

SAM MOORE • RECORD DEALER FOR A DAY • AUSTIN RECORD SHOW REPORT

GOLDMINE

April 19, 2002

VOL 28 • NO 8 • ISSUE 567

Goldmine

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE

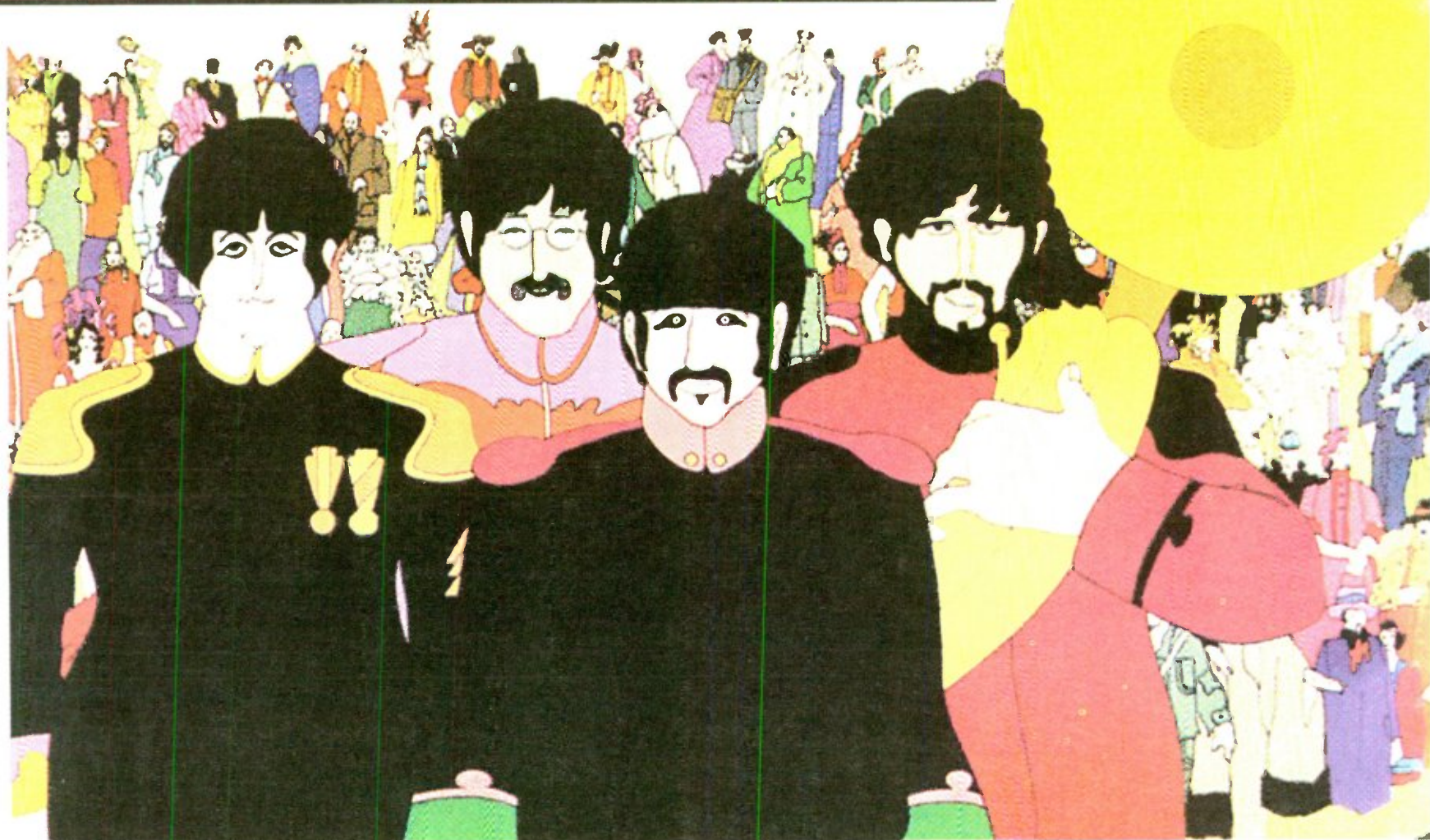


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Reviews

- ▶ Joey Ramone
- ▶ Freddie Fender
- ▶ Hot Club Of Cowtown
- ▶ Fairport Convention
- ▶ Cracker
- ▶ The Rascals

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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, *Frontiers 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, Ltd Edition version with 5 track bonus disc (4 live tracks) and 28 page booklet in a slip-case cover, SPV Germany (arrived January 25th)..... \$19.98

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

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

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

DANDY, JIM "Ready as Hell" voice of Black Oak Arkansas 1984 solo album first time on CD, slip-case cover, UK (arrived December 12th)..... \$14.98

DEEP PURPLE "Single 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 Johansson*, 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/In your Captain" *Lissmark USA (arrives approx April 1st)* \$ 9.98

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

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

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 bonus booklet, 10 tracks, *Lissmark USA (arrived Oct 25th)*..... \$13.98

HAREM SCAREM "Weight of the World" the band resurrects the name for a return to their old sound, *Frontiers Italy (arrived March 15th)*..... \$14.98

HELIX "Live! in Buffalo" Canadian rockers recorded in 1983 sold on their website \$25, soundtrack, 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 Impellitteri* 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 Ty Tabor of King's X guitar/vocals, *Rod Morgenstein* drums *John Myung* bass, Century Media USA (arrived March 18th)..... \$14.98

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, Eagle 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 tracks and multi-media, German (arrived March 1st)..... \$19.98

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

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 (arrived 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

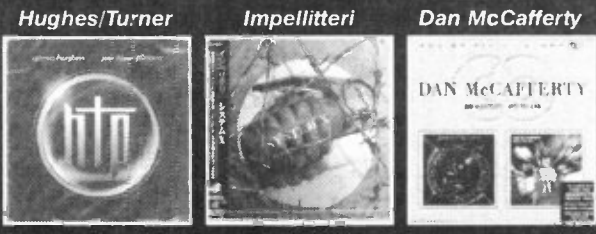
TWO FIRES "Ignition" vocalist *Kevin Chalfant* guitarist *Josh Ramos* both ex-Storm return with a second, *Frontiers Italy (arrived Feb 20th)*..... \$14.98

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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HELLOWEEN "Treasure Chest" (3 CD's) compilation from 1985 to present import version Ltd Edition bonus disc of rare B'sides (German 4/1) \$24.98

KEN HENSLEY & JOHN WETTON "More than Conquerors" Live show from the London Forum Dec 8, 2001 (Classic Rock UK release 4/8)..... \$19.98

KEN HENSLEY & JOHN WETTON (DVD) "More than Conquerors" video to above show in the U.S. format (Classic Rock UK release 4/8)..... \$21.98

LYNOTT, PHIL "Live in Sweden 1983" *Sykes, Downey, Stanway* includes unrel. track "Look at these Eyes" 11 tracks (Zoom UK release 4/3) \$17.98

MECCA "Mecca" new features ex-Toto vocalist *Fergie Frederiksen* and *David Hungate*, songwriting by *Jim Peterik (Frontiers Italy 4/22)*..... \$15.98

MR. BIG "Live in Japan" farewell performance Tokyo Feb 5, 2002 Limited Edition 1st pressing with 48 page booklet (Japan release 4/24)..... \$29.98

OSBOURNE, OZZY (SINGLE) "Dreamer" Ltd Ed 4 track (UK 3/29)..... \$ 9.98

PELL, AXEL RUDI "Shadow Zone" guitarist new (German rel 4/22)..... \$17.98

SOUTHERN ROCK ALLSTARS "Danger Road" *Dave Hlubcek, Jakson Spires* and *Jay Johnson* new album (Sweden release 4/15)..... \$17.98

SURVIVOR "Recorded Live in Tokyo 9/21/85" (Japan release 5/15) \$27.98

TABOR, TY "Safety" King's X guitarist new (Metal Blade USA 4/9)..... \$14.98

TONY MARTIN & DARIO MOLLO "Cage 2" ex-Sabbath vocalist and Italian guitarist followup their excellent 1999 album (Frontiers Italy 5/22)..... \$15.98

21 GUNS "Demolition" unreleased demos from the lineup *Scott Gorham, Mike Sturgis, Leif Johansen, Tommy La Verdi (UK release 4/15)* \$15.98

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ELLIS "Three" (*Glenn Hughes* vocals on one track, band originally called "Iori's Witch") 13 tracks/2001/Ellis Music USA..... \$13.98

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

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

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

MSG "Be Aware of Scorpions" (*Michael Schenker, Chris Logan* vocals, *Jeff Martin* drums) 13 tracks/2001/German..... \$14.98

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

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

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

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

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

URIAH HEEP "Official Anthology" (2 CD's, 27 remastered tracks with new mixes, alternate versions or re-recordings features current *Bernie Shaw* lineup, sold on their website for \$32) 2001/Classic Rock UK..... \$21.98

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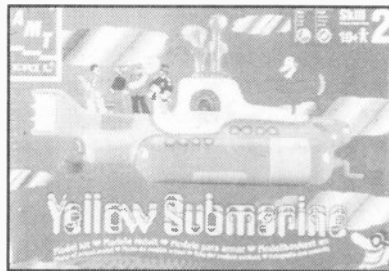
Contents

Courtesy of MGM Home Entertainment



14 THE MAKING OF THE BEATLES' *YELLOW SUBMARINE* — BEATLES' HANDS OFF DECK!

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*



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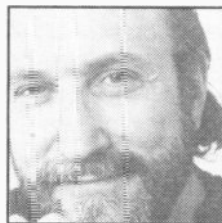
30 PETE BEST

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*

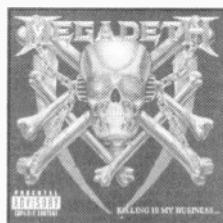
PLUS...



MARIA SCHNEIDER



NEW RELEASES



REISSUES

- 8 **Please Mr. Postman** Letters from *Goldmine* readers and *Letter From The Editor*.
- 10 **Grapevine** News of Sam Moore, John Lennon three-CD set, and *Grapeleaves*.
- 12 **Market Beat** Rarest Bob Dylan LP shows up at Austin Record Convention. ...*Tim Neely*
- 22 **Jazz Sides** 10 Questions for Maria Schneider by Carlo Wolff, plus jazz music news and reviews of CTI Records reissues.
- 23 **Obituaries** Abie "Boogaloo" Ames and Big Country's Stuart Adamson.
- 34 **New Releases** The John Scofield Band, The Kaisers, Arty Lenin, Lonesome Bob, *Short Takes*, DVD reviews for ABC and The Go-Go's, and more...
- 61 **Reissues** Megadeth, The Turtles, Big Country, Esther Phillips, Wendy Carlos, reviews of books about Miles Davis and Crosby, Stills & Nash, and more...

COLUMNS...

- 32 **Footnote Archives** Masterswitch, Neo and other bands of Stephen Wilkin. ...*Dave Thompson*
- 36 **Elvis News** The boundless supply of worldwide Elvis material. ...*Eddie Hammer*
- 74 **Collectomania!** Being a record dealer is harder than it looks. ...*Chuck Miller*
- 75 **Five Star Cartoon** *Lady In Satin*, Billie Holiday. ...*Marty Winters*

60 MUSICTRACKER 1.0

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

BUY & SELL MARKETPLACES

Unit Space Advertising	40
Super Unit Space Section	51
Web Directory	58
Record Show Calendar	62
Retailer Directory	66
CD Showcase	69
Collector's Showcase	70
Want Lists	76
Classifieds	78

GOLDMINE INFORMATION

Subscription Information	81
Coming Soon to <i>Goldmine</i>	81
Advertisers Index	82
Ad Rates & Information	82

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April 19, 2002

Goldmine #567

World Radio History

Please Mr. Postman

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 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® 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.

LETTER FROM THE EDITOR

Record prices have reached the top shelf

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 vinyl.

Memorabilia 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

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 Spanish-influenced guitar to his rousing take on Deep Purple's "Smoke On The Water."

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 group. 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 ear in the late '60s, this is the version I 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

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!

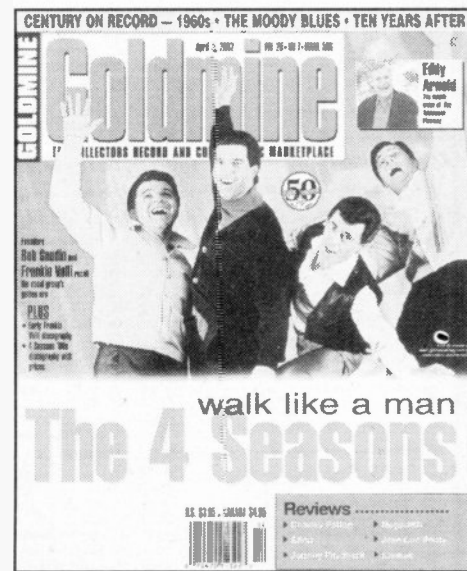
— Clark Besch
Lincoln NE

[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! 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)

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 toll-free 1-866-CAROLCD (866-227-6523) or write to info@carolnoonanmusic.com, or Noonan Music, 695 Dug Way Road, Brownfield ME 04010.

Submitting letters to Goldmine...

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

Grapevine

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 Café 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.

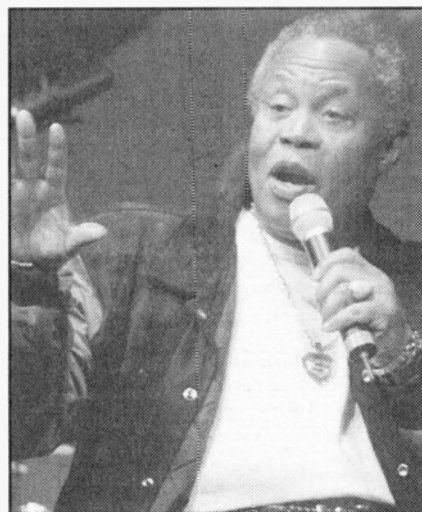
In a question-and-answer session before the show, Moore told Rock Hall education VP David Spero the date that led to his album "was Aretha's session." He said he didn't know why Atlantic never released his solo album, suggesting Curtis' murder in August 1971 contributed to the label's shelving it. When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

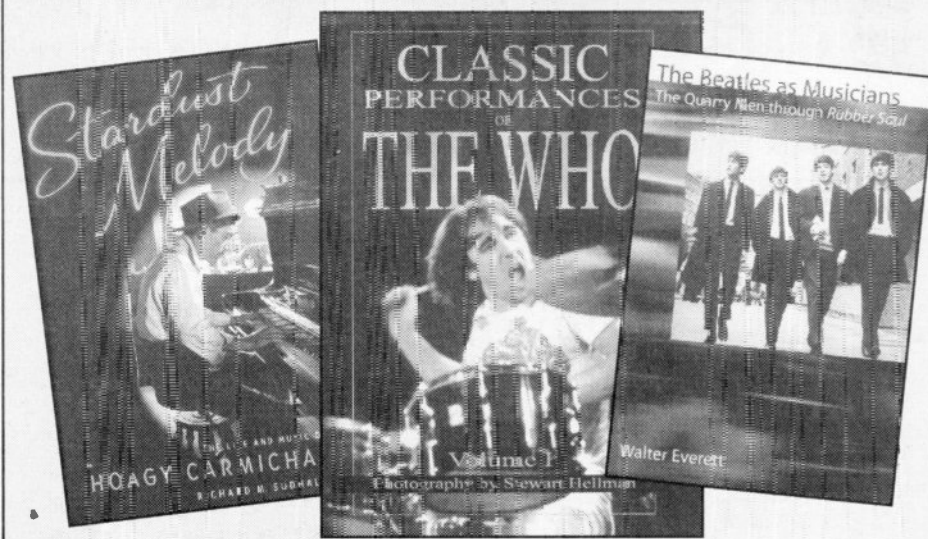
Majors plays harp fluidly (is there any other way?), and the vocalist accompanying him was on key. But recasting "The Lord's Prayer," "The Lord Is My Shepherd" and "Lift Every Voice And Sing" in such a format not only dilutes the notion of public domain, it adds nothing to, either the religious or musical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

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 Ben Aronov, Howard Alden on guitar, and Ben Ferguson on piano, among others... *Classic Performances Of The Who, Volume 1* by photographer Stewart Hellman (classic who@webtv.net) is a pictures-only look at The Who's July 7, 1971, concert at the Tanglewood Music Shed in Lenox, Mass... *Louisiana 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 '70s. Jackson researched the book for four years, interviewing the artists, writers, 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 Walter 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.govliquidation.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 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 allegedly initially promised a jet. "We had a plane, but it wasn't suitable. It's suitable 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

Austin Record Convention a hit for some, miss for others

April 19, 2002

GOLDMINE #567

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

"It was average attendance, 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."

