. They have produced hundreds of rare and valuable promo cards, trading cards and postcards. We have reviewed many sets of Beatles trading cards, including four previous *Yellow Submarine* sets, and without a doubt the Comic Images products are the best Beatles cards ever produced.

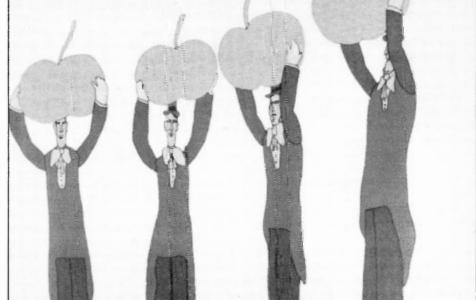
(Comic Images, 280 Midland Avenue, Building L, Saddle Brook, NJ 07662, Phone: 201-794-9877, Web: www.comicimages.com)

ERTL Racing Champions: Winners of the 1999 Toy Shop Magazine Readers Choice Awards for the Best Model Kit Vehicle, ERTL Racing Champions sent us three dozen of their Yellow Submarine model kits that we then shared with the crew as well as our listeners and visitors to our Web site. I am not a model builder, so perhaps that explains the minor diffi-

culty 1 had when constructing one of these models. A more d e t a i l e d instruction

sheet would

have helped,



Comic Images Card #7 ©1999 Subafilms LTD

#### The Apple Bonkers were silent menaces.

I believe, but no improvements could be made on the exactness of their reproduction of the Yellow Submarine design. These 1999 kits were actually duplicated from the same mold used by Model Products Corp. for a kit it put out in 1968 before the two companies were merged.

(ERTL, P.O. Box 500, Dyersville 1A 52040, Phone: 319-875-2000 or 1-800-872-3785; Fax: 319-875-8263; Web: www.rcertl.com)

G-Rated T-shirts: The unique puff-ink style of their designs gives G-Rated's T-shirts a whimsical two-dimensional quality missing in other companies' designs and is such that the curious are hard-pressed not to "reach out and touch." G-Rated T-shirts show the Chief Blue Meanie, the Love Glove, the Yellow Submarine, the Winged Shoes, the Bulldog and many others.

(G-Rated Company, 5722 West 4th Street, Los Angeles CA 90036, Phone: 1-800-861-9911)

Gartlan USA: Before it created a series of Yellow Submarine porcelain figurines, Gartlan USA was already well-known for producing a line of Ringo Starr autographed pieces, John Lennon metal sculptures and other products. Many of its 1999 porcelain creations are beautiful, but my favorite is the four-headed Bulldog figurine, which was most appropriate to create because of the reinsertion of the Bulldog segment into the renovated film. Other characters that are less frequently depicted in most Yellow Submarine memorabilia, such as Old Fred and the Boob, were also rendered in porcelain by Gartlan USA. Since these are limited editions, these figurines are bound to rise in value in the years to come. We used one of Gartlan's Yellow Submarine character study plates for the cover illustration on our Hieronimus & Co. Yellow Submarine Journal. The character study of the four Beatles and Yellow Submarine are among my favorite 1999 licensed items.

(Gartlan USA, Cooper Run Executive Park, 575 Rte. 73 North, Suite A-6, West Berlin NJ 08091, Phone: 1-800-999-1431, ext. 123, Web: www.gartlanusa.com)

Lyon Company/Vandor: Lyon Company/ Vandor was one of the few companies that was ready with finished products on the market at the time of the renovated film's September 1999 release and accompanying media blitz. I was repeatedly photographed and filmed by the media during this time period holding its gorgeous Yellow Submarine cookie jar. Heinz Edelmann, who calls himself the original cookie monster, was presented with an autographed cookie jar by renowned sculptor Preston Wellingham. Lyon Company had one of the largest product lines of Yellow Submarine merchandise in 1999/2000, including both high-end decorative items and more affordable

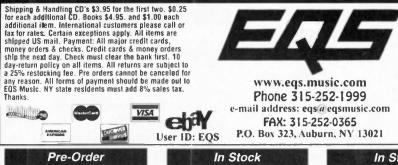
and useful items. It designed two musical snow globes (one of which won the Collectors

(Please see Collectibles page 26)



111 Tithi

THE REPORT OF THE DAY



Artist Title Description ID# Ris. Date Adams, Ryan Answering of CD II, trace to be (10709) 04/08 Adams, Ryan Answering Bell, CD #2, tracks to be (10710) 04/08 A-Ha Forever Not Yours, CD single, tracks to be

A-Ha Forever Not Yours, Cu single, tracks to be announced. I (1652) 04:01 A-Ha Lifelines, new Full Length CD I (1653) 04:01 Bipth Cocoon, DD single with hite previously unreliased non-LP tracks: Occoon (Radio Edit), Aurora (New Music Box Version) & Annoham (New Music Box Version) & Annoham (1066) 04:01 Bipth Cocoon, DD single with hite previously unreliased non-LP tracks: Pagan Poetry (New Music Box Version) & Soun In My Mouth (Recomposed by Ersemble) (1066) 04:01 Bolton, Michael Only A Woman Like You, CD Single tracks are As & Elematy (1066) 04:01 Charitatans A Man Needs To Be Tod, CD #1, tracks to tha (10363) 04:01 Charitatans A Man Needs To Be Tod, CD #2, tracks tha (10363) 04:01 Charitatans A Man Needs To Be Tod, CD #2, tracks tha (10632) 04/01 (10633) 04/01

Charlatans A Man Necus to control (1036a) U4/07 Cher Alive Again, German CD single for Alive Again The tracks are Tracks, Alive Again, When You Waik Away & The Musc's No Good Without You (remis), (10660) 04.01

A The Music's No Good Without tou (retrine) (10660) 04/01 Crow, Sheryl Soak Up The Sun, CD single contains Soak Up The Sun (Radio Edit), Chances Are. You re left The One. Soak Up The Sun (Abum Versum) (10679) 04/01 Dion, Celline A New Day Has Come, CD single with New Day Has Come (Ranio Remia, Humberto Giffaa Abum Mixetin), Prayer & A New Day Has Come (Christian Abum Mixetin), Prayer & A New Day Has Come (Christian B Mix). Erasure Moon and Sky, 5 new remixes of the twe track (10381) 04/01 Jewel Standing Still (CD single Jewel S

Jewel Standing Still. (D single (1035) 04/01 John, Etton Hingmal Sin, (D 9 H w/2 live recordings im Still Standing 8 This Train Don't Stop There Anymore plus the enhanced video of This Train Don't Stop There Anymore plus that stars Justin Timberlake (NSYNC) as a younger Ethon (10571) 04/01

The task's usern impense (NG-NK-) as a younger exon (1677) 0401 John, Etton Onginal Sin, CD /2 white track fice version plus Ai the Girls Love Alce (Live) & the which in the mu-track (10672) 0401 Marilyn Masson Tainted Love, CD #1, tracks to be any cose Marilyn Masson Tainted Love, CD #1, tracks to be finder (10481) 0401 Marilyn Masson Tainted Love, CD #1, tracks to be contains. Freek (Explicit Version), Freek (Scumtrogs this Cher (Scumtrogs Michael, George Freek, Asian edition of this CD contains. Freek (Explicit Version), Freek (Scumtrogs this Sine Live The Stars, 7 2 pack Limited Commed Wing 2000 only (10662) 0401 Mission Shire Live The Stars, CD single tracks to be anounced (10661) 0400

Mission Shire Like The Stars, So (10661) U4/01 Cel New Order Here To Stay, 12" single, tracks to be announced (10683) 04/01

(10583) 04/01 New Order Here To Stay, CD #1, tricks to be annual (10681) 04/01 New Order Here To Stay, CD #2, tracks to be annual

Oasis Hindu Times, 12" single, tracks to be announced (10665) 04/01 (10682) 04/01

Oasis Hr du Times 7 single tracks to be a r (10666) 04/15

Oasis Hindu Times, CD single, tracks to be announced (10664) 04/15

Oasis Hindu Times, DVD since, times to be an

Oasis Hindu Times, DVD single, Imcks to be empanded (10663) 04/15 Pet Shop Boys Home & Din, EP 5 track CD EP the track Radio Ed tri s bioteced with Sirv Kinterner, Annas Break 4 Line (Proum & Urin Hins Min, & Himme & Din (Annaem Min, (1073) 0401 Pet Shop Boys Home and Dry, CD #1, tracks to be annuared (10596) 0401 Pet Shop Boys Home and Dry, CD #2, tracks to be annuared (10596) 0401 Pet Shop Boys Home and Dry, CD #2, tracks to be annuared (10596) 0401 Pet Shop Boys Home and Dry, CD #2, tracks to be annuared (10596) 0401

Pink Don #Let Me Get Me, CD single, track to be announced (10592) 04/01

Pink Don FLet Me Get Me. CU single, when a (10592) 04/01 Spears, Bullney I'm Nu You A Gr. Nat Yet A Woman. CO Moury Version, Spanna FP, Rense Rause Eoit, Checolate Pinne Luo, Run Ava, Chernonteet Rause of Version & Crossrcads Us Nove Trainer. Enhances Floridare (10593) 04/01

(10553) D4/01 Yankovic, Weird Al Greatest Hits, new Greatest Hits CD, the tracks from the Land Down. Under haven 1 been announced with the they are well post in the tracks eosmusic.com (10609) 04/01

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aria Schneider is one of those rare birds: a jazz orchestra leader — and a woman, to boot. Born in the small Minnesota community of Windom, she began to study piano in her early single digits, earned a Bachelor Of Music degree in theory and composition at the University Of Minnesota, studied at the #567 University Of Miami and was awarded a master's degree from the Eastman School Of DMINE Music in Rochester. After she moved to New York in 1985, she received a National Endowment For The Arts grant to study with GOL one of her key influences, trombonist/com-

poser Bob Brookmeyer. That same year, she became assistant to Gil Evans, the composer and arranger whose influence shines most brightly through her work.

Schneider has worked with numerous European bands, has written commissioned music for festivals and universities and has released three albums on Enja; the latest is Allegresse (Enja ENJ-9393 2). Her Maria Schneider Jazz Orchestra has been performing regularly in New York for nine years, almost unheard of in an era when clubs are rare and jazz orchestras even rarer. Goldmine interviewed Schneider in early March before she

Goldmine: What are you doing these days?

Maria Schneider: Writing. You go to different parts of yourself. One is your extrovert self, one is the introvert self. It's hard to go back and forth.

Are you working on a new CD?

I recently did a commission for the University Of Miami, about a half hour of music that they recorded. I went down there and recorded with their orchestra. Right now, I'm just writing some music. I'm going back home to do a concert in my hometown (April 16).

#### Tell me about Windom

This is a small town, less than 4,000 people, a tiny town, and our old Middle School had the auditorium and they were going to tear it down. We used to have all these community musicals and variety shows there. A lot of places in the country, the arts seem to be taking a back seat to everything. They have huge gymnasiums at the new school, but they don't have a theater.

# **10 Questions For...** Maria Schneider by Carlo Wolff

was to appear as guest conductor of the Cleveland Symphony Orchestra. Her music is, curiously, simultaneously cerebral and inspired. It's distinguished by ascending melodies, lush wind voicings and extensive room for soloing.



#### What's your goal for that concert?

Schneider: Hopefully, everybody's going to be inspired. For me, I would never do what Tve done if it had not been for all the encouragement in the arts when I was a kid. I can't even wait. I conducted at Carnegie Hall, I did a concert in Sydney for 80,000 people, and nothing compares to this.

#### How's business?

I get calls to do concerts with other orchestras as guest conductor doing my music. Right now, I'm really enjoying traveling, but toward the end of the summer I will cut back so I can figure out the next step.

#### What do you enjoy?

I like working with people and trying to create a beautiful concert. There's this other side of me that needs to be a hermit.

What's the process like? In order to write, you have to be able to

World Radio History



turn yourself inside out, kind of shut everybody out and find that world inside of yourself instead of the world that's outside yourself.

#### What do you find?

It's a scary place [laughs]. It's the music that I write, a lot of things that come from childhood. The piece I'm working on now is a dedication to my piano teacher for the Windom concert. I had a really magnificent piano teacher when I was a child, Evenly Butler. She was really this great stride and classical pianist. She was a great piano player, but aside from that, her music just exuded her personality.

#### Do you like being a bandleader?

The hardest part is certainly not [the fact that I'm] a woman. It's just the headache of dealing with so many musicians who are all busy. There's never much money in it, because to do a concert, you have to share among 18 or 19 people. There's a tour coming up and 1 have to contact everybody and set up a rehearsal, and it kills the day to do that.

#### What do you listen to?

I listen to music mostly from other countries these days. I don't really listen to that much jazz, I have to be honest. I find myself more compelled by other kinds of music right now. I find myself bored by many things these days in jazz, but I feel like the music is starting to revive. I probably listen to more flamenco and Brazilian music. Then maybe, people in Brazil are listening to jazz.

#### NEWS & NOTES

You could say CTI is back. You also could say it never went away. Legacy has just released a gang of old CTI titles, including George Benson's Body Talk, Stanley Turrentine's Sugar, Idris Muhammad's Power Of Soul, and Antonio Carlos Jobim's Stoneflower. It's an impressive, eight-title release from Legacy: nicely packaged, as usual; remastered, as happens every five years or so; and with the occasional bonus track (the longest one is a live take of "Sugar," on the Turrentine disc). I've listened to only one of these, the Muhammad reissue. It's nice, particularly the title track, a Jimi Hendrix tune. But it's good that CTI's back. Reassuring, in fact.

CTI, you see, was the first smooth jazz label. Founded in 1970 by Creed Taylor, it used Don Sebesky, Bob James, and Eumir Deodato as arrangers, and its records were the slickest jazz ever. Taylor set the formula for making jazz palatable to a broader public. Not only did he deploy the plushest arrangements, he launched or reupholstered the careers of Hubert Laws, bigtoned tenorman Turrentine, and Esther Phillips, a one-time R&B singer recast as a jazz thrush. Taylor relied on legendary engineer Rudy Van Gelder (a mainstay at Blue Note in the '50s and '60s) to give his records an especially luminous sound. "I would look for ways to frame a player in what I believed to be a broader, more appealing background or context in which he could perform and still sound like himself," Taylor told me several years ago.

Jazz purists might not want to admit it, but smooth jazz is its most popular form. The hard stuff doesn't reach that many, no matter how fervent its followers. The CTI material, long on sound and short on improvisation, is imaginative in its own way. The next batch of CTI reissues will be released in June and will include works by Freddie Hubbard, Benson, Deodato, and Kenny Burrell. If nothing else, CTI shows another side of all these players ---the side more listeners know.

There's activity on the contemporary front, too. Diana Krall is touring. So are Pat Metheny and John Scofield. Marc Ribot is gigging both solo and with a band. Personally, I'm looking forward to the imminent Cuyahoga Community College JazzFest April 10-21. I'm reviewing Wayne Shorter (with bassist John Patitucci, drummer Brian Blade, and pianist Danilo Perez); David Sanborn and Joe Sample (old pros who never fail to cook); The Chucho Valdes Quartet (Cuban piano jazz) and the Groovin' High event, an intended (hope not shotgun) marriage of hip-hop and jazz that just may reach a new, young audience.

I might miss trumpeter Dave Douglas' hip new group (hope not) and, because of scheduling problems, Jimmy Scott, the 76year-old Cleveland native with the amazing, big girl's voice (better not). What's great about the JazzFest is that for 10 days each April, Cleveland feels like a jazz destination. Too bad it's seasonal. I'll keep you posted.

# On the racks

**IOE FARRELL** Moon Germs CTI/Epic/Legacy (EK 61630)

MILT JACKSON Goodbye CTI/Epic/Legacy (EK 86148)

ANTONIO CARLOS JOBIM Stone Flower CTI/Epic/Legacy (EK 61616)

**GEORGE BENSON Body Talk** CTI/Epic/Legacy (EK 86147)

**STANLEY TURRENTINE** Sugar CTI/Epic/Legacy (EK 85284)

IDRIS MUHAMMAD **Power Of Soul** CTI/Epic/Legacy (EK 86149)

**IOHNNY HAMMOND** Breakout CTI/Epic/Legacy (EK 86146)

HUBERT LAWS The Rite Of Spring CTI/Epic/Legacy (EK 61628)

VARIOUS ARTISTS The Master Collection CTI/Epic/Legacy (E2K 86364)

Producer Creed Taylor's '70s CTI label is defined by a bright sound as distinct as that associated with the dark, damp feel of Blue Note Records. CTI, though, stepped into dangerous terrain for a jazz label, with its banks of violins, electric keyboards and creative interpretations of unlikely pop and classical material - all of it moving jazz uptown. Then, as now, jazzbos either loved or hated the increase in accessibility to jazz upon which Taylor built his approach, and both with good reason: The CTI label is simultaneously responsible for the significant increase in the colorful, orchestral texturing of artists such as Pat Metheny (who still speaks highly of Wes Montgomery's highly criticized Creed Taylor-produced albums) as well as the pop drivel posing as jazz born of keyboardist Bob James (a previous CTI artist) and his ilk.

This recent batch of reissues contains both the best and the weakest of the label, though, admittedly, even the thin stuff is generally interesting. In fact, bad never sounded as good as it did on Taylor's label, thanks to a luminous sound quality that thrilled loads of jazz audiophiles.

Flutist/saxophonist Joe Farrell's hard-core, uncompromised playing on 1972's Moon Germs nearly glows in the dark. On his two hardbop-ish compositions as well as the cuts by Chick Corea and Stanley Clarke (Farrell was working with both in Return To Forever at the time), the clarity of the production makes Farrell's thick jazz more accessible than it would have been had it appeared on the darker Blue Note label; it's ironic that engineer Rudy



Van Gelder's studio was consistently used for both labels. Vibist Milt Jackson was also a likely candidate for the sophisticated Taylor approach, given the former's familiarity with tuxedoed jazz through The Modern Jazz Quartet. Jackson's Goodbye is a conservative quintet effort, like Farrell's album, that nearly redefines the artist's sound through pristine production values that damn near present each instrument in neon colors. Whether playing Horace Silver's "Opus De Funk" or Gordon Jenkins' "Goodbye," Jackson sounds expensive.

CTI took big risks with the arrangements as well, establishing a reputation for creating themes and lavish moods without slipping into mere mood music. Brazilian composer Antonio Carlos Jobim had released several flat instrumental albums, Tide and Wave, prior to his sole CTI release, 1970's Stone Flower - the latter a much more dynamic outing that also shows Taylor's ability to keep Jobim's instrumental music sultry without diluting it into elevator fare. The album, notable both for coupling Jobim with an electric piano and a killer rendition of the non-Jobim composition "Brazil," remains one of Jobim's most personal albums.

Whereas George Benson's previous CTI album, White Rabbit, was permeated with a heavy latin mood - including a bombastic south-of-the-border trumpet section - Body Talk was thick with contemporary funk and R&B roots with Benson stretching out, sans vocals, on four originals and one Donny Hathaway classic in the subtle company of his new sidekick. Earl Klugh. To date, Benson's best guitar work is on his seven CTI albums. That Benson remains one of the best guitarists in jazz is verifiable mostly (and almost only) by what he recorded under Taylor during the '70s.

Speaking of lunk, the gutbucket funkiness of tenor saxophonist Stanley Turrentine was probably introduced to more jazz fans through his handful of CTI albums. Sugar being the first, than anything he's recorded before or since. Typical of most CTI albums, the label family is present as sidemen (Freddie Hubbard, George Benson, the omnipresent bassist Ron Carter) on this classy session of hard blowing. Proving that Taylor was truly invested in jazz as primarily a vehicle for improvisation, the album features only three cuts, each running from 10-14 minutes, with a bonus live track of the title cut now boosting the amount of "Sugar" up to nearly half an hour.

But length and CTI's brand of funkiness didn't always translate into substance. Much of drummer Idris Muhammad's Power Of Soul sounds like a backing track minus a lead player. Not surprising, two of Taylor's artists, future jazz



lite stars pianist Bob James and saxophonist Grover Washington, noodle their way through the wide open spaces of these four, interminably long meanderings - as they would on their own albums in the years to follow. Washington is also present on the disappointing Breakout by organist Johnny Hammond, where the funky textures and presence of altoist Hank Crawford are wasted on pop pap by Carole King, Neil Sedaka, and the Jackson 5.

In spite of the occasional failed attempts to put meat on a Top 40 tune, a CTI album was just as likely to startle the listener with fare more sophisticated than one would expect to be tackled on a jazz album. As with Jackson, whose Modern Jazz Quartet showed a heavy Bach influence, the classical/jazz flutist Hubert Laws was a perfect addition to the label. While many CT1 artists covered jazzified arrangements of classical material (Deodato covered Strauss, guitarist Jim Hall played Rodrigo's Concierto de Aranjuez, and even Benson covered Villa-Lobos' Bachianas Brasileiras #2), Laws' Rite Of Spring features nothing but classical selections - from the baroque period and the French impressionists to the wild Stravinsky composition that titles the album. The arrangements take considerable liberties with the originals, but the results are hardly a slick soundtrack for the hot tub.

CTI was unabashedly grandiose, and '70s-

era jazzers who hated the label won't have read this far, while those who loved it will be replacing the vinyl versions with these reissues. As for those initiates not sure where to start: a sampler of the label's killer roster of artists, as well as its best (George Benson's "California Dreamin" and Freddie Hubbard's "Sky Dive") and worst (Lalo Schifrin's disco take of "Jaws") moments have been culled 19 from other CTI releases to fill the two-disc, 2002 19-cut The Master Collection.

- Dave McElfresh

Goldmine

NORAH JONES Come Away With Me Blue Note (7243 5 32088 2 0)

Like labelmate Cassandra Wilson, Norah Jones blurs genres, rendering blues with country licks, jazz with pop fillips, chanson with a smidgen of rock 'n' roll. Only 22, she's a contemporary of Britney Spears and Alicia Keys. But Jones is far more adult, thanks to her sugar-cured voice and her spare, resonant piano on Come Away With Me. The assured, patient delivery of this Brooklyn-born, Dallasbred chanteuse gives unexpected authority to Hank Williams' "Cold Cold Heart," John D. Loudermilk's funky "Turn Me On" and Hoagy Carmichael's wispy "The Nearness Of You." But authority isn't what makes Jones' velvety debut so mesmerizing; it's originals such as the come-hither title track, the ravishing, gypsy ballad "I've Got To See You Again" (it blends Paris, France, with Paris, Texas) and "Lonestar," a haunting tune ideal for a distant, sexy radio signal. Produced by Arif Mardin (Laura Nyro, The Bee Gees at their disco best), with a few tracks glossed by early Wilson producer Craig Street, Come Away With Me is a keeper. Whether it's jazz or pop doesn't matter. What will matter to Jones in the future is the disc's sole error: It's all midtempo. In all other respects, Come Away With Me is an invitation one can't turn down.

- Carlo Wolff

# **Obituaries**

Stuart Adamson, Big Country guitarist

Big Country guitarist Stuart Adamson, writer of '80s rock staples "In A Big Country" and "Fields Of Fire," took his own life in a Hawaii hotel room Dec. 16, 2001, after disappearing from his Nashville home.

Born in Manchester, England, April 11, 1958, but raised in Scotland, it was that country's traditional musical sounds that most influenced Adamson. His guitar evoked bagpipes and fife, even when playing the full-fledged punk rock of his first band, The Skids. That group enjoyed considerable U.K. success before Adamson quit to form Big Country in 1981, establishing himself among the era's most innovative guitarists.

Although Big Country continued to enjoy massive success throughout the 1980s, they dropped out of sight in the '90s and by 1999 were near disbanding. Adamson returned in 2000 with the acclaimed folk-rock side project The Raphaels, but even this wasn't enough to suppress the substantial personal turmoil that had plagued him for years.

The untimely death of this energetic

virtuoso is an enormous blow to a generation that has now lost one of the men who made the new wave what it was.

- Amy Hanson

Abie "Boogaloo" Ames, jazz/blues pianist Abie "Boogaloo" Ames, a jazz and blues pianist, died in Greenville, Miss., Feb. 4, 2002, after a long illness. He was 83. Ames was born on Big Egypt Plantation in Cruger, Miss., May 23, 1918. He began playing piano at the age of five, and his style earned him the nickname "Boogaloo." He moved to Detroit as a teenager and in 1936 traveled to Europe with Louis Armstrong. In the 1960s, he played sessions at Motown Records and played with Errol Gardner and Nat "King" Cole. In 1980, Ames moved back to Greenville and began playing clubs and festivals in the area. He was named the winner of the 2001 State Of Mississippi Governor's Award For Excellence In The Arts. His last performance was in October 2001.

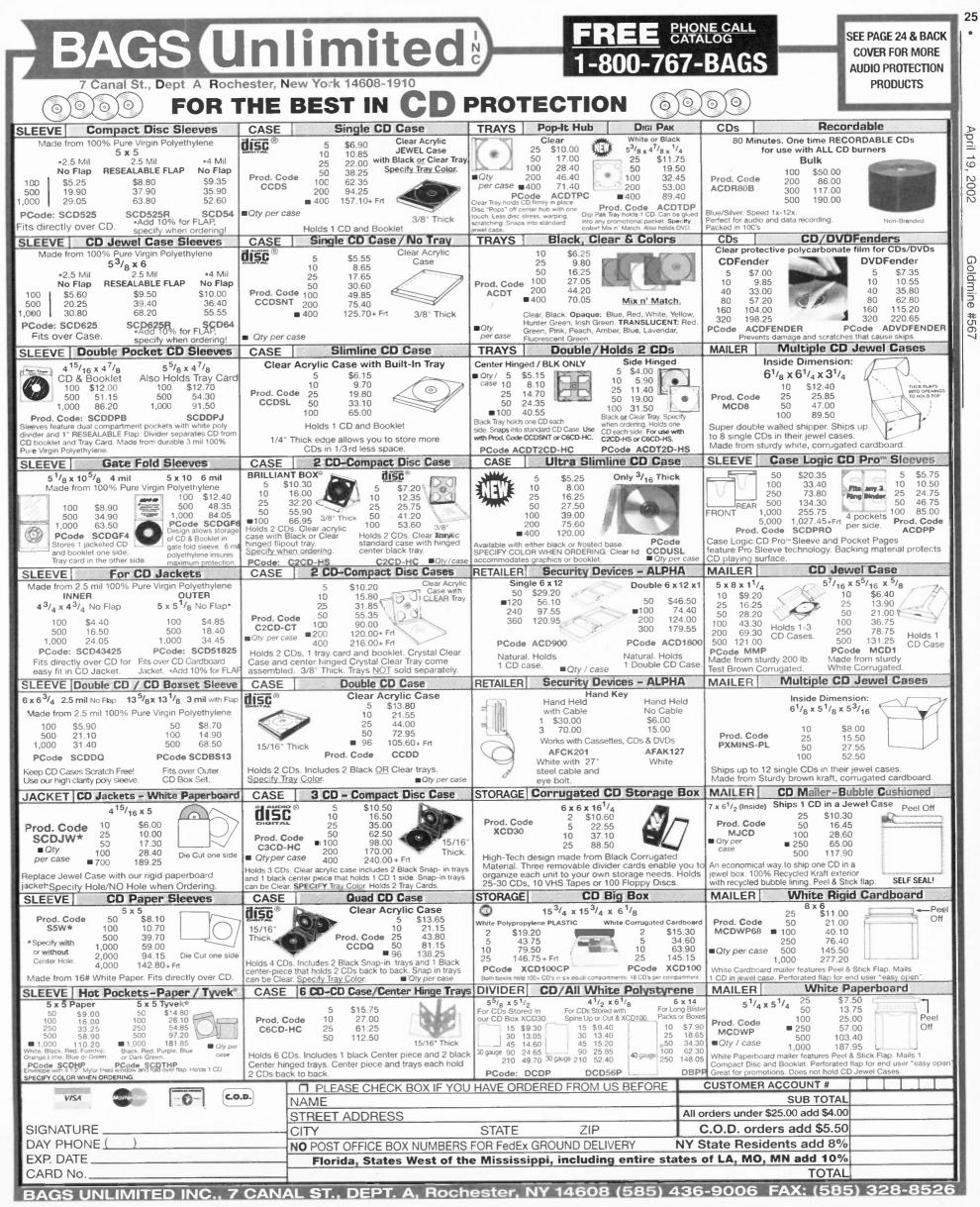
- Jeff Hannusch

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Answer         Answer<	of Groovy Cleaner and a Cotton Storage Bag for your kit when not in use. 1 \$19.85 3 47.70 5 72.25 10 137.50	Dispenses Rolls of Shrink Film Without Snagging.     Use 120 Volt Outlet. NO WIRING HASSLES!     1 Year Warranty on All Parts Except Consumables.     (teflon covers, element wires, etc).     Easy to use. Seal one side, rotate 90°, seal second side, heat shrink!     * Allow for approx. 10% shrink on film when choosing your system.      Product Code Description Application 1 2
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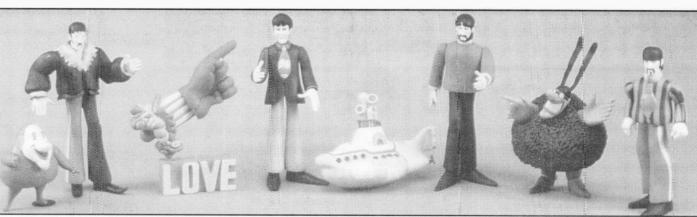
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April 19, 2002

GOLDMINE #567



World Radio History



Above: Todd McFarlane figures. Many are valued today at \$3-\$5 each. Below: Playing Mantis/Polar Lights styrene model kits, 1999. The characters are dressed in Sgt. Pepper outfits. The George kit includes the dog, and the Paul kit includes the drum. The four models have interlocking bases. Original cost: \$18.99. Valued today: \$19-25. Right: Alpi keychain Blue Meannie

<u>Squeezie™.</u>



Stuart Zolotorow photo

(Collectibles from page 20)

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April 19, 2002

Showcase 1999 awards), bookends, two lava lamps, several coffee mugs, a lunch box, several picture frames, a mini tea set, several versions of salt and pepper shakers, a Nowhere Man Limoges box and a Blue Meanie threepiece bath set. I use many of them every day!

(Lyon Company/Vandor 2440 South 3600 West, Salt Lake City UT 84119, Phone: 1-800-755-5966; Fax: 801-972-2890)

Todd McFarlane: Todd McFarlane's Yellow Submarine action figures are among the most popular of all the three-dimensional Yellow Submarine '99 memorabilia. It's no wonder that they were awarded the Best Action Figure Small Scale (six inches and under) in the 1999 Reader's Awards of the respected Toy Shop Magazine. Todd McFarlane created action figures of the four Beatles and packaged them individually, each accompanied by a different character from the film. He made the very wise decision to price them affordably (a complete set costs around \$40 for all eight figures), while still succeeding in producing a highquality and beautiful product. The other action figures in the line are a model Yellow Submarine (which can be wound up to sail around your bathtub, stream or swimming pool), the Boob, the Love Glove, and the Chief Blue Meanie. If you can purchase all eight pieces in the collection at once, you are

rewarded with a model of Old Fred. Their next series features the four Beatles in their Sgt. Pepper guises, and again each is accompanied by an action figure from the film. This time it's the four-headed Bulldog, a Snapping Turtle Turk, an Apple Bonker, the Vacuum Cleaner Monster, and a Blue Meanie.

(Todd McFarlane, 40 West Baseline Road, Suite E-105, Tempe, AZ 85283, Phone: 480-491-7070; Fax: 480-491-4010; Web: www.mcfarlane.com)

Sterling Promotions: Certainly among the largest of the Yellow Submarine collectibles created in honor of the film's renovation is Sterling Promotions' colorful inflatable vinyl chair with cup holders. Although it takes a long time to inflate, it blows up to a full-size lounge chair that is actually quite comfortable and acts like a magnet whenever guests come to visit. These chairs are sturdily designed and come packaged in an equally colorfully designed box. They are a bit pricey at \$50. Bob and Cima Balser had especially high praise for this gift, and Norman Kauffman revealed that John Coates had his blow-up chair in his office and "has even had an afternoon nap on it."

(Sterling Promotions, 3010 Westchester Ave., Purchase NY 10577, Phone: 914-694-6500, FAX: 914-694-2070, Web: www.sterlingstore.com)

Playing Mantis: Another Yellow Submarine creation that won in Toy Shop Magazine's Readers Pick was Playing Mantis/Polar Lights

for Best Model Kit, Figural Category. There are actually four model kits, one of each of the Yellow Submarine Beatles, as well as the dog with the drumstick tail and the Sgt. Pepper band bass drum. Even for me, a non-model enthusiast, all were easier than pie to assemble with excellent illustrated directions. Each of The Beatles comes with a different head, like the Sgt. Pepper's masks they wear in the film, and their bases interlock to form an actual scene. The four packaging boxes also form a group portrait when stood in a row. Truly outstanding! And reasonably priced, too, at \$20 per kit. Tom Lowe, the company's president and founder, was extremely generous with donations of scores of these model kits.

(Playing Mantis, 3600 McGill Street, #300, South Bend IN 46628, Phone: 219-232-0300; Fax: 219-232-0500; www.playingmantis.com)

Ralph Marlin: Ralph Marlin was also one of the few companies ready with product in time for the premiere of the renovated film in August 1999. Thanks to the generosity of President Mark Abramoff, all of the co-creators who attended the flashbulb-popping world premiere of the renovated film were decked out in style in one of his beautiful ties that feature Yellow Submarines, Snapping Turtle Turks, the Fab Four, Chief Blue Meanie and so on. Ralph Marlin also created boxer shorts in several great Yellow Submarine designs.

(Ralph Marlin & Co., Inc., 1050 Walnut Ridge Drive, Hartland W1 53029, Phone: 1-800-922-8437; Fax: 414-369-8810; Web: www.ralphmarlin.com)

Alpi International: Alpi International produced another magnetically appealing item, called "Squeezies™," that are so sensuous to the touch you can't help but exercise your fingers on them for a few minutes just for the wonderful tactile sensation it produces. This is particularly gratifying with the Blue Meanie Squeezies (also manufactured are the Yellow Submarine, the Glove, and the Sgt. Pepper Drum). Alpi also produced packages of 16 glow-in-the-dark discs depicting The Beatles, the Yellow Sub, Old Fred and the Boob, as well as miniature Squeezies attached to key rings. (*Alpi International, Phone: 510-655-6456*,

(Alpt international, Fnone: 510-65 Web: www.alpi.net)

Fossil Watches: I have reviewed five versions of a Yellow Submarine wristwatch created



by different companies over the years, and in my opinion, Fossil Watches' contribution to the *Yellow Submarine* memorabilia of 1999 is the most handsome of all of them. This was a very limited edition, packaged beautifully in a colorful tin presentation box with the artwork of the '69 Beatles *Yellow Submarine* LP cover. The company even included a special bonus prize of a plastic *Yellow Submarine* slide puzzle.

(Fossil Watches, Phone: 1-800-969-0900; Web: www.fossil.com)

Hallmark Keepsake: Hallmark created gorgeous Yellow Sub stamp ornaments modeled after the U.S. Postal Service's 33-cent stamp. An enameled reproduction of the stamp is held by a 24-kt. gold-plated frame engraved with the four Beatles, under which is written "Yellow Submarine." In 2000,

#### (Please see Collectibles page 28)



Stuart Zolotorow photo

Fossil Beatles Yellow Submarine wristwatch, 1999. A limited edition of 3,000, it sold out in 1999. It came with a Beatles Yellow Submarine plastic slide puzzle and was presented in a metal box also depicting the 1969 soundtrack cover and scenes from the film. Original cost: \$85. Valued today: \$100-150.



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7" SINGLES

LP RECORDS

vinyl in the US \$31.0 MECIATINEY, PAUL LP, Tripping the Live Fantastic Highlights Czechoslovakia, LP pressed on beautiful pastel yellow viny

7" SINGLES

M-S40 BEATLES 7\*, Ain't She Sweet, Sweden, original 1964 rare

withvestor in the surger, owever, original 1964 784 withvestor MPS, old-style polydor orange label withamer na Talaie written on sleeve, VG++/VG. Saue 45 EP w/PS on the ratio felevizial label M-/M...\$90 BEATLES 77. All My Lowing, Canada, early 80s reissue wiCanadian only PS. SEENTLES 77. All Together Now, Italy, 45 w/PS, "The Greatest Stor Issue

#Gd Lessbe 4 BEATLES 7, And I Love Her, France, Oldies But Goldies #18 re sue 45 w/French only PS BEATLES 7, And I Love Her, US, straight cut PS only, no reco \$40.

BEATLES 7, Another Sml + S, Fishko, Geod. S4 w/fabulous PS\_M/VG+ BEATLES 7", Back In The U.S.S.R., Holland, 45 w/Dutch onl \$1

BEATLES 7", Back In The U.S.S.R., Sweden, Swedish PS of

BEATLES 7", Bad Boy + 3, Sweden 45 EP w/great PS

SEATLES 7". Be-Bop-A-Lula/Hallelujah! I Love Her S Collectables label 45 w/PS #1510. BEATLES 7". Beatles For Sale EP, Australia, original 45 EF VG/VG, PS repaired wrtape, slightly different track select

BEATLES 7", Besame Mucho, US, DECCAGone 45 w/PS or

vmu BEATLES 7" Binhday, US, green vmyl, CAP 17488 BEATLES 7" Can't Buy Me Love, France Oldes But Goldin ressue, 45 w/french-only PS. BEATLES 7". Can't Buy Me Love + 3, Nexton, 45 EP w/PS Capitol Label w/colorband, VG++/M-, tmy writing on back

on gold vinyl BEATLES 7", Dizzy Miss Lizzy, Holland, 45 w/Dutch only PS,

BEATLES 7", Do You Want To Know A Secret, Japan, Odeon Bla label 45 w/Japanese-only Gatetoid PS, VG+/M- OR-102

\$60.0 BEATLES 7", Do You Want To Know A Secret, US, VJ45 #58 w/Black label, horizontal silver lines + brackets logo, VG+

BEATLES 7", Drive My Car + 3, Spain, Blue Odeon label 45 EP w/PS

M-/M-BEATLES 7\*, Eight Days A Week, France, Oldies But Goldies # reissue 45 w/French only PS 516.6 BEATLES 7\*, Eight Days A Week, US, original 45 w/diecut-lab P label w/out "Subsidiary Of" perimeter print, price sticker on P VG+VG-VG+

BEATLES 7, Eight Days A Week 4, France, Odeon Orange 4 45 EP wifrench-only PS M/M-sue 45 wifrench-only PS M/M-BEATLES 7, Flaanor Rugh, France, Oklies But Goldes #27 BEATLES 7, Fabs On The Radio EP, UK, 45 EP wiccol PS on Bear Records label, G-079 BEATLES 7, Frank A Bird, US, 45 w/PS, BW non-LP "Christ Time IIS Here As A Bird, US, 45 w/PS, BW non-LP "Christ Time IIS Here As A Bird, US, 45 w/PS, BW Goldes #22 sue, 45 wiFrench only PS. BEATLES 7, From Me To You, Flay, 45 wiGraet talaian only "Devil In Her Hear" on the B-side, M-M BEATLES 7, From Me To You, Flay, 45 wiGraet talaian only "Devil In Her Hear" on the B-side, M-M Or or grauge wird

BEATLES 7", Get Back, Japan, 45 w/Japanese-only PS, Apple AF \$25.0

w/French only PS. BEATLES 7", Girl, US, legendary never issued mono/ste

45 w/Picture labels and PS perfect BEATLES 7", Got To Get You Into My Life, Germany, 45 w/G

S75.00 BEATLES 7", Help! EP, Australia, 45 EP w/PS BEATLES 7", Help! EP, France, Odeon Red Label 45 EP w/PS, M-S55.00 BEATLES 7", Help! EP, France, Odeon Red Label 45 EP w/PS, M-

REATLES

Girl, France, Oldies But Goldies #28 reis

Anna + 3, Japan, Apple label 33 RPM EP w/J

Another Girl + 3, France, Odeon Orange label 4 PS\_MA/G+ \$4

VG++ COH

REAT ES 7

S50.0 BEATLES 7", 1 Want To Hold Your Hand, US, 45 w/PS, 30th BETTLES 7\*, I Want To Hold Your Hand, US, Clear Vinyl 45, Capitol 77699 (7699)
BEATLES 7\*, I Want To Hold Your Hand + 3, France, Orange Label Oden 45 EPFrenct-honly PS, M-VG++, Alexa, Cleare, Orange Label Oden 45 EPFrenct-honly PS, M-VG++, Alexa, Oden Orange Label 45 EP withcostlent French-honly PS M-VG, Alex Odentus 7\*, Kanas Chr, Magn, Bick Label Oden 45 Wapanes-only quietoid PS, M-VAG 0H-1194.
BEATLES 7\*, Kanas Chr, Magn, Bick Label Oden 45 Wapanes-only quietoid PS, M-VAG 0H-1194.
Scollectables Label 45 wrPS 41507.
Store Carbon 45, Control 40, Marcine A, Store M, March A, Store M, /G+/VG+ Let It Be, France, Oldies But Goldies #4 re BEATLES 7"

WiFrench only PS BEATLES 7". Let It Be, Holtand. 45 W/PS BEATLES 7". Let It Be, US, Original 45 wistraight-cut P "Manufactured by Apple" labels M/M BEATLES 7". Lind: Queenerleft Know Her Is To Love He Collectables Label 45 w/PS - insert 47508 BEATLES 7". Long Tall Sally. France, Okides But Goldies FI sue 45 w/French-only PS BEATLES 7". Long Talf Sally. Sweden. 45 EP w/Swedish of M-VG-M-VG BEATLES 7' Long Tall Salty + 3, France. Odeon Orange Label 45 EP wiveonderful French-only PS, M-VA-BEATLES 7'. Long Tall Salty-Remember You, US, Collectables Labe 45 w/PS 41513 BEATLES 7', Love Me Do, US, 1982 20th Anniversary Capitol Switt 
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 Long Tall Samyrdenemicer Troug Up, Status
 \$15.00

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 wrS 4 1513
 D. US, 1982 20th Anniversary Capitol switt prome 65 wrS B-5189
 \$200

 Petra LES 7
 Love Me Do, US, 1982 20th Anniversary Capitol switt prome 65 wrS B-5189
 \$200

 BEATLES 7
 Love Me Do, US, 10lie Henro, blue vinyl unbebor
 \$200

 BEATLES 7
 Love Me Do, PS, 10lie You, US, red vinyl vinbebor
 \$200

 BEATLES 7
 Love Me Do, PS, 10lie You, US, red vinyl vinbebor
 \$200

 BEATLES 7
 Love Me Do, PS, With Diamonds, US, red vinyl vinbebor
 \$200

 BEATLES 7
 Love Me Do, PS, With Diamonds, US, red vinyl vinbebor
 \$200

 Schtles 7
 Love IN Diamonds, US, red vinyl vinbebor
 \$200

 BEATLES 7
 Magucal Mystery Tour, US, gold vinyl 45, Caphol/Lema
 \$200

 Schtles 7
 Hagucal Mystery Tour, US, gold vinyl 45, Caphol/Lema
 \$200
 S7-18890 \$20.00 BEATLES 7", Magical Mystery Tour EP, UK, 2 EP set in gatefol PS w/26 page book stereo. \$40.00 BEATLES 7". Mapical Mystery Tourt EY, UK, z ET set In winnew PS w/26 page book stereo. \$40.00 BEATLES 7". Matchbox, Japan, Odeon Black Label 45 w/Japanes-only cateroid PS M-/iH- DR-1155 BEATLES 7". Matchbox, US, Drignal 45 wistraight cut PS, Labels wiout "Subsidiary of perimeter print, VG+rAIL Label 45 w/PS #1511. BEATLES 7". Men Herr 1st Bei Dir Nur + 5, Sweden, 1962 issue 45 EP w/PS, contains 3 Beattes tracks + 1 Ringo Tack + 2 Beatles related tracks, Polydor 2230 114. BEATLES 7". Memphis, US, Deccagone 45 w/PS on blue virity BEATLES 7". Memphis, US, Deccagone 45 w/PS on blue virity BEATLES 7". Memphis, US, Deccagone 45 w/PS on blue virity BEATLES 7", Michelle, France, Golden Memories Issue 45 w only PS BEATLES 7' Michefle, France, Oldies But Goldies #25 rei w/French-only PS... BEATLES 7', Michelle, Germany, 45 w/German-only PS,

BEATLES 7". Michelle + 3. France. Odeon Red Label 45 EP w/F gorgeous condition \$55. BEATLES 7', Michelle + 3, Spain, blue Odeon Label 45 w:Spanish-nolly PS, M-M-BEATLES 7', Money + 3, France, Odeon Orange Label 45 EP with PS, MM-

82000 BEATLES 7", Mr. Moonight, Japan, WLP 45 w/Japanese ohy cat-fold PS, mone EM/Voleen EAS-17059 \$400 BEATLES 7", No Reply, France, Oldies But Goldies /15 reissue 45 w/French only PS. \$160 BEATLES 7", No Reply, Holland, Original 45 w/Dutch-only PS M-old BEATLES 7", Norwegian Wood + 3, Australia, 45 EP w/A BEATLES 7", Ob-La-Di, Ob-La-Da + 5, US, #Rd Ltd. Ed. 45 EP w/P on the Fat Man Label. All rare versions. M-M. 510. BEATLES 7", Oh Darling, Japan, 1977 issue 45 w/PS, Apple EAF 20252. BEATLES 7, OIN Daming, Japan, 1977 ISSNe 45 WI-75, Apple 4-20252. St. 20252. St. 20252.