"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 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.

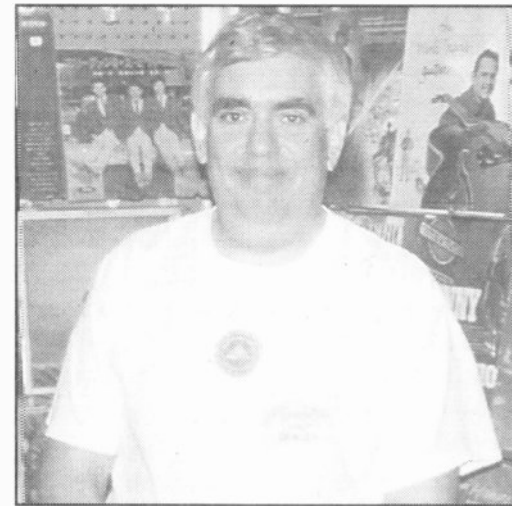
"I really hate to leave it," said Hanners. "I have a lot of sentimental attachment to the building."

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 well-received 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, 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 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



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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 elusive gem.

Beatfest 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 beer pretty well it."

Several dealers noted very strong business on Friday, the



New three-CD Lennon collection available only at wholesale clubs

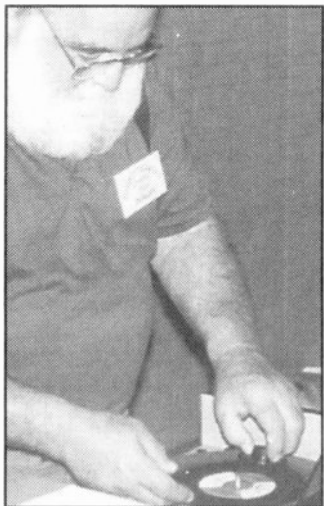
A new three-CD John Lennon collection has just been released, though it's available only through wholesale clubs Costco, Sam's Club and BJ's. *Instant Karma* (EDI 17068) was released March 18, 2002, by Entertainment Distributing, Inc., in conjunction with EMI-Capitol Music Special Markets. The latter 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 11-track "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 Suede

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.

— Matt Hurwitz



Harry Nicholls cleans a 45 with a VIP cleaning machine.

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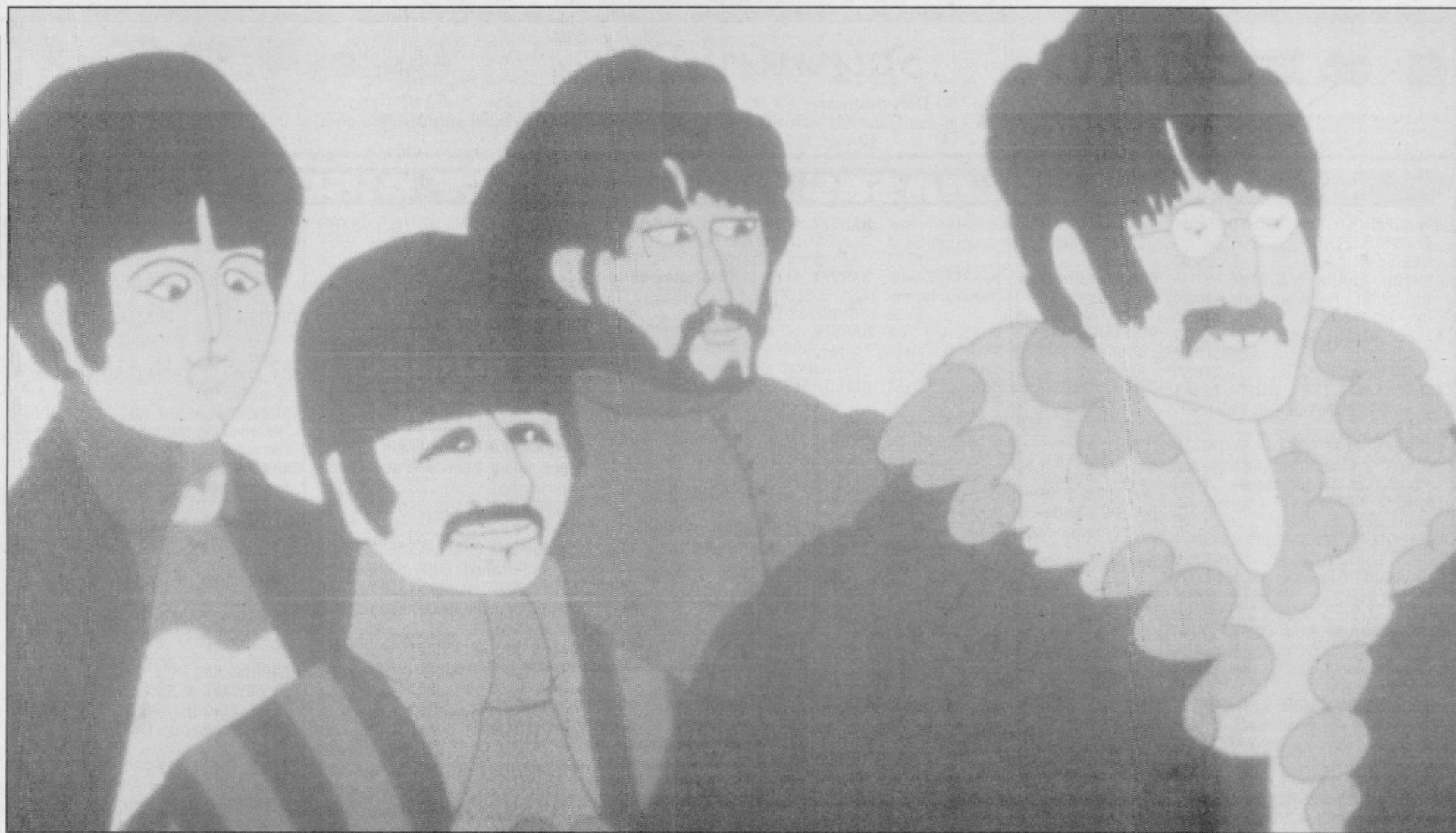
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— *Inside The Yellow Submarine Chapter 2*

The Beatles' hands-off involvement

by Dr. Robert Hieronimus

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

Too 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."² 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 we'll give 'em — nothing!'"³ 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."⁵ 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 real-life 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 clean-cut image Eppy had always wanted the group to project... *Yellow Submarine* shows four good-humored, 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."⁷

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 blasé. 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 blasé, 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, "I'll 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*

Balsler, Bob: Director of animation. Balsler 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

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, Kovacs 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

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 listed 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.

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 they 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.¹⁰ 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



Courtesy of MGM Home Entertainment

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.¹²

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 I 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 didn'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-year-old 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 Hieronimus: 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. Guar

Ringo Starr All Starr Band concert tours. In 1984, ABC Radio 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 sucked into the 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 old-time movie stars. When we attended the AFI dinner for James Cagney, he was thrilled. He had seen Mac West; Steve McQueen was still alive; John Wayne was there. I sat next to George Burns.

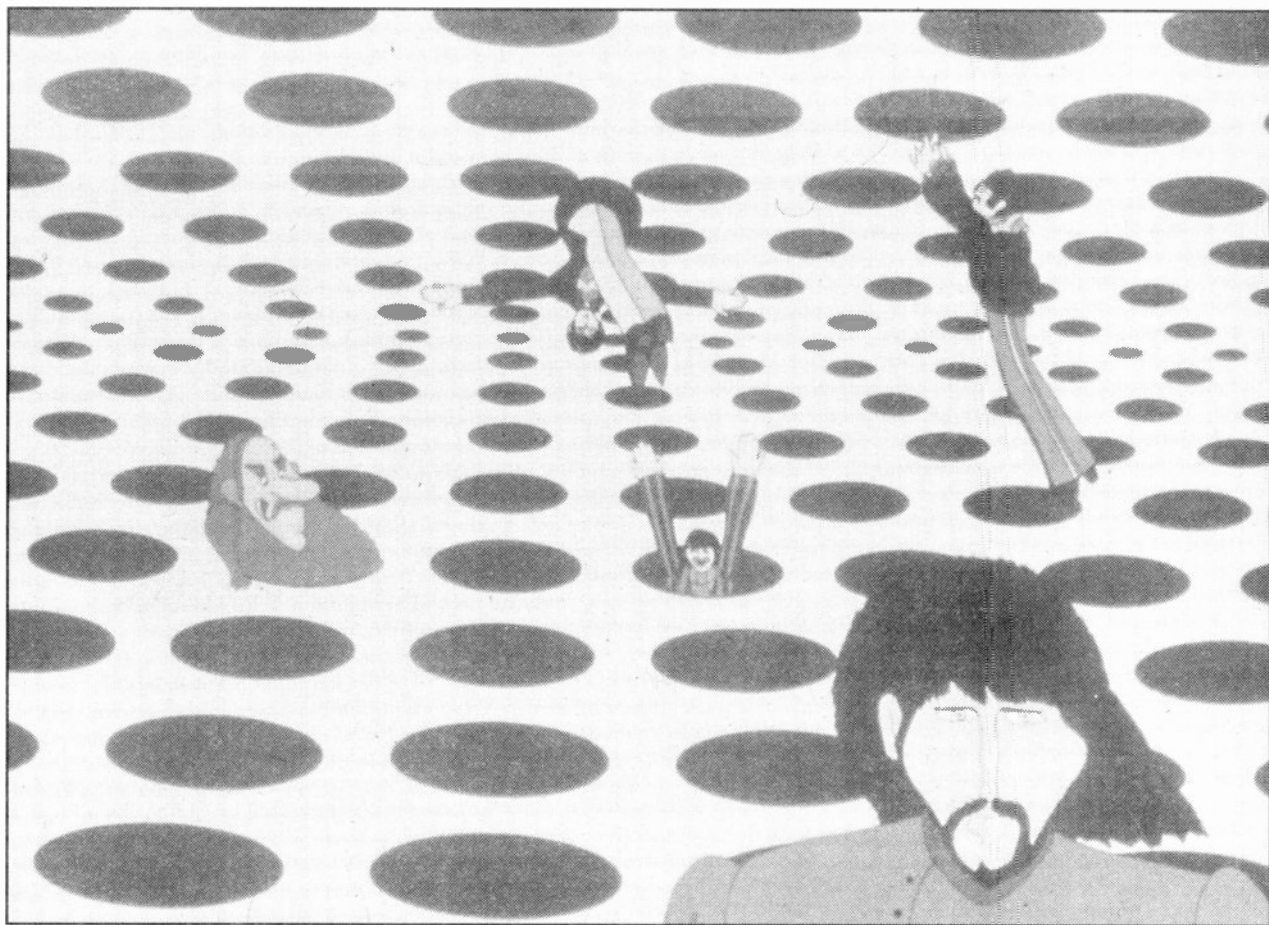
Pang remembers Lennon feeling miffed that he didn't receive more credit for some of the design concepts in *Yellow Submarine*, particularly the vacuum cleaner monster. Brodax has been quoted as well, saying Lennon once confronted him saying "You stole my ideas. You gave me no credit." The original co-creators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



Courtesy of MGM Home Entertainment

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 Sheff 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 you?

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

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.

(Please see *Yellow Submarine* page 38)

— *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).

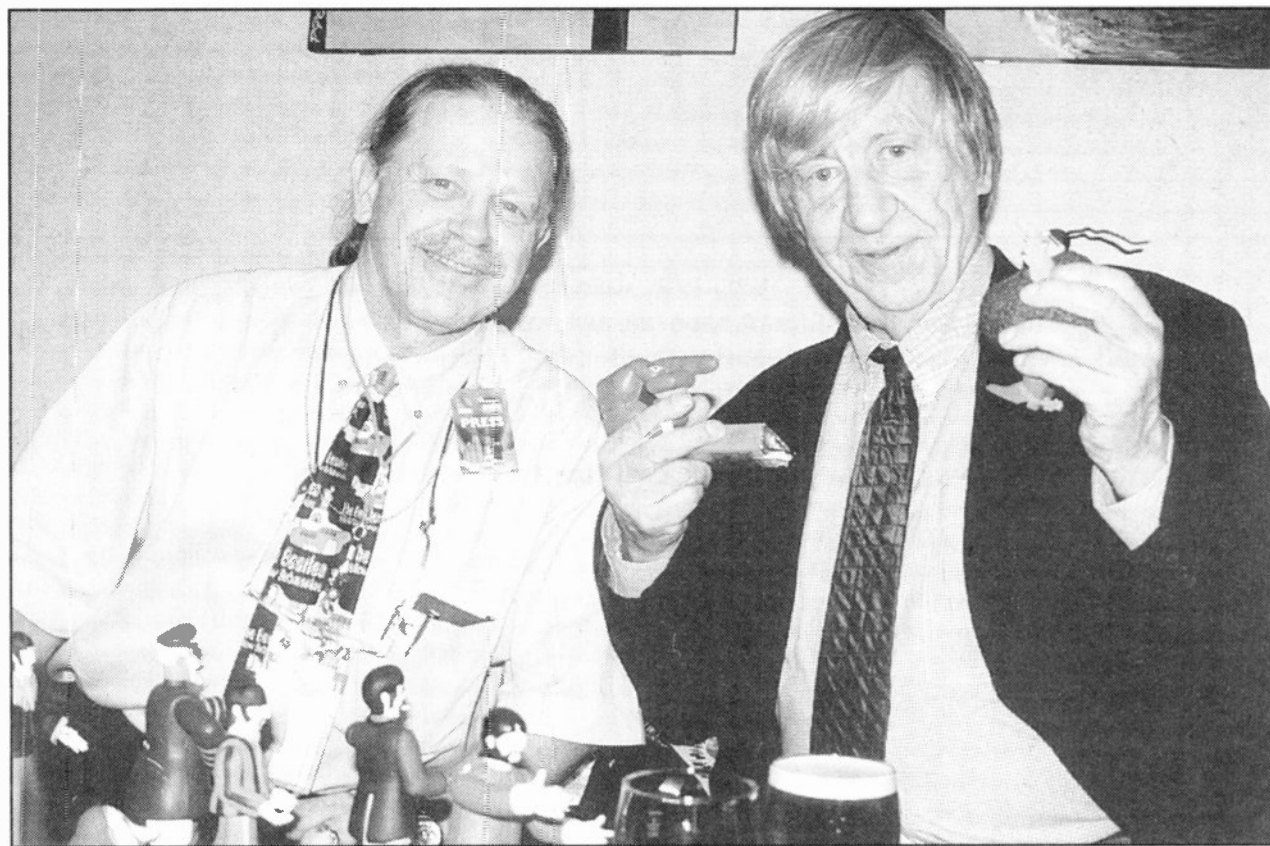
The perspective of this chapter will be slightly skewed compared to other *Yellow Submarine* or Beatles memorabilia reviews you might find. Just as the purpose of this book was to salute the struggling artists who created this landmark film, our driving goal in reviewing, purchasing and promoting the 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 I 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 Hieronimus

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 submital 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,



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, first-day 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 limited-edition 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

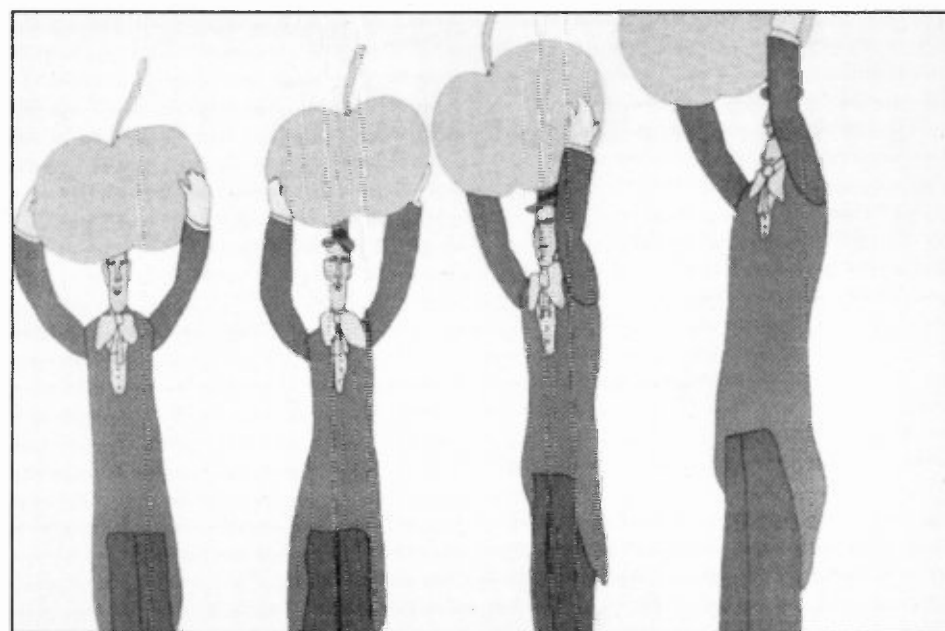
Frank Falise in promotions for their assistance and for supplying numerous copies for our giveaways of the remixed *Yellow Submarine Songtrack* CD, four-track promo CDs, press kits, posters and flats.

(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 difficulty I had when constructing one of these models. A more detailed 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 IA 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)

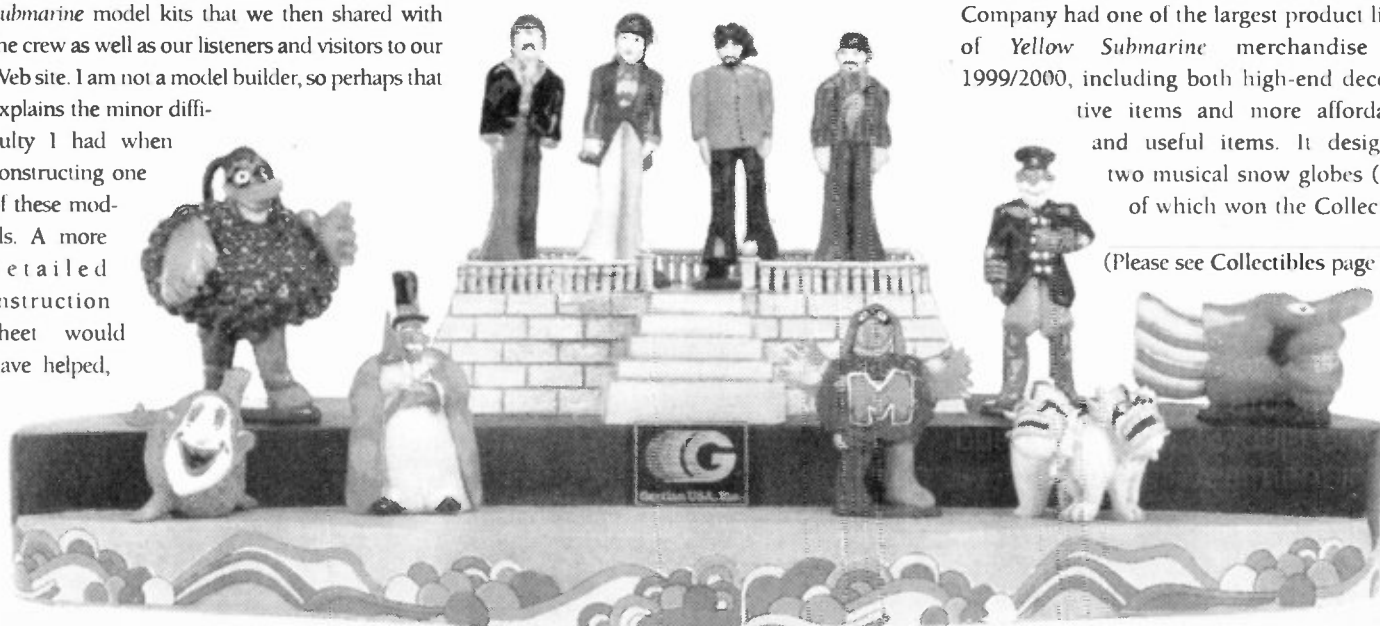
Gartlan USA: Before it created a series of *Yellow Submarine* porcelain figurines, Gartlan USA was already well-known for producing a line of Ringo Starr autographed pieces, John Lennon metal sculptures and other products. Many of its 1999 porcelain creations are beautiful, but my favorite is the four-headed 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)



The 11-piece Gartlan Yellow Submarine Collection, 1999. Valued today at \$315.

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Jazz Sides

Maria 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 University Of Miami and was awarded a master's degree from the Eastman School Of Music in Rochester. After she moved to New York in 1985, she received a National Endowment For The Arts grant to study with one of her key influences, trombonist/composer 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 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.



Courtesy of Koch Records International

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 I 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.

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 I've 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

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 plushiest arrangements, he launched or reupholstered the careers of Hubert Laws, big-toned 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 76-year-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.

— Carlo Wolff

On the racks

JOE 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)

JOHNNY 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 (EK 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 hard-bop-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



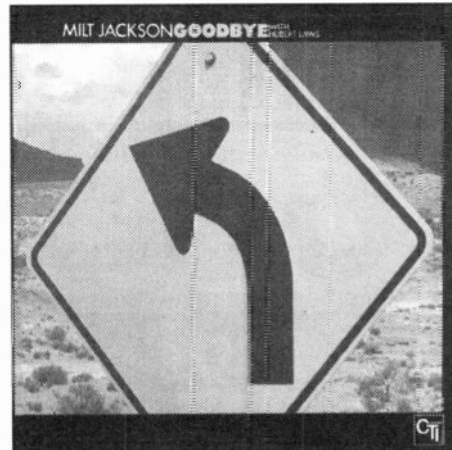
Van Gelder's studio was consistently used for both labels. Vibist Milt Jackson was also a likely candidate for the sophisticated Taylor approach, given the former's familiarity with tuxedoed jazz through The Modern Jazz Quartet. Jackson's *Goodbye* is a conservative quintet effort, like Farrell's album, 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 funk, 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 CTI 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 from other CTI releases to fill the two-disc, 19-cut *The Master Collection*.

— Dave McElfresh

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, Dallas-bred chanteuse gives unexpected authority to Hank Williams' "Cold Cold Heart," John D. Loudermilk's funky "Turn Me On" and Hoagy Carmichael's wispy "The Nearer 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 mid-tempo. 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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Made from 100% Pure Virgin Polyethylene 5 x 5 +2.5 Mil RESEALABLE FLAP 2.5 Mil No Flap 100 \$5.25 500 19.90 1,000 29.05 PCode: SCD525 Fits directly over CD.	5 x 5 +4 Mil RESEALABLE FLAP No Flap 100 \$8.80 500 37.90 1,000 63.80 PCode: SCD525R *Add 10% for FLAP, specify when ordering!	disc® 5 \$6.90 10 10.85 25 22.00 50 38.25 100 62.35 200 94.25 400 157.10+ Frt Prod. Code CCDS Qty per case	Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color. 3/8" Thick Holds 1 CD and Booklet	Clear Tray holds CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case. 25 \$10.00 50 17.00 100 28.40 200 46.40 400 71.40 PCode ACDTPC	White or Black 5/8 x 4 7/8 x 1/4 25 \$11.75 50 19.50 100 32.45 200 53.00 400 89.40 Prod. Code ACDDTP	80 Minutes. One time RECORDABLE CDs for use with ALL CD burners Bulk 100 \$50.00 200 86.00 300 117.00 500 190.00 Blue/Silver. Speed 1x-12x. Perfect for audio and data recording. Packed in 100's Non-Branded		
Made from 100% Pure Virgin Polyethylene 5 3/8 x 6 +2.5 Mil RESEALABLE FLAP 2.5 Mil No Flap 100 \$5.60 500 20.25 1,000 30.80 PCode: SCD625 Fits over Case.	5 3/8 x 6 +4 Mil RESEALABLE FLAP No Flap 100 \$9.50 500 39.40 1,000 68.20 PCode: SCD625R *Add 10% for FLAP, specify when ordering!	disc® 5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case	Clear Acrylic Case 3/8" Thick Holds 1 CD and Booklet	Clear. Black. Opaque: Blue, Red, White, Yellow, Hunter Green, Irish Green, TRANSLUCENT: Red, Green, Pink, Peach, Amber, Blue, Lavendar, Fluorescent Green. 10 \$6.25 25 9.80 50 16.25 100 27.05 200 44.20 400 70.05 Prod. Code ACDDT Qty per case	Black. Clear & Colors 10 \$6.25 25 9.80 50 16.25 100 27.05 200 44.20 400 70.05 Mix n' Match.	Clear protective polycarbonate film for CDs/DVDs CDFender 5 \$7.00 10 9.85 40 33.00 80 57.20 160 104.00 320 198.25 PCode ACDFENDER	CD/DVDFenders DVDFender 5 \$7.35 10 10.55 40 35.80 80 62.80 160 115.20 320 220.65 PCode ADVDFENDER	
Made from 100% Pure Virgin Polyethylene 4 15/16 x 4 7/8 CD & Booklet 100 \$12.00 500 51.15 1,000 86.20 PCode: SCDDPB Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap. Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.	5 5/8 x 4 7/8 Also Holds Tray Card 100 \$12.00 500 54.30 1,000 91.50 PCode: SCDDPJ Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	disc® 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case	Clear Acrylic Case with Built-In Tray 3/8" Thick Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CDs in 1/3rd less space.	Center Hinged / BLK ONLY Qty/ case 5 \$5.15 10 8.10 25 14.70 50 24.35 100 40.55 Black Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or C6CD-HC. PCode ACDDT2CD-HC	Side Hinged 5 \$4.00 10 5.90 25 11.40 50 19.00 100 31.50 Black or Clear Tray. Specify when ordering. Holds one CD each side. For use with C2CD-HS or C6CD-HS. PCode ACDDT2D-HS	Multiple CD Jewel Cases Inside Dimension: 6 1/8 x 6 1/4 x 3 1/4 10 \$12.40 25 25.85 50 47.00 100 89.50 Super double walled shipper. Ships up to 8 single CDs in their jewel cases. Made from sturdy white, corrugated cardboard.		
Made from 100% Pure Virgin Polyethylene 5 1/8 x 10 5/8 4 mil 100 \$8.90 500 34.90 1,000 63.50 PCode SCDFG4 Stores 1 jacketed CD and booklet one side. Tray card in the other side.	5 x 10 6 mil 100 \$12.40 500 48.35 1,000 84.05 PCode SCDFG6 Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	BRILLIANT BOX® disc® 5 \$10.30 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick 100 53.60 3/8" Thick Holds 2 CDs. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. PCode: C2CD-HS	2 CD-Compact Disc Case Holds 2 CDs. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. C2CD-HC Qty per case	NEW 5 \$5.25 10 8.00 25 16.25 50 27.50 100 39.00 200 75.60 400 120.00 Available with either black or frosted base. SPECIFY COLOR WHEN ORDERING. Clear lid accommodates graphics or booklet. PCode CCUSL Qty per case	Ultra Slimline CD Case Only 3/16 Thick 5 \$5.25 10 8.00 25 16.25 50 27.50 100 39.00 200 75.60 400 120.00	Case Logic CD Pro™ Sleeves 5 \$5.75 10 10.50 25 24.75 50 46.75 100 85.00 Prod. Code ACDPP		
Made from 2.5 mil 100% Pure Virgin Polyethylene INNER 4 3/4 x 4 3/4 No Flap 100 \$4.40 500 16.50 1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket.	OUTER 5 x 5 1/8 No Flap* 100 \$4.85 500 18.40 1,000 34.45 PCode: SCD51825 Fits over CD Cardboard Jacket. *Add 10% for FLAP	disc® 5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt Prod. Code C2CD-CT Qty per case	2 CD-Compact Disc Cases Clear Acrylic Case with CLEAR Tray Holds 2 CDs, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	RETAILER Security Devices - ALPHA Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 120.95 PCode ACD900 Natural. Holds 1 CD case. Qty / case	Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55 PCode ACD1800 Natural. Holds 1 Double CD Case.	MAILER Case Logic CD Pro™ Sleeves 5 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00 PCode MMP Made from sturdy 200 lb. Test Brown Corrugated.	CD Jewel Case 5 7/16 x 5 5/16 x 5/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25 Holds 1-3 CD Cases. PCode MCD1 Made from sturdy White Corrugated.	
Made from 2.5 mil 100% Pure Virgin Polyethylene 6 x 6 3/4 2.5 mil No Flap 100 \$5.90 500 21.10 1,000 31.40 PCode SCDDQ	13 5/8 x 13 1/8 3 mil with Flap 50 \$8.70 100 14.90 500 68.50 PCode SCDBS13 Fits over Outer CD Box Set.	disc® 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Qty per case	Double CD Case Clear Acrylic Case Holds 2 CDs. Includes 2 Black OR Clear trays. Specify Tray Color. 15/16" Thick	RETAILER Security Devices - ALPHA Hand Held with Cable 1 \$30.00 3 70.00 AFCK201 Works with Cassettes, CDs & DVDs White with 27" steel cable and eye bolt.	Hand Key Hand Held No Cable \$6.00 15.00 AFAK127 White	MAILER Multiple CD Jewel Cases Inside Dimension: 6 1/8 x 5 1/8 x 5 3/16 10 \$8.00 25 15.50 50 27.55 100 52.50 Ships up to 12 single CDs in their jewel cases. Made from sturdy brown kraft, corrugated cardboard.		
4 15/16 x 5 Prod. Code SCDJW* 10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25 Die Cut one side	CD Paper Sleeves 5 x 5 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.	disc® 5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt Prod. Code C3CD-HC Qty per case	3 CD - Compact Disc Case Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards. 15/16" Thick	STORAGE Corrugated CD Storage Box 6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50 High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CDs, 10 VHS Tapes or 100 Floppy Discs.	CD Big Box 15 3/4 x 15 3/4 x 6 1/8 White Polypropylene PLASTIC 2 \$19.20 5 43.75 10 79.50 25 146.75+ Frt PCode XCD100CP	MAILER CD Mailer - Bubble Cushioned 7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!		
5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 112.20 White, Black, Red, Fuchsia, Orange, Lime, Blue or Green. PCode SCDDP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD SPECIFY COLOR WHEN ORDERING.	5 x 5 Tyvek® 50 \$4.80 100 26.10 250 54.85 500 97.20 1,000 181.85 Black, Red, Purple, Blue or Dark Green. PCode SCDDHP	disc® 5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CDs back to back. Snap in trays can be Clear. Specify Tray Color. Qty per case	Quad CD Case Clear Acrylic Case Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CDs back to back. Snap in trays can be Clear. Specify Tray Color. 15/16" Thick	DIVIDER CD/All White Polystyrene 5 5/8 x 5 1/2 For CDs Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70 PCode DCDP	4 1/2 x 6 1/8 For CDs Stored with Spine Up or Out & XCD100 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40 PCode DCD56P	MAILER White Paperboard 5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open" Great for promotions. Does not hold CD Jewel Cases.		

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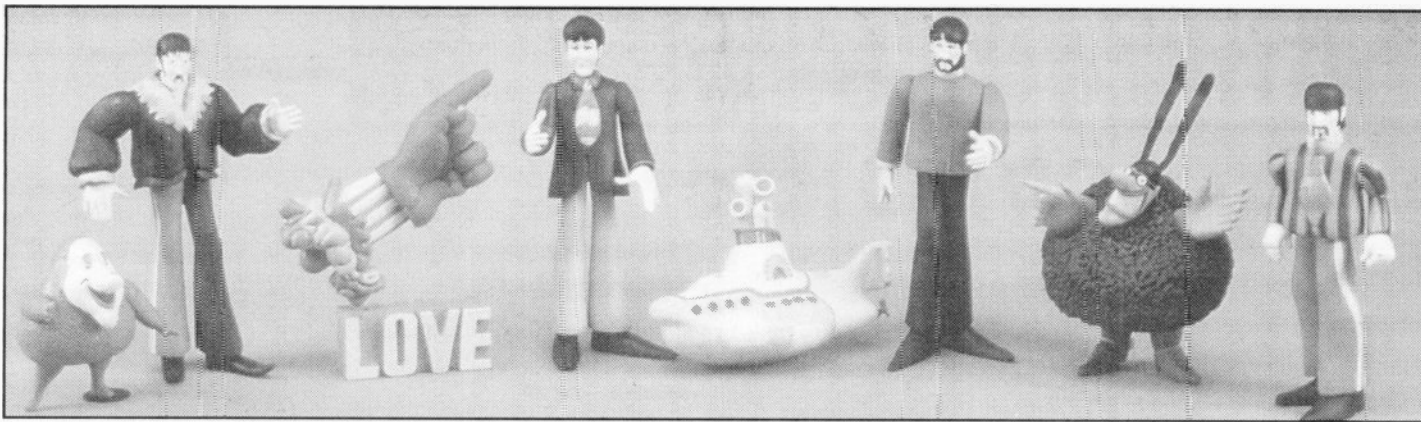
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TOTAL _____



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 Squeezeie™.