BEATLES 7", Penny Lane, Brazil, Rare 45 in generic Apple 80's pressing. Edits out the words "In Summer", BEATLES 7", Penny Lane + 3, Australia, Original 45 EP w /M. \$35.00 BEATLES 7", Please Please Me. France, Oldies But Goldies 9 reis-sue 45 w/French-only PS BEATLES 7", Please Please Me. US, Vegay 581 w/Black Label woo-orband and brackets. VG++, w/Vegay sleve \$30.00

**World Radio History** 

7" SINGLES 7" SINGLES 7" SINGLES BEATLES 7". Please Please Me, US, Veegy S81 w/Black Label w/col-orband, Oval Label + Veegy Steve, Ver+ BEATLES 7". Real Love, US, 45 w/PS, BW" Baby's In Black (five unreleased), Paper Labels. S8 00 BEATLES 7". Requests EP. Australia, 45 EP w/Australian Ohly PS S300 BEATLES 7", Yesterday, UK, 1985 20th Anniversary 45 w/P hard Cardboard P5 under Legins Stand BEATLES 7\*, Yesterday EP, Brazil, 33 RPM EP w/Brazilian only P record shop slicker on label M/VG BEATLES 7\*, You Can't Do That, Italy, 45 wigreat talian-only P BEATLES 7\*, You Can't Do That, Italy, 45 wigreat talian-only P BEATLES 7\*, You Can't Do That, Italy, 45 wigreat talian-only P BEATLES 7\*, You Can't Do That, Italy, 45 wigreat talian-only P M-//G BEATLES 7", You're Going To Lose That Girl, Japan, Black Lab Odeon 45 w/Japanese-only gatefold PS, M-/VG+ OR-142 quite a bit of writing on it. The disc appears to be unplayed perfect \$60 BEATLES/SAVAGE YOUNG 7", Cry For A Shadow, UK, red viny w/John picture label \$9

w/John picture label BEATLES/SAVAGE YOUNG 7", If You Love Me Baby, UK, blue \$9.00 INV SOLE vinyl 45 w/Paul picture label BEATLES/SAVAGE YOUNG 7", Sweet Georgia Brown, UK, vinyl 45 w/George picture label BEATLES/SAVAGE YOUNG 7", Ya Ya, UK, yellow vinyl 45 w/ BEATLES/TONY SHERIDAN 7", My Bonnie/The Saints, Japan, Ran 1964 issue w/gatefold PS, Polydor DP-1351, tiny WOS, M-/M 37165
 BEATLESTONY SHEERIDAN 7', My Bonnie, US, MGM Label sing WA3213 in black and yellow MGM skeve, does not include re erence to LP on the label. M- BEATLESTONY NERIDAN 7', Ny Bonnie + 3, Germany, Rare 196 Poydor Label 45 EP w/PS, VG-VG Martiscon, Econe 7', Gree town, US, 45 w/PS, 2530 HARRISCON, ECORE 7', Gree town, US, 45 w/PS, 2500 HARRISCON, ECORE 7', Gree town, US, 45 w/PS, 2500 HARRISCON, ECO

HARRISON, GEORGE 7", This Is Love, US, 45 w/PS ...... HARRISON, GEORGE 7", What Is Life, US, 45 w/PS, no Label, M-M LENNON, JOHN 7", Cold Turkey, US, 45 w/PS, beautiful condition or for the second s LENNON, JOHN 7", I'm Stepping Out, US, long (4:06) sho promo 45 w/PS. EkMNOM, JOHN 77, Jealous Guy, US, WLP promo 45 w/PS. P-B-44230 P.9-44230 LENNON, JOHN 7". Whatever Gets You Through The Night, Japa 45 wrPs McCARTINEY, PALL 7". Coming UP +2, US, 45 EP wrPs Sto McCARTINEY, PAUL 7". Press, US, WL PP romo 45 wrPs. Sto McCARTINEY, PAUL 7". This One, UK, 45 wrPs, Stilver Lab Store Sto STARR, RINGO 7". It Don't Come Easy, US, 45 w/PS, bottom of PS repaired very neatly w/tape. No star on label. A

STARR, RINGO & BUCK OWENS 7", Act Naturally, US, hard-to-WLP 45 TRAVELING WILBURYS 7", End Of The Line, US, 45 w/PS TRAVELING WILBURYS 7", Handle With Care, UK, 45 w/ 

#### 12" SINGLES

HARRISON, GEORGE 12", Got My Mind Set On w/PS including extended and single versions W/PS including extended and single versions + L2 /r its /reida LEMNON, JOHN 12, Happy Xmas, US, Ltd, Ed. of 2.500 white winy promo single w/Racss label in poly sleeve w/sbicker and art work by John, #SPR09929 LEINNON, JOHN 12, Imagine + 1, Germany, 12\* w/file sleeve \$16.00. FRANCIN JOHN 12" Imagine/Come Together US gromo-C In MYC" issue, w/promo sbcker sleeve 555. LENNON, JOHN 12", Stand By Me, US, Promo 12" single tifle/sticker sleeve LENNON, JOHN 12", Starting Over, SU, Promo-only 12" w/P version on A side M-7M McCARTINEY, PAUL 12", All My Trials + 3 (2 Non-LP), UK w/PS, w/live versions of "C Moon" and "Mull Of Ki 

#### **7" PICTURE DISCS**

7" PICTURE DISCS
BEATLES A Hard Day's Might UK, Picture Disc.
BEATLES Baby 15 You, UK, Picture Disc.
BEATLES Baby 15 You, UK, Picture Disc.
BEATLES Gall OJ John And Yoku UK, Picture Disc.
BEATLES Gall OJ John And Yoku UK, Picture Disc.
BEATLES Gard Back, UK, Picture Disc.
BEATLES Fiel Fire, UK, Picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 4 picture 1hanging poly Gipshy walder.
BEATLES Interview (Balgaat 1004), UK, Set of 4 picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 14 picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 14 picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 14 picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 14 picture Disc.
BEATLES Interview (Balgaat 1004), UK, Set of 15 picture Disc.
BEATLES Interview (Disc.), UK, Picture Disc.
BEATLES Interview (Disc.), UK, Picture Disc.
BEATLES Ster Beatle UK, UK, Picture Disc.
BEATLES Ster Beatle S, UK, UK, Picture Disc.
BEATLES We Can Work 10 du, UK, Picture Disc.
BEATLES We Can Work 10 du, UK, Picture Disc.
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BEATLES MERCHEN Days Might 0, down-Can Interview, UK, Picture VK, Picture VK, Picture VK, Picture VK, Picture VK W/Script BEATLES Silver Beatles, Like Dreamers Do/3 Cool Cats, US, **12" PICTURE DISCS** 

EATLES Abbey Road LP, US, pic disc LP wide cut c cut-out BEATLES Cry For A Shadow, UK, 10" Pic Disc Lp, Tony BEATLES Dans Leurs 14 Plus Grand Succes, France ..... UK From The Touring Years, JK P, US, w/cover .P, US, hard to find picure disc LP BEATLES Let It Be-LA BEATLES Revolver

BEATLES Soft. Pepper LP, US, sealed ... BEATLES/TONY SHERIDAN My Bonny

HARRISON, GEORGE Gol My Mind Set On You, UK HARRISON, GEORGE When We Was Fab, UK MCARTNEY, PAUL Band On The Run, LP, US, Sealed

COMPACT DISCS INGER CD, No Dice, US, Digital compact classic 24 k ; from the original master tapes w/5 bonus tracks

disc from the original master tapes and CD BEATLES CD. 3 CD Box, Holland, 48 track compliation or on the BRS label from 1990, #3-CD 337301 BEATLES CD, Bravo Beatles Britzbournee in Germany 11 DEATLES CD, Bravo Beatles Britzbournee in Germany 11 2-CD set Facturing 47 tracks from 3 shows (Munich, Hamburg) as well as interviews, press conferences a ing acts. MER Label.

ing acts "MBE Label BEATLES CD, Les Beatles, France, 1994 French CD re 1964 10" French LP in way cool 10" packaging to original 8 Hamburg tracks BEATLES CD, Sgt. Pepper, UK, full length CD w/booklet

Case BERTLES CO. The BBC's Beatles Tapes - The US Organia 6-DD ratio show & cue sheets, Westwood One Radio case organia 1990 issue. BERTLES The Complete Hollywood Born Concerts 199 Lucemburg, Midmight Beat Rabit 2 OD box set (Sk11) and all 3 complete shows, B/23/64, 8/23/95, and

BEATLES/TONY SHERIDAN/BEAT BRO CD, Beatles BOP-H Dee Cormany 2 CD set in fantastic 12x12 box w/all 38 r Days, Germany, 2 CD set in fantastic 12x12 box w/all 3 of songs from the "Polydor Years". Mono, stereo, different lyrics, its all here plus a great book w/rare d picture sleeves, rare photos etc. Awesome German B

Label BEATLES/TONY SHERIDAM/BEAT BRO CD, My Bonnie, Go

8 page booket McCARTNEY, PAUL CD, Flowers In the Dirt, UK, #D Ltd, world lour pack in 12x12 box, w/full length CD, 3' CD sin poster, family tree, bumper sticker, 6 post cards & 4 bumpers In cool hologram slipcase withe studio version of "coming up" 40 tracks. STARR, RINGD CD. Ringo Starr And His All-Starr Band, US, 1990 rssue Ltd. Deluxe Ed. 2 CD set w? non-alturm tracks. Still sealed in double-wide Shr12 (ongbox, Rykodisc, RCD9019) Box has slipht dent in upper right hand corner. \$45,00

**BEATLES MISCELLANEOUS** 

BEATLES INSCELLATACEONS ITEMS BEATLES 1992 Calendar, US, 12x12 fabulous 12 page black and white Cedico calendar. Corpurphi Apple Corp. Ltd S12 00 BEATLES 1994 Calendar, US, 14 page calendar, housed in a com-pact disc-sized plastic case Mfg. by Apple Corp. Ltd, Nice 51000 BEATLES A Calendar For 1990, US. 12x12 12-page full co rai Hallmark calendar copyright Apple Corp ftd Text b

Taylor. S1: BEATLES A Calendar For 1995. US. 12x12 12-page full color ral Hallmark calendar. Copyright Apple Corp. Nd. Text by L ral Hallmark calendar. Copynight Apple Corp. Itd. Tert of Lund Staten. 312.00 BEATLES Beatles Nylon Stockings. UK. Still sealed in their orgunal packaging, official Beatle Hylons made tor Vroom and packaging, official Beatle Hylons made tor Vroom and packaging Official Beatle Hylons State for Vroom and packaging Official Beatle Hylons made for Vroom Dreesmann Nems ent license. First quality, micromesing gan Sandor Courtie Gables for "Ambology" video. Fuil cold Geable vid-1 high direct for Junes of John. Paul. George & Ring at the top roomes in its original shipping carton. Great Beatle \$1000

STOD BEATLES Hardcover Book, Sweden. The Beatles Fron Cavern Star Cub. The Illustrated Chronicle, Discography & Prote Our 1957-1962, Swedish hardcover book, 460 pages (9/12 form containing an in-depth rerview of all German, English, Swedi WFS called Hamburg Wirst only available in hits boo wFS called Hamburg Wirst only available in hits boo

57:00 BEATLES Live At The BBC Press kit, US, Promo press kit and custom folder w23 photos. Contains 4 5 x7 B&W picksies, 'Baby Tr's You' 7' EP w/PS, press release for LPCD release, bloc of George Marin, Barn Matthew, Kevni Howiet A, Aah reeman + 5 pg, synopsis of recordings by Derek Taylor A, Kevni Howiet wickoff photes + promo "Baby Its You' CD in special "Tappy Valentine's Day" G BATLES Official 1990 Calendar, UK, 12x16 12-page full colo spiral calendar. Published by Danio Productions of Londor

SEATLES Press Kit, US, "Anthology" US Press Kit: Color post-card, 2 &10 B&W glossies, 4 pp. condensed chronology, 4 pg. confirmed track isting for "Anthology ", press reliace shale, mic contact sheet, all housed in usion folder: \$300.00 B&RLES Singles Collection On Cassetle, UK, 1992. Ltd. Ed. box set of 22 cassette singles, custom presentation box puttres all 22 singles in color, Apple/Parlophone issue, sealed. Hard-to-find 3275.00

lope sleeve. Nice piece! \$75 meCATINEY, PAUL Birthday Greeting Card, UK, Real nice full co 7X7 birthday greeting card w/excellent photo of Paul & Linda front. Issued to promote the "Birthday" CD single. Excellent its excellent its

S25.00 McCARTINEY, PNUL Cavern Club T-Shirt, UK, Official UK Cavern Club Black Concert T-Shirt for the show in Liverpool. Tuesday, December 14, 1999. Nice color photo of Paul on the shirt, Large \$27 OC

MeCARTINEY, PAUL Gutar Pick, UK, "Flaming Pie" promo guitar pick wiPauls arms & Jamming Pie on it. Scoo MeCARTINEY, PAUL Promo Recipe Cards, UK, cool UK promo fem for the "Flaming Pie". UP: Six Recipes by Linda McCartiney'. Each per eregore is printed on near textured stock on an individual card and is housed in a slimiline CD case which slides into a custom stipcase. Near texture is the stock of the stoc

April

19

2002

Goldmine

#567

Capitol 1770<sup>11</sup> BEATLES 7, She Loves You, France, Oldies But Goldies 60 sue 45 w/France on by PS BEATLES 7, She Loves You, US, Swan Black Label 45 w/S print, no "bont" Drop Out" on label. Original numbers in wax are 1781<sup>10</sup> Fail. M-BEATLES 7, She Loves You, US, Swan Label repro on original w/PS. w/PS \$20 BEATLES 7". She Loves You + 3, France. Odeon Orange Label ep w/PS M-/VG. BEATLES 7". Sheila/Falling In Love Again, US, Collectables La 45 w/pS #1512 \$15.00 BEATLES 7", Sie Liebt Dich, US, Couterfeit 45 w/glossy white label. \$10.00 VG-BEATLES 7", Strawberry Fields Forever, US, red vinyl, 45. Capito

BEAILES 7, Strawberry Fields Forever, Yugoslavia Wrydoslavian-only PS. Mr/GK+1850° written on slee upper right hand comer, rare. BEAILES 7, Strawberry Fields Forever + 3, France. Odeon Lade 456 PW wronderfur DF Mr/M. BEAILES 7, Sure To Fail, US. Deccagone 45 w/PS on blue Strawberry Fields Stra BEATLES 7". Sure To Fall, US, Deccagone 45 w/PS on ci \$18.00 BEATLES 7". Sweet Little Sinteen/Hippy Hippy Shake, US, Collectables Label 45 w/PS #1502. \$15.00 BEATLES 7". Take Good Care Of My Baby, US, Private pressing 1-sured 45 w/PS BEATLES 7 . Take down one of the strange, Odeon Orange I sided 45 w/PS BEATLES 7 . Tell Me What You See + 3. France, Odeon Orange I 45 EP w/exceptional PS (one of the all time greats). M-S7 BEATLES 7", Thank You Girt, France, Oldies But Goldies #19 sue 45 w/freich-only PS BEATLES 7\* The Ballad of John And Yoko, France, Old Goldes 24 ressue 45 w/freich-only PS BEATLES 7\*. The Ballad of John And Yoko, UK, 1969 Anniversary 85 w/PS BEATLES 7\*. The Beatles' Movie Medley, Holland, 45

BEATLES 7", The Inner Light + 3, UK, 45 EP w/PS (# SGE Originally included in the EP box set not sold senara

BEATLES 7: The Long And Winding Road, France, Old Goldes 420 ressue 45 w/France And Winding Road, France, Old BEATLES 7: The Long And Winding Road, Cermany, 45 w/S BEATLES 7: The Long And Winding Road, Italy, 45 w/s/S BEATLES 7: The Long And Winding Road, Italy, 45 w/s/S BEATLES 7: The Long And Winding Road, Italy, 45 w/s/S 

BEATLES 7\*, We Cañ Work It Out, US, pink winyl 45, Capitol/Coms S7-18895 BEATLES 7\*, We Can Work It Out, + 3, France, Odeon Red Label 45 EP winkie PS, supert conditional BEATLES 7\*, We Wish You A Herry Christmas, US, Dieeut PS only, no record, issued with any VJ or Tollie 45 during the 1964/85 Christmas Season. VG-Metal 128 7\*, Where Have You Been All Of My Life/Mr. Moonlight, US, Collectables Label 45 wire? In serd #1504 316 00 BEATLES 7\*, Van's Yah Yeah Yeah EP, UK, 45 EP winkie taminated PS, Includes 1964 interviews with the boys at the Miami Airport, Deatness Work "Subsidiary Of perimeter pmt, VG-VG- 325 00 BEATLES 7\*, Vesterday, France, Oldies But Goldies #0 ressue 45 EP winkie French-only PS, Mr-M. BEATLES 7\*, Vesterday, France, Oldies But Goldies #0 ressue 45 (6.00 BEATLES 7\*, Vesterday, France, Oldies But Goldies #0 ressue 45 (6.00

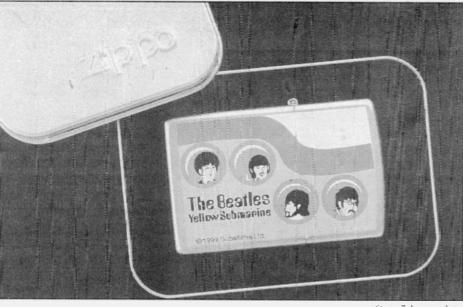
BEATLES 7", Yesterday, Italy, 45 w/PS "The Greatest Story" issue M-M-BEATLES 7", Yesterday, Japan, 1977 issue 45 w/gatefold PS, black FMI Orieon tabel EAR-20250 \$15.00

\$40.00

BEATLES 7", Twist And Shout, US, Tollie Label repro 45 w BEATLES 7", Twist And Shout, US, Tollie Label repro 45 w/PS on yellow vioyd BEATLES 7", Twist And Shout, US, WLP 45, cap P-B-5624 \$16.00 BEATLES 7, TWIST AND SHOUL SIGNA, 66, 11 BEATLES 7, TWIST AND Shout/Ask Me Why, US, Collectables Label \$16,00 

\$30.00 BEATLES 7", Rock & Roll Music, France, Oldies But Goldies 4" reissue 45 w/French only PS BEATLES 7", Rock & Roll Music +3, Sweden, 45 EP w/Fartastig BEATLES 7", Searchin', US, Deccagone 45 w/PS on red v STE SEATLES 7", Sgt. Pepper's Lonely Hearts Club, US, clear vinyl Capitol 17703

ep w/PS M-/VG \$45.0 BEATLES 7", Sheila/Falling in Love Again, US, Collectables Labu 45 w/PS + Insert #1609 \$16.0 BEATLES 7", Sheik of Araby, US, Deccagone Label 45 w/PS on blu \$15.0 Viry1 States of Action States (States States VG BEATLES 7". Sie Liebt Dich, US, rare German language 45, Ital white label w/red print, German title and English transistion or one line. Record # and "Virtue Studio" in dead wax. lovely.copy BEATLES 7", Something, Germany, 45 w/German-only F



GOLDMINE #567

28

2002

April 19,

Stuart Zoloiorow photo

The Beatles Yellow Submarine lighter by Zippo Manufacturing Co., 1999. Four different Yellow Submarine lighters were made in this series, which sold out quickly. Original cost: \$32.95. Value today: \$33-50.

(Collectibles from page 26)

Hallmark released a collectible lunch box with a dome-shaped lid that is beautifully designed by the same artist who did the postage stamp ornament, Rich Lapierre. Hallmark also added an elegant, and accurate. rendition of the Yellow Submarine itself, designed by Nello Williams.

(Hallmark Kcepsake Phone: 1-800-HALL-MARK; Web: www.hallmark.com)

Heavy Duty Productions: Heavy Duty Productions created Yellow Submarine die-cut greeting cards, which are easily the best Yellow Sub greeting cards ever created. A total of 13 different cards, but only 2,000 sets, were created. My favorite card unfolds and can be turned into an adjustable Yellow Submarine party hat featuring The Beatles, a Blue Meanie, Apple Bonkers and others. Heavy Duty also created Splash! Pad — a liquidfilled computer mouse pad with five Yellow Submarine characters floating inside that move about as you drag your mouse across it. I play with mine every day!

(Heavy Duty Productions. Phone: 773-244-9275)

Highlight/Starz: Highlight/Starz created high-quality and detailed beanbag dolls of the Chief Blue Meanie and the Yellow Submarine. Carefully constructed, gorgeously embroidered and accurate in proportion, its Yellow Sub actually has the prerequisite two propellers — not one as is often mistakenly the case. Like the Alpi Squeezies, particular pleasure can be found in tossing the Blue Meanie beanie around, the harder the better, which is apparently a fun new game among the co-creators and their families, judging by their praise for this item that we have heard after passing them along.

(Highlight/Starz, Phone: 1-877-225-0654)

The Planet: The Planet created a Yellow Submarine baseball cap, a floppy bucket cap and a blue sun visor. All are embroidered professionally with exquisite detail and were very popular giveaway items.

Signatures Network (formerly Sony Signatures): Signatures was the company that issued licenses for the 1999 *Yellow Submarine* 

items. Our central contact was with Steve Glasenk, who was particularly helpful in supplying contact numbers for all the companies who had been granted the Yellow Submarine license. Steve also contacted several of the companies on our behalf to inform them of our goal of sending samples of their products to the co-creators and others involved in the renovation. In addition, he sent us some items Signatures produced for our giveaways such as Yellow Submarine lunch boxes, baseballs and Yellow Submarine lobby card reprints As previously noted, in my opinion, the quality of the 1999 products was far superior to most of what was produced in 1968-69 and that is due largely to Apple and Signatures.

(Web: www.necaonline.com)

Trevco Tees And Trends: Made from heavy-duty cotton in brilliant colors and hold designs these shirts make wonderful billboards. Trevco also produced terrific headgear: colorful floppy hats with embroidered subs Beatles and Blue Meanies. Trevco does not sell directly to consumers, but all products are available at Beatlefest, one of Trevco's best Beatles customers.

(Phone: 1-800-BEATLES. Web: www.heatlefest.com)

U.S. Postal Service: Thanks to people such as Gary Thuro and Robert Reyes at the United States Postal Service we received dozens of firstday issue Yellow Submarine stamped envelopes that carried the themes of all the stamps of the Celebrate The Century 1960-1969 series. They also provided us with Yellow Submarine enameled stamp pins, several framed presentation pieces, which we awarded to the crew. and a 20foot by 20-foot Yellow Sub stamp banner we used to promote the new issue.

(Web: www.usps.gov)

Greg Wood/Judie Bomberger: Greg Wood is marketing a Yellow Submarine art piece that will withstand a lot of handling. Sculptor Judie Bomberger has produced several twodimensional steel sculptures of Yellow Submarine characters that are hand-painted and graphically quite pleasing, if not precisely accurate in rendition. The first set of characters are the Blue Meanie, the Sub, the Snapping Turtle Turk, the Love Glove and the Bulldog. The next sets will include the Blue Meanic, Jeremy, Fred, the Sea Of Whales, the Ice Cream Spitter Monster, the Apple Bonker, the Boxing Glove Monster, the Vacuum Cleaner Monster, and the Violet Vertical Striped Monster (I think that's one of the Kinky Boot Beasts). An extremely limited edition, Bomberger's creations are real collectors' items found in classy boutiques.

(Greg Wood, Phone: 1-800-583-4362, Wcb: www.judicbomberger.com, E-mail: Wood@slip.net)

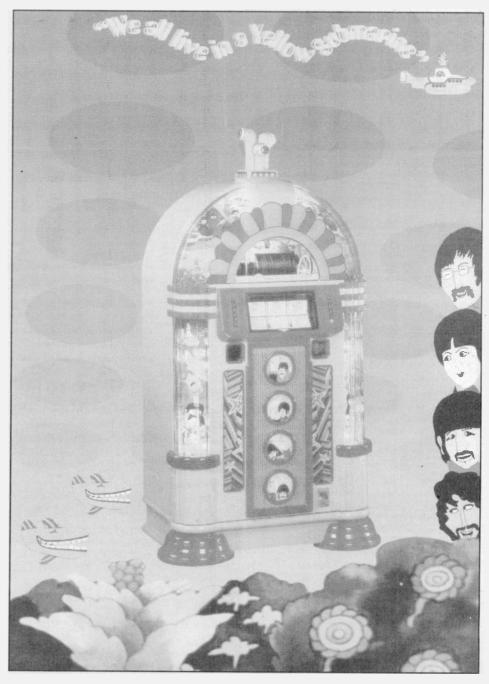
Zippo<sup>®</sup>: Zippo has a well-deserved reputation carned over several decades for creating the "Cadillac" of cigarette lighters, and recently it has begun numerous lines of licensed designs, which in 1999 included a series of four Beatles *Yellow Submarinc* lighters. Depicted on the burnished and satin chrome lighters are enamel designs of the Yellow Submarine, the Yellow Sub Beatles, the Nowhere Man and The Beatles în portholes. They are beautifully presented in Zippo Tins topped off with a blue and yellow slip-on cover. Very nice! 1 also highly recommend their very stylish Web site.

(Zippo Manufacturing, Phone: 814-368-2700; Web: www.zippo.com)

Lordsvale/Rock-ola: Definitely the largest

collectible created since the renovation of Yellow Submarine in 1999 is the Lordsvale jukebox, which is absolutely beautiful. Mike Ansel at Lordsvale told us that when they approached Apple with the idea for a jukebox about the Anthology, Apple said it would prefer to see one about Yellow Submarine. In fact, Apple was so taken with the idea that it chose to design it and requisitioned the first six that were manufactured. Selling for around \$8,000 in the U.S., only a few hundred will ever be produced of this very limited edition. The front panel is described as having a high-gloss finish with unique bubble tubes and 3-D rotating columns, featuring characters from the movie. It holds 80 compact discs and is powered by a twin-channel 60+60 watt amplifier. There is also a random play mode of 1-99 minutes, background music mode, microphone input and remote control, making track selection simple.

(Lordsvale: Unit 4, Therm Road, Hull, England HU8 7BF; Tel: 01482 609509; Fax: 01482 609626; Contact info for U.S. orders: Kelly Sepulveda. Phone: 310-328-1306. E-mail: Sales@Rock-ola.com)



The Yellow Submarine Juke Box limited edition, manufactured by Rock-Ola. It's still available through the Beatlefest catalog.



		STORE		BRUCE SPRINGSTEEN - LIVE 1975-85 SAMPLER: Promo; M-/VG++ RINGO STARR - GOODNIGHT VIENNA (R) Different Cover	\$35.00 \$14.00
Palilmi		M - F., 11 an Sat., 11 am		STROKES - IS THIS IT (E): features "NYC COPS"	<b>\$22.00</b> \$45.80
	VIGE 2001	Sunday, Noor	·	U2 - ALL THAT YOU CAN'T LEAVE BEHIND (E): Booklet	\$27.00 \$12.00 \$20.00
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luding shipp	ping Air Ma	ait and Surface Mail. haped Picture Disc R		YARDBIRDS - CAN YOU IDENTIFY THESE MEN? (I). White Viry Unreleased Outtakes	\$14.00
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SANTANA - THE BEGINNING (I): 1968 Live Recordings &

# "Talking with Pete Best

# Former Beatles drummer plenty busy with band, book and film projects by Gillian G. Gaar

Peter Best has a lot on his plate these days, from renovating The Casbah Club, the Liverpool venue where The Beatles enjoyed their first residency, to preparing a new book and documentary, to working with The Pete Best Band, touring and trying to find time to record a new album.

April 19, 2002

Of course, Best will always be most associated with his tenure as drummer with The Beatles, from August 1960-August 1962 - a crucial period when the group transformed themselves from a provincial group to a powerhouse band ready to take on the world. It was a bitter blow when Best was dismissed from the group, but over the years he has come to bear the mantle of ex-Beatle with humor and grace. From the '80s on, Best has appeared at Beatles conventions around the world, always ready to share memories with the fans. In this interview with Goldmine, Best shares his views on relaunching his music career, Beatles-related films and projects such as The Beatles' Anthology, the death of legendary Liverpool DJ Bob Wooler, and other subjects.

Goldmine: How did The Pete Best Band get together?

Pete Best: I'd been asked many, many times by the lads at Cavern City Tours to go on stage after they'd taken over the Beatle conventions, and I'd said no. But after much pressure and arm twisting, in '88 I agreed to do it. It was only going to be a one-off. So I thought, "I'll get my brother Roag to throw his drum kit up on stage, and we'll just get up and play some good old rock 'n' roll," and the place was brought down. Everyone had a great night, and things progressed from there. Offers of work started to come in. And we'd recorded the show — for posterity more than anything else. But as a result of people's demands, we put out Live At The Adelphi. And consequently, after what was supposed to be a one off, here I am, God knows how many years down the line, with a different lineup of The Pete Best Band, touring the world and still making records.

# What was it like performing again after 20 some years?

There was a lot of apprehension. There'd been the odd couple of times when I'd go down and lift the dust sheets off the drums and whack them and say, "Yeah, I can still play a little bit" and then put the dust sheets back on and go away! And we'd rehearsed, we were preparing ourselves to make sure it was a good show. But there was apprehension there. I mean, my goodness me, I'd done talks and public speaking and all the rest of it, but it was actually going back and playing on a stage again in front of a live audience! Does it ever feel like you're constantly revisiting your past? I saw you signing books at a Casbah Cafe party, and a Beatles tribute band was playing on stage near you. It seemed rather surreal.

It's a bit like — how can you say? It's capturing the atmosphere. It's going on, what happened back in '59, it's happening again. And OK, this time you're listening to them, as opposed to performing with them. But life's taken another role for you, signing copies of your book or signing photographs, whatever the case might be. So you're still embroiled in it somewhere.

# Does it surprise you how much some fans know about your Beatles years?

Constantly amazes me. I always make a point of saying, if I'm talking to fans, I'm not a historian. I have great memories which I can converse about with fans for hours and hours and hours. We can laugh and joke, we can cry; we can blend the two together, we can correct a couple of facts, develop ideas, develop theories. But I know that there's historians out there who know every album which has been released, every bootleg. They've got every book which has been written about The Beatles. They know more about The Beatles than most — probably The Beatles themselves. The depth of people's knowledge is absolutely fantastic.

#### It can be scary at times.

Yeah! It does make you wonder. The funniest thing I can remember was we were having a question-and-answer thing, I think it was in Liverpool, if memory serves me correct, and one young lad got up and said, "Which was your favorite Beatle?" So I said, "I liked all of them, but I suppose John [Lennon] was my favorite because of the amount of time that we spent together." And he said, "Well, would you be able to tell me what make of toothbrush and toothpaste John used?" I sort of looked at him and I went, "Ahhhh... I don't think that I could!" And he said, "Well, I can!" And he rattled the answer off. I was just like, well, it shows to go! If you've got that much knowledge about the person.... So I twisted the answer around and said, "By chance, would you happen to know what brand of toothpaste I use?" And he said, "No, I haven't read about that." Some might turn around and say it's nonsensical knowledge, some might turn around and say, "My God, that's in-depth detail."

You've done two books, Beatle! and The Best Years Of The Beatles. Why did you do two?

Again, demand! I met [Mersey Beat magazine founder] Bill Harry many years after my first book came out. We ran into one another, and he said, "I'd like, if the opportunity arose, to write another book with you." And I said,



Courtesy of Pete Besi

An autographed picture of Pete Best playing with The Beatles at <u>The Cavern Club in Liverpool.</u>

"What's stopping you? If we can get a publishing deal, we'll do it." And lo and behold he got a publishing deal. I told my story, and Bill added his comments and hence, *Best Years Of The Beatles* came out. We didn't want to put out a replica, so we came at it from a different angle. It's Bill putting his overview on it and filling in little pieces — the did-you-knows and all the other bits — to make an entirely different read. And it looks nice, it's presented nicely. So I was quite happy when that happened.

What do you think of the films about The Beatles?

You don't look at them and say - well. maybe other people do - "How was that guy portraying my character?" I tend to look at them as films, as entertainment. And then 1 suddenly realize, "I was part of that!" I think with Birth Of The Beatles, it was very courageous. It was the first one of its kind. I advised on that one, but only to a limited capacity. And what to me was a little bit disappointing, I'd seen the bits which had been left out. I've always said, if those bits had been left in, what a different story that would've been. And then of course the other than comes to mind readily is Backbeat. One thing which did strike me was the way the characters were played, the strength of the characters. But the overiding factor for me was the strength of the musical score. I thought that they absolutely got that raw essence, that savageness that we had in those days. And to actually hear that pumping out on a large screen with big speakers by the side of you, it was a little bit scary. It did raise a few hairs on the back of my neck!

What did you think of Anthology?

The Anthology, the documentary which the world saw on TV, was very much their story. I didn't contribute to it. It was very much a case of, OK, they'll tell it the way they wanted to. But from the musical point of view, the fact that they included me on 10 tracks on Anthology 1, yes, the financial reward from that was great. It wasn't expected, and thank you very much. But the other side of the coin was the fact that it was very heartwarming — OK they have granted you some of the recognition which you deserve, for the work you did with them in those days.

Now they need to release the complete Decca audition.

[laughs] Well, I'm certain somewhere along the line someone's probably thinking about that already! I think if there was an authorized version of the actual Decca auditions, if someone got behind it, cleaned the sound up and brought it back to digital quality and actually put it out as a bonafide release and not a bootleg, that would be nice.

I was sorry to hear of Bob Wooler's death. Had you seen him much recently?

We'd seen him off and on. Bob gradually drifted away from public appearances, because of his state of health. We did see one another, but you never expect these things to happen. We knew that Bob was ailing, but it was like, hopefully he'll get over it. But he didn't, unfortunately. So it was the loss of another Liverpudlian brother.





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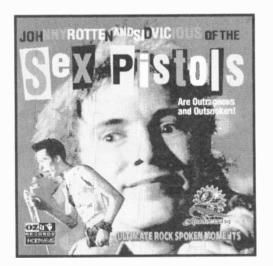


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April



f all the live venues that opened in London during the first firestorms of punk, none stood out like The Vortex. The brainchild of ex-army warrior John Miller, a gent who later hit the headlines when he flew to Brazil to kidnap the legendary Great Train Robber, Ronald Biggs, The Vortex was open 24 hours and boasted a disco and an on-site record store, as well as a stage for live bands. Alongside The Roxy, it boasted the most open-minded booking policy of the age. Other venues, after all, demanded demos and recommendations. All The Vortex hoped was that bands would turn up with their instruments. What they did with them thereafter was between them and the audience.

You heard a lot of rubbish there, then. But occasionally, a band would breach the wall of shambling mediocrity and offer something a little more thoughtful, a little less rowdy — something you might even want to hear more of.

Sham 69 quickly went onto greatness, of course, while The Maniacs always stake a claim for fame, if only because their sole single, "Chelsea '77," is so widely acclaimed a classic today. There were Masterswitch and Neo, Vortex veterans both, whose story also needs to be remembered, not only because they were both damned good, but also because --- among other things --in guitarist Stephen Wilkin, the two groups boasted one of the most fluid, visionary and electrifying players on the then-prevalent scene. If such words don't necessarily fit with the kind of fare you visualize strutting the stage of such a malodorous hole. then that only adds to the frisson.

Masterswitch formed in late 1976, one of those bands who arrived just as the punk scene began coalescing and were fast enough to see which way the wind was blowing. Wilkin himself had previously played with Wired, a jazz-rock instrumental outfit who built a strong live following during 1974-75, before fraying during 1976 — which was probably precisely the right time to do so. Fusion really wasn't going to be in too much demand over the next couple of years.

The remainder of Masterswitch was less esoteric but looks impressive anyway --- vocalist Jimmy Edwards and early guitarist Ray Simonee both went on to form Time UK with a post-Jam Rick Buckler; bassist Mark Steed graduated to ex-Hawkwind guitarist Huw Lloyd Langton's band; and drummer Martin Lee was a human powerhouse, the engine of the live juggernaut that Masterswitch swiftly became.

No wild one-chord wonders these. One early reviewer described Masterswitch as "punk's answer to Genesis" - which wasn't that absurd a comparison. Wilkin reflected, "It was probably because we had songs with lots of different chords in them," but there was more to it than that. Tight, atmospheric, vaguely redolent of the directions that Simple Minds, to name but one, would later take, Masterswitch really did seem a cut above the punk norm and could indeed have once passed for an edgy prog rock band. Except Lee didn't look like a hobbit.

The group was constantly gigging. They headlined the Marquee a couple of times, in March and July; they were one of the first bands to play the Covent Garden Roxy, following its reopening (under new management) in early May 1977, and they were a virtual fixture on the Vortex bill. Indeed, when rock impresario Nigel Thomas hatched the idea of celebrating the club with a live compilation album, modeled after the Roxy's own Live At collection, Masterswitch were among the first bands penciled in to appear. Neo, The Maniacs, The Art Attacks, The Wasps, No Mean Street, future metal guitar hero Bernie Torme, and The Suspects would join them.

The entire album was to be cut on one night, Oct. 10, 1977, but right at the very last moment, Thomas announced his requirements for inclusion on the record - publishing rights to all the songs recorded that night. Most bands went along with him — all were unsigned, all hoped this was their big break. Masterswitch, however, were not so easily swayed. Wilkin recalled, "I objected very vocally, and we were consequently not recorded. The next week a cartoon appeared in Sounds of me objecting to being exploited and getting dragged out the back door of the club and worked over by a gorilla."

In reality, the gorilla didn't lay a finger on him, but Masterswitch were off the album anyway - which wasn't a bad thing, anyway. Even as a documentary of a time and a place, Live At The Vortex is pretty thin gruel, with even the best bands disguised beneath a tinny buzz and a tuneless hum. Plus, Masterswitch had bigger fish to fry.

Across two nights, Dec. 22-23, Masterswitch were support at Sham 69's triumphant Roxy Christmas Party shows, in front of the biggest crowd that club had crammed in for months, and in February 1978, Masterswitch were signed to Epic Records for a sizeable £28,000. Their debut single, "Action Replay"/"Mass Media Meditation" was issued in May; the band also grabbed a berth on the label's Permanent Wave compilation album, alongside The Only Ones, The Vibrators, The New Hearts, and The Kursaal Flyers. Masterswitch celebrated by breaking up in June.

Wilkin recalled, "the split was completely down to manipulation by our then-manager, Keith West [of ex-Tomorrow and "Teenage Opera" fame]." Nobody realized it at the time, but it seems West had a whole new vision of the band, one that involved dumping Wilkin and Lee and recruiting new blood. Informed that Edwards had quit the group, Wilkin accepted that Masterswitch had been switched off - only to drop by their rehearsal space to pick up some gear he'd left behind to find Edwards and Steed rehearsing with a new drummer and guitarist John Perry, of The Only Ones. "It lasted one afternoon," Wilkin said. "Jimmy pulled the plug when he realized we had been shafted on a grand scale, and that was the end of that."

Wilkin did not go far - Neo, too, had just undergone a fairly seismic sundering, as guitarist Steve Byrd and bassist John McCoy quit to join the Ian Gillan Band; according to legend, North had already auditioned some 300 guitar players when Wilkin joined in September 1978, hooking up with ex-Alvin Lee drummer Bryson Graham and, oddly, yet another future member of Time UK, bassist Nick South. Unfortunately, after just a handful of shows, the rhythm section departed on the eve of Neo's biggest break yet, a tour with Magazine and the release of their first single (recorded by the Byrd/McCoy lineup), "Trans-Sister," through Don Arden's Jet label. No problem --- with the arrival of another Masterswitch graduate, Steed, and drummer Derek Quinton, the tour went ahead as planned.

Further personnel changes, however, kept Neo some distance away from ever fulfilling their magnificent promise. Steed



Above: Masterswitch, from left are Steve Wilkin, Jimmy Edwards, Mark Steed, and Martin Lee. Below: Neo are Ian North, Derek Quinton, Mick Sweeney, Dan Black, and Wilkin.



was replaced by Mick Sweeney on bass and future Psychic TV keyboard player Dan Black. Wilkin recalled, "The band continued to work incessantly - rehearsing, recording and gigging around London." They could be a dangerous act to follow as well. One of the highlights of their live show came when North tore a feather pillow to shreds, with the stage bathed in stroboscopic light. "It looked great," said Wilkin, "but it made a hell of a mess on the stage." One night, opening for The Pretenders, the headliners refused to even take the stage until Neo's roadie, Malcolm, had cleaned up every last feather.