Stuart Zolotorow photo

(Collectibles from page 20)

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 three-piece 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 high-quality 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 Balsler 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 WI 53029, Phone: 1-800-922-8437; Fax: 414-369-8810; Web: www.ralphmarlin.com)

Alpi International: Alpi International produced another magnetically appealing item, called "Squeezeies™," 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 Squeezeies (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 Squeezeies attached to key rings.

(Alpi International, Phone: 510-655-6456, 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.



Stuart Zolotorow 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 Lapiere. Hallmark also added an elegant, and accurate, rendition of the Yellow Submarine itself, designed by Nello Williams.

(Hallmark Keepsake Phone: 1-800-HALLMARK; 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 liquid-filled 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.ncaonline.com)

Trevco Tees And Trends: Made from heavy-duty cotton in brilliant colors and bold 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.beatlefest.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 first-day 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 20-foot 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 two-dimensional 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 Meanie, 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, Web: www.judiebomberger.com, E-mail: Wood@slip.net)

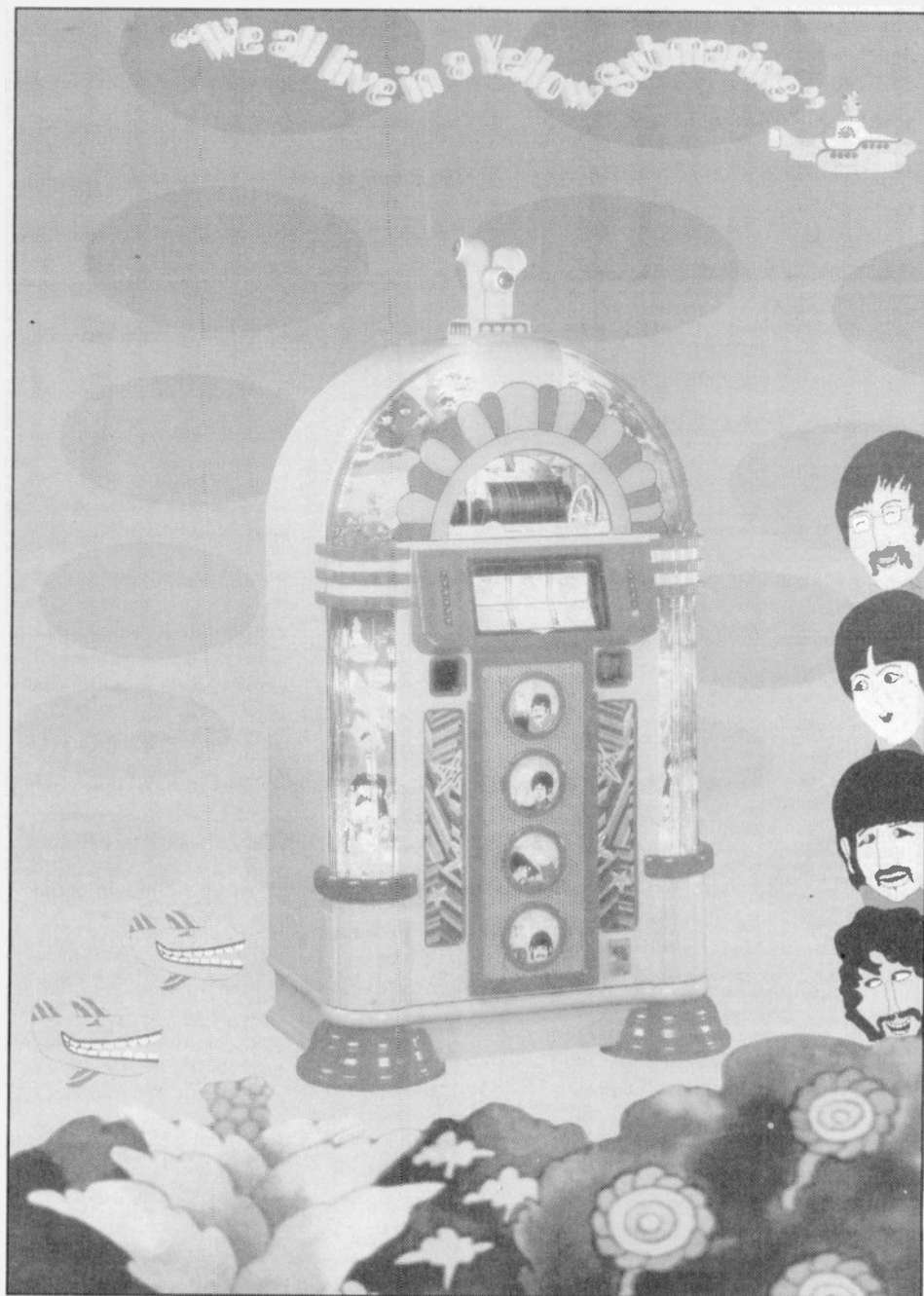
Zippo®: Zippo has a well-deserved reputation earned over several decades for creating the "Cadillac" of cigarette lighters, and recently it has begun numerous lines of licensed designs, which in 1999 included a series of four Beatles Yellow Submarine lighters. Depicted on the burnished and satin chrome lighters are enamel designs of the Yellow Submarine, the Yellow Sub Beatles, the Nowhere Man and The Beatles in portholes. They are beautifully presented in Zippo Tins topped off with a blue and yellow slip-on cover. Very nice! I 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.

7" PICTURE DISCS

- All Records come in Clear Plastic Sleeves unless noted. Picture Insert = PI. AEROSMITH - JADED (E): SR, #1 PI \$10.00

7" SINGLES

- Records have Picture Sleeves unless noted. Picture Inserts = PI. A PERFECT CIRCLE - JUDITH (E) GC \$6.50

CD SINGLES

- All CDs are 5" and are in Plastic Case with insert unless noted. Paper Cover = PC, Digipack = DP, Enhanced CD-ROM Video = ROM

CDs

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ABBREVIATIONS: Still Sealed = SS, Gatefold Cover = GC, Picture Disc = PD, Picture Sleeve = PS, Cut-Out Corner = COC, Shaped Picture Disc Record = SR, Die-Cut Cover = DCC, Re-issue = R, White Promo Label = WPL, Australia = (A), Canada = (C), England = (E), France = (F), Germany = (G), Holland = (H), Italy = (I), Japan = (J), Portugal = (P), Russia = (R), Spain = (S), Austria = (Au), New Zealand = (NZ), Picture Insert = PI, Individually Numbered Limited Edition = #d.

CDs

- OF REALITY "VOL. 4," "SABBATH BLOODY SABBATH," "SABOTAGE," "TECHNICAL ECSTASY" & "NEVER SAY DIE" \$10.00

PICTURE DISC LPs

- Records have Clear Plastic Sleeves unless noted. Picture Insert = PI. 4 SKINS - THE GOOD, THE BAD (E) \$18.00

LPs

- All USA Records are Mint & Still Sealed unless graded. Original Issue unless noted. AEROSMITH - JUST PUSH PLAY \$12.00

STORE HOURS

M - F, 11 am - 8:00 pm Sat., 11 am - 7:00 pm Sunday, Noon - 5 pm CST



PAYMENT: VISA/MasterCard, Money Order, Postal Money Order or Personal Check (USA only) held to clear.

FOREIGN ORDERS: Send your requests in writing and we will contact you on cost including shipping Air Mail and Surface Mail.

LPs

- CLASH - GOLDEN BULLETS (E): Outtakes, Demos, & Rarities 1977-1980 \$18.00

LPs

- BRUCE SPRINGSTEEN - LIVE 1975-85 SAMPLER: Promo: M-VG++ \$35.00

VIDEOS

- TORI AMOS - SUNSHINE Complete Concert From Ft. LAUDERDALE 4-12-96 \$25.00

BOOKS

- ABBEY ROAD - History of the famous recording studio, prominently featuring the BEATLES, PINK FLOYD & KATE BUSH with unique photos of each 200p \$25.00

CONCERT PROGRAMS

- AC/DC - WORLD TOUR 1986 \$12.00

Talking with Pete Best

Former Beatles drummer plenty busy with band, book and film projects

by Gillian G. Gaar

Pete Best has a lot on his plate these days, from renovating The Cashah 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.

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 relaunched 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 Cashah 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 Best

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

"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 I 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 overriding 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 Liverpoolian brother.

(Please see Pete Best page 63)

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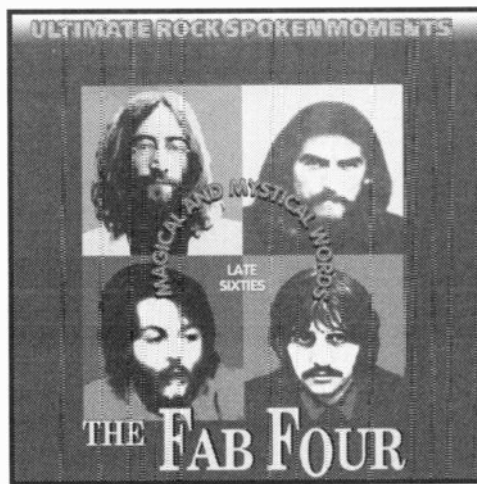
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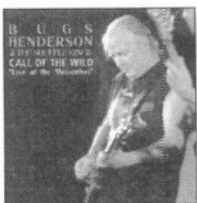
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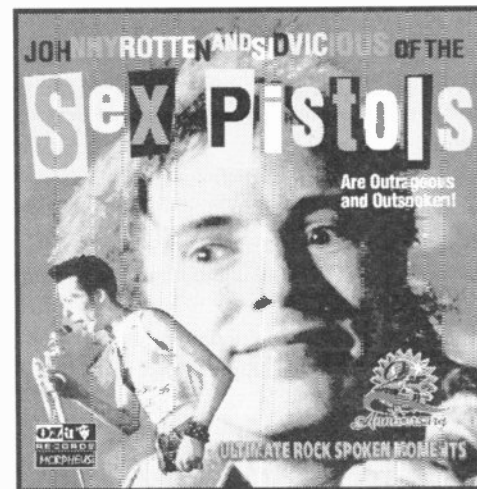
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Footnote Archives

FURTHER EVIDENCE THAT ALL U.K. ROCK MUSICIANS WILL EVENTUALLY PLAY TOGETHER (AND HALF ARE NAMED IAN)

by Dave Thompson

Of 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 cele-

brating 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 band headed into Air studios to cut a handful of new songs — 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 Girlfriends 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 Ricki 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."

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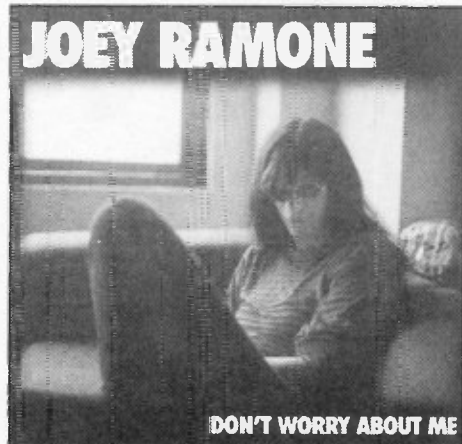
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New Releases



JOEY 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 Sarnoff (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.

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

ARTY LENIN

A Life Of Ease
Stout (no catalog number)

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 wistful pop music that's unafraid to rock but isn't ashamed to weep, either.

A few of the songs on *A Life Of Ease* will 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 harsh, cynical world.

(Speaking of Lenin songs The Flashcubes have done live, one regrets the omission of "Nothing Really Matters When You're Young," Lenin's other masterpiece of determined-but-resigned alienation, which would have fit right in alongside "When We Close Our Eyes." Here's hoping The Flashcubes get around to recording it soon.)

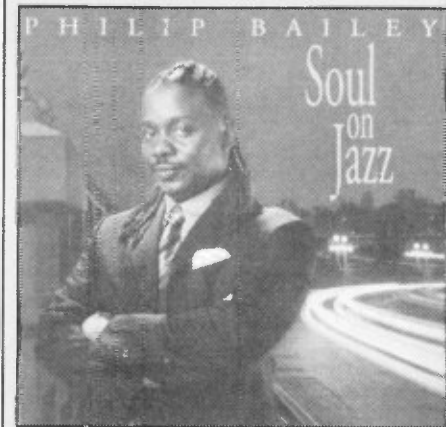
Much of the album deals, in varying degrees, with themes of alienation, of balancing vulnerability with durability. The opening track, "Mr. Acarius" (misspelled as "Acarious" in the track listings), name-checks William Faulkner's short story to set the proper tone and, more important, to instantly captivate 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 returning to the unsatisfied longing that lurks within the country-ish "Not Much Has Changed," cowritten by Paul Collins.

The magic of Lenin's songs is that they express feelings of longing eloquently and yet never fall prey to an oh-woe-is-me capitulation. This is partially due to the unspoken (perhaps imaginary) optimism that seems to lie beneath the surface of Lenin's lyrical alienation, but mostly it's just because the songs are pretty damn catchy. Thus does "Destiny's Plaything," a ditty about predestination and inevitability, wind up as a toe-tappin' celebration 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, making it clear where the album's title originates. If it seems incongruous to consider the

(Please see New Releases page 50)

NEW RELEASES NEWS



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)... Motörhead'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

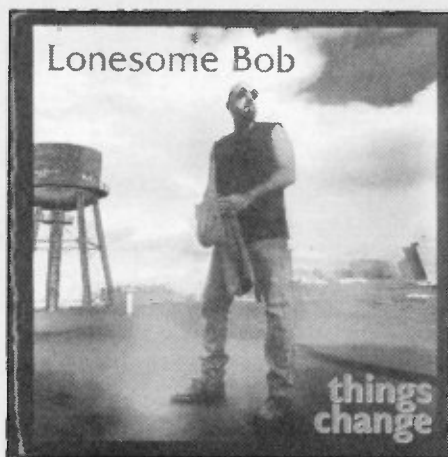
Indie Label Spotlight

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 self-destruction 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

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Elvis News

THE INFINITE SUPPLY OF WORLDWIDE COMPILATIONS

by Eddie Hammer

It's another Elvis month, jam-packed with a variety of items — music, candy and cigarette lighters (for a bad habit I 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: "Bull-fighter 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.

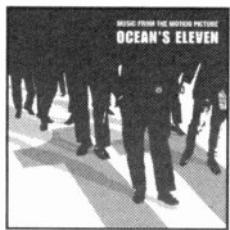
Argentina RCA celebrates its 100 years (Años) of Elvis Presley with a 14-cut album, ranging from "That's All Right Mama" (a Sun hit) to "Moody Blue" (I also received a promo of this, which was not produced in big numbers). The cartoon cover of Elvis and his high pompadour hair is amusing.

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 super-famous 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 Destroado" and "Perro Feroz" — not too hard to translate but not a needed disc.

Pure Sounds — two albums in one — couples two well-known 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), "Do In' 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 red-and-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 Trilogy," "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 \$50 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."

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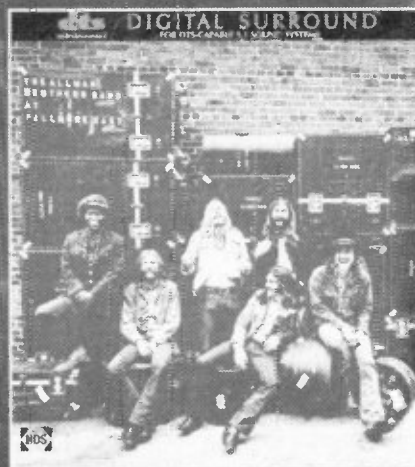
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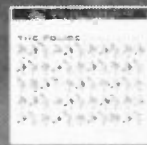
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Harrison: I like the Blue Meanies a lot — as opposed to in real life where Blue Meanies are actually pretty grim, but in *Yellow Submarine* I think they're really cute. I like their outfits. I like the big boots. And I like the vacuum cleaning bloke — and the Bonkers, because they never say anything, they just go along bonking people. That's [laughing] quite a good idea really. I think the more bonking the better.

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.



Courtesy of Mark Wallgren

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

¹ George Martin, *All You Need Is Ears*. St. Martin's Press, 1979, p. 226.

² Roy Carr, *The Beatles At The Movies*, HarperCollins, 1996, p. 148.

³ *The Beatles Book Monthly*, 1993, p. 10.

⁴ *ibid*

⁵ George Martin, *All You Need Is Ears*. St. Martin's Press, 1979, p. 226.

⁶ *The Beatles Book Monthly*, 1993, p. 8.

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

⁸ *The Beatles Book Monthly*, June 1988, No. 146, p. 7.

⁹ 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.


¹⁰ *The Beatles Book Monthly*, June 1988, No. 146, p. 7.

¹¹ From *The Beatles Anthology* video series, Apple Corps, 1996.

¹² From *The Beatles Anthology* video series, Apple Corps, 1996.

¹³ *Playboy* January 1981.

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drums/vocals

John Idan
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guitar/vocals

Ray Majors
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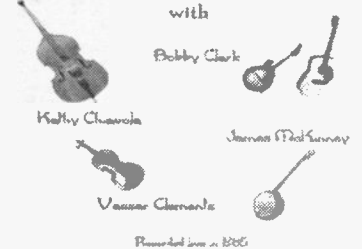
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Table listing various CD releases including Ten Years After, Bernie Torme, Uriah Heep, Vanden Plas, Venom, The Verve, John Wetton & Ken Hensley, John Wetton, Wishbone Ash, Yardbirds, Yes, Neil Young, Frank Zappa, Roger Waters, Ken Kesey & John Wetton, Kiss, Yngwie Malmsteen, The Straws, Uriah Heep, and Yes.

DVD

Table listing DVD releases including Bruford's Earthworks Footloose In New York, Cheap Trick Music For Hangovers, Roger Waters Official Biography, Ken Kesey & John Wetton More Than Conquerors, and Yngwie Malmsteen Live At Budokan.

Compact Disc

Table listing various CD releases including Aerosmith & members, Joe Perry Project, Arena, Ayreon, The Babys, Jonathan Cain, John Waite, Pat Benatar, Blackfoot, Ken Hensley, Bloodrock, Blue Oyster Cult, Terry Bozzio projects, Group 87, Missing Persons, Jordan Rudess, and U.K.

CAIRO

Table listing various CD releases including Cairo, Camel, Pete Bardens, Colin Bass, Caravan, Crack The Sky & members, DREAM THEATER & side projects, Emerson Lake & Palmer, Keith Emerson, Qango, Enchant, The Flower Kings (Prog-Rock) & members, and Steve Hackett.

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Artist	Label	Title	Cond	M/bid
Bond, Johnny	Republic EP 100	Hot Rod Lincoln	vg+ bospm	40
Beales	Apple, Promo 1970	Dialogue From Movie Let It Be	m	35
Beatles, Tony Sheridan	MGM 13213	My Bonnie/When The Saints	vg+ sim	100
Beales	Swan 4152	She Loves You	vg+	25
Beales	Swan 4152	She Loves You	vg+	200
Beales	Capitol EP 4545365	The Beatles	vg+ sim	100
Berry, Chuck	Chess EP 5118	After School Session	vg+ sim	25
Chadler, Chubby	Parkway 842	Danstin	vg+ sim	5
Ladillas	Joy Joe 773	No Chance Tan Lab	vg+	40
Caillins	Jay Josie 821	Hurry Home Tan Lab	vg+	10
Charles, Ray	Atlantic EP 587	Ray Charles	vg+ sim	20
Counts	Dak 1275	Heartbreaker/To our Love	vg+ sim	70
Delvings	Mercury EP 13362	Heart a Soul -3	vg+ sim	20
El Dorados	VeelJay 250	Years On My Pillow	vg+	10
Evergrams	Chart 405 rups	Very Truly Yours	vg+	20
Four Lovers, The	RCA Victor EP 6812 DJ	Shake A Hand -3	m	25
Fats Domino	RCA Victor EP 869	The Stranger/Night Train -2	vg+ sim	35
Fats Domino	Imperial EP 147	Here Stands Fats	m+vg	35
Fats Domino	Imperial EP 148	Here Comes Fats	vg+ sim	30
Fireflies	Ribbon 6906 wh Promo	Because Of My Pride	vg+ sim	10
Harpones	Rama 214	On Sunday Afternoon	vg+ sim	35
Invictas	JackBe 1003	Nellie/One So Long	vg+	15
Jerry Lee Lewis	Smash/mercury Promo dj	Open End Interview 1964	m	150
Les Zeppelin	Atlantic ep Promo 175	Stairway To Heaven	vg+	35
Monitors	Aladdin 3309	Tonights The Party	vg+	20
Milburn, Ames	Aladdin 3218	Lets Have A Party	vg+	35
Nelson, Ricky	Imperial 158 ep	Poor Little Fool -3	vg+ sim	25
Presley, Elvis	RCA 447001	Guid Star Promo Blue Moon Of Kentucky	vg+	25
Presley, Elvis	RCA 447001	cream colored publishers promo Let Me Be True	m	100
Presley, Elvis	RCA 4477000	Loving You/Teddy Bear	vg+ sim	25
Presley, Elvis	RCA 44319 ep	King Creole-3	vg+ sim	20
Presley, Elvis	RCA 44321 ep	King Creole Trouble-3	vg+ sim	20
Presley, Elvis	U.S. Air Force 159	Surrender/Lawrence Walk	mint	150
Presley, Elvis	U.S. Air Force 125	It's Now Or Never-3 P Morgan	mint	150
Presley, Elvis	RCA 447006 ep	Alpha From Hawaii (title strips)	sealed mint	100
Presley, Elvis	RCA 4470651	Uddi bean	vg+ sim	60
Presley, Elvis	RCA 4470652	Gold Star	vg+ sim	60
Presley, Elvis	RCA App 992 vol 1	Milky White Way	vg+ sim	70
Presley, Elvis	RCA 44706705	one sided Rip It Up/Love Me -2	vg+	60
Presley, Elvis	RCA LPM 1232	TV Guide Presents elvis presley	m	100
Presley, Elvis	RCA LPM 1232 compact 33	Elvis By Request Flaming Star -3	vg+ sim	40
Presley, Elvis	RCA 4470651 DJ preview	King Of The Whole World g 2x5/vg+ sim	100	
Presley, Elvis	SUN 215	Milkoov Blues Boogie	g+ sm 1/4 twr	750
Presley, Elvis	SUN 217	Baby Lets Play House	g+ sm 1/4 twr	750
Rolling Stones	Rolling Stone ep 287	Promo Brown Sugar Jump Jack Flash+2	vg+ sim	30
Shaw John, Dellos	UAC Records 5002	Why Did You Leave Me	vg+ sim	1000
Students	Checker 907 promo	Every Day Of The Week I'm So Young	g	50
Wings	Apple 1851	Mary Had A Little Lamb	vg+ sim	10

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Archies- Jingle Jangle VG/VG+ Kirshner KES-105

Avalon, Frankie- Swingin' On A Rainbow VG/VG Chanc. CHLX 5004 mono

Batdorf & Rodney- Life Is You VG/VG+ sm Arista AL 4041

Bennett, Tony- Tony VG/VG Col. CL 938 "eyes" libi mono

Brennan, Walter- Gunfight at the O.K. Corral VG+VG+ Lib. LRP-3372 mono

Butler, Jerry- Folk Songs NM/NM sw re VJ LP 1057 mono

Cerrone- Backtrack VIII NM/VG+ sw, sticker for "Back Track" single Pav. 38159

Collyer, Bud- Selling is Money NM/NM sw Laurie SLP 2050 (the '50s TV host)

Cosby, Bill- A House Full Of Love NM/NM Col. 40270 (cvt feat. set of '80s TV show)

Davis, Sammy Jr.- at Town Hall mono Decca DL 8841 VG/VG

Fame, George- Get Away NM/NM sw re VJ LP 9331 mono

Film, Shelby- Cast Your Fate To The Wind sw VG+NM Val. VLM 5003 mono

Freberg, Stan- With the Original Cast VG+VG+ Cap. T1242 mono

Garland, Judy- Concert sw Trophy TR7-2145 w/ booklet NM/NM 2LPs

Gaye, Marvin- And His Girls VG+VG+ coh sw Tam. TS-293

Gentrys, The- The Gentrys VG+VG+ MGM Golden Archives Series 127

Hudson and Landry- Hanging In There VG/VG Dore LP 324

Jackson, Millie- Free and in Love VG+VG+ sw Spring SP 1 6709

Lanchester, Elise- Songs for a Shattered Parlor mono HIR R406 VG/VG

Lee, Byron and the Dragonaires- Caribbean Joyride VG/VG Starline FLP 103 mono

Lynne, Gloria-Gloria Lynne mono Sunset SUM 1145 55

Martindale, Wink- Deck of Cards VG+VG sw Hamil. HLP 12128 (The TV host)

Miracles, Smokey Robinson and- 1957-1972 VG+VG+ sm Tamia T320D 2LPs

Nelson, Sandy- Drums A Go Go sw Imp. LP 12287 NM/NM

Piaf, Edith- More Piaf of Paris VG+VG+ Cap. ST 10283

Professor Anonymous- Living In The World NM/NM sw Quark CATCH-1 (Bomp dist.)

Reiner, Carl and Mel Brooks- 2000 and One NM/VG+ Cap. W1616 mono

Rich Man, Poor Man- soundtrack from TV show VG+VG+ cc MCA-2095

Rodgers, Jimmie- Memorial Album VG/VG RCA LPM-1232 mo. ("Singing Brakeman")

Schaffer, Janne- Katharsis VG+VG wlp ts Col. PC 34499 Abba's guitarist

Shannon, Pat- Back to Dreamin' Again VG+VG+ promo Uni 73079

Snow, Hank, the Singing Ranger, & Rainbow Ranch Boys VG/VG RCA LPM-1233 mo

Stanton, Candi- Young Hearts Run Free VG+VG+ partial sw WB BS 2948

Torrance, Richard- Live at Boarding House, 5/31/77 VG+VG+ Cap. SPRO 8674

Van Dyke, Leroy- Walk On By VG/VG Marc SR 60682

Wells, Kitty- Singing On Sunday VG/VG+ Decca DL 4270 mono, black label

Williams, Hank- On Stage Vol. II NM/NM sw MGM SE-4109 black label

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LENNON,JOHN	SHAVED FISH CD IN LOGO CASE SEALED!!!!	US	\$28.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	THIS SONG/LEARNING HOW TO LOVE WPS BOTH MNT DRC 829	US	\$45.00	
LENNON,JOHN	IMAGINE COMPLETE CD DIGITALLY REMASTERED IN CAROBORO	PROMO	\$30.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	THIS SONG/LEARNING HOW TO LOVE WPS BOTH MNT DRC 829	US	\$45.00	
LENNON,JOHN	HAPPY XMAS/BE A LULA SPECIAL PROMO	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	BLOW AWAY/STOART HEARTED HANA WPS REC & CVR MNT	US	\$35.00	
LENNON,JOHN	SEVEN CUT EXcerPTS FROM THE BOX SET W/SL PROMO	PROMO	\$30.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	ALL THOSE YEARS AGO/W/SL/W/SL/W/SL/W/SL/W/SL/W/SL/W/SL	US	\$20.00	
LENNON,JOHN	IMAGINE/HAPPY XMAS/BE A LULA SPECIAL PROMO	PROMO	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	THIS IS LOVE/REATH AWAY/REATH AWAY WPS BOTH MNT	US	\$20.00	
LENNON,JOHN	PHOTOGRAPH SMILE CD IN SPECIAL PICTURE FRAME BOX	PROMO	\$40.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	FREEDOM (RADIO EDIT 7.37/ALBUM VERSION 3:33)	PROMO	\$40.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	BLOW AWAY/STOART HEARTED HANA WPS REC & CVR MNT	US	\$35.00	
MCCARTNEY,PAUL	FIGURE OF EIGHT/TROUGH/RODOU/EST LE SOLCEL 7'CD GATEFO	UK	\$15.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	THIS SONG/LEARNING HOW TO LOVE WPS BOTH MNT DRC 829	US	\$45.00	
MCCARTNEY,PAUL	DRIVING RAIN 3 TRACK SAMPLER-US PROMO CD	PROMO	\$35.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	FROM A LOVER TO A FRIEND UK PROMO W/SPECIAL SLEEVE	PROMO	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	THIS SONG/LEARNING HOW TO LOVE WPS BOTH MNT DRC 829	US	\$45.00	
MCCARTNEY,PAUL	W/SL GANGLA 10 TRACK PROMO FROM CD	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	HOPE OF DELIVERANCE/LEATHER COAT,BIG BOYS,KICKED	US	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	OFF THE GROUND/COMICAL/STYLE,SEWER,BOOGY	US	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	BIRTHDAY,BUNHIME'S LOVE ME DO/LET 'EM IN	UK	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	MY BRAVE FLYING,WHEELSHAME	JAPAN	\$28.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	PRESS TO PLAY COMPLETE BLUE DISC	UK	\$40.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	JOHN JOJOU ECOY/PROMO SEATED CD	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	W/SL GANGLA 16 TRACK PROMO/W/SL'S SPOKEN TRM FROM PROMO	PROMO	\$48.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	TRAVELING WILBUR	PROMO	\$50.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
U2	U2 RARE & REMIXED 7 TRACK CD FROM TARGET STORES	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
U2	SUMMER RAIN PROMO CD SINGLE	PROMO	\$10.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	GEFFEN RECORDS A MUSICAL HISTORY OF THE DECADE 4 CD BOX SET 1980-1990 W/JOHN LENNON,ELTON JOHN,NEEL YOUNG, CHRIS JOHN MITCHELL,BERLIN,GUNS N' ROSES,AEORSMITH ETC	PROMO	\$150.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	APRIL RECORDS ON THE ROAD W/JOHN LENNON,EVERGLEN	PROMO	\$15.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	McGARETH,STIR,DANDY	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	CAPITOL RECS CHEE TRUTH'S W/SL/W/SL/W/SL/W/SL/W/SL/W/SL	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	AT ABBEY ROAD-20 TRACK GATEFOLD UK PROMO SAMPLER	PROMO	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
VARIOUS	EMI 10 TRACK SAMPLER/W/SL'S KRAMER,PETERA/GORDON	PROMO	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
SPECIAL SECTION	DVD 7 VIDEO SET SALE SPECIAL SECTION DVD 7 VIDEO	ORIGIN	PRICE	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
ADAMS,BRYAN	UNPLOGGED JAPANESE REGION 2 DVD DISC SEALED!!!	JAPAN	\$45.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
BEATLES	BEATLES STORY-LIFETIME BIOGRAPHY JAPANESE REGION 2	JAPAN	\$48.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
BEATLES	MAGICAL MYSTERY TOUR	US	\$18.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
BOWIE,DAVID	LADYRUTH/W/SL/NEER CONNELLY 102 MNMS	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
DOORS	STORYTELLERS THE DOORS/A CELEBRATION TRIBUTE 75 MNMS	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
LENNON,JOHN	SWEET TORNTO-2 STEREO 56 MNMS ORIGINAL VERSION SEALE	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
LENNON,JOHN	GIMME SOME TRUTH - SEALED	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
LOGGINS,KENNY	OUTSIDE FROM THE REDWOODS-STEREO 4:32/33	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
MCCARTNEY,PAUL	PETA CONCERT W/CHRIS HYNDE,ARAH M/LACHLAN,B-S'Z	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
POISON	GREATEST VIDEO HITS STEREO 85 MNMS W/INTERVIEWS	US	\$20.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
REM	ROAD MOVIE-STEREO 90 MNMS SEALED!!!	US	\$25.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
ROLLING STONES	LIVE AT THE MAX - SEALED	US	\$22.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1969 W/BEACHBOYS,JAMIS JOLIM,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
SPARKS,BRITNEY	TIME OUT WITH BRITNEY - OUT-OF-PRINT SEALED!!!	US	\$28.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1971 W/REGGIE STAR,THE BEATLES,W/SL	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
STEELY DAN	TWO AGAINST NATURE - SEALED	US	\$22.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1967 W/ENDRIX,SMALL FACES, PINK FLOYD FOUR TOPS,SAMSDAVE,OTIS,PROCOL HARUM,STONES	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$25.00	HARRISON,GEORGE	WHEN WE WAS FAB/2 AGO WPS	US	\$20.00	
STING	BRAND NEW DAY TOUR W/SL REGION 2 DVD DISC SEALED!!!	JAPAN	\$45.00	VARIOUS ARTISTS	R/N Y GREATEST YEARS 1970 W/BEACHBOYS,HENDRIX,KINKS	JAPAN	\$45.00	HARRISON,GEORGE	HARRISON,GEORGE WHEN WE WAS FAB STEREO/STEREO PROMO DATE ON ONE SID	PROMO	\$					



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April 19, 2002 Goldmine #557

Table listing music and video items with columns for artist, title, format, price, and origin. Includes entries for Lennon, McCartney, Starr, Ringo, and various other artists.