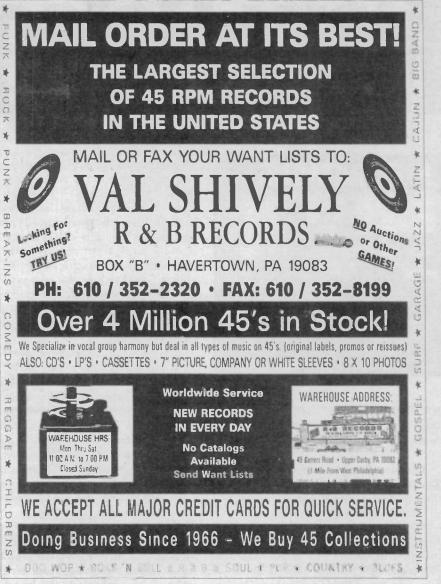
A Neo album was scheduled, again culling tracks from the McCoy era of the band. Desperate to give at least a hint of the group's current, and decidedly different, darker, sound, the the "Heart Of Glass"-esque "Hollywood Babylon" and "No Sound From 25," their next single. Unfortunately, Neo's day in the spotlight was drawing to a close.

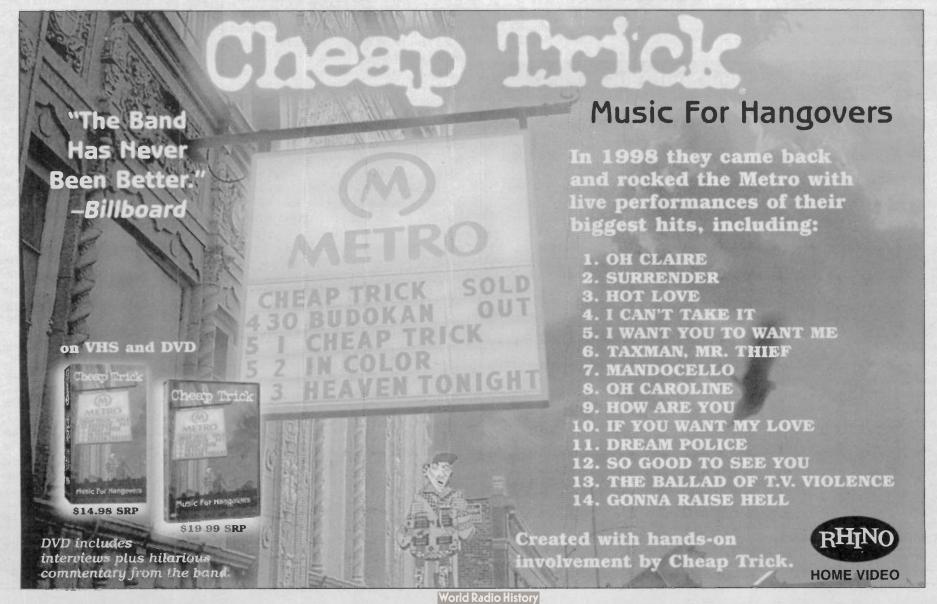
Wilkin explained, "We fell out with Jet because they got sick of Ian going in and screaming hysterically at them." Regular paychecks vanished with the label, and Neo split once again — Sweeney quit to join Classix Nouveau; Black departed around the same time. Attempts to hold the remains of Neo together, too, were doomed. Despite North, Wilkin, and Quinton hooking up with Ultravox's Billy Currie for a series of recordings, without a record label behind him, North was powerless to prevent his visa from expiring. He returned to New York to launch a sporadic solo career (his 1981 solo album, My Girlfriend's Dead, gives a hint of what the British scene lost when he departed); and, while the Neo album itself was soon on the streets, courtesy of the Aura label, it did little,

Wilkin's career continued on, of course - reuniting with Masterswitch's Edwards and retaining Neo drummer Quinton, he formed Profile. They cut a couple of singles for Polydor, but an album was left unreleased. When Quinton departed to join Tom Robinson's Sector 27, Wilkin and the group's bassist Andy Prince, previously a member of Rikki Sylvan's Last Days Of Earth, moved on, to Random Hold and. later, Sylvan's own next project, 3am. Another new group, Nadia Kapiche, saw Wilkin playing alongside the young and, at that time (1982), totally unknown Toni Childs; later still, he reunited with West "on a project he put together with a couple of Moody Blues."

Today Wilkin lives in New Zealand, which is just about as far from The Vortex as it's possible to go. Married with a daughter and feeling the pangs, as he puts it, of "encroaching middle age feeling increasingly at odds with my hedonistic music biz lifestyle," Wilkin and family decided it was time for a change. "We moved out of London to Wiltshire for a year, and it felt like we'd moved to the other side of the world. So that's what we did."







April

19

2002

Goldmine

#567

33



Just out: Vocalist Philip Bailey, cofounder and lead singer for Earth, Wind & Fire, just released Soul On Jazz (Heads Up). In addition to stellar jazz musicians as backup and two new tunes with lyrics written by his son Sir Bailey, the senior Bailey taps into Weather Report, Theolonius Monk, his former group and his own compositions for a departure from his usual pop leanings... Goose Creek Symphony, now in their third decade, has regrouped with founding members Charlie Gearheart and Paul Spradlin for Goin' Home (Cedar Glenn Music) ... The Scorpion King movie soundtrack (Universal) includes cuts by hot rockers Godsmack, Creed, Nickelback, Sevendust, Rob Zombie Featuring Ozzy Osbourne, Coal Chamber, and others... Retro-psych/pop band The Green Pajamas' latest is This Is Where We Disappear (Rubic) ... Motorhead's newest is Hammered (Sanctuary) ... R&B crooner Glenn Lewis just released World Outside My Window (Epic) ... Silver Surfer, the Portland, Ore., Pet Sounds-pumped surf band, just released the seven-track The Honestly EP (Tyranosaurus).

Coming up: Due April 2 is The Naked Dutch Painter.. And Other Songs by Stew, the frontman for The Negro Problem (Smile Records/Image Ent.) ... Also coming April 2 is Otis Taylor's Respect The Dead (Northern Blues Music). The longtime blues guitarist/songwriter, who started playing in bands in 1964, has finally been getting national praise the past few years --- including four W.C. Handy Award nominations. Four of Taylor's songs will be included in the upcoming film The Badge, starring Billy Bob Thornton... April 16 is the release date for the second batch of six CDs in the Live Phish Series from Elektra. Four of the six discs include bonus tracks. Meanwhile, Phish lead singer Trey Anastasio is releasing his self-titled solo debut April 30 on Elektra, with a tour starting May 31... Due April 30 from Lou Pride, who has worked with Curtis Mayfield, among others, is Words Of Caution (Severn Records), featuring backing vocals by The Orioles.

New record label from a music legend: Ray Ruff, who has produced and promoted a who's who of country and pop legends ranging from Willie Nelson, Reba McEntire, George Strait, and Tanya Tucker to The Osmonds, The Everly Brothers, Pat Boone, and The Doobie Brothers, to name a few, has launched a new record label, HitPros. The label's first release, which came out at the end of February, is the debut of Holly Wynette. Upcoming releases include an Elvis Presley tribute by famed guitarist James Burton, Presley's lead guitarist as well as guitarist for John Denver, Ricky Nelson and others. - Greg Loescher

RAMONE 111



# GOLDMINE #567

April 19,

**IOEY RAMONE** 

Don't Worry About Me Sanctuary (SANSP-84542-21234)

Fear not, Ramones fans. Punk icon Joey Ramone may be gone, but he has left something guaranteed to put a smile on your face - Don't Worry About Me.

Work on these tracks began after the Ramones' career ended in 1996, with Joey bringing in Daniel Rey as guitarist and producer, Andy Shernoff (The Dictaros) on bass, and Frank Funaro (Cracker, The Del Lords) and Marky Ramone on drums. (The Damned's Captain Sensible also appears on "Mr. Punchy.") The album gets off to a ripping start with a rousing cover of "What A

Wonderful World," a sweet sentiment that underscores the overall positive feel of the music.

ARTY LENIN

A Life Of Ease

Stout (no catalog number)

ashamed to weep, either.

harsh, cynical world.

Guitarist Arty Lenin, a founding member

of the fab power-pop group The Flashcubes

(he wrote the group's first single, "Christi

Girl") and a former member of The Paul

Collins Band (circa that band's 1993 From

Town To Town album), steps out for his first

solo album, an unassuming package of wist-

ful pop music that's unafraid to rock but isn't

already be familiar to Lenin's fans, as "The

Sweetest Smell," "Cherry's World" and

"When We Close Our Eyes" have all been

staples of The Flashcubes' live set for years

(and the latter tune is likely to be recorded

by The Flashcubes for their forthcoming

album). But each song makes its recorded

debut here, and each still shines in Lenin's

solo environment. "When We Close Our

Eyes," in particular stands out as a defiant

expression of vulnerability, a brilliant call-to-

arms for dreamers struggling to get by in a

have done live, one regrets the omission of

"Nothing Really Matters When You're

Young," Lenin's other masterpiece of deter-

mined-but-resigned alienation, which would

have fit right in alongside "When We Close

Our Eyes." Here's hoping The Flashcubes get

degrees, with themes of alienation, of balanc-

ing vulnerability with durability. The opening

track, "Mr. Acarius" (misspelled as "Acarious"

in the track listings), name-checks William

Faulkner's short story to set the proper tone

and, more important, to instantly captivate

pop fans with a breezy, catchy vibe that belies

its lyrical concerns. It's followed by the

sprightly, lighthearted "The Sweetest Smell,"

providing a study in contrasts before return-

ing to the unsatisfied longing that lurks

within the country-ish "Not Much Has

express feelings of longing eloquently and yet

never fall prey to an oh-woe-is-me capitula-

tion. This is partially due to the unspoken

(perhaps imaginary) optimism that seems to

lie beneath the surface of Lenin's lyrical alien-

ation, but mostly it's just because the songs

are pretty damn catchy. Thus does "Destiny's

Plaything," a ditty about predestination and

making it clear where the album's title origi-

nates. If it seems incongruous to consider the

The magic of Lenin's songs is that they

Changed," cowritten by Paul Collins.

Much of the album deals, in varying

around to recording it soon.)

(Speaking of Lenin songs The Flashcubes

A few of the songs on A Life Of Ease will

IGW KEIGASES

But most of the album's songs are originals. All have solid, full-bodied production, and Ramone's voice is just as strong - the record is much better than those lackluster albums the Ramones released mid-career. Still, it is odd to hear this archetypal punk rocker sing an ode to financial-news reporter Maria Bartiromo. Then again, it's also in keeping with some of Don't Worry's more serious sentiments.

On "Venting," Ramone expresses his unhappiness about the world's modern troubles: "Reality today's much stranger than fiction," he notes, elsewhere sarcastically singing "Just blow up your school and have a nice day" and admitting his own despair ("I just don't understand"). Even more poignant is "I Got Knocked Down (But I'll Get Up)," which deals directly with his illness. As the chorus and the forceful musical backing make clear, he's not about to let life's difficulties overwhelm him.

As if to dispel this darkness, Ramone ends the album with the title track, ostensibly a kiss-off to a former love but which now resonates with a greater meaning. It's a fitting ending to a record that essentially celebrates the good things in life.

God Bless, Joey. We'll miss ya.

- Gillian G. Gaar

# Indie Label Spotlight

#### LONESOME BOB Things Change Leaps (LCD-1103)

Things Change, the follow-up to Lonesome Bob's 1997 solo debut Things Fall Apart, opens boisterously with its token happy song, "Got Away With It." Then the reason grows clear for the liner notes' message: "The songs on this record are not intended to influence you to inflict damage, harm or death on yourself or anyone else. Thank you in advance for your cooperation in this matter."

Like Greg Trooper, six-foot-four Lonesome Bob (a former University Of Pennsylvania basketball player) is a New Jersey native transplanted in Nashville to write thinking man's rock with country tinges here, Byron House's sensitive fiddle and Dobro. Lonesome Bob's cynicism can be funny ("I Get Smarter Every Drink"), but his views of Middle America's underbelly are searing. "Heather's All Bummed Out" shows a yuppie who's so bored with her fiancé and her successful job that she cruises the Net for a date that backfires on her. Even selfdestruction can have its humor. "It'd Be Sad If It Weren't So Funny" recalls Iris DeMent's "Wasteland Of The Free."

Family tragedies and their ghosts



become a theme. An anguished cry ends the recurring dream of his dead teenaged son in 'Where Are You Tonight?" Dusky-toned Allison Moorer - whose own family's nightmare fuels her cathartic writing lends slow, aching harmonies that peak on her composition "Dying Breed," one of the disc's few tracks that Lonesome Bob didn't pen. In lesser writers' hands, these songs would sound self-indulgent. With Lonesome Bob's voice of Everyman, we may sense our dreams turn to dust too. (www.LonesomeBob.com)

- Bruce Sylvester

(Please see New Releases page 50)

**World Radio History** 

tion rather than a mope-a-thon. Only the standard-issue boogie strut of "Little Sister" and the bar-band workout "One And One Makes Seven" fail to distinguish themselves. The cover of A Life Of Ease shows Lenin standing in front of a yellow submarine,

#### **RELEASES NEWS** VEW



**.DMINE #567** 

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EVIS NORS NORS NOR COMPLEXIONS

t's another Elvis month, jam-packed with a variety of items — music, candy and cigarette lighters (for a bad habit 1 never got over, along with my Elvis habit we're all Elvis "junkies," aren't we?).

Collectables Records always has nice packages and presentations, which is clearly evident in their wooden box set with an old title, 50 Years — 50 Hits, and it proves to be the same content. Buy it for the novel package with a new cover and a King Creole–era pose.

Seen the motion picture Ocean's Eleven yet? When you do, you'll buy the soundtrack as I did, because it contains Elvis' "A Little Less Conversation," which I would rate as a so-so song.

Zippo\* sent me their five new lighters from their Elvis collection,

and since I still smoke, one is in my pocket and the rest are on the shelf. Very nice job of Elvis pictures on each, from that sweater pose to one with his face and guitar, and a special Stars Of Hollywood piece. It's too bad that they are overpriced. I wouldn't buy all of them, but mine were free — the best price.

Now for a biggie from France: Elvis Chante Sid Tepper And Roy C. Bennett (Elvis sings two CDs worth of songs by his movie songwriters) — a real beauty that is a real credit to BMG. Released by the fan club Elvis My Happiness, this is another classy piece. It is a beautiful package — it has a glossy gatefold cover — but my only complaint is that the very familiar Blue Hawaii pic should have been replaced by a movie scene or whatever. We all know that red shirt all too well, but the inside pics on this two-CD set make up for the unoriginal cover. I do own a copy of the movie

one-sheet shown inside, which brings back some memories.

Let's face facts — many of the songs written strictly for Elvis' movies are not all great. Some real losers are: "Bullfighter Was A Lady," "Walls Have Ears," "Song Of The Shrimp," "Ft. Lauderdale Chamber Of Commerce," "Petunia" — need more? But, the boys did write some great ones: "Lonesome Cowboy" (Remember that song being sung by Elvis in *Loving You*? I can never forget it.), "Angel," "Puppet On A String," "G.I. Blues" and "Shoppin' Around." There are many different takes on the more than 50 inclusions, though some of the bonus tracks are not needed — I have heard those "Shoppin'" takes many times. But buy it, absolutely.

Argentina RCA celebrates its 100 years (Años) of Elvis Presley with a 14-cut album, ranging from "That's All Right Mama" (a Sun hit) to "Moody Blue" (I also received a promo of this, which was not produced in big numbers). The cartoon cover of Elvis and his high pompadour hair is amusing.

Australia's version of the *That's The Way It Is DVD* has subtitles available in more than 10 languages, from Czech to Finnish.

The Elvis Presley's Classic Albums DVD has a cover like Elvis Presley (RCA LPM 1254) and deals with remaking his superfamous album for RCA.

Taiwan's new box set of 50 Greatest Hits is the same as the U.K. one with the "Don't" cover, but the fact that this is a box set with a booklet makes this issue more desirable. Edición Especial Remasterizado — Elvis Presley Concerto En Vivo sounded like a winner from South America, but it's one of those Hayride shows with "Hotel de Corazones Destroyado" and "Perro Feroz" — not too hard to translate but not a needed disc.

Pure Sounds — two albums in one — couples two wellknown boots, Walk A Mile In My Shoes (Ft. Baxter) and Hang Loose (Bilko). (Boot two-fer reissues?! What's next? — Ed.) Excellent idea, especially if you do not have the originals.

Beware of the new 50 Greatest Love Songs with a blue cover and gold, not white, sticker. This is the same set with a new cover and matrix number.

Silver Screen Stereo, from the Follow That Dream series from Denmark, is the latest issue and pictures a purple velour shirt-clad pretty boy on the cover (love the perfect hair and drop-dead killer pose — what would you give to look like this?). The set has 22 cuts, and there is not a bad one in the bunch, even though I've heard most (all?) of it already. Included are different takes on many tunes — "Don't Leave Me Now" (three), "Doin' The Best I Can," "Angel," "I Got Lucky," "Viva" and "Kissin' Cousins" with a hillbilly overdub! Don't miss this one — nice job, Ernst Jorgensen.

If you buy the European version of *America The Beautiful*, it has a completely different cover — Elvis' hands holding a microphone (what has that got to do with the title?). Ours is patriotic with the flag, but both issues' proceeds go to the Red Cross, as Elvis would have done.

If you buy Japan's Prime Minister's Elvis Favorites and it does not have a cover slipover but it has the same cover photo, you have a second pressing.

Those famous CBS tapes are now on VCD but are of poor quality (June 21, 1977, Rapid City, S.D.). The *Elvis In Concert* special aired Oct. 3, 1977, and I hated the way Elvis looked,

# Collectables Records always has nice packages and presentations, which is clearly evident in their wooden box set *50 Years* — *50 Hits*....

but his voice was still there in all its glory. The cover pictures showing Elvis doing karate and boarding his plane in a track suit didn't help at all. Wait until there is some quality footage — don't buy this mess.

The Legend Lives On — 40 Years Of The United Elvis Presley Society, is a new promo with '60s and '70s songs — "You Don't Know Me," "That's Someone You Never Forget" and "America The Beautiful." The superb cover shows Elvis wearing a denim jacket and that wide black wristband and shows that famous hair falling over his forehead.

Another new promo is from the Netherlands Elvis Fan Club It's Elvis Time for its 40th anniversary (1962-2002). The release has a '50s-era Elvis on the front cover in a familiar redand-white shirt and a back cover of a '70s-era Elvis. The choice of titles is excellent — "When My Blue Moon Turns To Gold Again" and "Anyway You Want Me" ('50s) and "Mary In The Morning" and "Pledging My Love" (but even Elvis could not do this one as good as Johnny Ace).

Dallas '75 (uncensored) is a new boot with a picture on the cover of a nasty, growling Elvis, and he's wearing an outfit and dog-collar type choker around his neck. (I always hated that outfit.) The back cover photo has Elvis kissing a blonde. This release, on the Lone Star label, deals with his second Texas tour, with a gatefold insert of shots of his jewelry and of him from the 1950s, complete with a newspaper story (October '56) on more than 50,000 teeny-boppers screaming at this "self-winding" singer. It states that "Trouble" and "Why Me Lord" are issued for the first-time on CD live? I doubt it, even though some show tracks are "too hot and funny." A different disc but not recommended at all.

Every year the Russell Stover Candy Company has Elvis holiday boxes, but the ones that are available now are repeats of last year. But, Graceland sent me a new candy (caramel chocolates) called "Elvis King Of R&R Candies." Very nice. Also, a new chocolate box with "A Gift From Elvis" (U.K.) makes for a high-calorie treat.

*Sun's Sam* tells about all the help given Elvis to produce 1254 in New York and Nashville, and an interview with an old girlfriend, home movies, info about those 400-mile tours, etc. are all on this disc. Talk about classic LPs — this one was earth-shattering.

Memphis Sessions (Follow That Dream series) comes in a pack with a weird cover photo and a background that resembles old wood. The rear image is of Roy Hamilton, whom Elvis admired greatly and supposedly tried to emulate early in his career. The title tells all. These were famous recordings, and the masters with alternates are entertaining if you do not collect boots that have them already. Even if you do, get this one for its quality on famous songs resulting from the sessions — "Ghetto" "Any Day Now" (Chuck Jackson can't be topped), "Do You Know Who I Am," "You'll Think Of Me" and Neil Diamond's "The Grass Won't Pay No Mind" and "Without Love." My advice — continue collecting the series and don't pay mind to rumors of its demise.

Elvis Presley Gospel Classics (U.S. pressing) has a cover with our man looking sharp in a red jacket with black stitching — hardly a religious "Sunday go to meeting" outfit! Highlights include "Swing Down Sweet Chariot," "Oh Happy Day" and "If We Never Meet Again."

The Ultimate Collection (BMG Europe) contains four new issues Elvis — '50s, '60s, '70s and Hits. You have to get these just for the covers. We all do this, don't we? We are all proud and attracted to the super-handsome guy or a novel cover picture. Content in many cases does not count. Even when we have many hit compilations, I (we?) buy it for the cover only and admit it. Each of these four albums has a corresponding pic of Elvis from that era. Notable choices here are "I Beg Of You," "Don't Leave Me Now" (A-sides for me) and "Party" ('50s). "Good Luck Charm," "Ain't That Loving You Baby" (reissue this one please, RCA) and "U.S. Male" ('60s). "Rags To Riches," "American Triology," "Fool," and "Until It's Time To Go" (another great version that needs exposure), "I Just Can't Help Believin'" (you'll forget about B. J. Thomas' version) "A Fool Such As I," "Way Down" and "She's Not You." Put these on your want list — trust me.

*I'll Be Home For Christmas*, (the final album, #5, of *Gospel Series*) has a picture of Elvis smiling, wearing a red-and-green top and states, "Elvis' most memorable Christmas — 'Silent Night,' 'Blue Christmas,' and 'First Noel.'" It's a very nice 14-track set, even though the back cover (black and white) is not a holiday pic, but the man looks great.

'The mailman brought the new Graceland Christmas catalog a few months back, and I had to buy those two new vintage collage-type Elvis shirts, but the S50 Christmas ornaments are not worth it.

Do They Know It's Christmas is a tribute to Elvis, John Lennon, Bing Crosby, etc. with "Silver Bells" and "Blue Christmas" from Studio 99 — another band compilation.

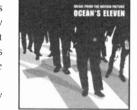
Now That's What I Call Christmas, a U.S. product at last, is a sampler with "Blue Christmas" and comes with a red velvet bag for gift-giving if you bought it from the get-go. It contains 32 noel songs by favorites such as Burl Ives, Gene Autry, Brenda Lee, Perry Como, and Karen Carpenter. But, the new artists on it should forget doing Christmas songs forever, especially Shaggy and Big Yard Family!

The Czech Republic has a new promo disc (16 cuts), *Christmas With Elvis*, with a very non-noel cover — six pics, from his high school yearbook to the '70s. Great cover, measly content. Buy it only because Czech Republic promos are hard to find.

Every Christmas, France has a few Elvis sets, and this past year was no different. However, someone screwed up, and a two-CD box set has a cover of *Elvis* (RCA LPM 1382) and *Jailhouse Rock* albums, but when opened the 1382 is there but no *Jailhouse Rock*! Instead they have 1254! Since they all were packed this way, I don't think it will prove to be a collectible treasure. I hope they correct their error, but I was told that BMG France will not amend the set.

And so ends another month of "Parting With Those Hamiltons." Whether you buy the new U.S. Elvis material or go abroad for the new boot-boys' gems, it still boils down to that same theme every month. Besides the grocery list and other minor bills (rent, etc.) my Elvis want items always end up on top, where they should belong, being as I am one of those mad "Elvis people."

— Eddie Hammer T.C.B Box 836 Carteret NJ 07008 Fax: 1-908-353-8091



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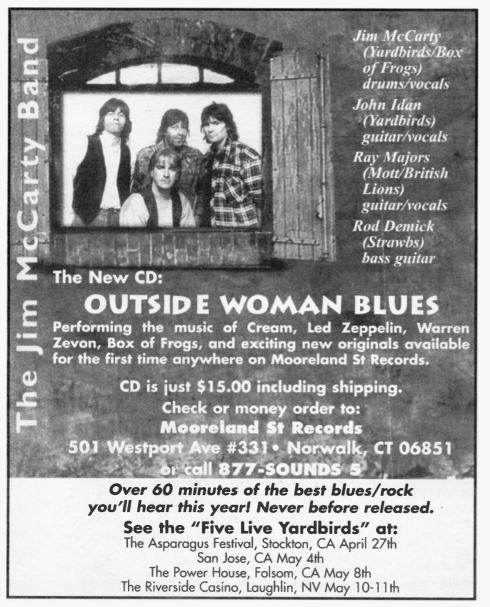
#567

Ringo Starr: The Flying Glove is great now. Because the sound is now zooming here and zooming there. The glove is great. The sound effects are so much better. The remixed sound does help the film. The bit I really love is the Sea Of Holes; I loved that whole scene when we first saw it. I thought it was the most adventurous scene in the whole movie, and I still think that now.

McCartney: I like the main Blue Meanie. He's got a great voice. I think the way they married the music to the animation was very good; I think some of the sequences are particularly stunning. I like the Lucy scene. I think that is really good. They had some very clever ideas, and certain sequences were prize-winning.... In the '60s people were trying things, and people didn't mind if ideas were different. You could put them together somehow, in the clothing, in the music. I like the way they varied the animation styles in the film — doing things like using live action underneath the horses in Lucy and then painting over that. It's quite a common technique now, but it was not very common then.

Things like using the real photography in Eleanor Rigby was very stylish. I think it all held together and because the main characters were walking through all this stuff it's made it a kind of psychedelic movie.

I think the first time I saw it I was expecting something a bit more Disney. This time I knew that wasn't to be, so I actually enjoyed it for what it was and I think it came off really quite well.... I was actually sort of imagining a kind of Disney-esque look, because I am a big fan of that kind of old animation - Dumbo, Snow White, Lady And The Tramp. I think those are really great classics. So I was kind of steering it a bit in that direction. Unfortunately, it was in the middle of the '60s and it was in the middle of this wild thing happening in London. We'd just made Sgt. Pepper and they felt they had to pick up on that; quite rightly, I think. So my main point was that we could make a great kids' cartoon and they kept saying no, we've got to pick up the spirit of the times. I think they were right, and that's exactly what they did. The film's very much got a '60s feel in the colors, the jokes and the whole idea. And I think it's quite a good metaphor for life - the Blue Meanies on one side and then the "All You Need Is Love" people. I think that still stands up and it probably always will. "All You Need Is Love" is basically the message of the movie, which still holds true. It seems to be a very simple message and sometimes it can seem a very bland message, but it's a good song, John sings it great and it's affected a lot of people. And I still think the message is really true. I think that it is still what people need.





urtesy of Mark Wallgre

### A collection of Yellow Submarine lobby cards.

The people have got the message but the warring actions haven't. But when they get it, the will of the people will be done.

Since the film reflected The Beatles as symbols of hope for a devastated Pepperland, the animated heroes had the noble cause of coming to the aid of a lost Utopia. It was "love in action," and in this sense, the intangible contributions of the real Beatles and "All You Need Is Love" were fundamental to its success. Their physical involvement was certainly minimal, but without their music, lyrics, inspiration and the kind of humans they had come to symbolize, the *Yellow Submarine* film would not have become a classic, able to link generations of souls and inspire us to believe we are one people, one planet.

### Footnotes

<sup>1</sup> George Martin, All You Need Is Ears, St. Martin's Press, 1979, p. 226.

<sup>2</sup> Roy Carr, The Beatles At The Movies, HarperCollins, 1996, p. 148.

<sup>3</sup> The Beatles Book Monthly, 1993, p. 10.

<sup>4</sup> ibid

<sup>5</sup> George Martin, All You Need Is Ears, St. Martin's Press, 1979, p. 226.

<sup>6</sup> The Beatles Book Monthly, 1993, p. 8.

<sup>7</sup> Walter J. Podrazik, *Beatlefan Magazine*, #120, September/October 1999, p. 22.

<sup>8</sup> The Beatles Book Monthly, June 1988, No. 146, p. 7.

<sup>9</sup> Editor's note: Mark Lewisohn, author of The Beatles Recording Sessions indicates on page 97 that "Only A Northern Song" had been completed and rejected for "Sgt. Pepper." The first recording session was Feb. 13, 1967, months before it was agreed to do the Yellow Submarine film.

<sup>10</sup> The Beatles Book Monthly, June 1988, No. 146, p. 7.

<sup>11</sup> From *The Beatles Anthology* video series, Apple Corps, 1996.

<sup>12</sup> From *The Beatles Anthology* video series, Apple Corps, 1996.

13 Playboy January 1981.



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April

**GOLDMINE #567** 



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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.
- 2. Addition herris die sold to the highest bludet.

### 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.
- 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.
- Include your name, address, and telephone/fax number (and when you will be avail able 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.
- 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.
- 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!
- 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

- 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.
- 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.
- 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

- 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.
- 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