Last Vestige music shop

173 Quail St. Albany, NY 12203 USA
 ph.(518)432-7736 fax.(518)432-1812
 international mailorder www.lastvestige.com

MORE GREAT 60's-90's Vinyl Rarities

-PSYCH-PROG-HEAVY-ACID-BLUES-FOLK-AVANT-ROCK-UNUSUAL-ODDBALL-
Here's some NEW stuff in the LETTER "T" Look for MORE NEXT ISSUE!

LISTED AS: Artist/Title/Label/description/Jkt. Grade/LP Grade/Price in USD

- TAGGET/ same/ United Artists/75 pretty good UK guitar-keyboard rock quartet, cc, VG+/+ NM \$8
- TAI PHONG/ same/ Warners/75 Canada import excellent YES styled guitar-keyboard progrock quintet Quite good VG+/+ NM \$18
- TAI PHONG/ Windows/ Warners/76 Canada import excellent follow-up LP by great YES inspired guitar-keyboard progrockers, VG+/+ NM \$18
- TALAS/ same/ Evenfall/79 scarce local Buffalo press debut LP by heavy rock trio led by bassist BILLY SHEEHAN, VG+/+ NM \$30
- TALBOT, JOHN MICHAEL/ The Lord's Supper- A Musical Celebration of Worship/ Birdwing/79 Canada import, Christian LP, x-MASON PROFFIT, VG+/+ NM \$8
- TALBOT, JOHN MICHAEL/ The New Earth/ sparrow/76 Canada import, Christian folkrock by x-MASON PROFFIT leader, NM/ NM \$9
- TALBOT, TERRY/ No Longer Alone/ Sparrow/76 Canada import, Christian twangy folkrock by JOHN's brother and x-MASON PROFFIT, small chip in vinyl @ edge of run-on groove not on song, VG+/+ VG+ \$7
- TAMPALIS EXCHANGE/ same/ Atlantic/70 scarce and excellent NYC? post-hippie folkrock sextet, urban and dreamy melodies, sawcut, NM/ NM \$18
- TANGERINE DREAM/ Alpha Centauri/ Ohr/71 German import, groundbreaking German electronic spacerock, with CHRIS FRANK, EDGAR FROESE, NM/ NM \$25
- TANGERINE DREAM/ Zeit/ Ohr/72 2LP German import, groundbreaking electronic spacerock with CHRIS FRANK, EDGAR FROESE, PETER BAUMANN, NM/ NM \$35
- TANGERINE DREAM/ Aem/ Ohr/73 German import, more groundbreaking electronic spacerock by EDGAR FROESE, CHRIS FRANK, PETER BAUMANN, NM/ NM \$25
- TANGLE EDGE (The Psychological Perspective of...)/ In Search Of A New Dawn/ Mushroom/89 Norway import, scarce surreal Norwegian psych duo's '85-'88 recordings, NM/ NM \$30
- TAOS/ same/ Mercury/70 brilliant hippie twang rock with peyote flashes, a bit like BUFFALO SPRINGFIELD sound, comes w th poster & lyrics too, dh, NM/ NM \$20
- TANTRUM/ same/ Ovaton/78 debut LP by gritty Wisconsin based rockers with 3 chicks fronting on vocals, NM/ NM \$8
- TANTRUM/ Rather Be Rockin'/ Ovaton/79 follow-up LP by Wisconsin rockers w th gritty vocals by 3 fine looking women, NM/ NM \$8
- TARGET/ same/ A&M/76 gritty dual lead guitar southern rock quintet, great leads, WLP, punch hole, NM/ NM \$10
- TARGET/ Captures/ A&M/77 excellent follow-up LP by southern based, dual lead guitar rock quintet, WLP, punch hole, NM/ NM \$10
- TARNEY-SPENCER BAND/ Run For Your Life/ A&M/79 excellent guitar/ bass/keys/ drums rock duo, sawcut, NM/ NM \$12
- TART/ Radio Orange/ Swill Radio/ late 90s brain-damaged, noisy meandenns by trio with x SHADOW RING member, NM/ NM \$12
- TASTE/ On The Boards/ Atco/70 ong press 2nd LP of heavy UK bluesrock with RORY GALLAGHER, WLP, VG+/+ NM \$20
- TATTOO/ same/ Prod/gar/76 gritty guitar-keyboard rock quintet with WALLY BRYSON, x-RASPBERRIES, cc, light jktrng, VG+/+ NM \$10
- TAX FREE/ same/ Polydor/71 prog jazzrock quartet with JOHN CALE guesting on viola, woc, D,tape on jkt, VG+/+ VG+ \$9
- TAYLOR, ALLAN/ Scans/mesa/ United Artists/71 excellent UK folkrock with FAIRPORT'S MATTACKS, PEGG & SWARBRICK on backup, NM/ NM \$14
- TEDDY & THE PAIDAS/ Basic Magnatism/ Tower/68 great Boston rock scarcity, a fave of GREG SHAW/ VG+/+ NM \$50
- TEEGARDEN & VAN WINKLE/ same/ Westbound/72, 3rd LP by great keyboard-drum rock duo, like LEE MICHAELS & FROSTY with a bit more R'n'B flavor, dh, VG+/+ NM \$15
- TEEGARDEN & VAN WINKLE/ An Evening At Home With/ Atco/68 Amazingly cool 2 man keyboard-drum rock & roll duo, similar to LEE MICHAELS & FROSTY LIVE at a Detroit club, dh, VG+/+ NM \$15
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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 ol' 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)

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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by

PAUL LEPRI

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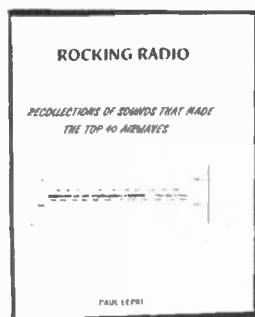
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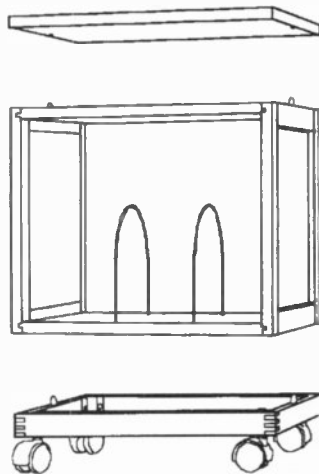
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ACE-HIGH RECORDS



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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 straight-ahead 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 record-company 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

Cracker

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)

I BURIED PAUL

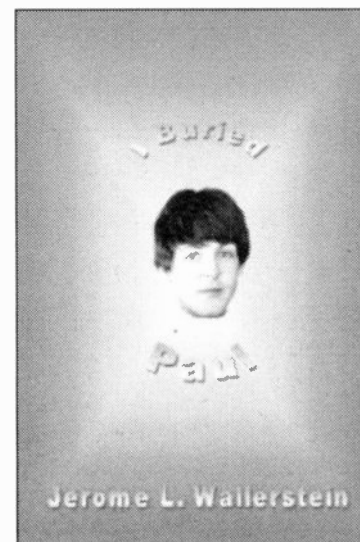


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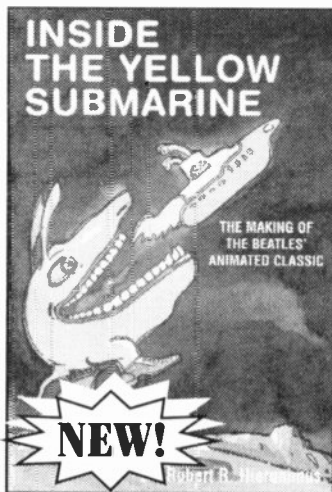
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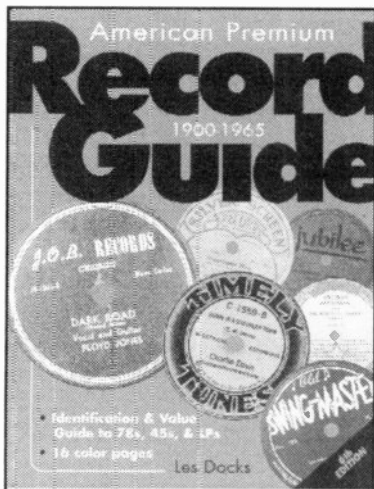
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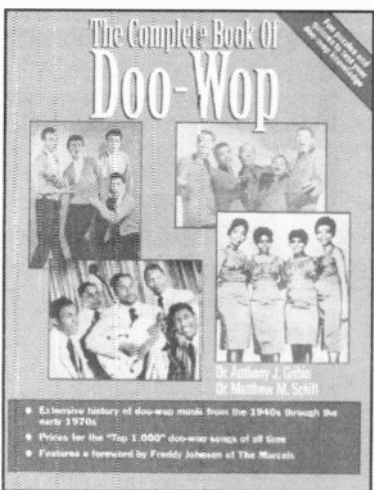
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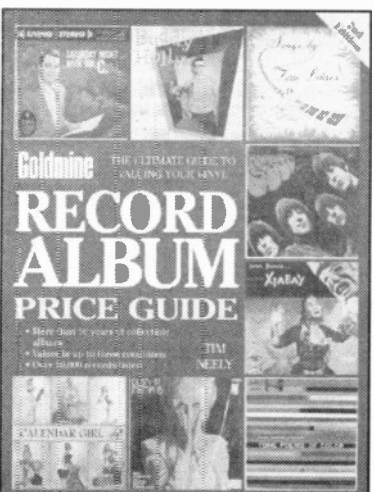
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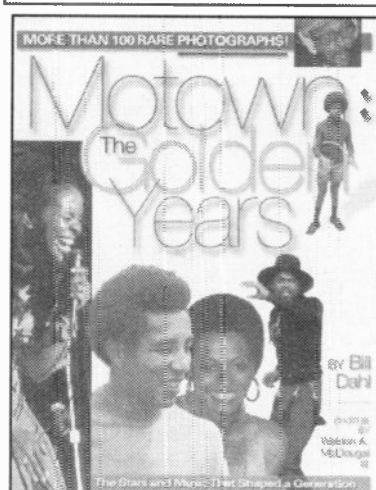
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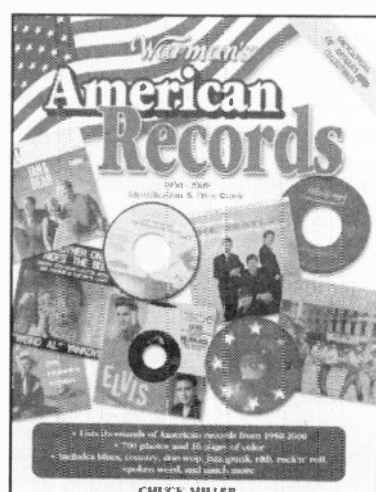
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Images of various music releases including: The Beatles, Pink Floyd, Eric Clapton, Kate Bush, Mike Oldfield, The Police, and others.

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.

Springsteen's *Nebraska*, Mickey Newbury's *Frisco Mabel 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

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 origi-

nal 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 Ejection) 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 classic-

rock 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 Ian Anderson improves on the original.

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

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

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

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

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

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

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 atmospheric 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.sympathyrecords.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

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.

England's Steamkings (Not Lame NLL-012), that feeling of déjà vu is even more exacting than expected. Singer Mark Richardson has Graham Nash's effu-

sive 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

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." Heck, they even work in the Cropredy 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 rydeR (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 Maine-bred, 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 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

Jethro Tull - Live at the Los Angeles County Fair 2000 - 9/17/00 - very good audience recording

Jethro Tull - Where's Jethro?? - Chicago 6/16/70 plus "John Evan's Blues Band" live in 1966 - excellent FM broadcast / very good soundboard

J. Geils Band - Detroit Riot '74 - Cobo Hall, Detroit 1974 - excellent recording

Elton John - Hammersmith Odeon 1973 (2 CD) - London 12/22/73 - excellent; radio broadcast

Elton John - A Single Man in Moscow (2 CD) - Moscow, USSR 5/28/79 - excellent soundboard

Kansas - Live at the Palladium (2 CD) - NYC 11/20/80 - excellent FM broadcast

John Lennon - A & M Sessions 1973-74 - first disc of *Vox Rock 'n' Roll Sessions* - very good to excellent studio recordings

John Lennon - DJ Winston O'Boogie - third disc of *Vox Rock 'n' Roll Sessions* - very good to excellent studio recordings

John Lennon - Free as a Bird - Dakota sessions outtakes - excellent studio recordings

John Lennon - Rock 'n' Roll Outtakes - second disc of *Vox Rock 'n' Roll Sessions* - very good to excellent studio recordings

Lynyrd Skynyrd - Teaching an Oakie to Fly - Knebworth Festival 1976 - excellent soundboard

Lynyrd Skynyrd - Woman of Mine - Chattanooga, TN 3/1/75 plus Memphis 10/30/73 - excellent soundboards

Matchbox 20 - Rarities, Acoustic & Live - excellent studio recordings and soundboards

Paul McCartney and Wings - Belgium 1972 (2 CD) - Antwerp 8/22/72 complete concert - very good audience / excellent soundboard

Paul McCartney - Hope of Deliverance - Charlotte, NC 6/7/83 - excellent soundboard

Paul McCartney - The Making of James Paul McCartney - outtakes from the TV show - excellent studio tracks

Paul McCartney and Wings - Over Big Apple (2 CD) - NYC 5/25/76 - excellent audience recording

Paul McCartney - The True Saturday Night Live Rehearsals - NYC 2/93 - excellent studio recordings

Paul McCartney - Venus and Mars Outtakes - Venus and Mars sessions recorded January to April 1975 - excellent studio source

J.C. Mellencamp - Check It Out - Belgium 1992 - excellent audience recording

J.C. Mellencamp - Wheels Are Turning - Chicago 9/11/93 - excellent soundboard

Montrose - Early Years - rehearsals from the first album with Sammy Hagar plus Cleveland 1974 - very good studio / excellent FM broadcast

Van Morrison - Gypsy Soul - lost demos and unreleased songs from 1968-71 - studio quality

Nirvana - Outcesticide - first demo tape 1/23/88 plus outtakes, demos, rehearsals, and unreleased Sub Pop mini album 4/90 - excellent studio tracks

Nirvana - Outcesticide II: The Needle and the Damage Done - unreleased studio tracks plus live covers, dusts, and rarities - very good to excellent recordings

Nirvana - Outcesticide III: The Final Solution - unreleased studio tracks plus live rarities - very good to excellent recordings

Nirvana - Outcesticide IV: Rape of the Vaults - unreleased studio tracks plus live rarities - very good to excellent recordings

Pearl Jam - Keys to Success (2 CD) - Key Arena in Seattle 9/16/95 - excellent soundboard

Tom Petty - Listen to the Heartbreakers (2 CD) - 4/59 - excellent TV broadcast

Pink Floyd - Spare Bricks - complete original soundtrack from *The Wall* film - excellent studio recordings