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14 14 14 14 17 11 17 13 18 17 13 14 19 14 15 15	STARCASTLE Starcastle Starcastle Starcastle Stecheart Steelheart Styx Glen Burtnick Glen Burtnick Dennis DeYoung Tommy Shaw James Young James Young James Young SUPERTRAMP	SMPTe (Limited Edition) Chronos I Citadel Self-titled Wait Self-titled Styx 1 Serpent Is Rising/Man Of Mirac Palookaville Retrospectacle g Ultimate Collection g Desert Moon 7 Deadly Zens Heaven In Your Heart Raised By Wolves Out On A Day Pass City Slicker	FlowerKings.SpocksBeard,Marillic 2-CD, Book Pack package, OOP early demos & unreleased material Out-of-Print. "I'll Never Let You Go (Angel Eye w/ original Wooden Nickel cover a tle 2 albums on 1 CD 12-tracks w/ CD-ROM 3-track CD single w/ Jan Hammer	on	\$14 \$28 \$14 \$16 \$10 \$13 \$10 \$11 \$12 \$10 \$17 \$16 \$15 \$15 \$15 \$15 \$15 \$15	Paul McCartney McGuinn Clark of McGuinn Clark of Missing Persons Missing Persons Prefab Sprout The Producers West Coast All-S Wings Asia Pat Benatar/Neil Pat Benatar Cheap Trick Dream Theater ELP ELP	Wingspan + 1 Wingspan + 1 (Limited Edition) & Hillman Self-titled & Hillman City Lost Tracks Rhyme & Reason + 6 Color Of Your Life + 6 The Gunman And Other Stories Coelacanth Self-titled/You Make The Heat tars Naturally (Japan) Red Rose Speedway <u>DVD/VF</u> Classic Rock Legends Giraudo Live Giraudo Live Live In New Haven Silver Scenes From New York Live At The Royal Albert Hall Pictures At An Exhibition	Japan, w/ 3-D cvr previously unreleased material 1988 unreleased album Remastered, 2 albums on 1 CD Bobby Kimball, Joseph Williams Japan, LP sleeve, OOP HS DVD Wetton, Palmer, Downes, Thral DVD recorded live 2001 DVD recorded live 1983 DVD VHS DVD DVD	\$18 \$10 \$11 \$11 \$22 \$32 \$35 \$19 \$19 \$19 \$19 \$24 \$18 \$24 \$23
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Acqua Fragile-Mass Media Stars (Italian Ricordi) Acqua Fragile-Mass Media Stars (Italian Ricordi)	Ex/Nm	6
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Alluminogeni-Scolopendra (Italian Fonit) Alusa Fallax-Intorno All Mia Cattiva Educazion (Italian Fonit)	Ex/Nm Nm/Nm	40
Antares-Sea of Tranquility (Italian Unifunk) Antonius Rex-Zora (Italian Tickle)	Ex/Nm Ex/Nm	12
Area-Maledetti (Italian Cramps) Area-1979 II Concerto (Italian Cramps double ip)	Ex/Nm Ex/Nm	6 4
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Area-Caution (Italian Cramps) a bit of ring wear has inner sleeve Area-Tick and Tac (Italian Ascolto)	Vg+/Ex Nm/Nm	
Arti e Mesteri-Quinto Stato (Italian Cramps) saw mark on cover Atlantide-Francesco Ti Ricordi (Italian private)	Ex/Nm Nm/Nm	5/ 30/
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Battisti, Lucio-Amore e non Amore (Italian Ricordi Iate 70's reissue) Battisti, Lucio-Amore e non Amore (Italian Numero Uno)	Nm/Nm	10
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Fabio Celi-Folia (Italian Studio)	Ex/Nm Nm/Nm	
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Hopo-Senti (Italian Game)	Nm/Nm	200
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New Trolls-Searching for A New Land (Nakan Fonit) 21pts small coh New Trolls-Concerto Grosso No. 2. (Italian Magma)	Ex/Nm Ex/Nm	75 50
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Vuova Idea-In the Beginning (Italian Anston) Ddissea-same (Italian Rifi)	Ex/Ex	125
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e Orme-Uomo di Pezza (Italian Philips) e Orme-Contrapupunti (Italian Philips)	Nm/Nm Ex/Nm	35
e Orme-Storia o Leggenda (Italian Philips) e Orme-Vertia Nascoste (Italian Philips)	Ex/Nm Nm/Nm	30 25
e Orme-Flonan (Italian Philips) e Orme-Piccola Rapsodia dell'ape (Italian Philips)	Nm/Nm Nm/Nm	30 25
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Dsanna-Palepok (Italian Fonit Cetra) Isanna-Milano Calibro 9 (Italian Fonit Cetra)	Ex/Nm Nm/Nm	150 100
sanna-Landscape of Life (Italian Fonit Cetra)	Nm/Nm	125
Paese Dei Ballochi-same (Italian CDG) a Pentola di Papin-Zero 7 (Italian Disco Piu) some cover wear & light marks	Nm/Nm Vg+∕Vg+	200 1 <b>50</b>
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FM-World Became the World (UK Mantcore) coh FM-L'isola di Niente (Italian Numero Uno)	Ex/Nm Ex/Nm	25 25
FM-Performance (Italian Numero Uno) double lp FM-Suonare Suonare (Italian Numero Uno)	Nm/Nm Ex/Nm	20
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ENNON, JOHN	IMAGINE/HAPPY XMAS/GIVE PEACE UK PROMO CD	PROMO
LENNON, JULIAN		JAPAN PROMO
McCARTNEY, PAUL	FIGURE OF EIGHT/ROUGH RIDE/OU EST LE SOLEIL 3"CD GATEFO	UK
McCARTNEY, PAUL	FROM A LOVER TO A FRIEND 3 VERSIONS	UK PROMO
McCARTNEY, PAUL	FROM A LOVER TO A FRIEND UK PROMO WISPECIAL SLEEVE	PROMO
McCARTNEY, PAUL McCARTNEY, PAUL		PROMO US
MCCARTNEY, PAUL	OFF THE GROUND, COSMICALLY, STYLE, SWEET, SOGGY	45
MCCARTNEY PAUL	MY BRAVE FACE FLYING, WHEEL, SHAME	UK
McCARTNEY, PAUL	PRESS TO PLAY COMPLETE BLUE DISC	JAPAN PROMO
NCCARTNEY, PAUL	WINGSPAN 16 TRACK PRONO W/PAUL'S SPOKEN WORD FROM U	PROMO
TRAVELING WILBUR	HEADING FOR THE LIGHT/RATTLED/LAST NIGHT 3" CD SEALEDI! U2 7 RARE & REMIXED 7 TRACK CD FROM TARGET STORES	JAPAN US
U2	SUMMER RAW PROMO CD SINGLE	PROMO
VARIOUS	GEFFEN RECORDS & MUSICAL HISTORY OF THE DECADE 4 CD BOX SET 1980-1990 W/JOHN LENNON, ELTON JOHN MERL YOUNG.	PROMO
	CHER, JONI MITCHELL, BERLIN, GUNS 'N' ROSES, AEROSMITH ETC	
VARIOUS	CAPITOL RECORDS ON THE ROAD WIJOHN LENNON, EVERCLEA MEGADETH, STIR, DANDY WARHOLS, DAVE KOZAMORE 20 TRACKS	5
VARIOUS	CAPITOL RECS CHESTNUTS XMAS WINICCARTNEY, BEACHBOYS+	PROMO PROMO
VARIOUS	EMI 10 TRACK SAMPLER WHOLLIES, KRAMER, PETERAGORDON+	PROMO
SPECIAL SECTION	DVD 5" VIDEO BET BALE SPECIAL SECTION DVD 5" VIDEO UNPLUGGED JAPANESE REGION 2 DVD DISC SEALED !!!	ORIGIN JAPAN
BEATLES	SEATLES STORY-LIFETIME BIOGRAPHY JAPANESE REGION ?	JAPAN
		US US
DOORS	STORYTELLERS THE DOORS: A CELEBRATION TRIBUTE 75 MINS	US
LENNON, JOHN		US
LOGGINS, KENNY	OUTSIDE FROM THE REDWOODS-STEREO 6/23/93	US
POISON		US
REM	ROAD MOVIE-STEREO \$6 MINS SEALED!!!	US
SPEARS, BRITNEY	TIME OUT WITH BRITNEY- OUT-OF PRINT SEALEDIIN	US
STEELY DAN STING	BRAND NEW DAY TOUR JAPAN REGION 2 DVD DISC SEALEDIN	US JAPAN
TURNER, TINA	LIVE IN AMSTERDAM WILDEST DREAMS TOUR-STEREO	US
VARIOUS	COLLINS, PAUL INCORTNEY, STING, TINA TURNER, ROD STEWART	HONG KO
VARIQUS	PARTY IN THE PARK-PRINCE'S TRUST 1998 W/SHANIA TWAIN, COORS, JULIAN LENNON, TOM JONES, LIONEL RICHE MAVERICKS	HONG KO
VARIOUS	WARNER MUSIC GROUP VOL 2 WICLAPTON, MADONNA, REM +	PROMO
WAKEMAN,RICK	CHRONICLES LIVE 1975 OUT-OF-PRINT PREVIEW DVD SAMPLER-4 TRACK FROM LIVE AT ROYAL ALBERT	US PROMO
SPECIAL SECTION	LASER DISCS SET SALE SPECIAL SECTION LASER DISCS	ORIGIN
		HONG KO
BEACHBOYS	AN AMERICAN BAND-STERED 103 MINS REMASTERED	LASER
BEATLES	A HARD DAY'S NIGHT- WA'LL CRY INSTEAD 1982 REBSUE	LASER
BEATLES	STORY LIFETIME BIOGRAPHY-40 MINS DUT-OF-PRINT	JAPAN JAPAN
BEATLES	READY STEADY GOI BEATLES LIVE 7 TRACKS WINEDLEY STDIS	LASER
REATLES		LASER
BEATLES	MAGICAL MYSTERY TOUR-STEREO 60 MIN OUT-OF-PRINT SEALE	
BEE GEES		JAPAN
BEE GEES	ONE NIGHT ONLY WICELINE DION 110 MINS OUT-OF-PRINT EVERY TRICK IN THE BOOK-STEREO 71 MINS EXTREMELY RAREI	JAPAN
CHEAP TRICK CHER	EXTRAVAGANZA LIVE AT THE MIRAGE-STEREO OF MINIS SEALED!	LASER
CREAN DANNED	FRESH LIVE-STEREO W/UNRELEASED FOOTAGE 73 MINS RAREI! FINAL DAMNATION-STEREO 84 MINS OUT-OF-PRINT SEALED!!!!	LASER LASER
DION, CELINE	COLOUR OF MY LOVE CONCERT-STEREO 67 MINS OUT-OF-PRIN	LASER
DIRE STRAITS DYLAN, BOB	THE 30TH ANNIVERBARY CONCERT-GATEFOLD 2 DISCS 114 MIN	LASER
DYLANBOB	W/CLAPTON,NEIL YOUNG,,MELLENCAMP,BAND,HARRISON	LASER
GENESIS	LIVE THE WAY WE WALK IN CONCERT-159 MINS 2 DISCS RARE!!!	LASER
GENESIS HARRIBON,GEORGE	A HISTORY W/PETER GABRIEL,BANKS,COLLINS,RUTHERFORDA CONCERT FOR BANGLADESH W/DYLAN,GLAPTON,PRESTON,RIN	
JOHN,ELTON	LIVE IN CENTRAL PARK NEW YORK-STEREO \$6 MINS RAREITI!	LASER
JOHN, ELTON JOHN, OLIVIA NEWT	XANADU-THE NOVIE WIGENE KELLY \$7 NINE OUT-OF-PRINT	LASER LASER
KING,CAROLE	IN CONCERT AT HARTFORD'S BUSHNELL HALL 90 MINS SEALED!	LASER
LEE,PEGGY LENNON,JOHN	LIVE IN NYC-86 MINS OUT-OF-PRINT OPENED	LASER LASER
LENNON, JULIAN	STAND BY ME-STEREO S& MINS OUT-OF-PRINT RAREISIT	JAPAN LASER
MANLOW,BARRY	LIVE ON BROADWAY-STEREO 10 MINS OUT-OF-PRINT	LASER
MANILOW, BARRY	GREATEST HITS LIVE AT WEMBLEY, LONDON 4/17/93 15 MINS BLUES AND SWING-STEREO 80 MINS OUT-OF-PRINT SEALED/IIII	LASER LASER
McCARTNEY, PAUL	PAUL IS LIVE IN CONCERT-STEREO \$5 MINS OUT-OF PRINT	LASER
NCCARTNEY, PAUL	GET BACK-STEREO 12 MINS OUT-OF-PRINT RARENT MOVINF ON-STEREO 60 MINS OUT-OF-PRINT	LASER
MILLER, STEVE	BLUES IN THE 20th CENTURY-BTERED OUT-OF-PRINT SEALEDHI BLACK AND WHITE NIGHT WIBRUCE, JACKSON BROWNE LANG	LASER
ORBISON,ROY OSBORNE,OZZY	THE ULTIMATE OZZY-STERED IS NING OUT-OF-PRINT RAREIIII	LASER
OSBORNE, OZZY	WICKED VIDEOS-STERED 18 MINS OUT-OF-PRINT RAREIIII LIVE & LOUD-STERED 112 MINS OUT-OF-PRINT BEALEDRIN	LASER
	DON'T BLAME ME-STEREO 100 MINS OUT-OF-PRINT SEALEDIIN	LASER
VSSO, BURNOBBO	NO QUARTER-UNLEDDED-STEREO 93 MINS OUT-OF-PRINT RARE JAZZ GUITAR-STEREO 57 MINS OUT-OF-PRINT	LABER
		LASER
OSBORNE,OZZY PAGE & PLANT PASS,JOE PAULLES	LIVING LEGEND OF THE ELECTRIC GUITAR-BEALEDIN RARE LIVE STEREO IS MINS OUT-OF-PRINT RAREDIN	
OSBORINE,OZZY PAGE & PLANT PASS,JOE PAUL,LES QUEEN QUEEN	RARE LIVE-STEREO 68 MINS OUT-OF-PRINT RAREIN QUEEN FLICKS 3-16 RARE TRACKS 71 MINS SEALEDIN	JAPAN
OSBORNE.OZZY PAGE & PLANT PASE.JOE PAULLES QUEEN QUEEN QUEEN	RARE LIVE STEREO 60 MINS OUT-OF-PRINT RAREIN QUEEN FLICKS 3-16 RARE TRACKS 71 MINS SEALEDIN WE WILL ROCK YOU- 50 MINS OUT-OF-PRINT REMASTERED	
OSBORNE.CZZY PAGE & PLANT PASE.JOE PAUL.LES QUEEN QUEEN QUEEN ROLLING STONES ROLLING STONES	RARE LIVE & TEREC DO BINKS OUT-OF-PRINT RAREIN QUEEN FLICKS 3-18 RARE TRACKS 71 IMMS BEALEDIN WE WALL ROCK YOL- 56 MINS OUT-OF-PRINT REMARTERED 2XX-32 DINC SET 130 MINS OUT-OF-PRINT RAREIN GAME SHELTER-1958 WITHAT LIVERER_REFERSION ARPLANE	JAPAN LASER LASER
OBBORINE, OZZY PADE & PLANT PASS, JOE PAUL, LES QUEEN QUEEN QUEEN ROLLING STONES ROLLING STONES ROLLING STONES	RARE LUYE STEREO AS BINS OUT-OF-PRINT RAREEN OUEEN FLICKS 16 BARE TRACKS 71 MINS BEALEDIN WE WILL ROCK YOU- BI MINS OUT-OF-PRINT REMARTERED 23X8-2 DISC BET 130 MINS OUT-OF-PRINT RAREIN OMME SHALTER. 1499 WTMALTMOREN, FEPTRENO ARPLANE VOODOO LOUNGE-WORLD TOUR - 14 MINS RAREIN UVE AT THE MALTERED AC-36 MINS OUT-OF-PRINT UVE AT THE MALTERED AC-36 MINS OUT-OF-PRINT	JAPAN LASER LASER
OBORINE, OZZY PADE & PLANT PADE, AC PADE, LES QUEEN QUEEN ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES	RARE LIVE STEREO SO BINS OUT-OF-PRINT RAREIN OUEEN FUCKS 3-16 RARE TRACKS 71 MINO SEALEDIN WILL, ROCK YOL- 36 MINO SUIT-OF-PRINT RAREIN 28X8-2 DIRC SET 130 MINO OUT-OF-PRINT RAREIN OMINE SHULTER-1959 WYDNA TUNKER, FUFFRENCON ARREADE VOODOO LOUNGE-WORLD TOUR - 54 MINO RAREIN LIVE AT THE MAX-STEREO AC3-85 MINO OUT-OF-PRINT LIVE AT THE MART TOGETHER-183 54 MINO SI RAREIN LIVE AT THE MART TOGETHER-183 54 MINO SI RAREIN	JAPAN LASER LASER LASER LASER LASER
OSBORINE.OZZY PADE & PLANT PADE,JOE PAULLES QUEEN QUEEN ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES SEX PISTOLS SEX PISTOLS	RARE LUVE STEREO 68 BINS OUT-OF-PRIVE RAREEN OUEEN FLICKS 3-18 RARE TRACKS 71 MINS BEALEDIH WILL ROCK YOU- 18 MINS OUT-OF-PRIVE RAREEM 23X8-2 DISC SET 130 MINS OUT-OF-PRIVE RAREEM Games BH-LTER-1998 WITMAN LITWERR_PERFERSION ARPLANE VOODOO LOUNGE-WOOLD TOUR - 14 MINS RAREEM LIVE AT THE MALSTEREO AC-36 MINS OUT-OF-PRIVE LLT'S APLING THE MACHT TOGETHER-1983 34 MINS RAREEM WETERLAND CONCERT-114/75 BAN FRANCISCO 66 MINS RAREEM WIDEO ANTHOLOGY 1973-88 STREES 101 MINS OUT-OF-PRIVE	JAPAN LASER LASER LASER LASER LASER LASER JAPAN LASER
OBORINE CZZY PAGE & PLANT PAGE, JOE PAUL, LES QUEEN QUEEN QUEEN ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES SPRINGSTEEN, BRU	RARE LUVE STEREO AS BINS OUT-OF-PRIVE RAREDI OULEEN FLICKS ALS RARE TRACKES 71 MINS BEALEDII WE MILL ROCK YOL- BINING OUT-OF-PRIVET REMARTRED 2015-2 DICE 2015 105 MINS OUT-OF-PRIVET REMARTRED 2015-2 DICE 2015 105 MINS OUT-OF-PRIVET REMARTRED 2015-2 DICE 2015 105 MINS OUT-OF-PRIVET REMART WOODOO LOUMGE-WORLD TOUR - 14 MINS RARERS ULVE AT THE RANG ALS TEREO ALS BINS OUT-OF-PRIVET LET'S BPEND THE NIGHT TOGETHER-1804 74 MINS RAREDI WOTERLAND CONCERT-1-1174 SAN FRANCEDOS OF MINS RAREDI WOTERLAND CONCERT-1-11745 SAN FRANCEDOS OF MINS RAREDI BLOOD BROTHER-DA BINS OUT-OF-PRIVET	JAPAN LASER LASER LASER LASER LASER LASER LASER
OSBORNE, OZZY PAGE & PLANT PASL, OG PAUL, LES QUEEN QUEEN QUEEN ROLLING STOMES ROLLING STOMES ROLLING STOMES SEX PRIVAS STOMES SEX PRIVAS STOMES SPRINASTEEN.BRU SPRINASTEEN.BRU SPRINASTEEN.BRU SPRINASTEEN.BRU	RARE UVE STEREO AS BINS OUT-OF-PRINT RAREDIN OUEEN FLICKS AIS RARE TRACKES 71 MINS BEALEDIN WE MILL ROCK YOL- BINNS OUT-OF-PRINT REMARTRED ZIAL-J DICE BINNS OUT-OF-PRINT REMARTRED CAMPE SHELTER-1699 WITHIN TURNER, JEFTERSON ARPLANE VOCDOO LOUMSE, WORLD TOUR - 14 MINS RAREBIN LUT 31 THE MALTERSO ALS BINS OUT-OF-PRINT LET'S SPEND THE NIGHT TOGETHER-1835 94 MINS RARESIN WITTERLAND CONCERT-11-1176 84M FRANCELOS 66 MINS RARESI VOED ANTHOLOGY 1974-88 STEREO 160 MINS OUT-OF-PRINT BLOOD BROTHER-194 MINS OUT-OF-PRINT NI CONCERT - UNPLUDGED STEREO FILED OF GOLD-STEREO SMINB OUT-OF-PRINT	JAPAN LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER
OSBORNE.OZZY PAGE A PLANT PASS,JOE DALEAS QUEEN QUEEN ROLLING STOMES ROLLING STOMES ROLLING STOMES ROLLING STOMES SER PATOLS SPRINGSTEEN.BRU STING STING STING	RARE LUYE STEREO AS INNS OUT-OF-PRINT RAREIN QUEEN FLCKR 3-16 RARE TRACKS 7-1 MINS BEALEDIN WE WILL ROCK YOU- IS MINS OUT-OF-PRINT REMARTERED 23X8-2 DISC SET 130 MINS OUT-OF-PRINT REMARTERED 23X8-2 DISC SET 130 MINS OUT-OF-PRINT REMARTERED 24X8-2 DISC SET 130 MINS OUT-OF-PRINT REMARTERED 24X8-2 DISC SET 130 MINS OUT-OF-PRINT LUTS 3 THE MALASTERED AC-35 MINS OUT-OF-PRINT LUTS 3 SPEND THE MART TOGETHER-1833 SA MINS RAREIN WHTERLAND CONCERTI-11476 SAM FRANCISCO & MINS RAREIN WHTERLAND CONCERTI-11476 SAM FRANCISCO & MINS RAREIN WIDEO ANTHOLOGY 1978-8 STEREO 100 MINS OUT-OF-PRINT IN COMCERT - MINS UNIS OUT-OF-PRINT IN COMCERT - MINS OUT-OF-PRINT	JAPAN LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER
OSBORNE.OZZY PAGE A PLANT PASS,JOE DALEAS QUEEN QUEEN ROLLING STOMES ROLLING STOMES ROLLING STOMES ROLLING STOMES SPRINGSTECH.SRU SPRINGSTECH.SRU STRING STOLES STRING STOLES STRING STOLES STRING STRESAND BARRR STREBAND BARRS	RARE LVR- STEREO AS BINS OUT-OF-PRINT RAREEN OUEEN FLOKES AS IS RARE TRACKS 71 MINS BALAEDIN WE WILL ROCK YOU- IS MINS OUT-OF-PRINT REMARTERED 23X8-2 DISC SET 130 MINS OUT-OF-PRINT RAREIN DIME SHILTER HISM WITHIN LINUKEL, FEPTERSON ARFLANC VOODOD LOUNGE-WORLD TOUR - NA MINS RAREIN LUTS AT THE MALA STEREO AS IS MINS OUT-OF-PRINT LUTS 3 SPEND THE NAGHT TOGETHER-183 SA MINS RAREEN WITERLAND CONCERTI-11176 BAN FRANCESCO 60 MINS RAREEN WITERLAND CONCERTI-11176 BAN FRANCESCO 60 MINS RAREEN UNDEO ANTHOLOGY 1974-48 STEREO 198 MINS OUT-OF-PRINT BLOOD BROTHER-BAN BINS OUT-OF-PRINT NCONCERT - UNPLUGGED STEREO FELDIO G' GOL-STEREO 32 MINS OUT-OF-PRINT THE VIDEO FRANT 1 -STEREO 40 MINS OUT-OF-PRINT THE VIDEO FRANT 1 -STEREO 40 MINS OUT-OF-PRINT THE VIDEO FRANT 1 -STEREO 100 MINS OUT-OF-PRINT SHE'S BEXY+11, STRAY CAT STRUTJI WOOTT STAND, ROCK THIS COLOR ME BARDALSTEREO 00 MINS OUT-OF-PRINT TRALEEDIN	JAPAN LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER
OSBORNE.OZZY PAGE A PLANT PASS,JOE DALEAS QUEEN QUEEN ROLLING STOMES ROLLING STOMES ROLLING STOMES ROLLING STOMES SPRINGSTECH.SRU SPRINGSTECH.SRU STRING STOLES STRING STOLES STRING STOLES STRING STRESAND BARRR STREBAND BARRS	RARE UVE STEREO AS BINS OUT-OF-PRIVE RAREDIT OUEER FLOKES ALS RARE TRACKES 71 MINS BEALEDIT WE MALL ROCK YOLL BE HINS OUT-OF-PRIVET REMARTED 2824-2 DICE 281 750 MINS OUT-OF-PRIVET REMARTED OMBIE SHELTER-1659 WITHIN TURNER, JEFFERSON ARFLANE VOODOO LOUNGE WORLD TOUR - MINS RAREDIT LET'S BPINO THE NAMT TO ETHER THIS 34 MINS RAREDIT LET'S BPINO THE NAMT TO ETHER THIS 34 MINS RAREDIT WITERLANG CONCERT-1147/B MINS DAI/TO/-PRIVET BLOOD BROTHER-10 MINS OUT-OF-PRIVET BLOOD BROTHER-10 MINS OUT-OF-PRIVET THE LOOD OF LOW-DETERED THE DO OF DAI/TO-ETRED SA MINS OUT-OF-PRIVET THE VOEGS PART 1 STEREO 48 MINS OUT-OF-PRIVET THE VOEGS PART 1 STEREO 48 MINS OUT-OF-PRIVET SHE'S DETERTO TAREN OF AMIS OUT-OF-PRIVET THE VOEGS PART 1 STEREO 48 MINS OUT-OF-PRIVET SHE'S DETERTO TAREN OF AMIS OUT-OF-PRIVET THE VOEGS PART 1 STEREO 48 MINS OUT-OF-PRIVET SHELEDITI SHE'S DETERTO TAREN OF AMIS OUT-OF-PRIVET SHELEDITIS	JAPAN LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER
obsonki.ozzy Pade a PLAN Pade Japen Pade Japen Pade Japen Pade Japen Pade Japen Pollako Stokes Rolliko Stokes Rolliko Stokes Rolliko Stokes Rolliko Stokes Stratola S	КАRE UVE STEREO 60 NINS OUT-OF-PRIVE RAREDIN OUEEN FLICKS 3-16 RARE TRACKS 71 NINS & BALAEDIN WE MAL, ROCK YOL- 80 NINS OUT-OF-PRIVET REMARTED 2015 DIES BALETTEN - 169 WITHIN TURNER, JEFFERSON ARFLANE VOODOO LOUNG WORLD TOUR-PRIVET RAREBEIT LIVE AT THE MALSTEREO AC3-85 NINS OUT-OF-PRIVET LET'S BPEND THE NOM'T TOGETHER 1553 54 NINS RAREDIN UVE AT THE MALSTEREO AC3-85 NINS OUT-OF-PRIVET LET'S BPEND THE NOM'T TOGETHER 1553 54 NINS RAREDIN NOT CONCERT - 11475 SAN FRANCISCO 68 NINS RAREDIN SLOOD BNOTHER-BA BINS OUT-OF-PRIVET BLOOD BNOTHER-BA BINS OUT-OF-PRIVET THE VDECO FRAIT 1 STEREO 40 NINS OUT-OF-PRIVET SLEOD BNOTHER-BA BINS OUT-OF-PRIVET THE VDECO FRAIT 1 STEREO 40 NINS OUT-OF-PRIVET SLEOD BNOTHER ADDITTS OUT-OF-PRIVET THE VDECO FRAIT 1 STEREO 40 NINS OUT-OF-PRIVET SLEOD BNOTHER SLEATER 100 NINS OUT-OF-PRIVET SLEOD BNOTHER ADDITS OUT-OF-PRIVET THE VDECO FRAIT 1 STEREO 40 NINS OUT-OF-PRIVET SLEOD BNOTHER ADDITS OUT-OF-PRIVET ANDE SLEATER 15778AY CAT STEREO 40 NINS OUT-OF-PRIVET SLEOD BNOTHER ADDITS OUT-OF-PRIVET ADDITS OUT-OF-PRIVET TARED 40 NINS OUT-OF-PRIVET ADDITS OUT-OF-PRIVET STEREO 40 NINS OUT-OF-PRIVET ADDITS OUT-OF-PRIVET TARED 40 NINS OUT-OF-PRIVET COLOR ME BARBAASTEREO 40 NINS OUT-OF-PRIVET SEALEDING COLOR ME BARBAASTEREO 40 NINS OUT-OF-PRI	JAPAN LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER LASER
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PRICE		LOVIN' SPOONFUL, SMON&GARFUNKEL, STEVIE WONDER SEALED	•
\$55.00 \$45.00	VARIOUS ARTISTS	FLOYD FOUR TOPS, SAMEDAVE. OTIS, PROCOL HARUM, STONES	JAPAN
\$125.00	VARIOUS ARTISTS	R'N'R GREATEST YEARS 1967VOL 2 W/WHO,KINKS.MAMAS&PAP HENDRIX,TRAFFIC,DONOVAN,ARETHA.SPENCER DAVIS SEALEDII	JAPAN
	VARIOUS ARTISTS		JAPAN
\$10.00 \$50.00	VARIOUS ARTISTS	R'N'R GREATEST YEARS 1969 WIBEACHBOYS, JANIS JOPLIN, WH STONES, FLEETWOOD MACLEON RUSSELL, BOWRE, STEVIE WOND	JAPAN
\$10.00 \$100.00	VARIOUS ARTISTS	RWR GREATEST YEARS 1970 WBEACHBOYS, HENORIL, KINKS, FACES, DEEP PURPLE, JAMES BROWN, SHOCKING BLUE, CARPENT	JAPAN
\$65.00 \$25.00	VARIOUS ARTISTS	R'N'R GREATEST YEARS 1971 WIRINGO STARR,KINKS,ELVIS,WH	JAPAN
\$30.00 \$20.00	VARIOUS ARTISTS	DAWN,ROD STEWART,STONES,T.REX.SLADE,GILBERT O'SULLIVA TAPESTRY WENYA,WYNTON MARBALIS,TCHAIKOVSKY,VANGELI	LASER
\$30.00 \$25.00		ALL-STAR REGGAE SESSION W/JIMMY CLIFF,CHRISSIE HYNDE, NEVILLE BROTHERS,SANTANA,ZIGGY MARLEY 59 MINS	
\$45.00		GRAMMY'S GREATEST MOMENTS VOL 2 WIBILLY JOEL ARETHA. AEROSMITH, JANET JACKSON, DOOBIES, CLAPTON, BOLTON	
\$25 00 \$15.00	VARIOUS ARTISTS VARIOUS ARTISTS		LASER LASER
\$35.00		WHENDRIX,DOORS,WHO,JONI MITCHELL,MILES DAVIS,TASTE, TULL,TEN YEARS AFTER,ELP,MOODIES,DONOVAN SEALEDIII	
\$20.00	VARIOUS ARTISTS		JAPAN IA
\$20 00 \$20 00		YEARWOOD, ZUCCHERO LIVE 195 MINS 6/8/98 MODENA SEALED!	LASER
\$25.00 \$28.00	VARIOUS ARTISTS	COLLINS.McCARTNEY, ELTON JOHN, STING, CARL PERKINS	JAPAN
\$40.00 \$26.00	VARIOUS ARTISTS	GUMBALL, RAMONES, DINOSAUR JR., BABES IN TOYLAND SEALED	ıt
\$86.00 \$50.00		BRECKER, JOHNBON, ERSKINE 53 MINS	LASER
\$25.00 \$10.00	VARIOUS ARTISTS	TWIST-VOYAGER DISC WICHUBBY CHECKER, BALLAD, JOEY DEE BEAT CLUB WIRASCALS, BEEGEES, WHO, SANTANA, ZAGERAEVAN	JAPAN
\$150.00	VARIOUS ARTISTS	ENCOMUM WISHERYL CROW, DURAN DURAN, STONE TEMPLE PILOTS, ANON BLONDES, HOOTIE&BLOWFISH, BLIND MELON SEAL	LASER ED
\$15.00	VARIOUS ARTISTS VARIOUS ARTISTS	69 W/FLEETWOOD, BEACHBOY, JOPLIN, WHO, STONE, BOWIE, WON	JAPAN JAPAN
	VARIOUS ARTISTS	PRINCE'S TRUST WARCARTNEY, ROD, ELTON, CLAPTON, TURNER TAKE 5 WIBRUCE, BEATLES, JOEL, ROSANNE CASH, VANDROSS	LASER
\$20.00 \$25.00	VARIOUS ARTISTS	GIRL GROUPS WANGELS, RONETTES, SUPREMES, SHIRELLESS CLARK'S BEST BANDSTAND WHOLLY, LEWIS, EVERLYS, BOPPER	LASER
\$20.00 PRICE	VARIOUS ARTISTS	PIONEER VIDEO MUSIC SAMPLER W/McCARTNEY, DEAD, NICKS	LASER
\$45.00 \$45.00	VARIOUS ARTISTS	INGMULA HOME VIDEO SAMPLER PROMOTIONAL	LASER
\$18.00 \$25.00	VARIOUS ARTISTS	WOMEN OF COUNTRY WICASH, CLINE, SKEETER, EMMYLOU, LEEA	LASER
\$20 00 \$30.00	VARIOUS ARTISTS	RI ANK GENERATION WIBLONDE PATTI SMITH, RANONESAMORE	JAPAN JAPAN
\$25.00	VARIOUS ARTISTS VARIOUS ARTISTS	ANRS GALA WCOSTELLO, MYNDE, PHIL COLLINS, WYMAN&MORE PARIS CONCERT WIBRUCE, GABRIEL, PAGE, PLANT, TWAIN&MORE	JAPAN
\$30.00	VENTURES WHO	WILD AGAIN CONCERT \$197 72 MINS OUT-OF-PRINT SEALEDIN WHO'S BETTER, WHO'S BEST-STEREO 20 TRACKS OUT-OF-PRIN	JAPAN LASER
\$26.00	WHO WHW	THE KIDS ARE ALRIGHT-STERED 10 MINS OUT-OF-PRINT RARE!! THIRTY YEARS OF MAX R&B LIVE-STERED 2 DISCS OUT-OF-PRIN	LASER
\$22.00	WOODSTOCK	LOST PERFORMANCES WBAND,COCKER,ARLO GUTHRIE,BB&T, COUNTRY JOE,CS&N,JOPUN,RICHE HAVENS,BAEZ BEALEDIIII	LASER
\$18,00 \$46.00	SPECIAL SECTION	MARE SIGNED GUITARS *** RARE BIGNED GUITARS **** SIGNED ON WHITE PICK GUARD 4/13/97 RED GIBSON EPIPHONE	RARE
\$30.00 \$75.00	DERRINGER,RICK	WIS PICKUPS PLAYED ONSTAGE (BROKEN HIGH C-TRING) SIGNED WHITE FENDER STRATOCASTER GUITAR (1944) RAREIN	
\$75.00	DIDDLEY,BO GRETSCH COUNTR	GENTLEMAN FROM 1964 WIFILTERTRON AND SUPERTRON PICK	US
\$35.00		DOUBLE NUTES WITH RED FELT, GOLD PLATED (WORN) HARDWA THIS GUITAR LOOKS AND SOUNDS LIKE HARRISON'S	
\$25.00 \$25.00	JONES,BRIAN	SPECIAL WHITE VOX TEARDROP SHAPE MARK III GUITAR W/TWO PICKUPS IN SPECIAL MARDSHELL CASE LTD ED RAREIT	US
PRICE \$60.00	KING,B.B.	SIGNED LES PAUL PEE WEE GUITAR WAMPLIFIER, SINGLE PICK UP GUITAR AND GIG BAG BEAUTIFUL CLEAR SIGNATURE	
\$40.00 \$40.00	LENNON, JOHN	SIGNATURE SERIES GIBSON J160E ACOUSTIC/ELECTRIC(SINGLE PICKUP) #43 OUT OF 250 WITH SPECIAL HARD SHELL CASE.	US.
\$60.00 \$40.00	LENNON, JOHN	SIGNATURE BERIES RICKENBACKER 355JL12 STRING GUITAR	US
\$65.00 \$65.00	SPECIAL SECTION BEATLES	EXTREMELY RARE ONLY 2,000 OF ALL TYPES NANUFACTURED 45 RPM VMVL SET SALE SPECIAL SECTION SQT PEPPERBA DAY IN THE LIFE WIPS REC MINT PS VG+	ORIGIN
\$50.00	BEATLES	SHE LOVES YOUN'LL GET YOU BLACK LABEL BLVER PRINT LOVE ME DO/P.S. BLACK LABEL SILVER PRINT NO. ON LABEL	U8 US
\$90.00 \$40.00	BEATLES	LET IT BE/YOU KNOW MY NAME W/PS BOTH MINT- GEORGE MARTIN AND I LOVE HER/THIS BOY W/PS BOTH MINT-	US
\$75.00 \$60.00	BEATLES	A HARD DAYS NIGHTA SHOULD HAVE KNOWN BETTER	US
\$60.00 \$60.00	BEATLES	WIPICTURE BLEEVE BOTH MINT EIGHT DAYS A WEEK/SPOIL THE PARTY WIPS BOTH MINT	US
\$125 00 \$40.00	BEATLES BEATLES	HELP/TM DOWN WIPS BOTH MINT NOWHERE MAN/WHAT GOES ON WIPS BOTH MINT	US
\$40.00 \$45.00	BEATLES BEATLES	PAPERBACK WRITER/RAIN MINT PICTURE SLEEVE ONLY ALL YOU NEED IS LOVE/RICH MAN W/PS BOTH MINT	US
\$35.00 \$40.00	BEATLES BEATLES	HELLO GOODBYEA AM THE WALRUS W/PS BOTH MINT OB LA DI, OB LA DAJULIA W/PS BOTH MINT	US US
\$\$6.00	BEATLES BEATLES	GOT TO GET YOU INTO MY LIFE/R'N'R MUSIC WPS BOTH MINT	US US
\$50.00 \$60.00	BEATLES	I WANT TO HOLD YOUR HAND! SAW HER STANDING THERE WPICTURE BLEEVE (PAUL'S CIGARETTE AIR BRUSHED OUT)	US
\$40.00 \$48.00	BEATLES BEATLES	VJ EP SOUVENIR OF VIBIT TO AMERICA WHARD PS BOTH MINT- VJ DO YOU WANT TO KNOW A SECRET/THANKYOU GIRL	U8 U8
\$45.00 \$45.00	BEATLES	WPICTURE SLEEVE BOTH MINT TOLLIE LOVE ME DOIP.SJ LOVE YOU WIPS BOTH MINT	US
\$35.00	BEATLES	DO YOU WANT TO KNOW A SECRET/THANKYOU GIRL BLACK LA VEE JAY IN SILVER OVAL VG+	US
\$45.00 \$40.00	BEATLES	THE BAATLES EP WISTANDING THEREFLL GET YOU'SHE LOVES YOU/MAND YOUR HAND ADDRESS LABEL ON LABEL W/PS(RIP)	MEXICO
\$50.00 \$65.00	BEATLES	SHE LOVES YOUR SAW HER STANDING THERE SE LIEBT DICHTLL GET YOU SWAN WHITE LABEL WRED LETTE	MEXICO
\$45.00 \$40.00	BEATLES	YESTERDAY/ACT NATURALLY WIPS	JAPAN JAPAN
\$45.00 \$45.00	BEATLES BEATLES	STARS ON 45 BEATLES MEDLEY/STONES MEDLEY MIPS SHE LOVES YOU/TLL GET YOU W/DON'T DROP OUT ON SWAN	US
\$38.00 \$88.00	BEATLES BEATLES	PLEASE PLEASE ME/ASK ME WHY PICTURE DISC EP WIOLD BROWN SHOE/BLUE JAY WAYLONG,LONG,LONG/	NEXICO
\$40.00 \$35.00	BEATLES	SAVOY TUFFLE WIPICTURE SLEEVE EP WILUCY IN THE SKYIALL YOU NEED IS LOVE/ACROSS THE	MEXICO
\$45.00 \$40.00	BEATLES	UNIVERSE/BALLAD OF JOHN AND YOKO WIPICTURE SLEEVE EP NO.1 W/SAW HER STANDING THERE/INSERY/ANNA/CHAINS W	N UK
\$30.00 \$45.00	BEATLES	EP WITWIST AND SHOUT/TASTE OF HONEY/SECRET/THERE'S A PLACE WIPICTURE SLEEVE	
\$40.00 \$60.00	BEATLES BEATLES	I WANT TO HOLD YOUR HAND/PS I LOVE YOU W/PS LET IT BE/YOU KNOW MY NAME LOOK UP MY NUMBER PIC DISC	UK
\$35.00 \$40.00	BEATLES	LOVE ME DOVES I LOVE YOU PIC DISC EP W/RTVR MUSIC/EIGHT DAYS A WEEK/MR MOONLIGHT/KANSA	UK
\$46.00 \$90.00	BEATLES	CITY WIPS EP WHELP/TICKET TO RIDE/TN DOWN/DIZZY MISS LIZZY WIPS	JAPAN
\$35.00	BEATLES	HELLO GOODBYEA AM THE WALRUS W/PS	JAPAN PROMO
\$60.00 \$55.00	BEATLES BEATLES	COLLECTION SINGLES 1962-1970 FLEXI DISC PROMO AIN'T SHE SWEETAF YOU LOVE ME BABY WIPS EXTREMELY RAF	GERMAN
\$46.00 \$40.00	BEATLES BEATLES	WALRUSHELLO GOODBYE WIPS CAPITOL REC VG+.PS VG	UK MEXICO
\$46.00 \$75.00	BEATLÉS	LUCY IN SKYIALL YOU NEED IS LOVE/ACROSS UNIVERSE/BALLA OF JOHN & YOKO WPS APLE 33 1/3 REC & SLEEVE MINT-	
\$25.00 \$25.00	BEATLES	TAXMANDON'T BOTHER MENF I NEEDED SOMEONE/THINK FOR YOURBELF WIPS APPLE RECORD & SLEEVE MINT-	MEXICO
\$25.00 \$40.00	BEATLES BEATLES	FROM ME TO YOU/THANK YOU GIRL PICTURE DISC LOVE ME DO/P.S. I LOVE YOU PICTURE DISC	UK UK
\$40.00 \$60.00	BEATLES	I CRET TO RIDERS IT IS PICTURE DISC I FEEL FINE/SHE'S A WOMAN PICTURE DISC	UK
\$40.00	BEATLES BEATLES	HELP/MR MOONLIGHT/FM DOWN/TLL FOLLOW THE SUN W/PS	FRANCE
\$45.00 \$55 00	BEATLES BEATLES	YELLOW SUBJEOR NO ONE/ROBY/GOOD DAY SUNBHINE WIPS CAN'T BUY NE LOVE/YOU CAN'T DO THAT PICTURE DISC	UK
\$29.00 \$90.00	BEATLES BEATLES	1969 FAN CLUB CHIGSTMAS FLEXI TEST PRESSING W PS BABY IT'S YOU, FOLLOW SUN, DEVIL, BOYS EP WPS	UK
\$48.00	BEATLES BEATLES	PLEASE PLEASE MEASE ME WHY PICTURE DISC MY BONNE/THE SAINTS VERY RARE POLYDOR W/POLYDOR SL	
560 00	BEATLES	TWIST&PLEASE.PLEASE/HOLD YOUR HAND/SHE LOVES W/SLV A HARD DAYS NIGHT/KNOWN BETTER RECORS VG,SLV MINT-	JAPAN US
\$36.00	BEATLES	I DON'T WANT TO SPOIL/BDA'S A WEEK SLEEVE ONLY MINT- A HARD DAYS INGHT/KNOWN BETTER SLEEVE ONLY (PRICE STA	U8 US
\$60.00	BEATLES BEATLES BEATLES	A PARE DATE HARTING THE SEEVE ONLY YOUR PAPERBACK WRITER/RAN SLEEVE ONLY YOUR WE CAN WORK IT OUT/DAY TRIPPER WP8 (VG++)	US
100.00	BEATLES	YESTERDAVIACT NATURALLY PICTURE SLEEVE ONLY (RING) PAPERBACK WRITERRAN WPS (RING)	U8 U8
\$60.00	BEATLES BEATLES	ALL YOU NEED IS LOVE/BABY, YOU'RE A RICH MAN PIC SLV ONL	
\$60.00	BEATLES BEATLES	ALL YOU NEED IS LOVERSCH MAN WIPS(SLIGHT RING) LADY MADONNAMMER LIGHT WIPS(RING)	US .
\$65.00 \$65.00	BEATLES BEATLES	STRAWBERRY FIELDS/FENNY LANE W/PS VG+ DO YOU WANT TO KNOW SECRET/THANKYOU GIRL W/PS VG+	US US
\$65.00	BEATLES BEATLES	NOWHERE MANWHAT GOES ON W/PS(WEAR AT TOP) STRAWBERRY FIELDS/PENNY LANE W/PS (WEAR)	US
	BEATLES	YELLOW SUBJELEANOR RIGBY WIPS(RING WEAR)	US

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BEATLES BEATLES	ACT NATURALLY/YESTERDAY PIC SLEEVE ONLY (TATTERD) PAPERBACK WRITER/RAIN PIC SLEEVE ONLY (GOOD SHAPE)	មន មន	\$40.00 \$50.00
BEATLES BEATLES	LOVE ME DO STEREO/STEREO PRONO MR MOONLIGHTA REMEMBER YOU'L 1962 LIVE RECORDING WA	PROMO IL UK	\$28.00 \$20.00
BEATLES	MATCHBOX/IM TALKING AOUT YOU 1962 LIVE RECORDING W/ ASK ME WHY/SHELA 1962 LIVE RECORDING W/SLV	SL UK UK	\$20 00 \$20 00
BEATLES BEATLES	BEETHOVENYOUR FEETS TOO BIG 1962 LIVE RECORDING W/ STANDING THERE/NOTHIN' SHAKIN' 1962 LIVE RECORDING W/		\$20.00 \$20.00
BEATLES BEATLES	YESTERDAY W/YESTERDAY JT'S ONLY LOVE+2 W/PS REAL LOVE/BABY'S IN BLACK LIMITED EDITION PIC DISC	AUSTRALIA UK	\$40 00 \$60 00
BEATLES	BEATLES HITS - MONO EP W/GLOSSY SLEEVE GE CRACKERBOX PALACE-STEREO/STEREO PROMO	UK	\$20 00 \$25 00
HARRISON, GEOR	GE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE S GE ISN'T IT A PITY/MY SWEET LORD W/PS REC & CVR MINT		\$25 00 \$60 00
HARRISON,GEOR	3E WHAT IS LIFE/APPLE SCRUFFS WIPS REC & CVR MINT GE BENGLADESH/DEEP BLUE W/PS REC & CVR MINT	US US	\$65 00 \$60 00
HARRISON, GEOR	DE THIS SONGLEARNING HOW TO LOVE W/PS BOTH MINT DRC 8 DE THIS SONG/MONO/STEREO PROMO RECORD & PS DRC 8294		\$45.00 \$75.00
HARRIBON,GEOR	GE BLOW AWAY/SOFT HEARTED HANA W/PS REC & CVR MINT GE ALL THOSE YEARS AGO/WRITING'S ON WALL W/PS BOTH MIN		\$35 00 \$20 00
HARRISON,GEOR	3E GOT NY MIND SET ON YOU/WHEN WE WAS FAB W/PS BOTH MI 3E THIS IS LOVE/BREATH AWAY/BREATH AWAY W/PS BOTH MINT	US	\$20.00 \$20.00
HARRISON,GEOR	3E RADHA KRISHNA TEMPLE APPLE 1821 W/PS BOTH WINT 3E CHEER DOWNTHAT'S WHAT IT TAKES W/PS	US	\$25 00 \$20 00
HARRISON, GEOR	3E MY SWEET LORD (2000/ALL THINGS MUST PASS GREEN VINYL 3E YOU/WORLD OF STONE W/PS	JAPAN PROMO	\$20.00 \$20.00 \$75.00
HARRISON,GEOR	3E MY SWEET LORD/NY SWEET LORD(2000) W/PRO PS 3E BLOW AWAY/LOVE COMES TO EVERYONE W/HARDCOVER PS 3E MY SWEET LORD/SN'T IT A PITY W/HARDCOVER DANCE FOR	FRANCE	\$25.00
	EVER PICTURE SLEEVE - EXTREMELY RAREIII SE FASTERYOUR LOVE IS FOREVER PICTURE DISC	UK	568.00
HARRISON, GEOR	DE BENGLA DESHIDEEP BLUE W/PS (BACK COVER HAS APPLE LE DE THIS SONGLEARNING HOW TO LOVE YOY WHARDCOVER PS HAS THIS SONG POEM ON BACK OF PICTURE SLEEVE	FRANCE	\$25.00 \$30.00
	BE GOT MY MIND SET ON YOUNLAY HIS HEAD W/PS DE YOU/WORLD OF STONE W/PS	GERMANY GERMANY	
	BE WAKE UP MY LOVE 12"WHITE LABEL PROMO (WOS) BE GOT MY MIND SET ON YOU/ STEREO/STEREO WIPS DARK HOR	PROMO	\$25 00 \$25 00
	BE TEARDROPS/SAVE THE WORLD W/PS BE DING DONG/HARI'S ON TOUR W/PS	UK US	\$20 00 \$60 00
HARRISON,GEORI	GE THIS IS LOVE/BREATH AWAY FROM HEAVEN W/PS GE WHEN WE WAS FAB/ZIG ZAG W/PS	UK US	\$15.00 \$20.00
LENNON, JOHN	COLD TURKEY/DON'T WORRY KYOKO APPLE 1813 W/P5 MINT INSTANT KARMAWHO HAS APPLE 1818 W/P8 BOTH MINT	US	\$50 00 \$25.00
LENNON, JOHN	POWER TO THE PEOPLE/TOUCH ME APPLE 1830 W/P8 BOTH M GIVE PEACE A CHANCERENEMBER LOVE APPLE 1809 W/P8	US	\$35.00 \$25.00
LENNON,JOHN	MIND GAMESIMEAT CITY APPLE 1848 W/PS BOTH MINT JEALOUS GUY/GIVE PEACE A CHANCE W/PS CAPITOL RECS STANDY BY ME/MOVE OVER MIRS L WIDISC JOCKEY SERIES PS	US US	\$25.00 \$20.00 \$25.00
LENNON, JOHN LENNON, JOHN LENNON, JOHN	STANDY BY MEMOVE OVER MINS UWDBL JUCKEY SERIES PS MAGINE/WORKING CLASS HERED APPLE LABEL WPS RAREII! WOMAN/0EAUTIFUL BOY WPS	JAPAN	\$15.00 \$30.00
LENNON,JOHN LENNON,JOHN	MOTHERWHY WIPS RECORD & SLEEVE MINT-	JAPAN	\$25.00
LENNON,JOHN LENNON,JOHN	PS DREAMWHAT YOU GOT W/PS RECORD & SLEEVE MINT- HAPPY XMAS MONO/STEREO GEFFEN PROMO RAREI! WIELTON I SAW HER STANDING THERE/LUCY PROMO W/HARD	FRANCE PROMO	\$20 00 \$25 00 \$45 00
LENNON, JOHN	BORROWED TIME STEREO/STEREO W/PS POLYDOR NOBODY TOLD ME STEREO/STEREO W/PS POLYDOR	PROMO	\$20 00 \$20 00
LENNON, JOHN	EVERY MAN HAS A WOMAN STEREO/STEREO W/PS POLYDOR WOMAN IS THE NIGGER OF THE WORLD/SISTERS W/PS		\$20 00 \$45 00
LENNON, JOHN LENNON, JOHN	HAPPY XMAS/LISTEN W/PS GREEN WAX BE BOP A LULA/YA YA W/PS	US JAPAN	\$45 00 \$30 00
LENNON,JOHN LENNON,JULIAN	COLD TURKEY/DON'Y WORRY KYOKO W/PS RAREIIII TIME WILL TEACH US ALL/INSTRUMENTAL W/PS BOTH MINT	US FRANCE	\$75 00 \$20 00
LENNON, JULIAN LENNON, JULIAN	TIME WILL TEACH US ALLINSTRU W/PS PROMO WHITE LABEL TOO LATE FOR GOODBYESILET ME BE W/PS BOTH MINT	PROMO US	\$25.00 \$15.00
LENNON, JULIAN	NOW YOU'RE IN HEAVEN/SECOND TIME W/PS BOTH MINT STICK AROUND STEREO/STEREO US PROMO	US PROMO	\$15.00 \$15.00
LENNON,JULIAN LENNON,JULIAN	TIME WILL TEACH US ALL/INSTRUMENTAL W/PS BOTH MINT SAY YOU'RE WRONG/BIG MAMA W/PS BOTH MINT	UK	\$20.00 \$15.00
	YOU'RE THE OME/SUNDAY MORNING W/PS BOTH MINY VALOTTE STEREO/STEREO US PROMO TOO LATE FOR GOODBYES/WELL I DON'T KNOW W/PIC SLEEVI	PROMO	\$15.00
LENNON,JULIAN LENNON,JULIAN	SAY YOU'RE WRONG/BEBOP WIP/CTURE SLEEVE VALOTTELET ME BE WIP/CTURE SLEEVE	UK SPAIN	\$15.00 \$15.00
LENNON, JULIAN LENNON, JULIAN	VALOTTELET ME DE WIPC TORE SLEEVE VALOTTELET ME DE WIPOSTER BAG PICTURE SLEEVE TOO LATE FOR GOODBYESWELL I DON'T KNOW PIC DISC	UK	\$15 00 \$20 00 \$50 00
McCARTNEY, PAUL	SEASIDE WOMAN MONO/STEREO RED VINYL EXTREMELY RARE		\$40 00 \$20 00
NCCARTNEY, PAUL MCCARTNEY, PAUL	COMING UP STEREO/STEREO WHITE LABEL PROMO GIRL IS MINE STEREO/STEREO WHITE LABEL PRO W/PRO PS WALKING IN THE PARK WITH ELOISE/BRIDGE W/PS BOTH MINT	PROMO US	\$20 00 \$150 00
	GIVE IRELAND BACK/VERSION W/SPECIAL PRINTED SLEEVE MARY HAD A LITTLE LAMB/LITTLE W/PS(WITH 1831)BOTH MINT WITH LITTLE WOMAN LOVE ON SLEEVE	US US	\$45.00 \$50.00
	MARY HAD A LITTLE LAMBALITTLE W/PS(NO 1881)BOTH MINT WITHOUT LITTLE WOMAN LOVE ON SLEEVE	US	\$40.00
McGARTNEY, PAUL	SPIES LIKE US/NY CARNIVAL SHAPED PICTURE DISC GOODNIGHT TONIGHT/DAYTIME NIGHT TIME W/PS JET/LET ME ROLL IT W/PS	UK JAPAN JAPAN	\$50.00 \$35.00 \$35.00
McCARTNEY, PAUL	MULL OF KINTYREGRILS SCHOOL W/PS LIVE AND LET DIE/ LIE AROUND W/PS	JAPAN JAPAN	\$35.00
MCCARTNEY, PAUL MCCARTNEY, PAUL	HI HI MIC MOON WIPS VENUS AND MARSHAGNETO AND TITANIUM MAN WIPS	JAPAN	\$35.00
McCARTNEY PAUL	HURLING MOON WHARDCOVER PICTURE SLEEVE OU EST LE SOLEIL? 3 VERSIONS 12" PROMO EXTREMELY RARI		\$25.00 \$48.00
McCARTNEY, PAUL	JUNIOR'S FARM APPLE DEMO RECORD "A" UK PRINCE'S TRUST LTD LONG TALL SALLY/STANDING THERE W/I	PRONO PRONO	\$50.00 \$50.00
NCCARTNEY, PAUL	LET IT BE FROM TRIPPING THE LIVE W/PICTURE BLEEVE SPAIN SILLY LOVE BONGS/COOK OF THE HOUSE W/SLV	JAPAN	\$35.00 \$26.00
McCARTNEY, PAUL	PRESS (VIDEO EDIT) 12" PROMO BIRTHDAY/GOOD DAY SUNSHINE PARLOPHONE WHITE LABEL F		\$25.00 \$75.00
NCCARTNEY, PAUL RUTLES	GETTING CLOBER/CLIFF RICHARD WE DON'T TALK WHITE LABE GETTING CLOBER/CLIFF RICHARD WE DON'T TALK WHITE LABE I NUST BE IN LOVE MONO/STERED US PROMO	ITALY	\$50.00 \$25.00
STARR,RINGO STARR,RINGO	HEART ON MY BLEEVE/WHO NEEDS A HEART W/PORTRAIT SLV		\$20,00 \$15.00
	BACK OFF BOOGALOOIBLINDMAN WIPS BOTH MINT IT'S ALL DOWN TO GOODNIGHT VIENNA WIPS BOTH MINT ONLY YOU/CALL ME WIPS BOTH MINT	FRANCE US	\$26.00 \$25.00 \$25.00
STARR,RINGO STARR,RINGO	YOU'RE SIXTEENDEVIL WOMAN WIPS BOTH MINT YOU DON'T KNOW ME AT ALLICRYIN' WIPS	US FRANCE	\$25.00
STARR,RINGO STARR,RINGO	PHOTOGRAPH FLEXI DISC POSTCARD PHOTOGRAPH/DOWN & OUT W/PS	YUGOBLAV	\$15.00 \$10.00
	IT'S ALL DOWN TO GOODINGHT VIENNA PICTURE SLEEVE ONLY THANDLE WITH CAREMARGARITA WIPS BOTH MINT	US	\$8.00 \$25.00
TRAVELING WILBU	REND OF THE LINE/CONGRATULATIONS PS ONLY MINT RHANDLE WITH CARE/MARGARITA WIPS	US UK	\$35.00
SPECIAL SECTION BEATLES	ALOUM VINYL SET SALE SPECIAL SECTION VINYL COMPLETE BET OF 13 MOBILE PIDELITY ORIGINAL MASTER RECORDINGS. STILL SEALED IN THEIR ORIGINAL BAGGIES.		PRICE \$2,100.00
	THIS SET IS RARER THAN THE BOX SET. THE TITLES ARE:WITH T BEATLES:BEATLES FOR SALE;PLEASE PLEASE ME:A NARD DAY NGHT;HELP;REVOLVER,RUBBER SOUL;WHITE ALBUIL;YELLOW	8	
BEATLES	SUBMARINELLET IT BEABBEY ROAD BOT PEPPERSIMIT REVOLVER WPURPLE CAPITOL LABEL REC & COVER MINT-	us	\$15.00
BEATLES BEATLES	YESTERDAY & TODAY W/ORANGE REINBUE LABEL RECACVR MI MEET THE BEATLES CAPITOL GREEN LABEL STEREO VG++	US	\$20.00 \$45.00
SEATLES BEATLES	SOMETHING NEW RAINBOW LABEL WITHOUT SUBSID STEREO V IN THE BEGINNING POLYDOR GATEFOLD MINT-	/US US	\$45.00 \$25.00
BEATLES	A HARD DAYS NIGHT-MONO VG+ HELP-GATEFOLD STEREO RAINBOW LABEL VG+	US US	\$80.00 \$40.00
BEATLES BEATLES	GOLDEN BEATLES-GATEFOLD WHAA OBI MINT- LOVE SONGS GATEFOLD 2 LP VG++	JAPAN	\$40.00 \$40.00
BEATLES BEATLES BEATLES	FROM BRITAIN WIBEAT CICADELIC MINT ROUND THE WORLD CICADELIC MINT THINGS WE SAID TODAY CICADELIC MINT	US US	\$10.00 \$10.00
BEATLES BEATLES BEATLES	THINGS WE SAID TODAY CICADELIC MINT HERE THERE AND EVERYWHERE CICADELIC MINT ALL OUR LOVING CICADELIC MINT	US US US	\$10.00 \$10.00 \$10.00
BEATLES BEATLES BEATLES	ALL OUR LOWING CRADELIC MINT WEST COAST INVASION CICADELIC MINT EAST COAST INVASION CICADELIC MINT	US US	\$10.00 \$10.00 \$10.00
BEATLES BEATLES	TALK DOWN UNDER MINT	US US	\$10.00 \$10.00 \$10.00
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BEATLES BEATLES BEATLES	SGT PEPPERS MARBLE VMYL LIMITED EDITION CHART BUSTERS VOL 4 CAPITOL MONO REC VG+,COVER VG BIG MITS FROM ENGLAND & USA CAPITOL MONO REC VG+	CANADA US US	\$108.00 \$35.00 \$30.00
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		U\$ U\$	\$15.00 \$20.00	
HARRISON, GEORGE	DARK HORBE-GATEFOLD WRARE SMALL GOD ON COVER	US	\$30.00	
HARRISON, GEORGE		US US	\$25.00 \$15.00	
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		US PRONO	\$30.00 \$40.00	
		PROMO PROMO	\$40.00 \$100.00	
	ARTISTS INCLUDING HARRISON, BADFINGER, BEACHBOYS	PROMO	\$100.00	
		US PROMO	\$10.00 \$50.00	
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LENNON, JOHN	WELTON JOHN LIVE AT IMAG 3 TRACKS 12" MINT	GERMANY	\$25.00	
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McCARTNEY, PAUL		PROMO	540.00	
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McCARTNEY,PAUL		ж	\$20.00 \$50.00	
		21, 21,	\$75.00	
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	DEBRIE GIRSON KIN WILDE DOKKEN SPECIAL PROMO LP& COVE	R		
VARIOUS	WEA TOP HT'S NOV 1985 WITHFANY, TRAVELING WILBURYS, GNR RATT, CHAKA KAHN, GLENN FREY, BEACHBOYS, A-HA, SHEENA	JAPAN	\$65.00	
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	GLOSSIFS. 2 BIOS. SPECIAL FOLDER			
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We will be updating the rest of the alphabet as it is updated in Goldmine. Type the address below into your browser for more vinyl bliss!!!

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### (New Releases from page 34)

notion of livin' a life of ease against the backdrop of Lenin's square-peg ruminations, you've forgotten the cathartic power of pure pop, you big of Blue Meanie. When we close our eyes, time is so forgiving. (120 Watchtower Lane, Syracuse, NY 13219; www.frenayandlenin.8k.com; also available from Not Lame Recordings, www.notlame.com)

— Carl Cafarelli

### WARLOCKS **Rise And Fall** Bomp! (BCD-4882)

Aside from the quirky tendencies they hold in common, there's precious little to indicate that Warlocks guitarist Bobby Hecksher once played with the equally obtuse Brian Jonestown Massacre. As evidenced by Rise And Fall, Warlocks' latest album, Hecksher is in tune with the cerebral sounds of Pink Floyd, The Velvet Underground, the early Grateful Dead, Hawkwind and various other outfits whose music was seemingly influenced by a pharmaceutical reserve rarely available at one's local prescription counter.

To put it another way, Rise And Fall is seeped in cosmic consciousness. With hushed vocals, pulsating rhythms, shimmering arrangements and mellow, dream-like atmospherics, there's an inescapable Pink Floyd-like feel to psychedelic samplings such as "House Of Glass," "Song For Nico" and the unlikely titled "Whips Of Mercy." On the other hand, "Jam Of The Witches," a cacophony of noise and agitated instrumentation, steers Pink Floyd's "Interstellar Overdrive" into the new century. As for the ambient doodling of "Heavy Bomber," it's... well, just plain weird.

Then again, even the album's most accessible songs are, in fact, more like driven, droning riffing as opposed to more traditional melodies. No matter though. Light up the incense, tack up the black-light posters and strap on your seat belt. Despite a few bumps in its flight path, Rise And Fall will elevate your altitude.

— Lee Zimmerman

### HTP

**Hughes Turner Project** SPV (085-59252)

Glenn Hughes and Joe Lynn Turner are not only two rock vocal legends/gods, but they are both former Deep Purple singers. While Turner can also add Ritchie Blackmore's other band, Rainbow, to his résumé, Hughes' is no less impressive with Gary Moore's band and Black Sabbath on it.

Hughes and Turner have teamed up to give us HTP's Hughes Turner Project, a solid '70s-style rock album with big drums and bigger choruses. As one would imagine, most songs sound

(Please see New Releases page 53)



World Radio History

## **Book Review**

### **I BURIED PAUL** by Jerome L. Wallerstein

Evening Star Projects (Softcover, 317 pages, \$17.95)

The soft-cover I Buried Paul is a fictional account regarding a long-standing Beatles myth that Beatle Paul McCartney was killed in a tragic car accident in November 1966 and replaced with a lookalike. It's a scenario that could have provided the basis for an amusing book - but one ideally told by another writer.

Author Jerome L. Wallerstein's writing style leaves a lot to be desired. It's clunky and tends toward repetition, which makes reading the book very slow going. The text is further hindered by numerous typos and misspellings (it's "Alistair" and "Allistair" Taylor in the same paragraph!) and contradictory phrases such as the following (regarding Brian Epstein): "Though he was not interested in other opportunities and certainly made the most of them, his stock of artists can attest to the fact that in Epstein's heart they were all very distant seconds to The Beatles." Or this bizarre description of Beatlemania: "I liken it to being drawn into a metaphorical vortex from which one cannot escape unscathed."

Though written from the viewpoint of one of the Fabs' drug dealers, who also hails from Liverpool, Wallerstein occasionally bungles his British terminology, using the expression "dead chuffed" to mean very upset, when in fact it means the opposite, extremely pleased. Then there are his embarrassing descriptions about his lust for Paul McCartney's girlfriend, Jane Asher, with Wallerstein leering over Asher's "pert and supple breasts."

As for the main premise of the book, it gets short shrift. The first three chapters simply retrace The Beatles' career up to the November '66 accident. The accident and cover-up are dealt with in chapters four and five, and the rest of the book is given over to interviews with Wallerstein that are even more laborious to read than the text. Wallerstein's rationale for the cover-up doesn't make much sense (John Lennon felt that once the cover-up was exposed, his role as the cover-up's mastermind would bring him greater acclaim as an artist; Epstein wanted The Beatles to continue to enhance his own reputation), but the accompanying conspiracy theories are a bit unique.

In Wallerstein's vision, Epstein's organization extended to what was effectively a shadow management enterprise that attended to The Beatles' every need and involved constant surveillance on every employee working for the group (including, it's implied, phone tapping).

But ultimately this story just isn't intriguing enough, except possibly to those devoted to the realms of fan fiction. (Available from Evening Star Publications, 4293 Bellmawr Dr., Livermore CA 94550 or www.jeromewallerstein.com). — Gillian G. Gaar

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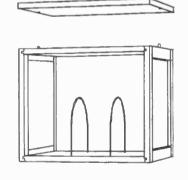
"Rocking Radio" is self-published and is a limited edition - only 100 copies printed! There are 10 chapters in the book which totals 75 pages. It is 8 and one half by 11 inches with a black spiral cover. The cover page contains dark blue lettering with a yellow AM/FM radio dial. If you are a radio broadcasting historian or just enjoyed listening to rock 'n' roll on the radio during the '50s, '60s, '70s, or '80s, then this book is for you!

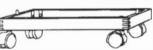
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deshannon, Jack IE	I wanna go home EDISON INTERNATION		ł	BEATLES	Cant buy as love PIC SLY FAKE MINI	\$20	F
JIST UP FEBRUART	PICE & GTIDE VANGUARD (ALLMAN BROS		F		HARRISON Blow away DARKHORSE DJmis	t \$25	
ALLMAN BROTHERS	Louisiana Lou/3 card Heaty CAPR D.		ł	8-9-11 C 8-8-9	HARRISON: TRAV WILBURYS Handle MINT		1
ALLMAN BROTHERS	Ramblin Man CAPRICORN WLP HINT Jossica CAPRICORN WLP HINT	58	F	BEATLES BEATLES	RCCARTHEY: Mary had little H/PSappi		ł
ALLMAN BROTHERS	Aist wastin no more time CAPR W.P.		1	BEATLES	Help/Im down CAP PS DMLY EP: 4 by R 5365 CAP V6 to V6+	\$20	1
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ANDERSON, BILL	Still DECCA OJ mint PINK LBL	\$18	I	BEE GEES	Lonely days ATCO WL PROMO	\$10	- E
ANN-MARGRET	5 DISC Jule Box Set RCA u/sailer	880	1	BENNETT, TONY	EP:When lights are low COLw/PS JUK	E \$ 8	eany NUDE CVK #200 <sup>-</sup> you can believe amed \$300 \$75 '************************************
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LAWRENCE, STEVE LED ZEPPELIN	Go away little girl COL W/PS	5.8	÷	BLONDIE	Island Lost Souls PROMO BINT	\$20 \$12	yy NUDE a can beli a c
LED LEPPELIN	Good times ATL 1 side no printing Jelly Jungle BUDDAH DJ MINT	\$35		BLONDIE	Heart of glass CHRYSALIS M. PROMO	\$ 7	earry NU 000 can 41- \$3000 11- \$300 11- \$3000 11- \$30000 11- \$30000 11- \$30000 11- \$300000 11- \$3000000000000000000000000000000000000
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LIBERTO, RAY	Wicked Wicked Woman TNT orig MINT	\$100	,E	BLUES HAGOOS	Never going back ABC WL PRONO min		IGHT It aint & PAPAS If COVRE ST ofessional fr ofessional fa FIZO dam SUN 45: right Mama
LOS BRAVOS	Bring little lovie PARROT DJ HINT	\$15		BONZO DOG BAND Boston	In Urban Spaceman INPERIAL DJ MINT		PAPAS PAPAS NVER S VVER S Essiona (20 day UN 4 bt Man
LOS DEL RIO	Hacerena BAYSIDE BOY HIX RCA WLP	\$12		BREAD	Hore than a feeling EPIC MLP Mint Guitar Man ELEKTRA ML PROMO	10	& PAPA & PAPA COVER OOVE
LOVE SCULPTURE	(DAVE EDHUNDS)Sabre Dance PROHO	\$20		BREAD	Baby Is a wast you ELEKTRA ML PROM	\$10	
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MANTLE . MICKEY	& TERESA BREWER I love Mickey COR	\$15		BUCKINGHARS	Hey baby There playing COL WL PROMO	\$15	3 DOC MAM MINT MINT VG co VG co
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MILLER, STEVE	Take money & Run CAP WLP mint W/ml			BUFFETT, JIMMY	Please bypass this heart HCA &L PRO		
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FEVER TREE FLATT & SCRUGGS	Sam Francisco Girls UNI DJ PurpleWi Pearl Pearl Pearl COL PS ONLY	\$40 \$10	RUNT(T.RUNDGREN)	He gotta get you a woman ANPEX ULP \$15 (
FLEETWOOD MAC	Man of the world DJH promo UK	\$15	RUSH SAILCAT	In the mood HERCURY PRHO w/SLVmint s16 <sup>1</sup> Motorcycle Hama ELEKTRA HL PROHO s10 1
FLEETWOODS FOREIGNER	Baby Bye O DOLTOM PROMO mint Cold as ice UK ATL ClearWax w/siv	\$10 \$10	SAM SHAM/PHARDAHS SAM SHAM/PHARDAHS	Hooly Bully HGN PROMO mint \$25 #
FOUR SEASONS FOUR SEASONS		\$15 \$ B	SCAGGS, BOZ	Lido Shuffle COL WL PROMO mint Walv \$ 5 /
FOUR SEASONS	WONDER WHO Peanuts VEEJAY WL PROmmt	\$20	SEALS & CROFTS SINON & GARFUNKEL	We may never pass WB WL PROHO mint \$ 8 F The Boser COLUMBIA WL PROHO W/slv \$10 P
FOUR SEASONS FOUR TOPS	Little Boy VEEJAY WL PROMOUNTBUNKYS 7 rooms of gloom MOTOHN HL PROMO	\$25 \$15	SIMON & GARFUNKEL	TOH & JERRY Dont say GoodbysHUNIvg+ \$40 F
GATES, DAVID GATES, DAVID		\$ 6	STHON, PAUL STR DOUGLAS QUINTE	as PAUL KANE Carlos DominguezTRIBTE \$45 P Dynamite Noman SNASH WL PROHD \$ 5 P
GAYE, MARVIN	Ill be doggone TAMLA I sided WLP#ol	\$20	SOUL SONIC FORCE	Planet Rock TONHY BOY w/PS mint \$16 / Sunday Mornin MERC WLP mint w/slv \$15 F
GENTRYS GERRY & PACEMAKERS	Keep on Dancing NGM DJ WINT W/SLV Ill be there LAURIE PROMO	835 \$20	SPECTOR, RONNIE SPOTNICKS	Youd me good for DJ TOMCAT BLUEWAX \$12 F
GOODMAN,DICKIE GOODMAN,DICKIE		\$10 \$25	STATUS QUO	Picture Matchstick Men CADET PROMO \$20 /
GORE, LESLEY	Maybe I know MERCURY W/PS	\$10	STEELY DAN STEPPENWOLF	Hey mineteen HCA WL PROPO mint 5.8 F. Born to be wild JAP W/PSfondaREDWAX \$50 7
GRAND FUNK rel GRAND FUNK RAILROD		\$20 \$10	STEPPENWOLF STEVENS,CAT	JOHN KAY-Im movin on DUNHILL ML PRO \$10 F
GRAND FUNK rel GRATEFUL DEAD	TERRY KWIGHT Lizabeth CANEO MINIWSL Touch Grey PROMO gray was SEALED	\$15 \$15	STEVENS, CAT	Bad Brakes TEST PRESSING A&M mint #15 The Hurt A&M W/TITLE SLV NL PRO min #15 (
GRATEFUL DEAD	GARCIA: Lot it rock RounderWLP MINT	\$15		Another Saturday Hight A&H WL PROHO \$15   Ready A&H WL PROHO \$10
GRATEFUL DEAD GRATEFUL DEAD	Truckin WARNER BROS WL PROMO Mint Music never stopped 6D RECS PROMO			Noon Shadow A&M WL PROHO \$20
GRAY,DOBIE GRIFFIN,MERV	Drift away DECCA DJ MINE W/slv	\$15	STEVENS, CAT	Ready A&M WL PROHO Hint slo Sweet Jamaica A&H WL PROHO w/slv slo
HALEY, BILL/COMETS	Screamin Neemies from Planet X Carl EP:(same) UK PICKWICK W/PC 6 songs	\$10		EP: Josephine & 3 UK W/PC EPIC \$10 CLOCK Sit with Guru UNI DJ MINT \$15
HANK & DAVID HARRISON, GEORGE	Lovelight NGM PRONO W/NGM SLV mint Got my mind set w/PS mint	\$5 \$5	JAN & DEAM JENNINGS, WAYLON	Only a boy WARNER BROS WLP W/SLVBRL 860 Breakin down RCA DJ MINI '83 \$10
HEATHERTON, JOEY	Im Sorry NGM stock	\$15	JOEL , BILLY	Piano Man COL reservice PROHO MINT \$15
HEATHERTON, JOEY HENORIX, JIHI	Gloria REPRISE DJ one sided	\$15 \$15	JOHN, EL TON JOHN, EL TON	Your Song UNI PROHO mint W/UNI 5L \$20 Benzie & Jets NCA WL PROHO W/slv \$20
HOLLIES	Ive got a way of my own IMPER WL PR			
	Nodern Don Juan DECCA MINT goodFake Words of love CORALWSINENT goodFake	\$25 \$25	KENDRICKS,EDDIE	EP:Disser Music 42 W/PC sid With every beat CAP SPEC PROD VG+ 520 Boopie Down TAMLA NL PROMO 612
NELSON, RICKY	Words of love CORALWSIMINT goodfake	\$25 \$25 \$ \$ \$ \$ \$	JOSIE & PUSSYCAIS KENDRICKS,EDDIE SEA	VICTA HVNFY DAAL CAP SPEC PROD VG+ \$20 BOODIN DOWN TANLA NL PROMO \$12 ALED LPS SEALED
SEALED	Vorde of love coralws1#INT goodfake	\$25 \$25 \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$	JOSIE & PUSSYCAIS KENDRICKS,EDDIE SEA PERKINS,CARL PERSON,HOUSTON	VICTA every beat CAP SPEC PROD VG+ \$20 Boogie Down TAMLA WL PROMO \$12 ALED LPS SEALED APOLE LOCTA Shakin CBS SPEC POpsel 110 Prof Pressure MECNET SOL: SPACE POpsel 110 Prof Pressure MECNET SOL: SPACE POpsel 110
NELSON, RICCY NELSON, RICCY NELSON, RICCY NELSON, SANDY VELSON, VELLIE	Verdm of love CORALWSIMINT goodFAKE	\$25 \$25 \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$	JOSIE & PUSSYCAIS KENDRICKS,EDDIE SEA PERKINS,CARL PERKINS,CARL PERSON,HOUSTON PERSUADERS PETER & GORDON	Vith every bat CAP SPEC PROD VS- \$20 Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED Arole Lotts Shakin CBS SPEC PPOseal \$10 Pure P.easure "ERURY soci StaleD \$20 Best thing ever "hopened \$10 StaleD \$15 Word Without love CAP %0 StaleD \$25 Best thing ever "hopened \$10 StaleD \$15 Word Without love CAP %0 StaleD \$25
NOLLY, BUDDY SEALED NELSON, RICCY VELSON, RICCY VELSON, SICKY MELSON, SANDY VELSON, WILLIE WELSON, WILLIE WELSON, WILLIE WESNITH, NICHAEL	Words of love CORALWSIMINT goodFace LPS SEALED LP Legendary Masters 2LP UA SEALED Gardae party DECCA orig SEALED Party DAVELAL, NONG SEALED Partys Over RCA ST bik Ibi SEALED And Then I Wrote LIBERTY ST SEALED And Then I Wrote LIBERTY ST SEALED	\$25 \$25 \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$	JOSIE & PUSSYCAIS KEMORICKS,EDDIE SEE A PERKINS,CARL PERSUADES PETER & GORDON PETER & GORDON PETER & GORDON	With every bat CAP SPEC PROD VG- Boogie Down TAMLA NL PROMO     \$20       ALED LPS     SEALED       Arole Lotta Shatin CBS SPEC PPOseal \$10       Pure P, easure *ERCUPY sou!     SEALED \$15       Word Mithing ever *happened ATCD SEALED \$15       Word Mithing two famous of CAP SEALED \$25       Lady Godya *0 CAP SEALED \$25
NOLLY, BUDDY SEALED NELSOW, RIC4* VELSOW, RIC4* VELSOW, RIC4* VELSOW, BULLIE VELSOW, BUL	Words of love CORALWSIMINT goodFace LPS SEALED LPS Gardan party Tasters 2:0P UA SEALED Legendary Masters 2:0P UA SEALED Party BOECA or; 3 SEALED Party Duer RCA ST bik bi SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED	\$25 \$25 \$15 \$25 \$25 \$25 \$35 \$30 \$22 \$25 \$30 \$22 \$25	JOSIE & PUSSYCAIS RENDRICKS, EDDIE SEA PERSINS, CARL PERSON, HOUSTON PERSUARES PERSON, HOUSTON PERSUARES PERSON, BORDON PETER & GORDON PETER & GORDON	Vith every beat CAP SPEC PROD VS+ \$20 Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED Arole Lotta Shakin (BS SPEC POpsel 10) Pure Presure PROVEM SOLE SALED \$22 Rest Thing ever "hoopened ATCO SEALD \$15 World without love CAP MO SEALED \$22 Raight Rust; Arsour MO CAP SEALED \$22 Lady Godiva ************************************
WOLLY, BUDDY SEALED THISON, RICCY WELSON, RICCY WELSON, RICCY WELSON, WILLIE WELSON, WILLIE WELSON, WILLIE WESNITH, RICKAEL WESNITH, RIKE WESNITH, RIKE	Words of love CORALWSIMINT goodFace Legendary Masters 22-P UA SEALED Plaves INFERIAL MOND SEALED Partys Over RCA ST bitk Ibi SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED The Prison w/RODK w/STRR SEALED The frison w/RODK w/STRR SEALED	\$25 \$25 \$15 \$25 \$35 \$30 \$22 \$35 \$35 \$35 \$35 \$15	JOSIE & PUSSYCAIS KENDRICKS.EDDIE SEEA PERNYS, GARL PERSON, HOUS TON PERSON, HOUS TON PERSON PERSON, HOUS TON PERSON, HOUS TO	Vith every beat CAP SPEC PROD VS- Boogie Down TAMLA NL PROMO 112 ALED LPS SEALED Arole Lotta Shakin (BS SPEC POSsel 110 Prof Pressure PROVET Soci SALED 120 Best thing ever "hoppened AICD SEALED 115 World without love CAP 05 SEALED 125 Kright Rusty Arour PO CAP SEALED 125 Kright Rusty Arour PO CAP SEALED 125 ''ve Dose aars PO CAP SEALED 125
WOLLY, BUDDY SEALED T T T T T T T T T T T T T	Words of love CORALWSIMINT goodFace Legendary Masters 2LP UA SEALED Legendary Masters 2LP UA SEALED Plays DUECA orig SEALED Plays IMPERIAL MOND SEALED Party Duer RA ST bil kill SEALED And Then I Wrote LIBERTY ST SEALED Magnetic South RACA ST SEALED The Prison w/RDOR w/STRR SEALED Infinite Rader PAC ARTS SEALED Golden Classice COLLCIARLES SEALED Golden Classice COLLCIARLES SEALED	\$25 \$25 \$15 \$25 \$35 \$30 \$22 \$35 \$35 \$15 \$15 \$15 \$20	JOSIE & PUSSYCAIS KENDRICKS.EDDIE SEEA PERVISS.CARE PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PETER & GORDON PETER & GORDON	Vith every bat CAP SPEC PROD Vs. \$20 Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED Arole Lotts Shain CBS SPEC PPOses \$10 Prof Pressure PROUPT Sol: SALED \$20 Best thing ever "hoppened AICD SEALD \$15 World without love CAP \$5 SEALED \$25 Ldort want to see \$1 CAP SEALED \$25 "ve love arrs \$ \$0 CAP SEALED \$25 "ve love arrs \$ \$0 CAP SEALED \$25 Second Contribution AAP \$5 SEALED \$25 Second Contribution SEAL
WOLLY, BUDDY SEALED FILSON, RICCY VELSON, RICCY VELSON, RICKY VELSON, WILLIE VESNITH, RICKY VESNITH, RICKAEL VESNITH, RICKAEL VES	Words of love CORALWSIMINT goodFACE Legendary Masters 2LP UA SEALED Legendary Masters 2LP UA SEALED Plavs INPERIAL NOND SEALED Plavs INPERIAL NOND SEALED Partys Ower ACA ST bik Ibis SEALED And Then I Wrote LIEPERY SI SEALED The Prison #200M #/STARS SEALED The Prison #200M #/STARS SEALED Enfinite Rider PAC ARTS SEALED Enfinite Rider PAC ARTS SEALED SAGE Priname Red Cottor SEALED SAGE Paname ACO COL SEALED SEALED	\$25 \$25 \$15 \$25 \$35 \$30 \$22 \$35 \$30 \$22 \$35 \$35 \$15 \$15 \$10 \$10 \$10	JOSEE & PUSSYCAIS KENDRICKS.EDDIE SEEA PERVISO, CARL, PERSON, HOUSTON PERSON,	Vith every beat CAP SPEC PROD VS+ \$20 Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED Arole Lotta Shakin CBS SPEC POpsel 310 Pure Presure PROUPT Sol: SALED 320 Rest: Thing ever "hoopened ATCO SEALD 315 World without love CAP MO SEALED 322 Rest: Ningh Rust; Arawur PO CAP SEALED 322 Lady Godiva \$10 CAP SEALED 322 "we love wars BO CAP SEALED 325 "we love wars BO CAP SEALED 325 "we love har ATLANTI ST SEALED 325 Boord Contribution ARM SEALED 55 Boord Francibolion ARM SEALED 55 Boord Frankind 122 PO Tig SEALED 325 Monster Arash 71 CAP SEALED 55 Boord Sealt 220 PO Tig SEALED 55 Boord Sealt 220 PO Tig SEALED 52
NOLLY, BUDDY SEALED NELSON, RICCY YELSON, RICCY YELSON, VALUE YELSON, VALUE	Words of love CORALWSIMINT goodFace Legendary Masters 22-P UA SEALED Legendary Masters 22-P UA SEALED Plays IMPERIAL NONG SEALED Plays IMPERIAL NONG SEALED Partys Dwar RCA ST Dilk Di SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED The Prison w2DDR w3TRR SEALED Sealed Classics COLLECTABLES SEALED Golden Classics COLLECTABLES SEALED SAGE Brujo COL SFALED SCALED	\$25 \$25 \$15 \$15 \$25 \$25 \$25 \$25 \$35 \$35 \$35 \$35 \$15 \$15 \$10 \$10 \$10 \$10 \$50	JOSEE & PUSSYCAIS KENDRICKS.EDDIE SEEA PERKYS, GARL PERKYS, GARL PERSON, HOUSTON PERSON, HOUST	Vith every beat CAP SPEC PROD Vs. \$20 Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED ANDEL LOTIS SHAIN (RES SPEC POPSee) 100 Prof Pressure PROVER 500: SEALED 102 Best Thing ever "hoopened AICO SEALED 115 Korrd without love CAP NO SEALED 125 Lady Godiva "BO CAP SEALED 125 Lady Godiva "BO CAP SEALED 125 "ve Dove aars BO CAP SEALED 125 "ve Dove aars BO CAP SEALED 125 "second Costribution AIM SEALED 125 Second Costribution AIM SEALED 125 Second Costribution AIM SEALED 125 Second Costribution AIM SEALED 125 Second Costribution AIM SEALED 125 Int ArrivedCostSabOMR.BUILLAIPsea 220 Int ArrivedCostSabOMR.BUILLAIPsea 220 Ints Heart North HAP 055 SALED 125 Ints Heart North HAP 055 SALED 125 Ints Heart North HAP 055 SALED 125 Ints Heart HAP HAP 055 SALED 125 Ints Heart HAP HAP 055 SALED 125 Ints Heart North HAP 055 SALED 125
NOLLY, BUDDY SEALED NELSON, RECCY VELSON, RECCY VELSON, NELCY VELSON, VELSON, VELSON VELSON, VELSON VELSON VELSON, VELSON VEL	Words of love CORALWSIMINT goodFACE Legendary Masters 22-P UA SEALED Legendary Masters 22-P UA SEALED Plays IMPERIAL MONO SEALED Plays IMPERIAL MONO SEALED Partys Dwar RCA ST Dill DI SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED The Prison #2007 #/STRR SEALED Solden Glassics COLLECTABLES SEALED Solden Glassics COLLECTABLES SEALED SAGE Brujo COL SGALED MAMABRA REG ST SEALED SAGE Brujo COL SGALED MAMABRA REG ST SEALED SAGE SPAMABRA REG COL SEALED SAGE SPAMABRA REG COL SEALED SEAL	\$25 \$25 \$15 \$15 \$15 \$25 \$30 \$22 \$35 \$30 \$22 \$35 \$35 \$35 \$15 \$10 \$10 \$10 \$30 \$30 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$1	JOSIE & PUISSYCAIS KENDRICKS.EDDIE SEEA PERNISS.CARL PERSON.HOUSTON PERSON.HOUSTO	Vith every beat CAP SPEC PROD VS- Boogie Down TAMLA NL PROMO 12 ALED LPS SEALED ALED LPS SEALED 10 ALED LPS SEALED 10 Arole Lotta Shakin (BS SPEC POSsei 110 Pror Pressure PROVER Soci SALED 122 Best thing ever "hopened AICD SEALED 115 World without love CAP 05 SEALED 125 Kright Rusty Areaur MO CAP SEALED 125 Kright Rusty Areaur MO CAP SEALED 125 Kright Rusty Areaur MO CAP SEALED 125 Second Coatribution AH SEALE
WOLLY, BUDDY SEALED FILSON, REICO VELSON, REICO VELSON, REICO VELSON, ULLIE VELSON, ULLIE VELSON, ULLIE VESTIN, NEICHARL VESTIN, NEICHARL VESTIN, NEICHARL VESTIN, NEICHARL VESTIN, VESTIN VELSON, DONT INFO, LEONADO VENTO, LEONADO VENTO, LEONADO VENTO, LEONADO VENTO, LEONADO	Words of love CORALWSIMINT goodFACE Legendary Masters 22-P UA SEALED Legendary Masters 22-P UA SEALED Plavs INPERIAL NOND SEALED Plavs INPERIAL NOND SEALED And Then I wrote LIBERTY ST SEALED And Then I wrote LIBERTY ST SEALED Magnetic South REA orig ST SEALED The Prison w/RODR w/STRR SEALED The Prison w/RODR w/STRR SEALED Golden Classice COLLCTAREES SEALED SAGE Pranam Red CDL SEALED SEALED Big Beat MICKORY MD dif Cvr SEALED Mysticiaa MCL REG SEALED Towch of DOT ST orig SEALED Touch of ODT ST orig SEALED Touch of ODT ST orig SEALED	\$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25	JOSEE & PUSSYCAIS KENDRICKS.EDDIE SEEA PORTINS.CAR. PERSON.HOUSTON PETEN & GORDON PETEN & GORDON	VICTA every beat CAP SPEC PROD VS- Boogie Down TAMLA NL PROMO \$12 ALED LPS SEALED ALED LPS SEALED ALED LPS SEALED ALED LPS SEALED Pore Pesture "ECURY soci SALED 15 World without Voe CAP MO SEALED 15 World without Voe CAP MO SEALED 152 Lady Godiw MO CAP SEALED 153 ACD MO CAP SEALED 155 MO SEALED LD 155 MO SEALED LD 155 MO SEALED 150 SEALED 150 SEALED 150 MO SEALED 155 MO SEALED 155 M
WOLLY, BUDDY SEALED NELSON, RICCY WELSON, RICCY WELSON, NICKY WELSON, NICKY WELSON, NICKY WELSON, NILLIE WESNITH, "CRAEL WESNITH, "CRAEL WESNITH, "CRAEL WESNITH, "CRAEL WESNITH, "CRAEL WESNITH, "CRAEL WENTH, "CRAEL WENTH, CRAEL WENTH, CAREL WENTH, COMPANIE WENTH, COMPANIE WEN	Words of love CORALWSIMINT goodFACE LEPS SEALED LEP: Lepsndary Masters 2:0-0 UA SEALED Javas JMPRELA, NONO SEALED Party BOWF RCA ST Dik IDI SEALED Partys Ower RCA ST Dik IDI SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED The Prison #200M #3TRR SEALED Infinite Rider PAC ARTS SEALED Infinite Rider PAC ARTS SEALED SAGE Bruio COL STALES SEALED SAGE Bruin COL STALES SAGE DAMABA REG ST SEALED SAGE PAMABA REG ST SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED SEALED STALES SEALED STALES SEALED STALES ST	\$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25	JOSIE & PUISSYCAIS KENDRICKS.EDDIE SEEA PERRISS.CARE PERRISS.CARE PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PERSON.HOUSTON PETER & GORDON PETER & FLOTO PINK FLOTO PINK FLOTO PINK FLOTO	VITA every beat CAP SPEC PROD VS- Boogie Down TARILA NL PROMO  412  ALED LPS  SEALED  ALED  LED
WOLLY, BUDDY SEALED FILSON, RICCY VELSON, RICCY VELSON, VALUE VELSON, VALUE VELSON, VALUE VELSON, VALUE VESON, VALUE VESON, VALUE VESON, VALUE VESON, VALUE VESON, VALUE VENTER, VALUE VALUE VENTER, VALUE VENTER, VALU	Words of love CORALWSIMINT goodFACE Legendary Masters 22-P UA SEALED Pards Dates 25-P UA SEALED Parts DWERAL ADDN SEALED Parts DWERAL ADDN SEALED Parts DWERAL ADDN SEALED Magnetic South REA orig ST SEALED Magnetic South REA orig ST SEALED The Prison wEDDN wSTRK SEALED Solden Classics COLLECTABLES SEALED SAGE Brujo COL SFALED SEALED SAGE SHAMAN RER ST SEALED SAGE BRUJO COL SFALED Dig Beat HCENT MODAT WSTRK SEALED DITLSIDVER, 3LD WA SEALED DITLSIDVER, 3LD WA SEALED DITLSIDVER, 3LD WA SEALED DITLSIDVER, 3LD WA SEALED DITLSIDVER, 3LD WA SEALED The Morse PHILLA ST SEALED The Morse PHILLA ST SEALED	\$25 \$25 \$15 \$25 \$25 \$25 \$25 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$22 \$25 \$25	JOSEE & PUISSYCAIS KENDRICKS.EDDIE SEEA PERKISS.CARL PERKISS.CARL PERSON.HOUSTON	VICTA every beat CAP SPEC PROD VS- Boogie Down TARILA NL PROMO  412  ALED LPS  SEALED  ALED LPS  SEALED  ALED LPS  SEALED  ADDE  DDE  ADDE  ADDE  ADDE  ADDE  ADDE  ADDE  ADDE  ADDE  ADDE  ADD
WOLLY, BUDDY SEALEDD FILSON, RICCY VELSON, RICCY VELSON, VICKY VELSON, VICKY	Words of love CORALWSIMINT goodFACE Legendary Masters 22-P UA SEALED Legendary Masters 22-P UA SEALED Plays IMPERIAL NONO SEALED Partys DWET RCA ST DIL IDI SEALED Partys DWET RCA ST DIL IDI SEALED Magnetic South RCA orig ST SEALED Magnetic South RCA orig ST SEALED The Prison w2DON w3TRR SEALED Solden Classics COLLECTABLES SEALED Golden Classics COLLECTABLES SEALED SAGE Brujo COL SFALED SAGE Brujo COL SFALED B geat HCCART MO dif CVT (sawa) PARE ON SEARS SEALED DITL, SI JUET, JLP UA SEALED DITL, SI JUET, JLP UA SEALED DITL, SI JUET, JLP UA SEALED DITL, SI JUET, JLP UA SEALED JACKSON AINT A VETY DIG RCA ST SEALED JACKSON AINT A VETY DIG RCA ST SEALED	\$25 \$25 \$25 \$15 \$15 \$27 \$25 \$22 \$25 \$22 \$25 \$25 \$25 \$25 \$22 \$25 \$25	JOSIE & PUISSYCAIS KENDRICKS.EDDIE SEEA PERKINS.CARL PERSON.MOUSTOW PERSUARES PERSON.MOUSTOW PERSUARES PERSON.MOUSTOW PERSUARES PERSUARE	Vith every bat CAP SPEC PROD Vs. \$20 Boogie Down TAMLA HL PROMO \$12 ALED LPS SEALED AVOID LOT STATUS SPEC PPOSES \$10 PUTE PLEASURE TRANSPORT Prote PLEASURE TRANSPORT Prote PLEASURE TRANSPORT Prote PLEASURE TRANSPORT Prote PLEASURE TRANSPORT PUTE
WOLLY, BUDDY SEALEDD NELSON, RICY WELSON, RICY WELSON, RICY WELSON, MILTE WESON, SCH MICHAEL MIC	Words of love CORALWSIMINT goodFACE Legendary Masters 2LP UA SEALED Legendary Masters 2LP UA SEALED Arden party DECCA orig SEALED Plavs IMPERIAL NOND SEALED Partys Ower AC ST Dik Libi SEALED And Then I Wrote LIEBRY SI SEALED The Prison w/ROOK w/STRA SEALED The Prison w/ROOK w/STRA SEALED Infanite Ridor PAC ARTS SEALED Infanite Ridor PAC ARTS SEALED SAGE Bruijo COL SFALED SAGE Bruijo COL SFALED SAGE Parisan Red COL SFALED Not Classics COLLECTARLES SEALED Induct NI RECS SAGE Bruijo COL SFALED Induct NI RECS SAGE PARIA RED COL SFALED Induct NI RECS SCALED LA ST SEALED Induct A ST ST SEALED Induct A ST SEALED Induct A ST SEALED SLATS, SCALED SEALED SLATS, SCALED SEALED SLATS, SCALED SEALED SLATS, SCALED SEALED DASCHART, SCALED SEALED DASCHARTS, SCALED SEALED DASCHART, SCALES SEALED D	\$25 \$25 \$15 \$15 \$15 \$15 \$15 \$15 \$15 \$15 \$15 \$1	JOSIE & PUISSYCAIS KENDRICKS.EDDIE SEE /A PERKINS.CARL PERSON.NOUSTON PERSUMBERS PERSON.NOUSTON PERSUMBERS PERE & GORDON PETER	VICTA every bat CAP SPEC PROD VS- Boogie Down TAMLA NL PROMO 122 ALED LPS SEALED ALED LPS SEALED ALED LPS SEALED 123 POID LOTIS SALID 122 POID LOTIS SALID 122 POID LOTIS SALID 122 POID LOTIS SALID 123 POID LOTIS POID POID SALID 123 POID LOTIS POID POID SALID 123 POID LOTIS POID POID SALID 130 POID LOTIS POID POID SALID 130 POID POID POID SALID 135 POID POID POID POID SALID 135 POID LOTIS POID POID SALID 135 POID POID POID POID POID SALID 130 POID POID POID POID POID SALID 135 POID POID POID POID POID POID POID POID
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World Radio History

### (New Releases from page 50)

like a cross between Deep Purple and Rainbow, with some new twists here and there.

The tracks feature the two singers trading off vocals, except for two songs where they take the solo spot. Most guitar tracks are handled by J.J. Marsh with guest spots by John "Whitesnake" Sykes, Mr. Big's Paul Gilbert, and Akira Kajiyama.

The album kicks off with the straightahead rocker "Devil's Road," then keeps kicking with "You Can't Stop Rock 'N' Roll," which would have been better had they actually covered the Twisted Sister song of the same name instead. "Missed Your Name" is the most Deep Purple-sounding track on the whole album and probably sounds more like Deep Purple than Deep Purple does.

"Mystery Of The Heart" is Turner's solo vocal and the most Rainbow-sounding track. It's also the best rock ballad I've heard since "Street Of Dreams" and makes the price of this album worth it alone. "Sister Midnight" is one of Hughes' funky tunes, but it just doesn't do it for me, though it does have a nice pre-chorus. "Better Man" continues the soul/funk style and is a bit better than "Sister Midnight" but not by much.

"Heaven's Missing An Angel" is Hughes' solo vocal song, and it features Sykes on guitar. It's good, but it does sound like the typical Sykes ballad.

"Fade Away," another ballad, is a great track, very haunting with great vocals from both lead vocalists. "Ride The Storm" is a killer rock track with amazing lead work from Kajiyama. The next track, "Run Run Run" is OK, but it's a bit too generic. The album closer "On The Ledge" is a good ballad, but it doesn't stand up next to either "Mystery Of The Heart" or "Fade Away."

Overall it's a good album for Deep Purple and Rainbow fans, but it's a little too generic for most metal fans. We can only hope these two decide to continue and give us a second, killer album. — Brian Sherman

### CRACKER Forever Back Porch (72438-11341-2)

Noting the alt-revolution is over and that there's really nowhere left to turn, David Lowery steers Cracker back to his own ragged roots on *Forever*, slipping snugly between the cracks of Camper Van Beethoven and the on-the-cusp urgency of the alternative nation of which he was part. More than any of Cracker's other four albums, *Forever* sounds in style, ethic and principle like a Camper Van Beethoven record. Words are strung together, sometimes without any entry point whatsoever, and recurring themes and phrases ("guarded by monkeys" is a particularly prevalent one) form the work.