Elvis Presley - Alternate Golden Hits Vol. 3 - The Little Sister Sessions - excellent studio recordings

Elvis Presley - One Night in Alabama - 8/76 with The Joe Guercio Orchestra - excellent soundboard

Prince - Greatest Hits Tour 2001 (2 CD) - Columbus OH 7/21/01 - excellent audience recording

Prince - Tokyo 1990 - live from the 1990 Japanese tour - excellent soundboard

Radiohead - New York Stories - Irving Plaza NYC 6/9/97 - excellent soundboard

Rainbow - Dusseldorf 1995 - German TV broadcast - excellent quality

Bonnie Raitt - Whistlin' Dixie - Old Grey 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 and alternative versions - excellent studio recordings and soundboards

Rolling Stones - Dartford Renegades - alternate versions 1964-67 and early TV shows - excellent quality

Rolling Stones - It's Only Rock 'n' Roll By the Balls - *It's Only Rock 'n' Roll* demos and rarities excellent studio recordings and soundboards

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 recordings

Rolling Stones - Stone Free - a collection of rarities - excellent studio and soundboard recordings

Santana - Live in Chicago 2000 (2 CD) - World Music Theater, Tinley Park IL 8/19/00 - excellent soundboard

Savoy Brown - Texas Tornadoes - Texas tour 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 soundboard

Silver Bullet Band - Live! - Hollywood CA Palomono Club 2/87? - George Harrison, Bob Dylan, John Fogerty, Taj Mahal, and Jesse Ed Davis in an unrehearsed, impromptu jam - very good audience recording

Smashing Pumpkins - Live at the Riviera - Chicago 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) - outtakes and rarities - excellent quality

Springsteen - The Original Darkness Mixes - alternative versions - excellent studio recordings

Squeeze - Destri Rides Again - excellent studio rarities - 22 tracks

Cat Stevens - Catnip - Los Angeles 1971 (excellent FM broadcast) plus Chicago 1972 (very good audience recording)

Teatra - 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 recording

U2 - Chicago Elevation (2 CD) - Chicago 5/16/01 - very good audience recording

U2 - Elevate Stockholm (2 CD) - Globe Arena, Sweden 7/9/01 - excellent FM broadcast

U2 - Stuck in Paris (The First Night) (2 CD) - Paris, France 7/17/01 - excellent audience recording

Van Halen - Spring Break '95 - Pensacola and Jacksonville FL 3/11-12/95 plus Cobo San Lucas, Mexico 5/2/91 - excellent soundboards

Stevie Ray Vaughan - The House is Rockin' - Albuquerque, NM 11/28/89 and Denver, CO 11/29/89 - excellent FM broadcasts

Stevie Ray Vaughan - Live in Japan (2 CD) - Tokyo 1/24/85 and Philadelphia 8/7/83 - excellent soundboards

Stevie Ray Vaughan - Peace in the Valley - Alpine Valley 8/25/90 (penultimate show) - excellent soundboard

W.A.S.P. - Business the American Way - B-sides and rarities - excellent studio and soundboard recordings

The Who - Boris Goes to School - 1999 Bridge School Benefit - excellent FM broadcast

The Who - Live 2000 (2 CD) - Shepherd's Bush, London 12/29/99 - excellent soundboard

The Who - Tales from the Who - Philadelphia 12/4/73 - excellent FM broadcast of *Quadrophenia* tracks

The Who - They Are Alright (2 CD) - Royal Albert Hall, London 2000 with significant guest musicians - excellent soundboard

Wishbone Ash - Phoenix Over - Far East 11/10/76 (excellent soundboard) plus Reading Festival 8/24/75 (good audience recording)

Neli Young - Rolling Zuma Revue (2 CD) - Osaka 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 excellent quality

ZZ Top - Burning the Capitol 1980 - Capitol Theater, Passaic NJ - excellent FM broadcast

ZZ Top - What's Up (2 CD) - Paris, France 6/24/96 - excellent audience recording

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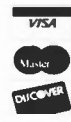
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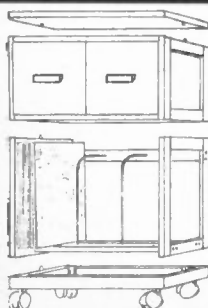
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(New Releases from page 57)

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 Cowtown'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

DVD Reviews

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.

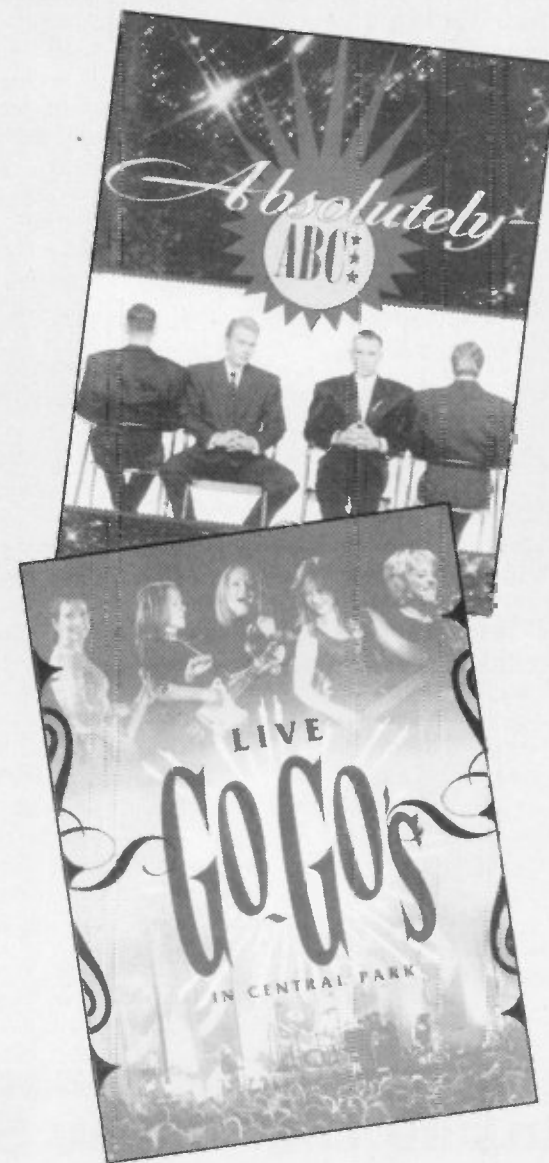
Drawing a third of their set list from last year's terrific reunion album, *God Bless The Go-Go's* — the band's first studio collection in 17 years — the engaging new numbers, highlighted by "Unforgiven," "La La Land," "Apology" and "Stuck In My Car," perform brilliantly alongside the band's

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



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

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 nostalgia-damaged 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

(Please see New Releases page 60)

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 want 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 year-end 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 distrib-

uted 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.

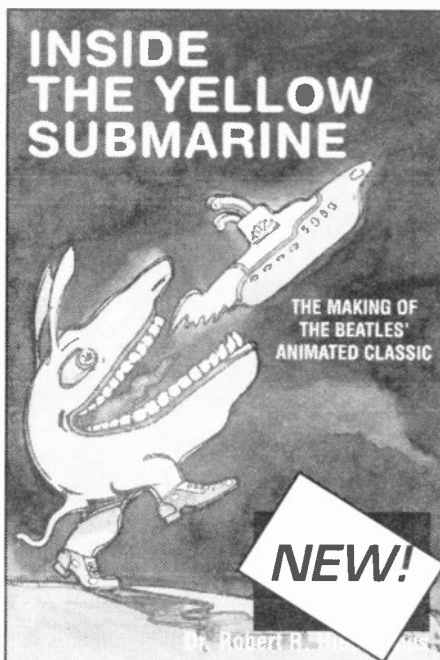
George, Matt, John, and Johnny are gods, and this is manna for aging boomers. Is that John Lennon on the cover, or are these old eyes playing tricks again? (Get Hip Records, PO Box 666, Canonsburg PA 15317)

—George W. Krieger

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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 bastion 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 sub-entries — a 1958 group with one 45 on

...*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...

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 Osborne'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 (Elvis 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, *Mus-*

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 "Temp-tashuns," 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 doo-wop 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 *MusicTracker* 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).

— Chuck Miller

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 A- and 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 ready-for-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 limited-edition 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)



Out now: Sundazed has reissued Spirit's 1968 debut *The Family That Plays Together* on 180-gram vinyl. The album includes the #25 hit "I 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 Varese 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.

— Greg Loescher

Record Shows



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 Blvd., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.
- Apr 6 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: 773-585-6254.
- 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 Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vuttee Sts., SH: 10am-7p, 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 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. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Apr 7 NE, Omaha. Music & Collector's Show, Belvedere Bingo, 7803 Military (lower level), SH: 10am-4pm, F: \$30-\$35., A: \$2. Tim, PH: 712-328-8731 or 328-2504.
- Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vuttee Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 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., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 13 TN, Memphis. CD & Record Show, Agricenter International, 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Apr 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Apr 13 PQ, Montreal. 13th Record Show, Delta Montreal Hotel, 475 President Kennedy, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- Apr 14 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Apr 14 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.
- Apr 14 IL, Tinley Park. Record & CD Show, Holiday Inn & Convention Ctr. 18501 S. Harlem Ave., just N. of I-80, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-459-0137.
- Apr 14 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 14 MO, Springfield. Record Show, Quality Inn, I-44, Exit 80B,

- SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.
- Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Apr 14 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Apr 14 ON, Ottawa. 12th Record Show, Carlton University's Fenn Lounge, 1125 Colonel By Drive, SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- Apr 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 20 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-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 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
- Apr 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.
- Apr 21 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, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 21 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel, 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.
- Apr 21 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 21 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
- Apr 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 Ct., 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. Nepton Records, Chuck DeMean, 5750 Fraser St., Vancouver, BC V5W 2Z5. PH: 604-324-1229.
- Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show,

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- \$30., A: \$250. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- May 5 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W, Exit 70 N., L. at 1st light, .5 mi. on R.), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- May 5 NY, Rochester. Bop Shop Record Show, Village Gate Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.
- May 5 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- May 10 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- May 10 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- May 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- May 11 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- May 11 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- May 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- May 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- May 19 CA, Los Altos Hills. KFCJ Record Convention, Foothill College Campus Ctr. 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsv.
- May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc. Jeff Smith, PH: 352-331-5928.
- May 19 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 800-898-1533 eves.
- May 19 MA, Boston. New England Record & Compact Disc Expo, Holiday Inn. 15 min. S. of Boston next to Lombard's, SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- May 19 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.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

- May 19 PA, Phila. Philadelphia Record Convention, Holiday Inn, 400 Arch St., SH: 11am-5pm. MaxMichaels Productions, 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: 920-733-5076.
- May 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- May 26 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 1 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Jun 1 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-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 Novogro (Milano Linate Airport), Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.
- Jun 2 MA, Ashland. Groovy Productions Vinyl Only, Gamewell Firemans Hall, SH: 10am-4pm, F: \$50., A: \$5. Ira Freund, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.
- Jun 2 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
- Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre, PH: 765-948-3326.
- Jun 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jun 8 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Jun 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Jun 9 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: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Jun 15-16 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Jun 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jun 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 23 CA, San Francisco. Rock 'n Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jun 23 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.
- Jun 23 PA, Allentown. Summer 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., 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. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
- Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 13 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

(Please see Calendar page 64)

NEW YORK CITY COLLECTOR'S FEST

(SAT. April 20th 2002)
10 A.M. - 5 P.M.

* CD'S * RECORDS * TAPES
* POSTERS * VIDEOS
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E-Mail: VideoWizards@webtv.net

(Pete Best from page 30)

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 liaising 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, itinerarily 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

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.

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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: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Jul 14 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Jul 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

- Jul 14 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 14 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre, 6435 Dixie Rd. Lorne VanSinclear, 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: \$3., \$1.50 60 or older, 12 & under free. Record Recovery Productions, PH: 773-585-6254.
- Jul 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 21 IL, Hillside. Chicago 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 26-28 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: \$3.75, \$2. ages 7-11, seniors 65 & over free. Ilene Wong, PO Box 61704, Honolulu, HI 96839. PH/FAX: 808-941-9754.
- 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.
- 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, Maryland. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th

- Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 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: 205-631-3339.
- Aug 25 CA, San Francisco. Rock 'n Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Sep 7 NY, New York City. Collectors' 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.
- Sep 8 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Sep 8 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Sep 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Sep 8 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
- 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. 202S, SH: 10am-4pm, T: 100, 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 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.
- Sep 15 IL, Hillside. Chicago 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 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.
- Sep 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Sep 15 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Sep 15 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.
- Sep 15 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Sep 21 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.
- Sep 21 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- Sep 22 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 22 PA, Allentown. Fall 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Sep 17, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 22 HUNGARY, Budapest. XVIII International Record Fair, Petofi Csarnok Varosliget, T: 100. Lemezborze, plusz Magazin, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 29 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.
- Sep 29 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 11am-4:30pm, T: 6', F: \$35. in advance, \$45. after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 29 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- 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. Collectors' 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 Folkerth, 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 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.
- 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. 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.
- Oct 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Oct 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 19-20 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Oct 19 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3. under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 19-20 NJ, Atlantic City. Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic 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)

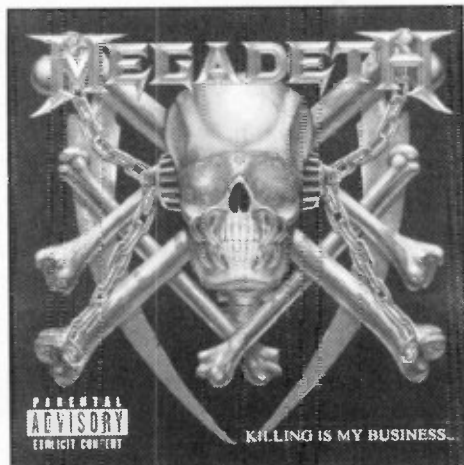
With his distinctive trebly voice, Freddy Fender was a memorable presence on country radio during his mid-70s commercial apex. The former Baldemor Huerta was a fixture in his native Texas with almost 20 years of recording under his belt before he ascended to country superstardom in 1975 with the bilingual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

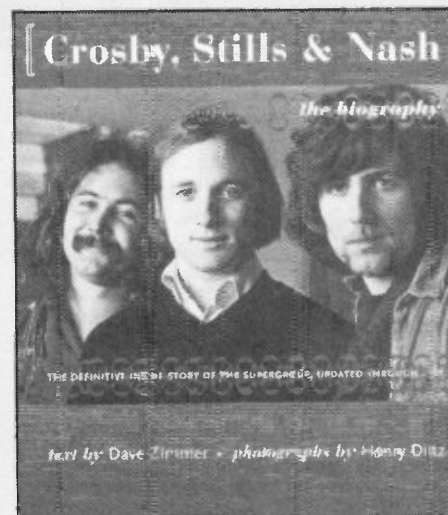
Dave Zimmer

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 foreword, 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 self-titled 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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FAX: (480) 921-1620
<http://www.memorylanerecords.com>
E-Mail: mlr@memorylanerecords.com
Mail, phone, and Web orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.

ARKANSAS

Arkansas Record CD Exchange
4212 MacArthur Dr.
North Little Rock, AR 72118
(501) 753-7877
FAX (501) 758-7556
E-Mail: are@cei.net
Web: ARCD.com
11 am to 7 pm Tues.-Sat.
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Batesville, AR 72501
Phone: (870) 698-9234
Fax: (870) 698-9778
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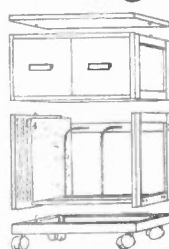
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(Reissues from page 65)

been re-released.

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

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 My Business* 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

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 Ellefson) 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 low-budget debut has been given a fuller sound. (Loud Records, 215 Park Avenue South, New York NY 10003)

— Bryan Reesman

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.

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 "re-united" 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

(Please see Reissues page 75)

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Collectormania!

DEALER FOR A DAY — A REVELATION

by Chuck Miller

It 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® 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-for-the-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.

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.

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

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

KC And The Sunshine Band
Ned Miller
Juice 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.

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.