It's all a bit haphazard, running out of energy midway. But the core tunes, and they are obvious, center and anchor an album more at home on a back porch than a southern California beach. Sparklehorse's Mark Linkous, a longtime Lowery buddy, coproduced several of the songs, and, in a way, he lends the album a ring of authenticity Cracker's previous discs lacked. Forever is nearly organic, and cleansing, in its purity.

But it also seems desperate. A couple years ago, Cracker released a rarities/ singles/etc. package, usually the last gasp of recordcompany endorsement (especially in light of the general underperformance of Cracker's past few albums). *Forever* sort of comes out of nowhere (they're still backed by longtime



Courtesy of Back Porch Records

<u>Cracker</u>

banner this time) — stylistically, too. It plays with a looseness Lowery hasn't displayed since the unstructured brilliance of Camper Van Beethoven's *Our Beloved Revolutionary Sweetheart.* It's not as faithful to its Bohemian/Soho shelter. It's just one last chance.

— Michael Gallucci

### DARDEN SMITH Sunflower Dualtone Records (8030201115-2)

Over the last 16 years, Austin singer/songwriter Darden Smith has had a rather circuitous career. She's run through shots at Nashville Music Row country, a major-label pop deal and even collaborations with British pop singer Boo Hewardine and the Austin Symphony Orchestra. Like other Texas troubadours — Nanci Griffith, Butch Hancock, Townes Van Zandt, Joe Ely. and Lyle Lovett — Smith's artistic vision has resolutely defied easy roots music or folk categorizations. That said, Smith has maintained a certain thematic focus and held true to folk ideals underneath each stage of his career.

The latest chapter in Smith's artistic evolution is *Sunflower*, a collection of soulful self-assessments that deal with living in the moment and learning what is priceless in life. It is the most fully realized album of his career. Throughout, Smith renders each song with uncluttered arrangements and an intimate vocal delivery that makes each piece feel even more personal. According to Smith, it is the first example where he "made the record that he heard in his head."

Sunflower kicks off with the jewel of the album, "Perfect Moment," in which Smith reflects on his life and appreciatively accepts everything as it lies. With quiet guitar picking and the backing vocals of Kim Richey, the song ambles by and brings a warm, night-like quality to a hopeful ballad.

Tracks such as "Stronger," a Nick Drake–like gust of a song that quietly builds into rolling symbol crashes, and "Shadow," a song about harnessing one's dark place and featuring the wispy vocals of Patty Griffin, keeps with the same starry theme.

It's true that over the years Smith has established himself as a versatile musician, incorpo-

already rich song style. But there is something nice about stripping all of that away and seeing what's underneath. *Sunflower* is a quiet, introspective record — folk storytelling with a mood. — *Jeremy Rush* 

### MARIAH CAREY Glitter Virgin (7243 8 10797 2 0)

Released in conjunction with the film of the same name — which, incidentally, stiffed at the box office — *Glitter*, Mariah Carey's Virgin debut, was written with her character in the film firmly in mind (namely "Billie," a singer who rides the road to superstardom after being discovered by a DJ, in a story that unfolds during the club scene of 1982).

Though a retro '80s feel is evident in places here, most notably on the big blowsy dance track "Didn't Mean To Turn You On" (previously recorded by both Cherelle and Robert Palmer), this is standard Carey — lackluster and predictable. She remains a timid, unimaginative artist who sticks with the tried-and-true when she could just as easily add some zest to her music by incorporating some exotic new influence to the mix — Indian raga music maybe?

All too often Carey has epitomized that regrettable recent phenomenon of the "singer in love with the sound of her own voice." As a result, her songs tend to take a back seat to tiresome vocal histrionics, though she has tamed that tendency somewhat on *Glitter*, which reunites her with Jimmy Jam and Terry Lewis, producers of Carey's last outing, *Rainbow*.

On the whole, Carey's songs have a way of drifting past quite unnoticed. The pretty, yet utterly forgettable ballad "Lead The Way" and the more urgent "Want You" (with Eric Benet) suffer from "barely there" melodies. Carey's reliance on guest vocalists on the record's undistinguished hip-hop tracks finds her playing second fiddle to the gruff drill-sergeant–style rap of Mystikal on "Don't Stop (Funkin' 4 Jamaica)," while her funky remake of the '80s New York hit "Last Night A DJ Saved My Life," featuring rappers Busta Rhymes and Fabulous, places her airy vocals in a supporting role.

Oddly enough, Carey is more interesting when the focus is squarely on her. The hushed ballad "Twister" with its confessional tone ("I'm feeling kind of fragile and I've got a lot to handle"), resonates in light of Carey's recent emotional troubles and is the most agreeable of the lot.

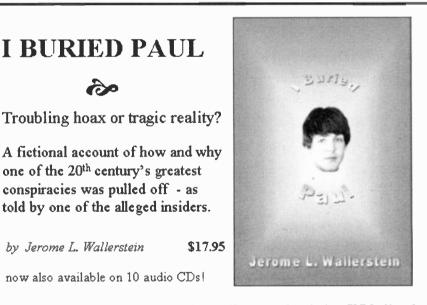
In the end, though, Carey remains a woman with a great voice in search of that ever-elusive perfect song.

Tierney Smith

### LUTHER WRIGHT AND THE WRONGS Rebuild The Wall Universal Music (4400161102) (Canada)

Until recently, Luther Wright And The Wrongs were a little-known off-shoot of Weeping Tile, a group from Ontario featuring the up-and-coming Sarah Harmer. With *Rebuild The Wall*, their third release, The Wrongs have raised their profile as well as putting Pink Floyd in the rare position of having had two of their albums redone. Of half a dozen remakes (The Beatles' Sgt. Pepper's, Fleetwood Mac's Rumors, Bruce

(Please see New Releases page 56)



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, someway, for some reason, the public was shielded from the truth.

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

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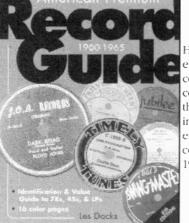
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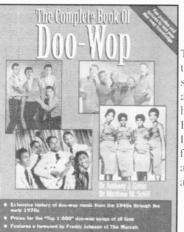
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# The Record Collector's Library









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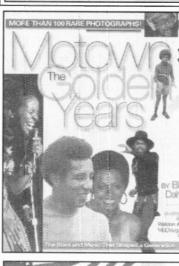
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Springsteen's Nebraska, Mickey Newbury's Frisco Mahel Joy, and Ian Dury & The Blockheads' New Boots And Panties), this may be the most audacious of the lot.

While tributes and remakes tend to be reverential by nature, *Rebuild The Wall*, even more than last year's *The Not-So-Bright Side Of The Moon* by The Squirrels, skews the original and recasts it in a new context — a country one at that. On *Rebuild The Wall* Wright deflates one of rock's most famous and most convoluted concept albums by taking the pomp out of the production.

One wouldn't have expected *The Wall* to succeed as a country album, with sonic resonance replaced by whining steel-guitar and the odd banjo plunks, but it does. *Rebuild The Wall*, which was released earlier in an abridged *Part 1* version, is neither novelty nor parody. It is closer to a work of alchemy. (www.lutherwrightandthewrongs.com)

- Paul E. Comeau

EAST OCTOBER Infinity And Beyond Szum (UNEN 3)

The twist about Infinity And Beyond is that its cover parodies The Beatles' Yesterday And Today album — not just the notorious "Butcher cover" and the replacement steamtrunk cover, but one also featuring a combination of both images, dubbed the "pasteover cover" — in mono and "new improved stereo" editions to boot, for a total of six versions. Oh wait — seven if you

### When Fairport Convention releases a new album, their fiercely loyal fan base knows what to expect: classy folk songs and British traditional music adapted to a rock style.

count the cover of the promo edition.

But the music is about as far away from the land of The Beatles as you can get, all keyboard-based, atmospheric stuff. The opener, "airplane 910," is a six-minute piece of the kind of low-pitched, industrial noise one could imagine as the soundtrack of an indie horror film. Repetitive beats and melodies are a common feature; the ebb and flow of "the next Spring then," brings to mind weird psychedelic imagery, insects skitter across the landscape of "twilight," and "happy"'s stuttering, accordion-like tones are more likely to conjure up feelings of being unsettled than contentment. Infinity And Beyond is best-suited for those whose musical sensibilities are skewed toward the odd.

--- Gillian G. Gaar

### FAIRPORT CONVENTION XXXV — The 35th Anniversary Album

Compass (7 4332 2)

When Fairport Convention broke up in 1979, it seemed inconceivable that they would make it to 2002 as a venerated institution with a lengthy catalogue and a yearly music festival (Cropredy) devoted to their musical offshoots. Yet, here we are after original member Simon Nicol and longtime bassist Dave Pegg reconstituted the band in 1986 with the excellent *Gladys' Leap* album.

Since that time Ric Sanders has become a full-time Fairport fiddler, Pegg has been in and out of Jethro Tull, Martin Allcock has come and gone, and stalwart drummer Dave Mattacks has left for musical cousins Steeleye Span. For the last Fairport album (The Wood & The Wire in 1999), the core was Nicol, Pegg, and Sanders. They were joined by drummer Gerry Conway (who played on the 1973 Fairport album Rosie in a long career that has included Cat Stevens and Eclection) and Chris Leslie on mandolin and fiddle. That album seemed more of a Leslie record than a Fairport Convention record, as he wrote nine of the 14 songs. With the new XXXV — The 35th Anniversary Album, Leslie's three songs seem more sympathetic to the Fairport style. He has done a good job of integrating his Dave Swarbrick-like tenor into the frame of the band.

When Fairport Convention releases a new album, their fiercely loyal fan base knows what to expect: classy folk songs and British traditional music adapted to a rock style. "Madeline" gets things off to a lively start with a Nicol-sung jig melded with Eddie Cochran–style classicrock riffs. Another highlight is "The Happy Man," a morris dance that passes the lead vocal between Nicol, Pegg, and Leslie while interspersing two other fiddle-driven dance tunes ("Black Joke" and "Constant Billy").

Leslie's best tune on the album is "The Light Of Day," which sounds like it will be an excellent Cropredy song building to a lengthy fiddle solo (here only about a minute). On this song, Conway shows how his drumming differs from Mattacks'. He toys with the beat throughout most of the song, and then, just before the end, he gives in and keeps traditional time. This can seem maddening, but here it works to perfection.

This record features several redone songs from the band's back catalog. While this allows them to reconnect with the past, it also invites comparison. "The Banks Of The Sweet Primroses" comes from the great 1971 album *Angel Delight* and, while good, can't touch the original. While the same can be said for "Now Be Thankful" (the original single recently appended to the excellent Island reissue of the album *Full House*), it is a good idea to have brought closer attention in these times of trial to Swarbrick and Richard Thompson's hymn of supplication.

"The Deserter" is a bit of an anti-war song from Nicol's first solo album *Before Your Time...* (1987 import on Woodworm). With longer solos, the full-band version improves and fills out the original (written by John Richards). Sanders revisits his instrumental "Portmeirion," first done by the band in 1986 on the *Expletive Delighted*! record, sans drums. The addition of Conway's sympathetic drumming and an ethereal flute solo by Jethro Tull's lan Anderson improves on the original.

### **VISUAL OR PLAY GRADING?**

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

### **HOW TO GRADE**

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

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

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

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

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

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

Near Mint is the highest price listed in all *GOLDMINE* price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest *GOLDMINE* book value. <u>Very Good Plus (VG+)</u>: Generally worth 50 percent of the Near Mint value.

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

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

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

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

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

**GOLDMINE GRADING GUIDE** 

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

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

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

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

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

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

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

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

### COMMON ABBREVIATIONS (not including grades)

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

sl - slight sm spl - seam split soc - sticker on cover sol - sticker on label ss - still sealed s/t - self-titled tc - title cover (12" and CDs) ti - title insert (CD single) toc - tape on cover tol - tape on label UK - United Kingdom (British Import) US - United States (domestic pressing) va - various artists vip - white label promo wac - writing on cover wol - writing on label xol - "x" written on label "check the context, as "m" can also mean "mint"

World Radio History

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

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

### **OTHER CONSIDERATIONS**

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

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

### A FEW NOTES ON COMPACT DISCS

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

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

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

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

# Short Takes

Credit that indie-label-that-could, Paisley Pop, with resurrecting archival recordings by retro rockers and cult faves Absolute Grey. OK, so you never heard them the first time around — few people did — but judging by A Journey Through The Past, a collection of mostly unreleased concert recordings, Absolute Grey were a lot more colorful than their name implies. Drawing their influences from a lineage that stretches from Jefferson Airplane to X, they were, by turns, dark, defiant and absolutely irreverent (check out their seemingly spontaneous covers of Bon Jovi's "Wanted: Dead Or

Alive" and the Neil Young chestnut "Harvest"). Singer Elizabeth Brown adds the distinctive spark needed to lift them

beyond their garage-band regimen; even so, the album's rough, raw quality strips away the polish, sounding like it was recorded on a hidden cassette player, bereft of any subsequent studio sweetening. (Paisley Pop, PO Box 8963, Portland OR 97232; www.paisley pop.com) ... Covering that narrow expanse of musical terrain that falls somewhere between Badfinger and The Beach Boys, the ubiquitous Baby Lemonade create a seamless series of mellow, melodic mood pieces in the guise of The High Life Suite (Sympathy For The Record Industry SFTRI 610). Emulating a classical conceit right down to the clever cover concept, the upsurge comes early on in the form of the title track itself, a resilient retro rocker that provides the set's most infectious entry. Things fare well until the suite reaches its unlisted conclusion, a tuneless 25-minute exercise in atmospherics that meanders far too long. Best advice at this point is to press stop and backtrack to the previous tunes, all of which deserve a repeated listen (www.sympa thyrecords. com) .... OK, comparing one of today's current power-poppers to any number of '60s stalwarts is like imagining snow in Siberia; it's just kind of expected. Still, in listening to Marmalized, the new album by England's Steamkings

Singer Mark Richardson has Graham Nash's effusive vocal style down pat, one reason why this effusive endeavor sometimes sounds like it hails from The Hollies' late-60s archives.

Mark Richardson has Graham Nash's effusive vocal style down pat, one reason why this effusive endeavor sometimes sounds like it hails from The Hollies' late-60s archives. The retro references are also reinforced by production and vocal support from Jon Auer and Ken Stringfellow of The Posies, whose Brit-rock devotion is well-documented. An unceasingly bright and vibrant indulgence, it sums up its sentiments with the breathlessly beaming "Rickenbacker," a happy hymn about how adulation becomes a source of inspiration. (Not Lame Recording, PO Box 2266, Fort

Collins CO 80522; www.notlame.com).

— Lee Zimmerman

(Not Lame NLL-012),

that feeling of déjà vu

is even more exacting

than expected. Singer

Other goodies include the lively "Neil Gow's Apprentice," the almost-pop of "Talking About My Love" (nice cowbell, guys!) and the dual fiddles that build to a furious seven-second ending on "Everything But The Skirl.<sup>4</sup> Heck, they even work in the Cropredv crowd on the appropriately titled "The Crowd," which they visit twice on this record with wonderful vocal. French horn, accordion and penny whistle backing by the song's author, annA rvdeR (no explanation given for the capitalization). (Compass Records, 117 30th Avenue South, Nashville, TN 37212)

- George W. Krieger

### VARIOUS ARTISTS **Evangeline Made** Vanguard (79585-2)

Cajun revivalist Ann Savoy (pronounced sav-wa) gambled in enlisting non-Cajun big names to learn Cajun inflections and then sing along with the real McCoy of southwestern Louisiana's instrumentalists - whose 18th-century ancestors were deported from eastern Canada (Acadie to them, thus the term Cajun) to the swamps, pine groves and rice fields of the bayou state.

John Fogerty, Rodney Crowell, Nick Lowe, and - especially - Patty Griffin (a Mainebred, French-Canadian descendant), Maria McKee, Linda Ronstadt, and (separately) Richard and Linda Thompson acquit themselves finely with Cajun's top acoustic players. These include Savoy's husband Mark and Steve Riley on accordion, slide guitarist Sonny Landreth, and Beausoleil's Michael Doucet on violin and his brother David on guitar. Michael has in fact said that his inspiration to dig into his people's music came from Richard 57 Thompson's Cajun forays in Fairport Convention. To heighten the aura of authenticity. Jimmy Breaux takes his accordionist grandfather's part on the original recording of "Ma Blonde Est Partie" (here done with McKee).

Golden moments abound on Evangeline Made. Thompson picks filigree guitar notes on "Les Flammes D'Enfer (Flames Of Hell)." Effectively reinventing himself as a backwoods 1930s player, David Johansen - in the wake of his New York Dolls and Buster Poindexter personae — creates the rough feel of an old field recording. Ronstadt's wistful harmonies with Savoy are exquisite. (Check Savoy's work

(Please see New Releases page 59)

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Cool New Stuff On CD ethro Tull - Live at the Los Angeles County Fair 2000 - 9/17/00 - very good audience

ecording thro Tuil - Where's Jethro?? - Chicago John Evan's Blues Ban**d''** It FM broadcast / very go Geils Band - Detroit Riot '74 - Cobo Hall, etroit 1974 - excellent recording on John - Hammersmith Odeon 1973 (2 CD) ondon 12/22/73 - excellent radio broadcast London 12/22/73 - excellent radio broadcast ton John - A Single Man in Moscow (2 CD) Moscow, USSR 5/28/79 - excellent soundbox Kansas - Live at the Palladium (2 CD) - NYC John Lennon - A & M Sessions 1973-74 - first

to excellent studio recordings ahn Lennon - DJ Winston O Boogle - third disc of Voxx Rock in Roll Sessions - very good to studio recordings ton - Free as a Bird - Dakota sessions nlen

outtakes - excellent studio recordings ihn Lennon - Rock 'n' Roll Outtakes - second to excellent studio recordings ynyrd Skynyrd - Teaching an Oakie to Fly -Knebworth Festival 1976 - excellent sound-

ynyrd Skynyrd - Woman of Mine -10/30/73 - excellent soundboards Matchbox 20 - Rarities, Acoustic & Live

excellent studio recordings and soundboards aul McCartney and Wings - Belgium 1972 (2 good audience / excellent soundboard aul McCartney - Hope of Deliverance -Charlotte, NC 5/15/93 - excellent sound

Charlotte, NC 6/15/93 - excellent soundboard aul McCartney - The Making of James Paul McCartney - outtakes from the TV show excellent studio tracks aul McCartney and Wings - Over Big Apple (2 CD) - NYC 5/25/76 - excellent audience record-

ing aul McCartney - The True *Saturday Night Live* Rehearsals - NYC 2/93 - excellent studio aul McCartney - Venus and Mars Outtakes

enus and Mars sessions recorded January to pril 1975 - excellent studio source . Mellencamp - Check It Out - Belgium 1992

excellent audience recording
 J.C. Mellencamp - Wheels Are Turning -Chricago 9/11/93 - excellent soundboard
 Montrose - Early Years - rehearsals from the first album with Sammy Hagar plus Cleveland
 1974 - very good studio / excellent FM broad-cast

cast Van Morrison - Gypsy Soul - lost demos and unreleased songs from 1968-71 - studio qualiry irvana - Outcesticide - first demo tape 1/23/88

plus outtakes, demos, rehearsals, and unre-eased Sub Pop mini album 4/90 - excellent o tracks a - Outcesticide II: The Needle and the 1ge Done - unreleased studio tracks alw

one - unreleased studio tracks plu dusts, and rarities - very good to excellent recordings **tirvana - Outcesticide III: The Final Solution** unreleased studio tracks plus live rarities - ve good to excellent recordings Nirvana - Outcesticide IV: Rape of the Vaults good to excellent recordings Pearl Jam - Keys to Success (2 CD) - Key Arena Tom Petty - Listen to the Heartbreakers (2 CD) Pink Floyd - Spare Bricks - complete original soundtrack from The Wall film - excellent stu

dio recordings Elvis Presley - Alternate Golden Hits Vol. 3 -The Little Sister Sessions - excellent studio recordings Elvis Presley - One Night In Alabama - 8/76

soundboard Prince - Greatest Hits Tour 2001 (2 CD) -

recording Prince - Tokyo 1990 - live from the 1990 Radiohead - New York Stories - Irving Plaza Rainbow - Dusseldorf 1995 - German TV broad-

Malhouw - Cellent quality cast - excellent quality Bonnie Raitt - Whistlin' Dixie - Old Grey Whistle Test 1976 - very good quality BBC Whistle Test 1976 - very good quality BBC broadcast Rammstein - Live at the Max - Amsterdam

11/11/97 - excellent soundboard Rolling Stones - Anybody Seen My Baby? - The Official Black Album (2 CD) - rare unreleased an

Rolling Stones - Dartford Renegades - alternate versions 1964-67 and early TV shows - excellent quality Rolling Stones - It's Only Rock 'n' Roll By the Bails - It's Only Rock 'n' Roll demos and rari-

nt studio recordings and sol boards Rolling Stones - Stone Boy - a collection of live rarities - excellent soundboard and audience

recordings Rolling Stones - Stoned - a collection of rarities 1964-2001 - excellent studio and soundboard

ordings ng Stones - Stone Free - a collection of rar s - excellent studio and soundboard record-

Santana - Live In Chicago 2000 (2 CD) - World Music Theater, Tipley Park II, 8/19/00 - excellent soundboard Savoy Brown - Texas Tornados - Texas tour March 1998 - excellent soundboards

March 1998 - excellent soundboards Bob Seger - Aragon Ballroom 1974 - Chicago 1974 - excellent FM broadcast Bob Seger and the Silver Bullet Band -Connecticut Yankee - Hartford CT 1983 -

excellent soundboard Bob Seger and the Silver Bullet Band - Let It Rock! - Schaumburg IL 6/23/76 - excellent

Silver Wilburys - Live! - Hollywood CA Club 2/87? - George Harrison, in Fogerty, Taj Mahal, and Jessi n unrehearsed, impromptu jam

good audience recording Smashing Pumpkins - Live at the Riviera Uncago 10/23/95 - excellent FM broadcast Springsteen - Boston Night (2 CD) - Boston, MA 8/22/99 - excellent soundboard Springsteen - The Genuine Tracks 1972-1976 (4 CD) - outlakes and cartiller - excellent current (4 CD) - outtakes and rarities - excellent qua Springsteen - The Original Darkness Mixes -alternative versions - excellent studio record alteri ings

rarities - 22 tracks Cat Stevens - Catnip - Los Angeles 1971 (excel lent FM broadcast) plus Chicago 1972 (very good audience recording) esla - Rock at the Vic (2 CD) - Chicago 2001 reunion tour - very good audience recording Pat Travers - Lonesome in Wisconsin (2 CD) Green Bay, WI 11/12/93 - soundboard record U2 - Chicago Elevation (2 CD) - Chicago

Squeeze - Destri Rides Again - excellent studio

5/16/01 - Very good audience recording 12 - Elevate Stockholm (2 CD) - Globe Arena, Sweden 7/9/01 - excellent FM broadcast 12 - Stuck In Paris (The First Night) (2 CD) -Paris France 7/17/01 - excellent audience

Van Halen - Spring Break '95 - Pensacola and Lucas, Mexico 5/2/91 - excellent soundboa Stevie Ray Vaughan - The House is Rockin'

11/29/89 - excellent FM broadcasts Stevie Ray Vaughan - Live In Japan (2 CD) -Tokyo 1/24/95 and Philadelphia 8/7/83 - excel

Stevie Ray Vaughan - Peace in the Valley

excellent soundboard W.A.S.P. - Business the American Way - Bboard recordings The Who - Boris Goes to School - 1999 Bridge School Benefit - excellent FM broadcast The Who - Live 2000 (2 CD) - Shepard's Bush, London 12/29/99 - excellent soundboard The Who - Tales from the Who - Philadelphia 12/4/73 - excellent FM broadcast of

Duadrophenia tracks The Who - They Are Alright (2 CD) - Royal Albert Hall London 2000 with significant gues

Albert Hall, Lunuon 2000 Halboard musicians - excellent soundboard Wishbone Ash - Phoenix Over - Far East Wishbone (averalient coundboard) plus Reading riurro (excellent soundopard) plus Headil stival 8/24/75 (good audience recording) Young - Rolling Zuma Revus (2 CD) -aka Japan 3/5/76 plus Chicago 11/15/76 -

excellent soundboards Frank Zappa - That's My Girl - various live and studio rarities 1958-88 - very good to exceller

ZZ Top - Burning the Capitol 1980 - Capitol Theater Passaic NJ - excellent FM broad ZZ Top - What's Up (2 CD) - Paris, Franci 6/24/96 - excellent audience recording

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Goldmine #567



World Radio History

## **DVD** Reviews





(New Releases from page 57)

with her Cajun quintet, The Magnolia Sisters.) Yes, it's early to speak of next year's Grammy Awards, but Evangeline Made should get strong consideration for the traditional-folk award. Bruce Sylvester

### HOT CLUB OF COWTOWN Dev'lish Mary Hightone (HCD8124)

Dev'lish Mary, the third outing by this hot swingin' western French jazz boogie ensemble is so cool it's hot. Hot Club Of Cowton's great violin solos are played with excellent choice of notes and no squealing Elana Fremerman's vocal style is a perfect fit for this combo. Whit Smith's refreshing guitar style and top-notch singing are the perfect foil for Fremerman's. Hat's off to Matt Weiner's pumpin' stand-up bass playing. "Devil's Dream" is the album's opener, a mighty strong instrumental, short and to the point. The title tune is uplifting with harmonizing fiddle/guitar and three-part vocal harmony.

Bob Wills' influence is taken straight from the horse's mouth. Three Wills tunes are covered — "It's My Lazy Day," "My Life's Been A Pleasure" and "You Don't Care What Happens To Me." The old standard "Stardust" is given a wonderful treatment. Beautiful phrasing by Fremerman's violin and classic chord work, not to be overshadowed by his choice of single notes by Smith on his '49 Gibson archtop.

Bobby Koefer from Wills' band adds steel guitar to Smith's original "More Than A Dream." Fremerman contributes her own "I'd Understand Why" with a vocal delivery that reminds of us of the bygone days. A real six-string workout for Smith is on "Way Down Yonder In The Cornfield."

"Little Liza Jane," with its strong melody line and great performance by the whole band concludes this fine outing. I witnessed Cowtown playing this song live and they were smokin', just like on this album. This band is vibrant and has connected with classic music of yesterday, adding their own signature touch.

- Guy Lee

### ABC Absolutely ABC: The DVD Collection Mercury (440 082 537-9)

One of the most fabulous things about the DVD revolution is that we're now allowed to re-experience our own precious musical youth on the wide screen, in glorious digital clarity. There were few things more precious in the 1980s than ABC - camp masters of slick, uber-produced pop whose videos were more likely than not relegated to off-hours viewing on MTV by the middle of the decade.

Replaced by the bubblegum boy bands and burgeoning hip-hop flavors that came to dominate the network, much of the band's celluloid output was sorely overlooked in this country. But with the release of this collection, that has been remedied. Now, with the passing of time, it's a sweet nostalgia trip as well.

A visual replay of the CD reissue that appeared a few years back, Absolutely ABC: The DVD Collection is a nice chronology of ABC's chart-ripping ride from "Poison Arrow" (#25) to "One Better World" - two videos that couldn't be more different. "Poison Arrow" and the equally delicious "The Look Of Love (Part One)" (#18) we all remember, and both are a wild celebration - vaudeville meets cabaret and Mary Poppins in one fell swoop. Visually, they are stunning, the very embodiment of what made the early new wave so pretentiously special. Minutely detailed, wildly styled and completely over the top, it's obvious in hindsight where My Life Story's Jack Shillingford cut his teeth.

Moving on from there, though, is a bit of a drag. Best across the Lexicon Of Love material (which went gold, peaking at #24), the band faltered when it came time for a follow-up, and so videos for "Ocean Blue" and "When Smokey Sings" are fairly forgettable. The 1989 politick "One Better World" saw ABC's Mark White and Martin Fry turn in their exquisitely tailored suits for - baggy cotton sweaters! - and, well, that about sums that one up. Meanwhile, "King Without A Crown" is a nice treat - a good late-era single. Included too, and of interest, are both the U.K. and U.S. versions of the pop-centric warning, "Vanity Kills."

Presented in bare-bones format, Absolutely ABC has no frills, no extras and no real special features - choose your sound, choose to play track by track or continuously - but who needs 'em anyhow, when you have 14 videos to choose from? It's a nice, neat set.

- Amy Hanson

### THE GO-GO'S Live In Central Park Image Entertainment (ID1304CMDVD)

The vacation is over! The Go-Go's are back - sounding better than ever in Image Entertainment's new DVD release, The Go-Go's Live In Central Park. The First Ladies of rock 'n' roll deliver an irresistibly vibrant 18-song set, leaving their Big Apple audience euphoric and exhausted by the conclusion of this highly spirited, 66-minute concert under the stars.

Drawing a third of their set list from last year's terrific reunion album, God Bless The Go-Go's - the band's first studio collection in 17 years - the engaging new numbers, highlighted by "Unforgiven," "La La Land," "Apology" and "Stuck In My Car," perform brilliantly alongside the band's

### THE JOHN SCOFIELD BAND Überjam Verve (314 589 356)

Guitarist John Scofield has bounced around so much the past couple years, it's hard to keep straight just where he's been and where you think he might be going. Works For Me (2000) was a pleasant if unspectacular return to jazz-bop roots, sort of after-bop for the new century. Überjam, recorded with his touring band, is both a reaction and counteraction to it.

Steeped in jamband noodling and the acid give-and-take of studio trickery (backward tapes, enhanced sounds, etc.), it's Scofield's most unpredictable album while also serving as his

most restrictive. From the opening "Acidhead" - if that title alone doesn't tell one where Überjam is headed, then its sitar-like guide does - Scofield takes defensive measures. But it's not so much an assault he strings together as it is a march into nostalgiadamaged territories

Working with jazzheads-turned-jam band Medeski, Martin, And Wood has taught Scofield that the more time it takes to say something, the better, if only to numb the listener into submission. Überjam is like that.

Not that Scofield and his band don't turn it on occasionally. He's a gifted improviser, and some of the wider turns he makes

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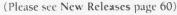
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venerable greatest hits, including "Head Over Heels," "Vacation," "We Got The Beat" and "Our Lips Are Sealed." Musically, The Go-Go's rock! Belinda Carlisle's captivating

vocals repeatedly charm the audience - her sultry tones providing the necessary mix of sophistication and exuberance demanded by the group's alluring compositions. Guitarists Jane Weilden and Charlotte Caffey propel the songs with playful, super-charged guitar licks while the rhythm section -Kathy Valentine on bass and Gina Schock on drum - paves the solid backbeat that drives this extremely talented combo.

DVD bonus material includes more than 30 minutes of behind-the-scenes footage of the band prepping for the evening's concert. The Go-Go's have reunited before, but if, as the saying goes, the third time really is a charm, then with luck they're here to stay. Meanwhile, Live In Central Park proves that The Go-Go's have still got the beat!

- Mark Wallgren



### (New Releases from page 59)

are liberating in their forays outside of the jazz confines. It can be as funky as it is smart, but it's also a little long-winded, a strange trip I just wante to end. Picture oneself in a boat on a river with jazzjam dreams and hazy skies. Then picture Scofield in a boat floating alongside you, showing off and shoving forward. That's kinda what Überjam is like.

—Michael Gallucci

### THE KAISERS Shake Me! Get Hip (GH-1103CD)

In the world of The Kaisers, it is still those heady days of the early 1960s when they surely would have been found playing in the sweaty confines of Liverpool's Cavern Club alongside The Searchers and The Beatles. While this disc comes from a group in 2002, it sounds for all the world like a great lost early Searchers record when they featured Tony Jackson's sweet tenor over a set of raw rockers and tender ballads (but mostly the former). In this writer's rock 'n' roll yearend list, Shake Me! will no doubt be the standard by which all other albums will be measured. It's fab, kids!

The 1993 Squarehead Stomp! album (reissued in 1997 by Get Hip [GH-1049CD]) is a killer, but it features mostly covers one would expect a band of their ilk to play: "Some Other Guy," "I'm A Hog For You" and "Peanut Butter." Their next album was even better (1997's Wishing Street on Imperial but distributed by Get Hip [NO HIT CD-025]). Most songs were written by the band, including the incredible "I Will" - a sure #1 if it had been released during the '60s British Invasion. Their last record was a live one (Twist With... on Spinout CD010) and shows that they are better off in the cavernously echoed confines of Toe Rag studios in England.

All songs are in glorious mono and practically assault your hi-fi with needle-distorting rock 'n' roll played on trashy-sounding instruments (it's gotta be expensive to sound this authentic, however). "Take Your Time Caroline" leads off and features great vocal harmonies over a rockin' track punctuated by handclaps (one may want to do The Kaiser to this tune, kids!). "Now's The Time" has a great "I Call Your Name" Beatles vibe due to the cowbell. The next tune "Jenny G" is a harmonica-driven stomper guaranteed to get the ravers on the floor before the dreamer "Don't Torture Me" quiets things down. The instrumental "Paradiso Twist" has that Shadows-via-Los Straitjackets groove down while "Trick Shot" gives the bass strings a workout. "No Other Guy" and "Foolish One" are gear, but the pick of the litter here is "What You Gonna Say." which would have been another Kaisers' #1. The only non-original here is a hot-and-bothered cover of "Just A Little Bit" that will certainly have listeners frugging madly before the last echoed note.

George, Matt, John, and Johnny are gods. and this is manna for aging boomers. Is that John Lennon on the cover, or are these old eyes playing tricks again? (Get Hip Recordings, PO Box 666, Canonsburg PA 15317)

- George W. Krieger

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### **Inside the Yellow Submarine**

The Making of The Beatles' Animated Classic by Dr. Robert R. Hieronimus



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## **Collector Software Review**

**MUSICTRACKER 1.0** Bangzoom.com software

Often, a record-collecting database will have an option available to users, in an attempt to offer them the opportunity to "value" their records - for example, if they spent \$75 on a rare Bruce Springsteen picture sleeve, they can enter "paid \$75" in a field on the database

MusicTracker, however, goes one better. It has packed the entire price guides from Jerry Osborne's encyclopedic record databases onto a CD-ROM. With this bastian of knowledge just a few keystrokes away from any user, MusicTracker 1.0 can help collectors quickly discover and ascertain the value of their 45s and LPs. It also doubles as a record inventory system, although its strength is in the ability to find out how much your 45s, LPs or 78s may be worth on Tracker shows only folksinger Cris Williamson's rare Ampex recordings in the database; her seminal classic The Changer And The Changed is nowhere to be found.

Sometimes a group name will be shared with different performers, and although MusicTracker will list the groups separately, so as not to mistake Artist B as recording Artist A's hit, it can still get confusing. Before MusicTracker can accept an entry by The Temptations, for example, the user must select from 11 different entries by the 'Temptations" - one by the original Motown/Gordy group and four others with that group dueting with Rick James, Stevie Wonder, Finis Henderson, or The Four Tops (duets and collaborations are listed as separate entries).

That still leaves six other Temptations listed, each with their own entries and subentries - a 1958 group with one 45 on

... Music Tracker 1.0 can help collectors quickly discover and ascertain the value of their 45s and LPs. It also doubles as a record inventory system...

### the collectible market.

Installation of the product is swift and quick, without any problems or patches necessary. In fact, the database prompts users to type in the condition of their own records as they enter each title into the database; the program then inserts a value based on Osbourne's pricing for that record's condition. Within seconds, information on their 45, LP or 78 is stored in the database, and the inventory can be printed out in any number of available formats (for example, printing by most expensive record, printing by best condition, etc.)

For example, when loading in a George Harrison record, the database automatically lists all his available 45s, 12-inch discs and LPs, including known variations, on the screen. Users then select the title that best describes the record in question (for example, whether they own All Things Must Pass as an Apple original issue, a 1988 reissue with an "S" in the dead wax or as one of three Capitol pressings) and enters the record's condition (poster intact, corners of box set dinged, etc.). Picture sleeves are entered separately from 45s, so if users have a picture sleeve of "What Is Life," they have to enter both the sleeve and the 45 as two separate entries.

MusicTracker also adds a "wishlist," where users can list those records they really, really want for their collection (Flyis Sun 45s, Beatles Butcher Covers, Five Sharps "Stormy Weather" 78s). This list can also be printed out, allowing the user to be prepared with a checklist when going through Goldmine ads or attending a record show.

For most artists, MusicTracker will list the individual recordings and output. But due to the voluminous history of recorded music, not every record ever made is listed in this database. For example, because the Human League's American pressings tend to generate the same collectible price, the database simply lists the group as having released 45s, 12-inchers, picture sleeves and LPs in America, requiring users to input the individual titles in their collection. For example, Music-

King Records, another 1958 group with two 45s on the Savoy label, a third group that was also known as Bob Moore And The Temps, the group on Goldisc with the hit "Barbara," the 1962 group on Cuca that featured lead-singer Ricky Lee Smolinski, and the 1960s-era group on Moon with the answer record "Hey Bo Diddley." (Not to mention a group called The "Temptashuns," with some singles on Federal in 1964.) But users have to actually click on each "Temptations" listing to find the one group that fits their collection. For doowop collectors who have to search through several Crystals or Orchids or Originals to find the right record with the right price, this can cause a problem.

Even Styx fans will discover that Music-Tracker lists three different groups with that name - with little explanation as to what made the other two "Styx" groups unique.

Only artists who are listed in the Osborne guides are on this software package - if an artist is not in the database, users can't add his or her entries or any other "unique" recordings. So while they can find Billie Jo Spears, Bobby Spears, Calvin Spears, Leigh Spears, Merle And Treats Spears, and Russell Spears in MusicTracker, there is no listing of Britney Spears.

Neither does the program support importation of other databases (i.e., listings created by Quattro Pro, Microsoft Excel or dBASE), forcing the user to input an entire collection from scratch. However, MusicTracker does promise to add new features in the future and welcomes suggestions from consumers at the company's homepage, www.bangzoom.com.

Instead of using MusicTracker as the sole database storage program, collectors should instead use it in collaboration with another database or spreadsheet program, playing to MusicTracker's strengths (the Osborne price database, easy searching, quick installation and comprehensive inventory reports).

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# Reissues



The Turtles

THE TURTLES Solid Zinc: The Turtles Anthology Warner Brothers/Rhino (R2 78304) (Two CDs)

The sardonic title of *Solid Zinc: The Turtles Anthology* is certainly right in line with the self-effacing sense of humor of The Turtles' main men Howard Kaylan and Mark Volman, but it in no way reflects the richness of music within. The Turtles are an amazing band, featuring one of the best lead vocalists of pop music in Kaylan. While they may have carried that "singles group" albatross around their neck for all these years, the band in fact had several great albums as well as terrific songs that never waxed the big record with the little hole.

Solid Zinc: The Turtles Anthology goes a long way toward proving this claim, with 51 exemplary tracks spanning their career, including several hard-to-get tunes and many early Aand B-sides in their original, mono versions.

The chronological order of this set lays out the growth of The Turtles, illustrating the stylistic shifts they made in accord with the changing musical climates of the time. The band was versatile enough to move from bright, cheery readyfor-radio tunes to psychedelic heady songs with the blink of an eye. Lesser-known classics such as "Glitter And Gold," "It Was A Very Good Year," (the word is that Frank Sinatra decided to make his transcendent recording of the song after hearing The Turtles version), "Just A Room," "I Get Out Of Breath," "Makin' My Mind Up," "Too Young To Be One," the psychedelic demo "The Last Thing I Remember (The First Thing I Knew)," the tender "Lady-O" and "There You Sit Lonely," (better than the version by Flo & Eddie) can sit proudly among the huge hits "It Ain't Me Babe," "Happy Together" and "She'd Rather Be With Me." If one played all of these songs for the novice Turtles listener, he or she would be hard pressed to choose those which were the actual hits.

Liner notes by *Rolling Stone* contributor David Wild along with song-by-song annotations by various Turtles members round out this package. *Solid Zinc: The Turtles Anthology* is the perfect collection for beginners and devotees alike.

— David Bash

### . THE RASCALS All I Really Need: The Atlantic Recordings (1965-1971) Rhino (RHM2 7804) (Six CDs)

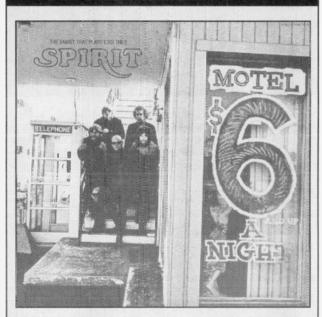
The Rascals' Felix Cavaliere, Eddie Brigati, Gene Cornish, and Dino Danelli weren't the pin-up boys The Beatles were. They weren't the scoundrels The Rolling Stones were either, but they were every bit as talented as either group. They were a New York-honed hybrid of The Beatles' energy and The Stones' edginess with a canyon of Yankee Doodle soul for good measure. They created five classic rock staples: "How Can I Be Sure," "Good Lovin'," "It's A Beautiful Morning," "Groovin'" and "People Got To Be Free." Now, their fans can enjoy a limitededition box set of every last one of their Atlantic recordings.

This set features six CDs. The first four cover all eight of The Rascals LPs in their entirety. When a band's total catalog has been out of print for three decades, it's nice to hear it all again, but this box could have been better thought-out. For instance, the compiler Roland Worthington Hand seemed bent on issuing every Rascals LP in its entirety even if that meant that the same exact version of songs such as "Groovin" appear two or three times. When one has the masterpiece stereo version of "Groovin" why on earth would anyone want a mono version?

Furthermore, six-CD sets are usually in some kind of a fancy box. This is actually a regular jewel box crammed with flimsy panels that don't snugly hold the CDs. Open it up, and the CDs and the two fold-out posters fall out. I'm surprised Jimmy Hoffa doesn't fall out too!

On the plus side, the box features a well-written essay, artwork and liner notes from the original albums and singles sleeves, as well as several rare candid photos. It includes fun, ultra-rare Italian and Spanish versions of "Groovin" that were issued only as singles. Like the Fab Four and the Stones, The Rascals did their share of covers. Guitarist Cornish does a great Bob Dylan–esque vocal on "Like A Rolling Stone." Their version of the standard "Since I Fell For You," with the organ backdrop and soft vocals, is astonishing. They brought more passion to "Mickey's Monkey" than even The Miracles. They weren't afraid to tackle songs by the most soulful of R&B artists

(Please see Reissues page 65)



**REISSUES NEWS** 

Out now: Sundazed has reissued Spirit's 1968 debut The Family That Plays Together on 180-gram vinyl. The album includes the #25 hit "1 Got A Line On You," with its memorable lead guitar riff by Randy California... From Epic/Legacy come Cheap Trick At Budokan, The Ultimate Ted Nugent, The Hollies' Greatest Hits and The Isley Brothers — Greatest Hits Vol. 1... The Judy Garland Show: The Show That Got Away (Hip-O) is the first-ever audio collection of Garland's 1963-64 musical-variety show. The 32-track set includes previously unreleased outtakes sandwiched in between Garland's solos and duets with the likes of Bobby Darin, Barbra Streisand, Tony Bennett, Lena Horne, Peggy Lee, and Garland's daughter Liza Minnelli.

Coming soon: Four early Stax Records titles are planned for a June 18 release on Fantasy: Carla Thomas' Gee Whiz, William Bell's Soul Of A Bell, Albert King's Born Under A Bad Sign, and a two-fer from The Mar-Keys - Last Night and Do The Popeye. Speaking of Stax, the grand opening of the Stax Museum And Academy in Memphis, Tenn., is slated for this fall. Construction photos and updates may be viewed at www.soulsvilleusa.com... Classic soundtracks being released April 16 by Columbia/Legacy include 1988's Bird, which was directed by Clint Eastwood; Round Midnight, a 1986 film inspired by the lives of Lester Young and Bud Powell, with soundtrack contributions from Dexter Gordon, Herbie Hancock, Wayne Shorter, Freddie Hubbard, and other jazz greats; and Straight, No Chaser, the 1988 documentary about Theolonius Monk, also directed by Eastwood... Also coming April 16 is the two-disc, 34-track A Magical Gathering: The Clannad Anthology (Rhino), from the group who helped popularize Celtic/Gaelic-language music. Clannad began in 1970. (Their "Theme From Harry's Game," also included in the soundtrack to Patriot Games and as a Volkswagen commercial, was the first Gaelic-language song to ever hit the Top 5 on the U.K. charts.)... On April 16 Varèse Sarabande is releasing Big Brother And The Holding Company Live In San Francisco and Dusty Springfield's Heart And Soul... Due April 23 from Taragon Records are The Best Of Dennis Yost And The Classics IV, which combines the group's Capitol, Liberty and Imperial recordings for the first time on one collection, and the 28-track Sal Mineo: The Complete Epic Recordings, which includes two previously unreleased tracks... April 30 is the release date for the release of Jethro Tull's Living With The Past (Fuel 2000), a CD with live performances from 1968 to 2001 of some of the group's most famous songs, with an acoustic home recording session of "Wond'ring Aloud" and "Life Is A Long Song" being among the highlights of the 21-track set. A DVD of the same title, but with different audio tracks, is set for a May release and will include video clips of bandleader Ian Anderson's guest stints with Uriah Heep and Fairport Convention, band photos and a "virtual ticket window" that allows viewers to 'watch" the concert footage as if seated in any seat at the Hammersmith Odeon. The band starts its 2002 U.S. tour April 23 in Philadelphia... Columbia/Legacy plans on releasing a box set of jazz guitarist Charley Christian sometime in August or September, as well as a previously unreleased Simon & Garfunkel set from a 1967 New York concert.

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- Greg Loescher



Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Goldmine staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: Goldmine Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087

- 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 Bird., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-736 or FAX: 801-224-5723.
- 801-224-5723. 6 IL, Chicago. Record Collector's Show, Radisson Hotel 5000 W. 127th St., SH: 9am-3pm, A: \$3, \$1.50 60 or older 12 & under free. Record Recovery Productions, PH: 773 Concernent St. 2010 (2010) (2

- 12 & under free. Record Recovery Productions, PH: 773-585-6254.
  Apr 6 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
  Apr 6 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bidg, 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-7, T: 8', A: \$3. Surround Sound Prods, 801 N. Broad St., Wescosville, 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 6 WI, Milwaukee, WMSE Music Meitdown, CD, Record & A
- PH: 317-882-3378.
  Apr 6 WI, Milwaukee. WMSE Music Meltdown, CD, Record & Gear Show, Todd Wehr Conference Ctr. 1047 N. Broadway, SH: 9am-3pm, F: \$25., A: \$2. WMSE Radio, Julie Cudahy, PH: 414-277-7556.
  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
- PH: 414-277-7556. 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. 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
- Apr

- 610-530-7606 or 797-7743 day of show.
  Apr 13 AZ, Tucson. Semi Annual Record & CD Show, Eagles Lodge #180.1530 N. Stone, SH: 9am-4pm, T: 6', F: \$30, A: \$3. Bob \* Pepe\* Galvez, 516 W. 17th St., Tucson, AZ 85701. PH: 520-628-8075 or 907-3370 cell.
  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., Exti 172 off 1-94, 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. 60) at Rt. 23 Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 977-778-6067.
  Apr 13 TN, Memphis. CD & Record Show, Agricenter International. 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
  Apr 13 WI, West Allis, Miwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 40-73-5076.
  Apr 13 WI, West Allis, Miwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 40-73-5076.
  Apr 13 Q, Montreal. 13th Record Show, Deta Montreal Hotel. 475 President Kennedy, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
  Apr 4, San, Francisco, Rock 'n Swap, University of San

- 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, 4: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378. 7-882-3378
- Apr 14 MO, Springfield, Record Show, Quality Inn, I-44, Exit 80B.

SALE

for

9am-3pm

Info: 414-277-7556

All Tables \$25 www.wmse.org wmse@msoe.edu SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Mair St., Highland, IL 62249, PH: 618-654-3049 or 417-887

- 9280. 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626. Ap
- 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: \$22. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

- Revin Folkerm, 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, Ti. 100, A: \$6., under 12 tree. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6667.
  Apr 20 NY, New York City. Collector's Fest, The Holy Cross School. 322 W. 43rd St., SH: 10am-5pm, 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 oft 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 IL, Rolling Meadows. Record & CD Show, Holiday Inn. On Algonquin Rd, just E. of Rt. 53, SH: 10am-4pm, A: \$3. Bill, PH: 847-459-0137.
  Apr 21 IN, South Bend. Record & CD Collectors Show, Univ. Area Holiday Inn. 515 N. US 931 (.5 mi. N. of Notre Dame Exit Indiana Toll Road), SH: 11am-5pm, T: 40-6', A: free. Blain, PH: 616-323-7262.
  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, Litica, WOLIB, NY, CD & Becord Fair, Daerfield Vol.
- Apr 21 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall. 5476 Trenton Rd. (Exil 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-
- 648-9626. 21 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel. 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-Apr
- 1772. 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: 317-000.007 Apr 2
- Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
   Apr 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
   Apr 21 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd., SH: 11am-4:30pm, T: 6', F: \$35. in advance, \$45. after Apr 10, A: \$2.50. Stand Still Music, 5918 Derrymore CL, Richmond, VA 23225, PH: 804-422-6772.
   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. Neptoon Records, Chuck DeMean, 5750 Fraser St., Vancouver, BC V5W 225. PH: 604-324-1229.
   Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show,

Elks Lodge, Rt. 110, SH: 10am-3pm, A: \$3, PH: 603-888

- Apr 28 CA, Buena Park. Greater Orange County Monthly Record Charles Control C

- 4pm, 1: 6' & 9', F: \$45.565, A: \$4. Gorman, PH: 203-287-8923.
  Apr 28 IN, South Bend. Record Show, University Area Holiday Inn. 515 N. US 931 (1 mi N. or Notre Dame Indiana Toll Rd. Exit), SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.
  Apr 28 IN, Fort Wayne. Record & CD Collectors Show, Holiday Inn. Collseum Dr. & US 30, just E. of I-69, Exit for US 30-33, SH: 11am-5pm, T: 50, A: \$22. Blain, PH: 616-323-7262.
  Apr 28 KY, Louisville. Music Collectors' Convention, Exec, Inn. Watterson Expwy, & Fairgrounds, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with out, 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-7, T: 4' & 8', F: \$40.\$65, A: \$6. Groovy Prods., PH: 732-257-3888 or FAX: 732-257-2366.

- 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, Rothman 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, Deer Park. Record Collectors Show, Sons of Italy Lodge 2211. 2075 Deer Park Ave., SH: 9am-4pm, F: \$70. ea., \$60. ea add'l, A: \$5. VL. Norreil, PO Box 229, Coram, NY 11727. PH: 631-331-7750.
  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.
  Apr 28 HUNGARY, Budapest. XVII International Record Fair, Petoff Csarnok Varosliget. T: 100. Lemezborze, plusz Magazine, PH: 0036 14300990 or FAX: 0036 14300991.
  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. Nike 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: \$18. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
  May 4 E, Portland. 7th Annual WMPG Record Show, University of Southern Maine. Sullivan Gym, Portland Campuy, Faimouth St., SH: 10am-4pm, F: \$30., A: \$18-227-9110.
  May 4 S CT, Hartford. 12th Annual Weord Corvention, Civic Ctr. SH: 10am-5m. T: 130-R'. So Greater

- 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 MI, Kalamazoo. Record & CD Collectors Show, Days Inn. Sprinkle Rd. Exit from 1-94, 3 mi. E. of US 131, SH: 11am-5pm, T: 40-6', A: \$2. Blain, PH: 616-322-7262.
  May 5 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F:



Goldmine subscribers Lois and George Spangler were both the "Fifth Beatle" at last year's National Record Show<sup>™</sup>.

# Mark your calendar now for National Record Show<sup>™</sup> 2002

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- \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
  May 5 NY, Binghamton, WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R., SH: 10am-5pm, T: 70-6', A: \$4. Jack Skutnik, 7 Charmel 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: tree. Tom Kohn, PH: 716-271-3354.
- 594. WI, West Allis. Milwaukee Vinyl Record Show, Burnham wil. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: Dam-4pm, <u>T</u>: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH:
- 920-733-5076.

- Bowl. 6016 W. Burnham St., 1:94 to Hawley Fut. 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. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 977-73-6067.
  May 11 NY, New York, Musical Memorabilia Show, Tip Top Shoe Bidg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
  May 11 OH, Columbus. Record & Music Memorabilia Show, Vaterans Memorai 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 Paraise, PH: 614-261-1585.
  May 12 PA, Lancaster, PA 17608. PH: 717-898-1246.
  May 13 NY, New York City, Record & CD Collectors 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 Expo. Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
  May 18 VY, New York City, Record M. CD Collectors Expo. May 18 NY, New York City, Record M. CD Collectors Expo. Stift 10am-4pm, T: 100, Avs., SH: 10am-4pm, T: 100, Avs., SH: 10am-4pm, T: 717-898-1246.
  May 19 CA, Los Altos Hills. KFJC Record Convention, Foothill
- 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, Torrimy, PH: 650-368-2814 Rsrv.
  May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-87, 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 Frontag Rd., SH: 9am-4pm, T: 72-87, F: \$40, A: \$3, John Govi, 3045 Worcester Ln., Aurora, IL 60504, PH: 630-898-1533 eves.
  May 19 MA, Boston. New England Record & Compact Disc Expo, Holiday Inn, 15 min. S. of Boston next to Lombardo's, SH: 10am-5pm, A: \$4, Randolph Music Ctr., PH: 781-986-4538.

- Shr. toam-spirt, A. Sk. handolph model: Cit., Pri. 707900-4538.
  May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd), Sk1: 10am-4pm, 1: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, Mi 48090. PH: 586-759-5133 eves.
  May 19 MI, Grand Rapids. Record & CD Collectors Show, Midway Hotel-Best Western Conf. 4104 28th St. SW, T: 50-8', A: \$2. Blain, PH: 616-323-7262.
  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.), Sk1: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.



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- May 19 PA, Phila. Philadelphia Record Convention, Holiday Inn. 400 Arch St., SH: 11am-6pm. MaxMichaels Productions, PH: 215-514-6323.
- PH: 215-514-6323. 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-
- Store, A. 52. 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 Bivd., 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: \$5. Disc. Ct.

- Guigley, 1 Colgate Ct., Battimore, 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., St.: 10am-5pm, 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 Novegro (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-5pm, F: \$50. A: \$51. In a Freund, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2368.
  Jun 2 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma

- 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 of FAX: 732-257-3686.
  Jun 2 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave, SH: 10am-3pm, F: \$45.455.A, : \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
  Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fourtain 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. 2025, 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 Bidg. 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., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

- 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 17068. PH: 717-898-1246.
  Jun 9 PA, Pittsburgh, All Vinyl Record Convention Blow Out, Radisson Hotel Greentree. I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, T. 8', F: \$40, A: \$3. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.
  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: \$55, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
  Jun 15-16 CA, San Mateo, Bay Area Music Collectors' Expo.
- Jun
- 920-733-5076. 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-corrections of the seniors of the seni
- 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.
- O418.
  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, Rocktord. 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.
- 3pm,
- 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., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
  Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend. 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. Snoqualme Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

- 8-3537
- 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: 55., 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-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

(Please see Calendar page 64)



Were you at the funeral?

Yes, I was back in Liverpool, so I was available to go to the funeral and pay my respects. There were a couple hundred people there at least, many of them from bands which knew Bob from the '50s and '60s, people associated with him, close friends - Allan Williams, Bob's first wife Beryl, Joe Flannery, the Lord Mayor, you name it. People from Radio Merseyside, DJs who'd worked with Bob in the past.

Last time I was in Liverpool, I was in a cab with Bob, and the driver recognized him just by his voice.

Well, he had a distinctive voice. That was one of the beauties of Bob. When he talked it was a pleasure to listen to him. He had a rich voice, a cultured voice, a voice which was instantly recognizable. And the stories he came out with and his "Woolerisms" were par none. I don't think there was anyone around Liverpool who could touch him for that.

### What are the new plans for The Casbah?

We have opened it at certain times, for special occasions. But when we had the 40th anniversary of The Casbah in 1999, something like 3,000 people went through the doors. We had a marquee in the garden, we had 18 bands on the stage, we had bands playing 12 hours solid in The Casbah itself. And when the celebration was over, we said, "We've got to take it to a different level." Since then we've been liasing with the [city] council, and we've got the green light to open it up as a proper tourist attraction. That will be taking place, hopefully, in June or July of this year.

### Will you have bands performing?

Not at this stage. That is one of the pipe dreams we have. But at the present, it will be opened up basically for tourists to come in, look around. And we'll have our own memorabilia back up on the walls again. It won't just be the skeleton of The Casbah - it will be The Casbah in a different light. It will never be the same as what it was. It can never rise to what our memories think about, the way we actually remember it. But it will be 99 percent as close as we can get it to that particular period in time.

What's The Pete Best Band doing these days?

We're still touring. We've done three world tours. We're back in America the last two weeks in June; we're doing three weeks out there, coast to coast. Watch the papers, listen to the radio - we'll try and put out as much [tour information] as we can before that, itinerary wise. And we've got an album we're working on. We're involved with different projects, working on The Casbah, working on a documentary. So as time allows and we can get into the studio, we are working on a new album which'll be a mixture of standards. And we're going to introduce some of our own original material, because as we played around the world, people have said, "Yeah, you're a great band. We love the powerhouse style you're playing. We love the stage show. Do you write your own music?" And of course, like every band these days, the answer

World Radio History

is, "Yes," And we've felt that, OK, we've had requests for it, let's unleash our original material on the world. We've got a very tentative date of October or November this year.

### What's the documentary about?

It's the story of The Casbah, it's the story of Pete. It's a combination of The Casbah story and letting the world know that it was the catalyst for what became Merseybeat and embroiled with that was the story of The Beatles, and my story evolved from that.

It seems to have taken a while for Liverpool to be seen as a tourist attraction in itself. In the '70s and '80s The Beatles connection was almost ignored. So true, so true.

Now it's full-blown.

I think it should've happened sooner to be quite honest. But people were unaware. Tourism is the new lifeblood of the city, and you had the biggest phenomenon in the world homegrown in Liverpool - a prime tourist attraction. I think it took a very, very long time for people to catch on to that idea. And even though it's great now, the city is a wonderful mecca. I stand up and bang the drum about Liverpool because I love the place. I love the people, I love the humor, I love the bands which come out of Liverpool. I think it's a great place to be. I still feel that if they would've realized the potential they had at their fingertips many years ago, that development could've been on a bigger basis. Even though the city's evolved over the last 10 years, maybe it would've happened earlier.

After your Beatles years, what's been your proudest moment, careerwise?

I would say, off the top of my head, actually getting a recording contract with Decca. Where Decca had, as the world knows now, turned The Beatles down, when my mother Mona took over as manager and we were The Pete Best All Stars, Decca signed us up. And that was like, "Yahoo! We've been signed by the biggest company in England!" It was bittersweet revenge, if I can put it that way. I say that tongue-in-cheek.

I take it it's safe to say you'll be at Liverpool's Beatles week this year.

Yes, yes, yes! We have a book coming out, Mrs. Best And The Casbah Coffee Club. We're very excited about it. And the official release date is August the 29th, which just happens to be, where would you guess?, right around the time of the Beatles convention! And The Casbah will be open hopefully by then, so that should be running along fairly smoothly. We will be making an appearance at the convention, jump up on stage and talk about the book and The Casbah days. And on the Monday [Sept. 1], The Pete Best Band is going to play at the Mathew Street Festival. It'll be the first time that we've appeared at the festival, and we're quite excited about that as well.

### You really have a lot going on.

Yeah, it's hard work, but we love it. Sleeves rolled up, sleepless nights, burn the midnight oil --- but my God, we're having a ball while doing it.

2002

April 19,

SOLDMINE #567

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- 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: 65-6', F: \$40., A: \$3. AL Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-6133 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 Ris. 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 Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364. Jul 14 ON To
- T. Musical Collectables Show, Capitol Banquet Dixie Rd. Lorne VanSinclair, PH: 800-255-4416
- Jul 137-548-8364.
  Jul 14 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre 6435 Dixie Rd. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
  Jul 20 IL, Chicago. Record Collector's Show, Radisson Hotel.
  5000 W. 127th St., SH: 9am-3pm, A: 53., \$1.50 60 or older, 12 & under free. Record Recovery Productions, PH: 773-585-6254.
  Jul 20 IVY, 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 26-22 HI, Honolulu. 12th Annual Hawaii All-Collectors Show, Blaisdell Exhibition Hall. 777 Ward Ave., SH: Fri. 4pm-9pm, Sat. 11am-8pm, Sun. 11am-5pm, A: \$37.5, \$22, ages 7-11, seniors 65 & over free. Ilene Wong, PO Box 61704, Honolulu, HI 96839. PH/FAX: 806-941-9754.
  Jul 27-28 MD, Frederick. Record Show, Independent Fire Hall. 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold,

- MD 21012. PH: 410-757-6182.
  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.
- Hichard Hounds, PO Box 2/16, Pinelias 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 9-11 MD, Salisbury, Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
  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. 238. 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 mis. 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

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- 0418. Aug 24-25 AL, Birmingham. 18th Annual Record Collectors Record & CD Show, South Meeting Hall, Civic Ctr. 1 Civic Center Plaza, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 100, F: \$60., A: \$3. Jerry, PH: 205-491-7004 or Ben, PH: 205-631-333a

- Center Plaza, SH: Sat Jeam-6pm, Sun. 10am-4pm, T: 100, F: \$60., A: \$3. Jerry, PH: 205-491-7004 or Ben, PH: 205-631-3339.
  Aug 25 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add"I., 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 SL, SH: 10am-5pm, 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, F: 55.47. F: \$40, A: \$3. AI 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 MO, St. Louis. Record Factor A US 30, just off Rts. 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).
  Sep 14 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. 2025, SH: 10am-4pm, T: 102, A: \$5. under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
  Sep 15 FL, Orlando. Record & CD Show, Central FL Faisgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150, for 3, A: \$3. FL Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
  Sep 15 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 7

- UP 18. Sep 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9657

- Sep 15 MJ, Spiniglield V, Shi Libard-Apm, T. 75, A.; Ss., Ss. Seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
   Sep 15 MY, Amityville, Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
   Sep 15 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25. A: \$2. Stephen or Backy, PH: 419-874-1725.
   Sep 15 OH, Toledo. Glass City Record Show, Burnham Bowl. 6016 W. Burnham St., 1-94 to Hawley Rd. S., SH: 10am-4pm, T: 8, F: \$35. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
   Sep 21 WI, New York City, Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 6, F: \$45. e. a for 1st 2, \$40. ea. for 3 or more, A: \$4. Collectors Paradise, PH: 614-261-1585.
   Sep 22 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (B4 E. or W., Exit 58, 91 N., Exit 29 to Exit 91, SH: 10am-4pm, T: 90-67. F: \$45. e. a for 1st 2, \$40. ea. for 3 or more, A: \$4. Collectors Paradise, PH: 614-261-1585.
   Sep 22 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (B4 E. or W., Exit 58, 91 N., Exit 29 to Exit 91, SH: 10am-4pm, T: 90-6, F: \$45. A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
   Sep 22 PA, Allentown, Fall 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Wultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Sep 17, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-774 3day of show.
   Sep 22 HUNGARY, Budapest, XVIII International Record Fair, Petofi Csarnok Varosliget. T: 100. Lemezborze, plusz Magazine, PH: 0036 14300990 or FAX: 0036 14300991.
   Sep 29 VA, R

- Midway Hotel: 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2, Yesterdays Music, Jim, PH: 920-733-5076.
   Oct 4 TN, Memphis. CD & Record Show, Agricenter International. 7773 Walnut Grove Rd., SH: 12noon-8pm, T: 50-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
   Oct 5 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
   Oct 5 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
   Oct 5 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
   Oct 6 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888. 0294.
   Oct 6 MJ. Southnafe Becord Show, Civic Cr. Dix.Toledo. (M. dt. School. 302 W. 2016 Show, Chic Cr. St. Toledo. (M. dt. Schollande).

- 0294. Oct 6 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: 586-759-5122 June

- Eureka), SH: 10am-4pm, 1: 60-8, F: \$30., A: \$30. At Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
  Oct 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
  Oct 13 PA, Lancaster, F. Falk, PO Box 849, Highland Lakes, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
  Oct 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., 1-94 to Hawley Rd. S., SH: 10am-4pm, T: §; F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
  Oct 16 W, 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.
  Oct 19-20 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: 30m-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children, PH: 707-942.
  Oct 19 ML. Ann Arbor. Monster Record & CD Show, Best
- Oct 19 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-87, F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118, PH: 734-475-1006.
   Oct 19-20 NJ, Atlantic City, Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantique City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

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### (Reissues from page 61)

and turned in incredibly soulful versions of "In The Midnight Hour" and "Land Of 1000 Dances," among others. All in all, this box is not aesthetically perfect, but the music sure is. - Bill Carpenter

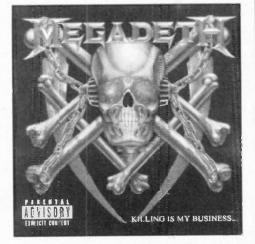
### FREDDY FENDER Éxitos En Español Music Club (50180)

With his distinctive trebly voice, Freddy Fender was a memorable presence on country radio during his mid-70s commercial apex. The former Baldemor Huerta was a fixture in his native Texas with almost 20 years of recording under his belt before he ascended to country superstardom in 1975 with the bilingual hit "Before The Next Teardrop Falls."

Around the same time, Fender recut many of his tunes in Spanish for the Hispanic market, often employing the same backing tracks. A number of those songs are included on Éxitos En Español, a collection of Spanishlanguage tunes that features the aforementioned song as well as Fender's other big hits "Días Y Noches Perdidas" ("Wasted Days And Wasted Nights"), "Tú Se Vas" ("You'll Lose A Good Thing") as well as several well-chosen cover tunes. Fender brings a heartfelt sincerity to the Bobby Vinton song "Roses Are Red, My Love" ("Rosas Linda Son, Mi Amor") and Otis Redding's "These Arms Of Mine" ("Estos Brazos"), offers up a steel guitar-drenched pure country reading of The Amazing Rhythm Aces' hit "Third Rate Romance" ("Amor De Secunda") and gets loose on the Tex-Mex

joyride of "Al En El Rancho Grande."

The record's spare, low-key arrangements only serve to accentuate Fender's mellifluous voice, which sounds terrific in any language. - Tierney Smith



### MEGADETH Killing Is My Business ... And Business Is Good! Loud Records (9046-2)

There are many Megadeth fans who have been actively following the band throughout their nearly 20-year history, and then there are those who think the band lost their creative spirit after their first three albums. Either way, one cannot deny Megadeth's impact. But the die-hard lans enthralled by the band's thrashy period have been denied for many years to hear the thunderous quartet's debut album on CD. At long last it has

(Please see Reissues page 69)



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# **Book Review**

### CROSBY, STILLS & NASH: THE AUTHO-**RIZED BIOGRAPHY** Dave Zimmer

### Da Capo Press (Softcover, 302 pages, \$18)

Dave Zimmer, author of this updated edition of Crosby, Stills & Nash (which includes added info from the mid-1980s through 1999), professes to be "bored by endless critical analysis" and made it his goal in writing this book to "disappear as the narrator," thus allowing the band and their friends to speak for themselves. Smart move - loaded with quotes, anecdotes and great photos (more than 275 of them, including 25 new photos by official Woodstock photographer Henry Diltz) Crosby, Stills & Nash is a consistently absorbing and fast-paced read. Further, Zimmer enjoyed the full cooperation of his subjects, all of whom come across as generally outspoken, as well as Neil Young and folks such as Joni Mitchell and John Sebastian. Small wonder that Graham Nash, in the book's foreward, assures the reader, "This book is as close to the truth as you're going to get."

Zimmer begins by charting the musical trajectory of the group's pre-Crosby, Stills & Nash days which, given the success each member enjoyed - David Crosby with The Byrds, Stephen Stills with Buffalo Springfield and Nash with The Hollies - makes this more fascinating than your usual retracing of an artist's earliest years. When the three eventually joined forces - and voices - they were genuinely excited by what they were about to embark on. Zimmer describes the three as being euphoric during the sessions for their selftitled debut and thrilled by the sound of their own harmonies. They weren't the only ones - John Sebastian called the trio's vocal blend a "magical, otherworldly harmony like nothing I'd ever heard before."

In what is largely a positive portrayal of the group, Zimmer lauds Crosby, Stills & Nash's charisma, the rapport they shared with their audiences and their socially conscious stance. As promoter Bill Graham once put it, "Crosby, Stills, Nash & Young were one of the first groups to not only sing out, but speak out." Crosby himself noted



that the group offered "an alternative set of values to the young people of this country, which is the only way to fight a government as strong and powerful as ours. We've always tried to reach the children."

Though the group weathered their share of disagreements and creative tensions over the years, which inevitably led to various splits and regroupings, nothing could break what Nash characterizes as "a certain unspoken family tie." The author deftly traces the group's entire career, including solo ventures (without neglecting the joys and upheavals of their personal lives along the way). Never ones to follow musical trends, the group has stayed true to their signature sound, mindful, as Crosby said in 1982, "There's a whole other segment of the population that still likes harmony, melody and words that count."

This updated edition covers Crosby's drug problems (Zimmer steered clear of the sordid details - Crosby revealed all that in his autobiography anyway) and prison stint, the group's 1997 induction into The Rock And Roll Hall Of Fame and the making of their latest recording, 1999's Looking Forward. In giving the key players a prominent voice in these pages, Crosby, Stills & Nash tells a terrific story in wonderfully vivid style.

- Tierney Smith



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disc connection mail@vahoo.com We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred. we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).

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Fox Music 100 E. Main St. Watertown, WI 53094 Entrance on 1st St. PH: (920) 206-8597 FAX: (920) 206-8641 E-Mail: foxmusic@execpc.com Store Hours: 11:00-7:00 Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.

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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you store GOLDMINE, we'll put your listing in boldface type.
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> bands such as Megadeth, Metallica, Slayer, Exodus, and Anthrax burst onto the scene and took metal into a much faster, fiercer direction. This album was one of those important musical turning points that helped influence a whole new generation of bands.

> When compared with Megadeth's recent works, Killing is rough, raw and not nearly as melodic. But that isn't the point. At the time, frontman/axeman Dave Mustaine, guitarist Chris Poland, bassist David Ellefson, and the late drummer Gar Samuelson wanted fans to "rattle their goddamn head." The



(Reissues from page 65)

been re-released.

## Book Review

MILES TO GO by Chris Murphy Thunder Mouth Press (Softcover, 241 pages, \$24.95)

The most disturbing thing about Chris Murphy's Miles To Go is that it is not what it claims to be. The title and jacket

photo would lead us to

believe that this is an in-depth exploration of the inner life of Miles Davis. It is anything but. A more appropriate title might be My Life On The Road. Mixed in with rather superficial observations of Davis are any number of tangents about the author's other experiences as a roadie and road manager for Davis and other artists.

Killing Is My Business ... And Business Is Good not only serves

as Megadeth's debut album, but it is also a milestone marker

along the timelines of speed and thrash metal. Back in the day

(1984 to be exact), those subgenres were still in their infancy,

having initially been cultivated by the likes of Motorhead, Iron

Maiden, and Judas Priest in the late '70s and early '80s. Then

There are ponderous asides such as a description of Johnny Cash's bedroom, a hellish period spent with country singer David Allen Coe and crew, a chance meeting with Carly Simon, and a cat fight between Murphy's girlfriend and a rock musician's wife. What does all of this have to do with Davis? Murphy even goes so far as to describe the mundane details of each tour, including travel arrangements and the type of sound equipment used.

There was a joke going around when The Beatles "reunited" to splice together a record out of an unfinished John

Lennon demo (Free As A Bird") to the effect that the next project would be a release of Lennon's answering machine tapes. Murphy's book reminds me of something equally tenuous and, ultimately, unnecessary. An ample amount has been written about Davis, most of it more scholarly and insightful than this modest volume contains.

I have no doubt that Murphy genuinely cared for Davis, who, when he knew him, was making his final siege on the musical barricades. But, sincerity of feeling does not necessarily translate into worthwhile jazz history. It is almost as if Murphy had so little to say about Davis and his music that he padded the book with his own dubious reminiscences. It is sad that, in the end, Murphy has exploited his relationship with Davis to try to inflate the importance of his book, a book that offers very little new information about the jazz icon's life.

The attempts at examination of the music and, more specifically, of Davis' psyche are so clumsily handled that they reveal Murphy as completely out of his realm. He offers insights that, on first reading, seem deep but finally crumble under the weight of their own cumbersome prose.

Obviously, I would recommend almost any other book on Davis over Murphy's well-intended but markedly flawed effort. A biography of such an important figure requires more than a dashed-off memoir centering more around the writer than the the subject.

- Mark Nesbit Varney

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opening track "Loved To Deth" is a herky-jerky speed-metal assault that shirks catchy choruses in favor of brute force. The title track alternately boogies and thrashes, hinting at the band's bluesy roots. (The humor behind the band's antagonistic cover of "These Boots Are Made For Walkin'," originally recorded in 1966 by Nancy Sinatra, will be lost on nu-metal pups for sure.)

"Looking Down The Cross" takes a different approach, opening with eerie two-hand guitar tapping before transforming into a mid-tempo rocker. Incidentally, Metallica fans will recognize sped-up riffs from "The Four Horsemen" in Megadeth's "Mechanix," which is no surprise given that Mustaine was an original member of that band and had contributed those parts.

In terms of bonus material for this reissue, the band's remaining original members (Mustaine and Elle[son) contribute extensive liner notes about the album and each song, while Anthrax guitarist Scott Ian has written some personal musings. Full lyrics are included as well. Musically, the band added on three lo-fi, pre-Poland demo tracks of songs already on the album. To be frank, they are unspectacular and seem tacked on to increase Killing's 32-minute running time. One could suppose that they are there to prove that the band did not benefit from studio trickery, but it was already obvious to begin with that they did not.

One big gripe: More than half of the lyrics to "Boots" are bleeped out, and they are not even obscene. Original songwriter Lee Hazelwood was reportedly upset with Megadeth's interpretation, and Mustaine makes some biting remarks about their dealings with him in the liner notes. It seems that to placate Hazelwood, most of the lyrics have been deleted. What a joke!

While certain parts of this album hold up better than others after nearly 20 years, there is no denying its overall raw power and long-term influence, not to mention the band's agile musical prowess. While the band went on to grow and record stronger music, there is a primal power behind Megadeth's aural origins that still resonates today. Thanks to Bill Kennedy and Chris Vrenna, the band's lowbudget debut has been given a fuller sound. (Loud Records, 215 Park Avenue South, New York NY 10003)

— Bryan Reesman

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	shipping.	<text><text><text><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></text></text></text>	<ul> <li>Brothers</li> <li>Brothers&lt;</li></ul>	<ul> <li>Barcher Lords of the New York Obis Ray Uzwiss</li> <li>Finst Los Lobos Meel Redom as Ray Uzwiss</li> <li>Finst Los Lobos Meel Redom as Ray Uzwiss</li> <li>Finst Los Lobos Meel Redom as Ray Uzwiss</li> <li>Finst Log and Lub Red Cass REF Barcher State (Manchait State Value 2009)</li> <li>Barden State State (Manchait State Value 2009)</li> <li>Finst Log and Lub Red Cass REF Barcher State State State Value 2009</li> <li>Finst Log and Lub Red Cass REF Barcher State /li></ul>

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		40. Payne, Freda - How Do You Say I Don't Love You Anymore (ST)(CO) NM/NM         41. Proby, P.J Somewhere (MO) NM/EX       \$23.00         41. Proby, P.J Somewhere (MO) NM/EX       \$31.00         42. Reeves, Jim - Bimbo (MO) EX/EX       \$35.00         43. Rydell, Bobby - The Great Ones (MO)(Record only) M       \$7.00         44. Searchers - Love Lies Bleeding (10°)(U.K.) W/M       \$20.00         45. Shangri-Las - Golden Hits of the Shangri-Las (MO) EX/M       \$20.00         46. SHARP, DEE DEE       - Songs of Faith (ST) NM/M       \$45.00         47. Sommers, Joanie - For Those Who Think Young (MO) EX/NM       \$18.00         48. Fbones - Sippin N Chippin (ST) M/M       \$13.00         49. Thompson, Hank - Favorite Waltzes by Hank Thompson (MO) W/M       \$37.00         50. Twitty, Conway - I Can't Stop Loving You M/NM       \$37.00         51. Walker Brothers - The Sun Ain't Gonna Shine Anymore (MO) VG+/VG+       \$20.00         52. WALLACE, JERFW? Just Jerry EX/NM.       \$51.00         53. Williams, Hank - Ramblin Man EX/EX       \$40.00         54. Wonder, Stevie - Radio Programmers Special- (Do I Do) M/M       \$27.00         55. YardDirds - Over Holder Sideways Down (MO) EX/E4       \$20.00         56. VA - Rocky Horrow Show - Ode #70031 EX/EX       \$7.00         58. VA - ESP # 1024 - Sampler - Godz - Fugs - Burns EX/M       \$15.00      <
ESPRIT MOST WANTED	BIG AL's	51. Walker Brothers - The Sun Ain't Gonna Shine Anymore (MO) VG+/VG+ \$20.00 52. WALLACE, JERRY - Just Jerry EX/NM. 53. Williams, Hank - Ramblin Man EX/EX. \$40.00
MOST WANTED	RECORD BARN	54. Wonder, Stevie - Radio Programmers Special- (Do I Do) M/M \$27.00 55. Yardbirds - Over Under Sideways Down (MO) EX/VG+ \$20.00 56. VA - Boky Horrow Picture Stewa Odd #277231 EV/VG+ \$20.00
We want to purchase your top quality music rarities and memorabilia	522 S. Bascom Avenue San Jose, CA 95128	50. V.A HOcky Horrow Picture Show - Ode #77031 EX/EX         \$7.00           57. V.A Rocky Horrow Show - Ode #9009 NMNIM         \$15.00           58. V.A U.A. #5185 - Revolution (Mother Earth etc.)(ST] SEALED]         \$15.00           50. V.A ED #1004 Security         \$15.00
WE WILL PAY YOU TOP DOLLARS!! Our lead North American buyer is Peter Fenton with over 15 years of experience purchasing your music collectibles! Discrete, knowledgeable and professional.	(408) 294-7200 Tel	S9. V.A ESP #1024 - Sampler - Godz - Fugs - Burns EX/M\$35.00 60. V.A RCA #OPL1 - 1 - Great Movies - They Went That-A-Way NM/M\$10.00 61. V.A RCA #OPL1 - 2 - Great Movies - The World At War NM/M\$10.00
	Fax (408) 294-4354	62. V.A HCA #OPL1 - 4 - Great Movies - Song & Dance NM/M \$10.00 63. V.A Starday #178 - More Country Music Samplers NM/M \$25.00 64. V.A Eliquette #025 - Merry Christmas - (Sonics 1984 etc.) NM/NM \$25.00
e-mail: USEsprit@compuserve.com ESPRIT MOST WANTED 9811 WEST CHARLESTON BLVD. #2-300, LAS VEGAS, NV 89117	"Something for everyone" Bigalsrecordbarn@aol.com Records Only	55. V.A Mercury #20502 - Wagon Train (MO)(Ward Bond) EX/MM\$30.00 66. Box Set - Carl Perkins - The Sun Years With Book (3 LPS) EX/M\$38.00 77. BOX SET - YARD BIRDS - Shapes Of Things (7 LPS) M/M
VINYL: deleted, rare or promo (7" / 10" / 12" / picture discs / collectible		
COMPACT DISCS: deleted, rare or promo (singles and/or albums, CD-Videos)	<b>Collector Pays Cash</b> for Records, CDs, Coin Collections and Political Buttons.	Solution of the second se
MEMORABILIA: press packs, tour books, paper goods or promo logo items or music related toys etc. RADIO SHOWS: CD or Vinyl (Westwood One, In The Studio, Up Close, etc.	for Records, CDs, Coin Collections	72. Freed, Alan - Presents The Kings Henchmen EX/VG+
<ul> <li>must include cue sheets)</li> <li>RECORD AWARDS: (RIAA certified gold/platinum awards in original &amp; undamaged complete framing)</li> </ul>	and Political Buttons.	Columbia #160 Very Rare EX/EX. \$30.00 74. Grant, Gogi - Suddenly There's Gogi Grant (Red Wax) M/EX. \$70.00 75. Impalas - Sorry I Ran All The Way Home (MO) EX/EX. \$76.00
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GOLDMINE #567

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Lollectormania DEALER

GOLDMINE #567

74

April 19, 2002

t was a beautiful Saturday afternoon in Providence ----picture-perfect weather for me to sign copies of my book Warman's American Records at a local bookstore. The signing went so well that all the store copies sold out. But there were still people who wanted to buy my book, so I went to my car and brought 20 more copies of the book into the store. Every one of the copies - both the store's and mine were purchased and autographed. I was as happy as Alicia Keys on Grammy<sup>®</sup> Awards night. It wasn't until I got on the Massachusetts Turnpike and was halfway home that I realized something, "Chuck, you moron - those 20 copies of Warman's American Records in the car were supposed to be for a record show appearance in Albany tomorrow!" Of course, being a Saturday night, it was too late to order more copies. To make matters worse, I had already paid

my non-refundable table fee for the show. As I continued my journey home, I thought of every possible solution - begging the record show

promoter for my money back, offering to sell my table to another dealer, sitting there at the show with a sign saying, "This idiot has nothing to sell. Feel free to point at him and laugh." But then it dawned on me. This was a record show, right? People buy and sell records, right? I've got records in my house that I could reasonably part with. I can sell them at the show and make a few dollars, right? It can't be that hard to sell records at a record show, right?

When I got home that night, I rifled through my record collection, deciding what records I could get

rid of easily for a couple of bucks (at this point, all I wanted to do was make back my table fee). Charles Mingus album in you go. Johnny Cash Columbia LPs - into the box. Linda Ronstadt LPs - the tribe has spoken.

Among all the records I wanted to sell off was a musty box of 78s. The 78s came from a yard sale some months earlier ---as the yard sale owner saw me peering through the box, he told me I could have all the 78s for \$10, even offering to haul them to my car. One \$10 transaction later, I had about 125 78s in my car. After streaming out five of them for my own personal collection and another 20 for the archives of The Vocal Group Hall Of Fame (yes, I'm still looking for vocal harmony artifacts for that museum), I had 100 records that were just sitting around gathering dust. I figured I could place a \$25-forthe-whole-box price on them, and they would sell quickly.

On the morning of the record show, I brought my boxes to the auditorium. Even before the doors officially opened, the first customers to my table were dealers who picked through whatever borderline decent records they could find in the boxes, gave me \$1 per disc (the dealers' half-price discount) and went to visit other tables.

None of them approached the 78s box.

As the show began and the doors opened to the paying public, I kept a careful eye on the other dealers - how they interacted with customers, how they were able to discern a customer's needs and wants, how dealers bargained and haggled with potential (and eventual) purchasers. I quickly discovered my approach was too simplistic; if I was going to attract customers, I should have offered some of my own high-

ticket records to spur sales. As it was, the customers were not interested in my bargain-basement records and didn't even want to look at the 78s. I would have had an easier time giving away stock in Enron.

REVELATION

By about 1 p.m., I was getting frustrated. I was \$20 away from making my table fee, the crowds were thinning down, and dealers were slashing prices on certain items just so they wouldn't have to haul heavy boxes home. I dropped the price on my \$2 records to \$1, but that only helped sell one more disc. The 78s were still sitting there like the last kid chosen for sides at a dodgeball tournament.

I was about ready to admit defeat. Other dealers were packing away their wares, loading up their vans and preparing for

# What I did that afternoon was take stock of the importance of dealers and how hard they really work — much harder, in fact, than I had ever imagined.

DAY

by Chuck Miller

Α

A

another show in another town.

Then Bernie walked in.

I don't know Bernie; I never met him before in my life. But he was looking for a special set of records - and none of the other dealers had what he desired. Then he came to my table, and his eyes lit up upon seeing - yes indeed - the musty, old box of 78s. He pulled out 10 or 15 titles, and every time a record came out of the box, he hummed its melody, as if each record brought back a fantastic memory.

I had no earthly idea that Bernie had restored an old Victrola and wanted to play the great songs of his youth on that venerable machine - including the Dinah Shore, Sammy Kaye, Bing Crosby, and Rosemary Clooney discs that were in the box. He wanted those 78s and was more than happy to pay the \$25 price for the entire lot. As an added bonus, I even carried the box of 78s to his car and put it in the trunk.

Thank God for Bernie — his purchase helped me cover my table fee. But even I knew that Bernie's appearance and request was a one-in-a-thousand lucky strike. He was the only person to show any interest or curiosity in the 78s - if he hadn't shown up, I would have taken all those shellac discs home, where they might have sat until doomsday.

What I did that afternoon was take stock of the importance of dealers and how hard they really work — much harder, in fact, than I had ever imagined.

Think about this when you interact with a dealer at a record show. You've been let into the building at 10 a.m. The dealer's already been there for the past three hours, setting up 15 milk

crates and longboxes full of records, assembling a detailed display of his wares on a folding table that groans precariously (as if it was last used in a Dudley Boyz tag team match). He didn't have much time to unload his van and get his records into the building; other dealers have been unloading their vans at the same entrance, and parking is tight at the facility.

By the time the dealer has set up his area, gulped down a formerly hot cup of coffee and a couple of Krispy Kremes, the doors open. Immediately he has to go to work. Usually he and his assistant work the crowd, answer their questions, pick through the bins to help somebody find an album, all in the span of three to six hours.

I found that those first three hours are as important to a dealer as a good running start is for a bobsled team. If there's a good crowd in the building, he can count on some good sales. If he hears the words, "Let me walk around a bit, and then I'll be back," he knows it's going to be a long day. Often people bring their own records, offering to sell them to the dealer or proposing a trade. Sometimes those very same people get offended when the dealer doesn't offer to buy the records for the near-mint value listed in the price guides hey, dealers have to make a living; aren't they entitled to a fair profit? They're giving up their own weekends for the show, driving all night, setting up shop in the morning, hoping to not only make their table fee, but also their gas and hotel costs - in addition to a few extra dollars profit.

So with this column, I want to wholeheartedly extend my appreciation to all the record dealers and show promoters everywhere. Whether you have a booth at the Austin Record

> Convention, a table at the Toronto Record Show, a corner display at a collectibles show in Zebulon, N.C., or a few cubic feet at a weekend event in Fort Wayne, Ind., there are customers who appreciate all your hard work and effort. Without dealers, finding those rare and collectible records would be much harder than we could ever imagine. Thanks to all of you.

Hey collectors - what is the best transaction/ experience you've ever had with a dealer at a record show? Did the dealer help you find that rare Beatles acetate or that mint condition Annette Funicello LP? Dealers, how about the best sale you've ever had with a customer? Write to: Chuck Miller, c/o Goldmine, Krause Publications, 700 East State Street, Iola WI 54990 or email at Clctrmania@aol.com. Visit me on the Web at http://chuckthewriter.com, which contains an archive of past Collectormania! columns. Hope to hear from you soon!

Hidden Track EPs

Here are four artists on an imaginary EP. What is the comm 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 Collectormani 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: KC And The Sunshine Band Ned Miller luice Newton Motörhead

Hidden track: Steve Miller Band

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

#565's Hidden Track EP and answer: Gladys Knight And The Pips, Steven Bishop, Erykah Badu, and Shyheim all had songs called "On And On." The Hidden Track artist, ABBA, had a song called "On And On And On."

#563's EP and answer: Elvis Presley, "Suspicious Minds"; The Raspberries, "Overnight Sensation (Hit Record)"; The Contours, "Do You Love Me"; and Bow Wow Wow, "I Want Candy" — all the songs have false endings. The Hidden Track, "Metal Head," by Blotto, has three false endings.

#### BIG COUNTRY The Crossing Mercury (314 548 117)

One would be forgiven if he or she thought Big Country disappeared after their 1983 debut album *The Crossing* and its hit single "In A Big Country." Most folks buried memories of the Scottish group, only to have them briefly lifted into consciousness after the death of leader Stuart Adamson last December. Then the visions disappeared again.

But Big Country's catalog is an extensive one. It's rare to find a gap of more than two years of inactivity from the band, who recorded up to Adamson's death. But it's also rare to find in their repertoire an album as passionately charged as *The Crossing*. It is the only album of theirs worth savoring. The expansive sound (guitars as bagpipes, U2-like anthems — only larger!) played itself out by the time they released a follow-up a year later.

In a way, the group's — and Adamson's legacy is built on *The Crossing*. It's fitting, then, that the expanded reissue of the album places the era within context. The group's 1984 quickie four-song EP *Wonderland* is included (its first time on CD), as is a re-recorded single version of "Chance." The additions elevate the ideas and ideals of *The Crossing* — as they should, seeing that a couple of them are *Crossing* B-sides — with a bit of a nod to the future.

But it's the digitally remastered album itself that sells the reissue. For all its fist-raising glory-stomping (only The Alarm did it with less subtlety at the time), it's still a solid work. The singing dual guitars still impress, and Adamson injects soul, punk and pop into the songs (the best of which — "In A Big Country," "Fields Of Fire" and "Chance" — straddle the line between relic and revelation). Who knows what prompted Adamson to eventually take his life? Based on *The Crossing*, it appeared there was nothing that couldn't be conquered with a couple of guitars, a handful of romanticism and an aural playground as big as Scotland.

— Michael Gallucci

# **Beatles Book Review**

#### BEATLES GEAR Andy Babiuk

Backbeat Books (Hardcover, 256 pages, \$40)

In Beatles Gear author Andy Babiuk, staff consultant to The Rock And Roll Hall Of Fame, gets to the very heart of The Beatles' sound, focusing on the instruments they used in the course of their career. Babiuk interviewed more than 400 people closely associated with The Beatles for this project. He includes more than 300 photos (many never-before seen) of The Beatles and their instruments — many still owned by the ex-Beatles or their family members — as well as guitar sales receipts and manufacturers' advertisements.

Babiuk's year-by-year account of The Beatles' performances from their Quarry Men days to their final recording sessions reveals the creativity of a band forever in search of new, innovative sounds, not to mention better equipment, and the book as a whole offers fascinating glimpses into Beatles history. There's the Hessy's music store receipt for John Lennon's original Hofner Club 40 guitar, dated August 1959, which records Aunt Mimi's initial deposit of £17— handily dispelling the rumor she bought it for that price (£30 being the final cost); Liverpool signwriter Tex O'Hara's early Beatles "bug" sketches, which became the logo emblazoned on Ringo Starr's Premier drum kit; and Lennon's famed Rickenbacker 325, a rarity revered by collectors as, in Babiuk's words, "the holy grail of all Beatles instruments."

From the unusual (George Harrison's custom-built Gretsch electric 12-string guitar) to the familiar (Paul McCartney's 1963 Hofner 500 violin bass, the set list from The Beatles' last tour still taped to its side), each instrument is described in loving detail. (The manufacturers who created the instruments couldn't have asked for better publicity. If The Beatles used it, the subsequent demand for those instruments would routinely outnumber the supply.)

Babiuk also explores The Beatles' musicmaking process, whether it was their homemade tape loops used on "Tomorrow Never Knows" — an early example of sampling and looping — or their readiness to try new things. Donovan recalls teaching Lennon the fingerstyle guitar playing that, says Donovan, gave Lennon "a new set of performing skills," a style Lennon employed on *The White Album*.

One doesn't have to be a musician to be interested in the stories behind The Beatles' instruments. The author recounts the time when, caught up in the colorful swirl of the psychedelic era, the band painted their instruments (Harrison's Fender Stratocaster is a work of art in itself, done up in day-glo paint

ESTHER PHILLIPS

The Country Side Of Esther Phillips/Set Me Free Collectables (COL-CD-6841)

Collectables' third two-on-one CD set from Esther Phillips' stint with Atlantic Records runs the gamut from adult contemporary and country crossover to down-and-dirty soul. The Country Side Of Esther Phillips/Set Me Free combo boasts both albums' original liner notes and three recordings not released during her lifetime. This 36-song collection provides the best introduction to the Galveston, Texas–born singer's adult prime.

Early rock and R&B cats know Phillips best as "Little Esther," the 15-year-old prodigy whose early '50s recordings with Johnny Otis' band ("Double Crossing Blues," "Cupid's Boogie," "Mistrustin' Blues," etc.) helped energize the postwar R&B scene. By 1962, Phillips began employing her Dinah Washington-drenched

stylings more expressively on a wider variety of material — including country music.

Originally released on the Houston-based



and topped off with wife Pattie Boyd's glittery green nail polish). The odyssey of Harrison's famous red Gibson Les Paul, known as "Lucy," which also passed through the hands of John Sebastian, Rick Derringer, Eric Clapton, and Badfinger guitarist Pete Ham before becoming lost, is an adventure in itself. Beautifully illustrated, *Beatles Gear* vividly recaptures that magical time of inspired creativity that marked The Beatles' work.

— Tierney Smith

Lenox label, Phillips' remake of Ray Price's "Release Me" features appealingly subtle country rhythm sweetened with uptown strings and lush vocal choruses. Although it became a major smash (#1 R&B, #8 Pop), Lenox quickly folded, and the artist was snapped up by Atlantic, who commissioned more of the same for *The Country Side Of Esther Phillips*.

Bringing just the right amount of cabaret

(Please see Reissues page 80)



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DEXTER WANSEL - Life On Mars, Philadelphia International PZ-34079, RODNEY FRANKLIN - You'll Never Know, Columbia FC-36122, 1979

JOHNNY BRISTOL - Hang On In There Baby, M.G.M. SE-4959, 1974 JOHNNY BRISTOL - Hang On In There Baby, M.G.M. SE-4959, 1974 JOHNNY BRISTOL - Bristol's Creme, Atlantic SD-18197, 1976 LEON HAYWOOD - Here To Stay, 20th Century T-411, 1973 LEON HAYWOOD - Come And Get Yourself Some, 20th Century T-476, 4025

THE SWEET INSPIRTIONS - Sweet Sweet Soul, Atlantic SD-8253, 1970 LEROY HUTSON - Love Oh Love, Custom CRS-8017, 1973 LEROY HUTSON - Feel The Spirit, Custom/WB CU-5010, 1976 LEROY HUTSON - Hutson II, Curtom/WB CU-5011, 1976 LEROY HUTSON - Hutson II, Curtom/WB CU-5011, 1976 LEROY HUTSON - Closer To The Source, CURTOM/WB CU-5018, 1977 DEBRA LAWS - Very Special, Elektra 6E-300, 1981 ONE WAY - Love Is, MCA-5163, 1981 ONE WAY - Love Is, MCA-5163, 1981 ONE WAY - Who's Foolin' Who? MCA-5, 1982 THE NITE LITERS - The Nite Liters, RCA LSP-4430, 1970 THE NITE LITERS - Different Strokes, RCA LSP-4767, 1972

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DARRYL JOHNSON • P.O. Box 208967 Chicano, IL 60620. • Phone: (773) 233-0916 ooking for the following Singles on LP ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ANTIST RECORDING FORMAL LABEL & CATALOB NUMBER 1. James Brown - I Don't Want Nobody To Give Me Nothing - Late 60's release, Extended Version, King label? 2. The Dog Sisters - High Noon (Early 80's Release) - 12" Single? 3. "Artist Unknown" - More Love (Mid 80's Release) - 12" Single? 4. "Artist Unknown" (Hispanic Group) - Los Conquistadoras (Mid 70's Release) - R&B Charts in 1975-76 JOSEPH P. GIANGUZZO

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• E-mail: trueblueyankee@weblv.net I am looking for real bargains on the titles below, which means below \$10.00, except the box set. If "24 ORIGINAL CLASSICS" by the Every Brothers is not in stereo in OD form then I want a stereo LP of the same title. Would like to also hear from dealers, stores, and indivduals who sell 45's on reissue labels for \$3.50 or less. Respond by writing or e-mailing your offers.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

EVERLY BROTHERS Heartaches and Harmonies CD Box Set EVERLY BROTHERS 24 Original Classics CD or LP EVERLY BROTHERS Songs Our Daddy Taught Us CD or LP PAUL McCARTNEY Wings At Speed Of Sound CD PAUL McCARTNEY CCHP Album CD or LP THE TROGGS Best of the Troggs CD DENNY LATHE Holly Days CD or LP

**RICHARD WHITE**  2791 McBride Lane #168 Santa Rosa, CA 95403

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER** CATHEDRAL OF TEARS - S/T LP Enigma SUPERHEROINES - "A Cry For Help" LP Bemisbrain

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MICHAEL TURNER • 7 Rosewood Avenue • Burnham-On-Sea, Somerset TA8 1HD England • Phone: +44 (0) 1278 783519 • E-mail: Murner217@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER NEIL SEDAKA WANTS 45s (*radio adverts) *Christmas & New Year Greetings From RCA, RCA SP-45-123 *Find Yourself A Star, Rad 72-1 *Giving's Not So Hard To Do, United Way	CHRISTOPHER BÅY • P.O. Box 16237 • Encino, CA 91416-6237 • Phone: 818-971-3139 • Fax: 818-757-1380 • E-mail: cbay@socal.rr.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ALLAN SHERMAN - LPs, 45s, 78s, CDs, cassettes, reel-to-reel, acetates, promo items, boooks, magazines, anything and everything. Please state condition and price of all items. Thanks!	<b>ROLAND EDGER</b> • 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 - Videos, all, Virgin Records         BROTHER CANE - Compilations all, Japan/UK and USA         BROTHER CANE - All releases, sil, any	VINCE KIKEL • 2886 Mason Ave. • Port Huron, MI 48060 • E-mail: vkmk@earthlink.net ATTIST RECORDING FORMAT LABEL & CATALOG NUMBER BEATLES - Butcher Cover paste over any condition LYNVRD SKYNVRD - 45s LPs imports, shifts anything! BACKSTAGE PASSES and crew shirts SEALED & QUAD 8-TRACKS, any condition JAMES ROBINSON, JR.	
*US Airforce promotion Don't Go/Come Back Jo (with the Tokens), Melba 1956 Amour Perdu/Dui, Nous Serons Des Copains, French Canada. Atlantic 1968 Singing in German Sedaka compositions not recorded by Neil and also written by his pseu- donym Grossman Laverne Bakar, Saddler LPS Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5	MICHAEL WILMOT • 243 Macedonia Forest Circle • Canton, GA 30114 • Phone: 770-479-8900 • E-mail: www.whateverthis13@aol.com EMERSON LAKE PALMER - Prietures At An Exhibition, CD, Victory EMERSON LAKE PALMER - Trilogy, CD, Victory EMERSON LAKE PALMER - Works Vol. 1, CD, Victory ZEE - Identity, CD or LP, EMT Marvest 545P-24-0101-1	JOHN SIGNORE • 922 Store Rd. • Harleysville, PA 19438 • Phone: 610-584-9868 • E-mail: signore01@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEBBIE GIBSON - You Belong To Me OLIVIA NEWTON-JOHN - Have You Never Been Mellow-Dance Version- From Sony Playstation Game-Dance, Dance	<ul> <li>910 Spanish Oak Dr.</li> <li>Hinesville, GA 31313</li> <li>ARTIST RECORDING FORMAT LABEL &amp; CATALOG NUMBER KiTARO - Towards The West, CD, Geffen 24094</li> <li>SHARON HAMMONS</li> <li>P.O. Box 193</li> <li>Newton, IA 50208</li> <li>Phone: 641-791-7246</li> <li>ARTIST RECORDING FORMAT LABEL &amp; CATALOG NUMBER CASH COWS - Various Artists, LP, Virgin import THE CHURCH - Priest-Aura, CD</li> <li>FINGERPRINTZ - Distinguishing Marks, LP, Virgin SPLIT ENZ - History Never Repeats, VHS</li> <li>GARY C. HUESTED</li> <li>1131 Piedmont Ave. NE</li> <li>Palm Bay, FL 32907</li> <li>Phone: 321-984-2144</li> <li>E-mail: ghuested@cfl.rr.com Serious R.E.M. collector seeking VG++ or better music and memorabilia: ARTIST RECORDING FORMAT LABEL &amp; CATALOG NUMBER Dead Letter Office advance promo casette US or UK Documenting REM: 1983-1987 IRS 14U Canada cassette Fables of the Reconstruction UK CD (wr Green Grow the RushED") Murmur US Cassette ("There She Goes Again" on insert) REM Singles Collected PTS 2039 Japan Cassette</li> </ul>	
GENE PITKEY WANTS 45s Fatthful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959 Run, Run Rieadrunner (Musicor promo, stereo) Mus 1474 1968 LPs It's Country Time Again (with George Jones, stereo, black label) Musicor 1965 She's A Heartbreaker (promo, stereo) Musicor 1968 Vintage Golk Pack of Hits, Vol. 1, 3, 4 (various artists, alt. versions of:	RUTH WASYLEWSKI • 665 Hope Terrace Ct. • Santa Maria, CA 93455 • Phone: 805-937-1532 • E-mail: rochruthwas@msn.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER RINGO STARR/PETER SELLEPS - The Magic Christian Soundtrack (not by Badfinger) CD	OLIVIA NEWTON-JOHN - Revolution TIFFANY - Flies Like An Angel TIFFANY - Was It Good For You (Novie - Thin Pink Line) NEW KIDS - Dirty Dancing French Maxi CD* 5 NEW KIDS - Honey, Don't Ya Leave Me Tonight NEW KIDS - Honey, Don't Ya Leave Me Tonight NEW KIDS - Nightmare NEW KIDS - Nightmare NEW KIDS - On A Wing Of A Prayer FOUR TOP'S Dance Version - When She Was My Girl LOOKING FOR: Game Time Wrist Watch - Casio. Girl-song - movie -		
Darin' Corer, Ain't Ya Comin'. Silver Bracelets, Run, Run, Rcadrunner, Rags to Riches) Vintage Pitney compositions not recorded by Gene for example: Buzz Clifford, Magic Circle, Columbia 42290, 45 same # for 33 1962, LP T≹e Timetones Meet The Nwbles, Time Square Records TS-1000 If possible, records to be in at least EX condition. MARK PAVLOVICH • 11696 Bald Eagle Lane	ROY HOWELL • 5303 Keefe St. • Pittsburgh, PA 15207 Looking for the following in NM conditon. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER PARTRIDGE FAMILY - 1 Think I Love You sheet music PARTRIDGE FAMILY - Doesn't Somebody Want To Be Wanted sheet music PARTRIDGE FAMILY - 111 Meet You Half Way sheet music PARTRIDGE FAMILY - 111 Meet You Half Way sheet music	August 15, 2000. Judge Judy - Tuesday, August 1, 2000. Kim - worked at Union National Bank, Kulpsville, PA 1996. TOM BERTRAND • 235 East 13th Street, Apt. 4M • New York, NY 10003 • Phone: 212-673-6568 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER NATALIE COLE - Collector Items - CD, Videos, Cassettes		
Moreno Valley, CA 92557     Phone: 909-334-6567 Rejected by George for Anthology.     ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER     BEATLES - David Vaughan "Freak Out", Any, 13 min. 14 sec. Jan. 5, 1967     SAL J. ANGERAME     • 50 1/2 Maple Street     • Oneonta. NY 13820	PARTRIDGE FAMILY - I'll Meet You Half Way sheet music PARTRIDGE FAMILY - I Woke Up In Love This Morning sheet music PARTRIDGE FAMILY - I Woke Up In Love This Morning sheet music PARTRIDGE FAMILY - Stone Of Those Nights sheet music PARTRIDGE FAMILY - Areaking Up Is Hard To Do sheet music PARTRIDGE FAMILY - Breaking Up Is Hard To Do sheet music PARTRIDGE FAMILY - Doking Through The Eyes Of Love sheet music PARTRIDGE FAMILY - Priend And A Lover sheet music PARTRIDGE FAMILY - Photos, Paperback Books, toy bus PARTRIDGE FAMILY - Bubblegum Cards, all 3 complete sets MARK RANDALL	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	Orange Crush 3" German CD in 5" slimline jewel case w/adaptor Standard German CD Warner Bros. 7577CD Chronic Town 12" EP Canada (Gargoyle label) Green 12" LP Japan (w/obi) Dead Letter Office 12" LP Japan (w/obi) MR. ERIC FOSTER • 27720 Tungsten Road, Apt. #65 • Euclid, OH 44132	
Phone: 607-431-9846     ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER     Soundtrack to 1980's TV series "Kids Incorporated" with Mario Lopez     singing on it.     All Vinyl by Atlonso Ribeiro     All Vinyl by John Wesley Shipp     All Vinyl by Butch Patrick     Philip Michael Thomas Album on Vinyl     George Michael Album "Listen Without Prejudice" on Vinyl and 45's from     this album     Jack Wagner's Album "Alone In A Crowd" on Vinyl     Richard Marx "Paid Vacation" on Vinyl	10124 Breezy Point Dr.     Fishers, IN 46038     E-mail: grizzlelee@yahoo.com     Iam looking for the following Torch Song/William Orbit items:     ARTIST RECORDING FORMÅT LABEL & CATALOG NUMBER     TORCH SONG - 2 song or 8 song record company demos, cassette 1982     TORCH SONG - Prepare To Energize, 7" with picture sleeve only, 1983,     IRS     TORCH SONG - "P2E", pinback button, black with white letters, IRS     Home Studio Recording - UK magazine - February 1984, Torch Song on     cover     STING - Demos from aborted solo LP sessions produced by Torch Song	KINGS - Are Here Again - Electra Records, LP or CD SWEET - Action/Madusa, 45 RPM/Single DAVE EDMONDS - I Here You Knocking, 45 RPM Single or CD FRANK CONTI • 712 8th St. • Secaucus, NJ 02094 • Phone: 201 <b>#</b> 30-9409 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDAZZO - Big Wide World, LP, Colpix CP 445M CSP495S GUS 60SSERT - Doo Wog Volume 1, LP, Jukebox 5000	VINTAGE SOUL/R&B ALBUM WANTLIST PART 1 • All LP's are in the 33 1/3 LP format • All LP's must be domestic copies only (no imports) • All LP's must be original issues (no reissues or re-productions!) • All LP's must be sealed, Mint or Near Mint (Mint-) and in 100% pristine and immaculate condition (complete devoid of any scratches, scutfs, or defects whatsoever). ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER SMOKEY ROBINSON & THE MIRACLES - One Dozen Roses, T- 312L/Tamia, 1971 THE DELFONICS - La La Means I love You, PG-1150/Philty Groove, 1968 THE DELFONICS - The Sound of Sexy Soul, PG-1151/Philty Groove, 1969	
Alchard Watx Prate Vacadion Of Virity Zoot with Rick Springfield, and his 45 only available to his fan club Soundtrack to movie "Sing" on Vinyl Soundtrack to "Both Sides Now" on Vinyl John Schneder's Christmas Album on Vinyl (I have "White Christmas") All Vinyl by Nick Scotti 12s, 45s, 33-1/3s MICHAEL P. MAHON • 41 Gleason St. • Framingham, MA 01701-3504 • Phone: (508) 877-0191	1984 TORCH SONG - White Night - UK 7" (NOT Japanese 7"), 1986, YII/IRS TORCH SONG - Nails In The Cross, 7", 1986, YII/IRS TORCH SONG - Ecstasy - UK cassette - 1986 - YII - IRS Saturday Live on Radio One, UK Radio Show, Torch Song live perform- ance, August 9, 1996 MARK RADCLIFFE SHOW - UK Radio Show, Torch Song live perform- ance, May 11, 1995 TORCH SONG - Toward The Unknown Region, cassette, 1995, NGram TORCH SONG - Toward The Unknown Region, original press release, 1995, NGram	DARRYL JOHNSON • P.O. Box 208967 • Chicago, IL 60620 • Phone: 773-233-0916 Looking for the following LP's. Must be in at least VGC+. 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	THE DELFONICS - Super Hits, PG-1152/Philly Groove, 1969 THE DELFONICS - Didn't Blow your Mind This Time, PG-1153/Philly Groove, 1970 THE DELFONICS - Tell Me This Is A Dream, PG-1154/Philly Groove, 1972 THE DELFONICS - Alive And Kicking, PG-1501/Philly Groove, 1974 THE EMOTIONS (produced by Maurice White) - Flowers, PC- 34163/Columbia, 1976 THE EMOTIONS (produced by Maurice White) - Rejoice, PC- 34762/Columbia, 1977 THE EMOTIONS (produced by Maurice White) - Suneam, JC- 35385/Columbia, 1978	
• 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 iet me know. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) Mari Hemi: CRDP- 43 (3" mini disc) THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) LILIKO/Emy Jackson: CRDP-44 (3" mini disc)	WILLIAM ORBIT - Live My Way, UK 12", 1987, IRS I am also looking for any promotional material - posters, flats, print advertisements related to Torch Song. PAM PIE • 3737 E. Karstens Dr. #2 • Madison, WI 53704-1547 • E-mail: piepama@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER MELISSA ETHERIDEE - Lover Please w/Pic Insert, CD Single	LOVE UNLIMITED ORCHESTRA - My Musical Bouquet, 20th Century Fox T554 CHANGE - Paradise (12" Single), Atlantic DMD267 GWEN MCCRAE - Funky Sensation (12" single), Atlantic DMD 286 TINA MARIE - Ooo LaLaLa, 12" single. Epic label? MARTYN HAMMOND • 20a Purley Bury Close, Purley • Surrey, CR8 1HU, England • E-mail: 106174.451@compuserve.com	THE EMOTIONS - Come Into Our World, JC-36149 Arc/Columbia, 1979 THE EMOTIONS - A New Affair FC-37456 Arc/Columbia, 1981 DENIECE WILLIAMS (produced by Maurice White) - Songbird JC- 34911/Columbia, 1977 DENIECE WILLIAMS & JOHNNY MATHIS - That's What Friends Are For, JC-35486/Columbia, 1978 DENIECE WILLIAMS - When Love Comes Calling, JC-35568 Arc/Columbia, 1979 DENIECE WILLIAMS - My Melody (produced by Thom Bell) FC-37048 Arc/Columbia, 1981 DENIECE WILLIAMS - Niecy (produced by Tom Bell) FC-37952	
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"Shindig" video tapes, VHS, ABC TV 1964 to 1966 years. NM condition only. "Ed Sullivan Show" video tapes, VHS 1964 NM conditon only. "Hullabaloo" video tapes, VHS NBC TV 1965 to 1966 years. NM conditon only. Johnny Haltyday LP Philips PHM 200 or 600-019 America's Rockin' Hits	E-mail: evan@discdoc.net     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	BOWIE CONCERT TICKET - Pittsburgh Civic Arena 11/19/74 BOWIE CONCERT TICKET - Pittsburgh Auditorium Arena 11/24-25/74 BOWIE CONCERT TICKET - Pittsburgh Auditorium 3/11/76 BOWIE CONCERT TICKET - Pittsburgh Leona theatra 3/29/77 BOWIE CONCERT TICKET - Pitt	S451 San Vicente Blvd. #12     Los Angeles, CA 90019     E-mail: dreemer01@earthlink.net     ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER     BUDDY GUY - on PBS. Doing Beatles covers. VHS 1991?     MARC BONILLA - Middle Of A Dream, Live, 2 CDR set. 1/15/98. San     Juan Cap.	
LISA SCHNITZLER • 1009A Michigan Ave. • Sheboygan, WI 53081 • Phone: 920-208-6623 before 12:00 noon ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER CARPENTERS - Live at Budokan, CD and concert video CARPENTERS - Live at Budokan, CD and concert video CARPENTERS - Their first album offering on LP record Also looking for T-shirts, size XL, jackets, key chains, anything by the Carpenters. Big Carpenters fan!	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 Corcert, 2 CD, Heartbreaker, Japanese Bob Dylan - Infinity On Trial, 2 CD, Wanted Man	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/Interview, CD/Cassette/Video	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 - Etta James w/Joe Walsh on Guitar. Heard this on 95.5 KLOS 8/94 or 8/95? T. RABIN - on Mark & Brain 8/91?	

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#### SIXTIES ROCK. Everyone's source for rare TV Video "Blast From the Past" and unreleased sixties and related rock wideos, large SASE for extensive list. Peter Abram, 561 Staples, San Francisco, CA Collectors of Classic Television Programs of All Kinds! We have a video catalog of over 22,000+ shows chock full of nostalgia, including VIDEO/ AUDIO: Led Zeppelin, Jethro Tuli, Heart Skynyrd, Van Halen, Bad Compane, Fleetwood Mac, Kiss, Eagles, Foghat, Foreigner, etc. J.A.M., PO Box 7600, Garden City, GA 31418. -17 Shows from the late 40 (annortad/live action) Artor & Unaime Pilots Artor & Unaime Pilots Artor & Unaime Pilots Maxie Clips - many «Sports Item» «1000% of Commercials (anno «Showr with Original Commerci Prome Blooper •TV Shows from the late 40's to 80's "SAM'S VIDEO" For Fast Service of High Quality 60's-2000 rock concerts and TV hows, from A-2 trades welcomed our list gets mine, send 4 stamps for 40-page catalog to: **"SAM"** •Blaapars •Holiday Spacials •and Much Mara To Get Yeer Own Cape of Our Exclusive Co Please Said 55.00 p/h (e: D.C. Hollin P.O. Bor 65 H1. Taber, NJ 07878 {Tabe \$1.00 OFF with Mention of d 98 Penn St. ove, NJ 08069-1241 **Raging Belly Video! VIDEO TAPES WANTED** For the Best videos from FOR TRADE: Beatles, Stones, Dylan, Bruce, Zep, Nirvana, Who, Queen, U2, lots more. Send audio/ video lists. Ken, 304 E. 20th St. #2G, NY, NY, 10003. 1960-2000! Rare videos guaranteed not to disap point! "My list is like no other!!!" Send \$3.00 for postage & handling to Marc A. P.O. Box 413 Farmingdale, NY 11735 U.S.A.

"PS I Love U" I'm searching for episodes from this 1991 series with Connie Selleca on CBS. VHS write, Adrian Foulks, 1505 Beverly Rd, Philadelphia, PA 19138. TINA TURNER fans, looking for video tape of

concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tina Turner. Have audio/video tapes to trade. 516-317-1566.

(Reissues from page 75)

soul and gospel scat to the proceedings, Phillips is especially delightful reinterpreting Eddy Arnold's "I Really Don't Want To Know," Charlie Rich's "No Headstone On My Grave," Hank Williams' "I Can't Help It," and Jim Reeves' "Am I That Easy To Forget." All 11 songs are warmly remastered and stellar examples of what adult contemporary was meant to be.

Far more eclectic is the 25-song Set Me Free, a re-release of the 1986 tribute set featuring smart samples of Phillips' work circa 1964-1970. Effortlessly spanning styles, the artist adds bluesy warmth to Faron Young's "Hello Walls," torches through "Let Me Know When It's Over" Della Reese-style and turns in a churchy version of Brenda Lee's "I'm Sorry."

However, Phillips was at her sanctified best alternating the funky blues of "Just Like A Fish," "Mojo Hanna" and "Some Cats Know" with the heartfelt gospel soul of "Set Me Free," "Woman Will Do Wrong" and "All God Has Is Us."

While the sound quality varies - some tracks sound overly compressed while others are sonically luscious, the underrated Phillips is always right on the money, singing with a classy command of technique and emotion. — Ken Burke

#### WENDY CARLOS Tron - Original Motion Picture Soundtrack Disney Records (60748-7)

To celebrate the 20th anniversary of Tron, Disney has reissued the film on DVD and the soundtrack on CD. Two decades ago, this was the first computer-generated imagery (CGI) film, and who else was more appropriate to score it than Wendy Carlos, the musical mastermind behind the electronic classical music in A Clockwork Orange and The Shining. While many people may have only known Carlos for her famous synthesizer renditions of Baroque favorites, she wrote plenty of original music, including this soundtrack.

In the story of Tron, computer engineer Kevin Flynn (played by Jeff Bridges) gets sucked into the mainframe computer of his former company when he attempts to infiltrate it to prove that this former boss stole his idea for a hot video game. Unfortunately, the mainframe has evolved into an entity

#### VARIOUS ARTISTS

\$45)

There Is No Eye: Music For Photographs ----Recordings Of Musicians Photographed By John Cohen Smithsonian Folkways (SFW CD 40091)

There Is No Eye: John Cohen Photographs powerHouse Books (200 pages, hardcover,

From the holiest churches of Harlem to the Peruvian Andes' peasant villages, photographer/filmmaker/musician/ producer John Cohen has, since the 1950s, sought both the indigenous and the avantgarde. Convinced that neither recordings nor film alone could adequately capture what lay before him, he used both mediums. There Is No Eye becomes the title to both his black-and-white photo book and a 23-track compilation CD of numerous

musicians depicted in the book. From the Greenwich Village '50s beat scene comes David Amram's rapid-fire film theme "Pull My Daisy." Old Roscoe Holcomb — whose gnarled hands we see creased from years of labor - delivers an austere a cappella "Man Of Constant Sorrow" to make O Brother Where Art Thou's Soggy Bottom Boys sound like Johnnycome-latelies. Bill Monroe, West Virginia hillbilly Hazel Dickens, and blind guitarists Doc Watson (with his fiddling father-in-law Gaither Carlton) and Rev. Gary Davis too

with human intelligence, and Flynn suddenly finds himself transported into a world where programs are personified; many are slaves to the tyrannical Master Control Program, which pits them against one another in gladiatorial video game competitions. Flynn becomes one of these slave programs, but he quickly escapes with two other programs (one of which is named Tron) and attempts to end the reign of the MCP.

The score for Tron features an engaging mixture of quirky keyboard sounds, angelic choirs and dramatic orchestration that lends a surreal quality to the story. The timbres of the

Book & CD Review

come from their music's true sources.

Dickens' teammate Alice Gerrard and baby-faced Bob Dylan (looking like a cherubic imp in a shot on Cohen's roof) grew up outside their songs' original culture. Dylan's previously unissued white country blues "Roll On John" comes from a 1962 radio show, though Cohen taped numerous other

#### **Convinced that neither** recordings nor film alone could adequately capture what lay before him, [John Cohen] used both mediums.

#### tracks in the field.

Cohen's New Lost City Ramblers leaders in preserving old-timey string band music - offer a rippling banjo breakdown. Some say the Grateful Dead's "Uncle John's Band" refers to The Ramblers, whose influence on the Dead's Jerry Garcia is obvious in his work with David Grisman.

The phrase "there is no eye" comes from a Dylan quote. Actually, there is an eye. But Cohen's is unobtrusive as he brings to us the sounds and images of places where music is a homemade, family effort.

- Bruce Sylvester

synthesizers and electronic percussion underscore the sinister world of the MCP, while the frequent use of 7/4 time throws things off-kilter.

In the liner notes, Carlos explains that the original concept was to have the music for the real world be organic and orchestral and the music for the computer world be entirely electronic. In the end, the music for cyberspace was a combination of both orchestral and electronic sounds, and the resultant fusion is quite gratifying. What's impressive is the seamless merger of organic and synthetic sounds, particularly at a time when electronic scores were not that common.

While both the film and score can come



There Is No Eye: Photographs And Stories by John Cohen. published by powerHouse Books

#### A photo of a young Bob Dylan, from There Is No Eye.

off as a bit dated, they are still charming and pleasurable all these years later. Carlos is an accomplished composer, and her efforts here are original. As a bonus, three extra tracks are included that never made it onto the original LP, including the film's "Anthem" performed solo on keyboard, the original version of "TRONAction" and the music to "Break In," an early scene from the film. Also included are two Journey tracks, one being the instrumental "1990's Theme."

This is a release Tron aficionados should not go without.

80

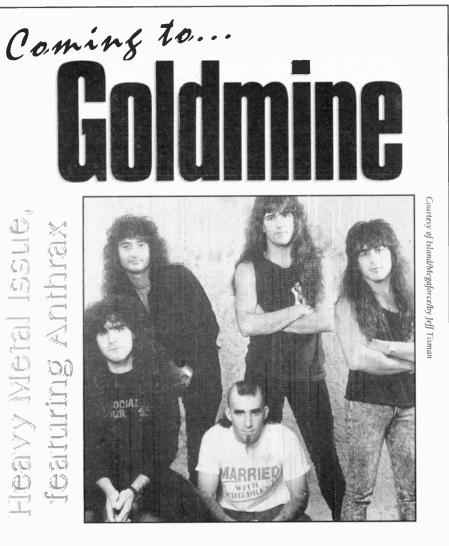
2002

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April

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1922



n Goldmine's annual look at heavy metal, Anthrax is profiled. Of the band's nine albums from 1985-1998, five went gold and one went multiplatinum. They even made an appearance on Fox TV's Married... With Children. Goldmine chats with the band's founder/guitarist Scott lan and vocalist John Bush, discussing the band's origins, the history of moshing, Anthrax's socially conscious lyrics and their lineup changes. Also explored are the band's sense of humor and other antics that smashed the stereotype of speed-metal bands.

<u>Advertisers</u> — This is a great issue to sell your heavy metal releases from the genre's '60s beginnings to the present as well as items from all eras and genres and in all formats.

ISSUE DATE May 17	<u>AD DEADLINE</u> April 18	<u>MAILING DATE</u> April 25	<u>ON SALE</u> May 3		
	Advertising deadlines				
DEADLINE ThursdayISSUE DATE FridayMAILING DATE ThursdayON SALE DATE FridayApril 4May 3April 11April 19April 18May 17April 25May 3May 2May 31May 9May 17FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, or Jill Ruesch at 715-445-2214.RETAILERS: To sell GOLDMINE in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 790.					
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#### (Please Mr. Postman from page 8)

in the 1960s (but not only for that, of course), I think I have loved them since I was old enough to turn the dial on a transistor radio. You are of course exactly correct in pointing out that 1 failed to mention them in my list of breakout acts of 1962, despite their having emerged with two #1 hits that year. As you note, I did mention them in the article, though. The '60s was a decade full of great popular music, and a survey article on it could only scratch the surface. There are many other performers I love whom I did not have room to mention at all. When I was writing the article, I was not aware that it would be included in an issue featuring The 4 Seasons, by the way. I very much appreciate your other comments on my writing, and I will try to work my way back into your good graces in the future."}

Was Big Country singer's death overlooked?

Did I miss it? It's always a little sad when someone I've enjoyed listening to for more than 20 years doesn't bear any mention upon his death in your magazine, a supposed music magazine at that. Even *Time* magazine made mention of it.There is more to the music world than Elvis Presley, The Beatles, Kiss, and old session musicians from the '30s-'70s. Even a Graceland gatekeeper got a mention.

Not only is there no mention, but to add to my ire 1 currently have, the following appears in your March 8, 2002, issue under the *Reissue News* on page 56, and 1 quote: "Scottish rockers (complete with bagpipes) Big Country's 1983 debut *The Crossing* — **81** featuring their hits "In A Big Country" (#17) and "Fields Of Fire" (#52) — is being reissued and expanded by Mercury/UME. The original members continue to tour to this day." I think not, as Stuart Adamson died Dec. 16, 2001.

Maybe Big Country (or The Skids) did not have the success in the U.S. as in England, but surely a mention would not have been amiss. Or maybe its time to get my music news from *Time* magazine!

> — Jon Rutter Lubbock TX

April

19

2002

Goldmine

[Jon, please see our Adamson obit on p. 23 and a review of Big Country's The Crossing in our Reissues section in this issue. The mention of the entire band still touring came directly from the press release sent along with the reissue, which doesn't necessarily excuse us, but even their own record label didn't mention anything about Adamson's recent death. In fact, Big Country's official site (www.bigcountry. com) showed little mention of Adamson or his death. The most recent band press release posted on the site was from August 2001 and the band's chronology only goes to May 2000. Obits are not always easy to keep current. We put the obits in as we get them from the writers, trying to get the major folks in first. There have been times when we have had so many obits that some just didn't get published/assigned, which is unfortunate, but that's the way it goes. We've been placing some of these on our Web site (www.collect.com/records). - Ed.)

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May 2 '02	#570	May 31	May 9	May 17
May 16 '02	#571	June 14	May 23	May 31
*May 30 '02	#572	June 28	June 6	June 14

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#### **BANKING OFFICIAL**

82

2002

19. April

#567

GOLDMINE

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\$39.00

1 ISSUE

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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	

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D. E. H. salas (A. salas)	

B. Full color (4-color) (Plus color separation costs) C. Based on availability. D. Color is possible on any size ad.

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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: te box per issue; ads must run consecutively. Contra

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#### .ICY

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6 ISSUES

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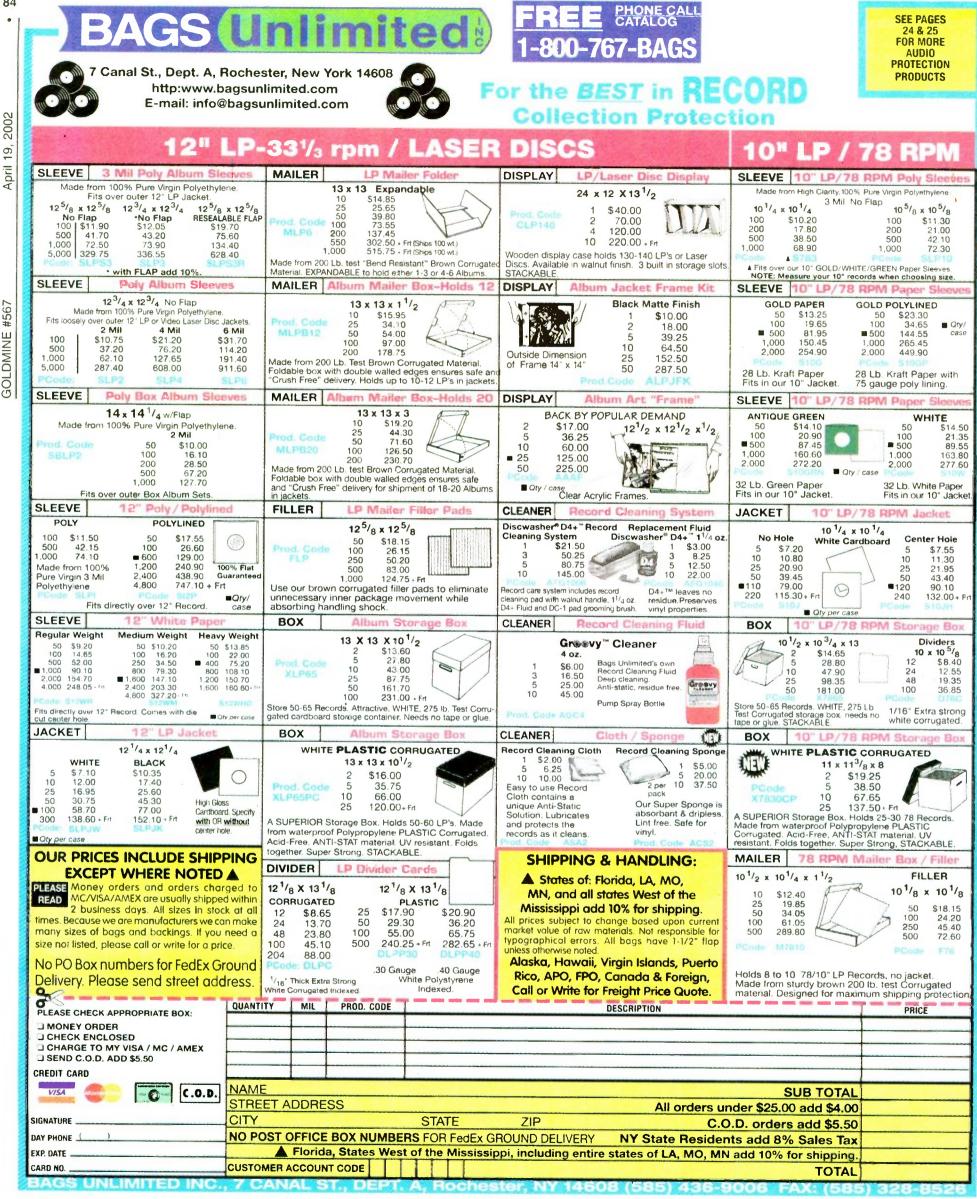
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