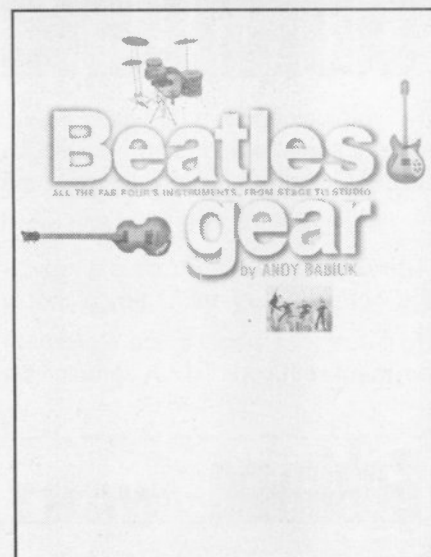
Babiuk's year-by-year account of The Beatles' performances from their Quarry Men days to their final recording sessions reveals the creativity of a band forever in search of new, innovative sounds, not to mention better equipment, and the book as a whole offers fascinating glimpses into Beatles history. 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' music-making process, whether it was their home-made 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



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

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

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)

Five Star Record!
heymary@wnw.net
MARY WINTERS
2002

THE NEXT TIME YOU START FEELING SORRY FOR YOURSELF & THINK YOUR LIFE ISN'T GOING THE WAY YOU PLANNED, CONSIDER THE LIFE OF BILLIE HOLIDAY... BORN ELEANORA FAGAN TO UNWED TEENAGERS, HER CHILDHOOD WAS A MESS! RAPED BY AGE TEN, SHE FOUND HERSELF WORKING IN BROTHELS BY THE TIME SHE WAS A TEEN! HER ADULT LIFE WAS MARRED BY BAD RELATIONSHIPS AND STRUGGLES WITH ALCOHOL & DRUG ADDICTION, WHICH EVENTUALLY LED TO HER DOING A YEAR IN PRISON, AFTER WHICH SHE WAS UNABLE TO WORK IN JAZZ CLUBS IN NEW YORK CITY! A YEAR AFTER THIS COLUMBIA LP WAS RELEASED IN 1958, BILLIE WAS ON HER DEATH BED, UNDER ARREST ONCE AGAIN FOR DRUG POSSESSION! SHE DIED PENNILESS - SOME ACCOUNTS CLAIM SHE HAD ONLY 70¢ IN THE BANK - AND ALONE, AT THE AGE OF FORTY-FOUR! YET, IN SPITE OF ALL THIS (OR MAYBE BECAUSE OF IT) SHE MANAGED TO RECORD A HUGE BODY OF WORK THAT CONTINUES TO DEFINE WHAT THE IDEAL JAZZ VOCALIST SHOULD BE! HER POWERFULLY PERSONAL APPROACH TO EVEN THE MOST MUNDANE POP SONG LYRICS ALONG WITH A UNIQUE SENSE OF TIMING, DISTINGUISH HOLIDAY'S RECORDINGS AS THE BEST JAZZ VOCALS OF ALL TIME!

(ORIGINAL MONO ISSUE-TAPE, SPLITS, EXCELLENT DISC!)



ALTHOUGH HERS WASN'T THE MOST GIFTED OF SINGING VOICES, BILLIE'S SOUND INFLUENCED GENERATIONS OF MUSICIANS, FROM FRANK SINATRA TO ABBIE LINCOLN TO ERIKAH BADU! THE "LADY" IN "LADY IN SATIN" REFERS TO THE NICKNAME GIVEN TO HER BY HER CLOSE FRIEND & JAZZ GIANT, TENORMAN LESTER YOUNG! DUBBED "LADY DAY," SHE RESPONDED BY GIVING YOUNG THE NICKNAME "PREZ."! HER SINGING CAREER STARTED WHEN SHE WAS STILL IN HER TEENS, AND THROUGH THE YEARS SHE RECORDED & PERFORMED WITH NEARLY ALL OF THE JAZZ GREATS OF HER TIME, INCLUDING BENNY GOODMAN, ARTIE SHAW, COUNT BASIE, JOHNNY HODGES, DUKE ELLINGTON & BUCK CLAYTON, JUST TO NAME A FEW! BUT IT WAS BILLIE'S GREAT WISH TO MAKE AN LP WITH A FULL ORCHESTRA, & SHE CHOSE POP ARRANGER RAY ELLIS FOR THE SESSION! WHILE HER AGING VOICE IS OFTEN BRITTLE HERE, SHE HAS NEVER BEEN MORE EMOTIONALLY IN COMMAND OF HER MATERIAL! SOME CRITICS SAY THIS IS HER WORST RECORDING, BUT OTHERS (MYSELF INCLUDED) FIND IT A GUT-WRENCHING TESTAMENT TO LADY DAY'S GREATNESS!

Goldmine

WANT LIST ADS

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

For a flat fee of \$1.00, plus 50¢ per item, you can let over **60,000 Goldmine** readers know what you're looking for!

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

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

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

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

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

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

Goldmine WANT LIST Order Form

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

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

PAYMENT:
 Check Money Order MasterCard VISA American Express Novus
Credit Card # _____ Exp. Date: _____
Signature _____
Flat Fee **\$1.00** + _____ items @ 50¢ per listing = **TOTAL \$** _____

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

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

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

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the **Goldmine Want List** section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: **GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.**

MICHAEL DRUCAS

• 17 Phillips Beach Ave.
• Swampscott, MA 01907
• Phone: 781-598-3936
• E-mail: michaeldrucas@hotmail.com
Average White Band wanted 1972-1982. Serious collector seeks items listed. If you can help, please call or write. High prices paid.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AVERAGE WHITE BAND - 1972-1982 Audience
AVERAGE WHITE BAND - 1972-1982 Concert Posters
AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
AVERAGE WHITE BAND - 1972-1982 Tickets, Passes
AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage.
AVERAGE WHITE BAND - 1972-1982 Video filmed from the audience
AVERAGE WHITE BAND - 1972-1982 Concert reviews from newspapers

BROOKS

• 191 Main St., Apt. #3
• Philmont, NY 12565
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
GREASWHITE - Live video from 82-85
MEANSTREAK - Live video from the late 80s/early 90's of this NYC all female metal/hard rock band

BRIAN GRANVILLE

• 2211 Old Creek Circle
• Pittsburg, CA 94565
• Phone: 925-473-0792
• E-mail: granvibr@wellsfargo.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CHARLIE PARKER - All 78's
CHARLIE PARKER - All 45's

RIC

• 17 Riverside St.
• Needham Heights, MA 02494
• Phone: 781-444-6830
• E-mail: ric007@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOSTON - Return to Zero, CD
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
MICHAEL MURPHY - Blue Sky Night Thunder, Vinyl or CD
NEIL DIAMOND - Chery Chery, 45 RPM, Vinyl or CD

MR. MELVIN CARLTON UPTON, JR.

• 11914 Leeila Avenue, Apt. #1A
• Cleveland, Ohio 44135-4714
• Fax: 1-216-671-7338
VINTAGE SOUL/R&B ALBUM WANTLIST
* 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, scuffs, or defects whatsoever).
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOOTSYS'S RUBBER BAND - Ahh!...The Name Is Bootsy Baby!, Warner Brothers BS-2977, 1977
FAZE-O - Riding High, SHE SH-740, 1977
MAZE Featuring FRANKIE BEVERLY - Inspiration, Capitol ST-11912, 1979
REN WOODS - Out Of The Woods, Arc/Columbia FC-361, 1979
SUN - Sunburn, Capitol ST-11, 1978
DEXTER WANSEL - Life On Mars, Philadelphia International PZ-34079, 1976
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 - 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, 1975
THE SWEET INSPIRATIONS - 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, Custom/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 - Fancy Dancer, MCA-5, 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

LAURENCE A. BECK

• 424B Sayles St.
• Oneida, NY 13421-1806
• Phone: (315) 361-1033
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AL COHN Be Loose-1956 LP Biograph 12063
ZOOT SIMS One To Blow On-1956 LP Biograph 12062
ZOOT SIMS The Big Stampede-1956 LP Biograph 12064
JOHN HOUSEMAN-TIMOTHY BOTTOMS - Paper Chase - VHS - 1973 Movie

WARREN WALKER JR.

• 477 S. Lexington Pkwy.
• St. Paul, MN 55105
• Phone: (651) 698-3258
Looking for rare 70's glam imports
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ANGEL (U.K. GROUP) - Good Time Fanny 7" Cube 4111974 U.K.
BLACKFOOT SUE - Moonshine 7" DJ'S US 4/1/1975 U.K.
BLACKFOOT SUE - Never Push Your Mother L.P. 1975 UK
BARRY BLUE - A Lover Lovin' You 7" Private Stock 101 UK
BARRY BLUE - If I Show You I Can Dance 7" Bell 1452
BARRY BLUE - Tough Kids 7" Private Stock 63
CHICOR Tip Survivor 7" Route Rt. 1
LYNSEY De PAUL - Tigers And Fireflies LP
DAVID ESSEX - Coming Home/CBS 4486
FANCY - Turns You On LP US
HELLO - Hello Again LP German 1978
HELLO - Slow Motion 7" EMI 60143 German
HELLO - Their Greatest Hits LP Arista 10064-99825
JOHN KINCADE - Intuition 7" Penny/Farthing 841
JOHN KINCADE - One Of Those Dreams LP
PEARLS - Any Singles Collection LP or CD
ROSETTA STONE - Caught In The Act LP Japan
ROSETTA STONE - Try It On 7" 1978
ALVIN STARDUST - Word Is Out 7" Maonet 71
TWOGETHER Side B Side 7"

BROOKS

• 191 Main St., Apt. #3
• Philmont, NY 12565
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CHERIE CURRIE on Record/Cass/CD
Solo, with Marie, or with the Runaways
Also wanted, Cherie on video, in pics, photos, posters

DEAN HANSON

• 34922 150th St. NE
• Goodridge, MN 56725
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOMMY FOGERTY - Blue Velvets CCR, Yes You Did/Now You're Not Mine, any format
JOHN FOGERTY - Diggly Liggy Lo, any other songs he plays on, from Evangeline Made, CD, any format
GROUCHO MARX - King And The Chorus Girl, Movie (co-wrote) VHS
DON JOHNSON - related Vice/Nash/Crime Story Shows - VHS
FIDDLIN' JOHN CARSON - The Little Old Log Cabin Down The Lane/The Rooster Cackled and The Hen's Going To Crow, any format
GROUCHO - Instantness, short-any format

DARRYL JOHNSON

• P.O. Box 208967
• Chicago, IL 60620
• Phone: (773) 233-0916
Looking for the following Singles on LP:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
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 Conquistadores (Mid 70's Release) - R&B Charts in 1975-76

JOSEPH P. GIANGUZZO

• 5031 N. Barton Road
• Lyndhurst, OH 44124
Looking for soundtracks on CD in M/M- condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
Sound of the 70's - TV Themes, Time Life #R840-2
Major League Curb - #CRBD-10402
Tom (Bones) Malone - Eastern Standard Time Amazing AMCD-1037

J.L. EDWARDS

• 4953 Whichard Road
• Greenville, NC 27834
• E-mail: trueblueyankee@webtv.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 Everly Brothers is not in stereo in CD form then I want a stereo LP of the same title. Would like to also hear from dealers, stores, and individuals 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

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

MICHAEL TURNER
• 7 Rosewood Avenue
• Burnham-On-Sea, Somerset TA8 1HD England
• Phone: +44 (0) 1278 783519
• E-mail: Mturner217@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
NEIL SEDAKA WANTS
45s (*radio adverts)
*Christmas & New Year Greetings From RCA, RCA SP-45-123
*Find Yoursself A Star, Rad 72-1
*Giving's Not So Hard To Do, United Way
*US Airforce promotion
Don't Go/Come Back Jo (with the Tokens), Melba 1956
Amour Perdu/Oui, Nous Serons Des Copains, French Canada. Atlantic 1968
Singing in German
Sedaka compositions not recorded by Neil and also written by his pseudonym Grossman
Laverne Baker, Saddler
LPs
Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5
GENE PITNEY WANTS
45s
Faithful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959
Run, Run Runner (Musicor promc, 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 Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run, Runner, Rags to Riches) Vintage
Pitney compositions not recorded by Gene for example: Buzz Clifford, Magic Circle, Columbia 42290, 45 same # for 33 1962, LP The Timetones Meet The Nobles, Time Square Records TS-1000
If possible, records to be in at least EX condition.

MARK PAVLOVICH
• 11696 Bald Eagle Lane
• 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
• 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 Alfonso 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
Zoot with Rick Springfield, and his 4s only available to his fan club
Soundtrack to movie "Sing" on Vinyl
Soundtrack to "Both Sides Now" on Vinyl
John Schneider'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
• E-mail: alouettes25@hotmail.com
I'm looking for THE VENTURES on JAPANESE CD's only. No replica CD's or No cassettes. THE REAL THING!! Featuring: Bel Age with The Ventures on 3 inch mini CD's on a 3-part series. Any Japanese Record Dealers, or a fan of The Ventures in Japan, or USA, new or used, please let me know.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) Mari Hemri: CRDP-43 (3" mini disc)
THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) LILIKO/Emy Jackson: CRDP-44 (3" mini disc)
THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) Olive/Reina: CRDP-45 (3" mini disc)

ALAIN CHERCHEVAL
• L'Eveque
• 33910 Bonzac - France
• Fax: 05 57 74 23 52
• E-mail: cherchus@aol.fr
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
"Shindig" video tapes, VHS, ABC TV 1964 to 1966 years. NM condition only.
"Ed Sullivan Show" video tapes, VHS 1964 NM condition only.
"Hullabaloo" video tapes, VHS NBC TV 1965 to 1966 years. NM condition only.
Johnny Halfday LP Philips PHM 200 or 600-019 America's Rockin' Hits

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 - Their first album offering on LP record
Also looking for T-shirts, size XL, jackets, key chains, anything by the Carpenters. Big Carpenters fan!

CHRISTOPHER BAY
• 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, books, magazines, anything and everything. Please state condition and price of all items. Thanks!

MICHAEL WILMOT
• 243 Macedonia Forest Circle
• Canton, GA 30114
• Phone: 770-479-8900
• E-mail: www.whateverthis13@aol.com
EMERSON LAKE PALMER - Pictures 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 Harvest S4SP-24-0101-1

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

ROY HOWELL
• 5303 Keefe St.
• Pittsburgh, PA 15207
Looking for the following in NM condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PARTRIDGE FAMILY - I Think I Love You sheet music
PARTRIDGE FAMILY - Doesn't Somebody Want To Be Wanted sheet music
PARTRIDGE FAMILY - I'll Meet You Half Way sheet music
PARTRIDGE FAMILY - I Wake Up In Love This Morning sheet music
PARTRIDGE FAMILY - It's One Of Those Nights sheet music
PARTRIDGE FAMILY - Am I Losing You sheet music
PARTRIDGE FAMILY - Breaking Up Is Hard To Do sheet music
PARTRIDGE FAMILY - Looking Through The Eyes Of Love sheet music
PARTRIDGE FAMILY - Friend And A Lover sheet music
PARTRIDGE FAMILY - Photos, Paperback Books, toy bus
PARTRIDGE FAMILY - Bubblegum Cards, all 3 complete sets

MARK RANDALL
• 10124 Breezy Point Dr.
• Fishers, IN 46038
• E-mail: grizzlelee@yahoo.com
I am looking for the following Torch Song/William Orbit items:
ARTIST RECORDING FORMAT 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 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 performance, August 9, 1986
MARK RADCLIFFE SHOW - UK Radio Show, Torch Song live performance, May 11, 1995
TORCH SONG - Toward The Unknown Region, cassette, 1995, Ngram
TORCH SONG - Toward The Unknown Region, original press release, 1995, Ngram
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 ETHERIDGE - Lover Please w/PC Insert, CD Single
MELISSA ETHERIDGE - Ahoy, Abandon Ship, Rotterdam Holland 3-29-00, CD

EVAN BORIS
• 6 Saint Andrews Court
• Old Westbury, NY 11568-1710
• Phone: 516-997-4840
• Fax: 631-234-8200
• 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

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

ROLAND EDGER
• P.O. Box 7003
• HSV, AL 35807
• Phone: 256-653-2952
• E-mail: redger@hiwaay.net
Brother Cane on Virgin Records 1993-1998, all items wanted.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BROTHER CANE - Videos, all. Virgin Records
BROTHER CANE - Promos, all, contact me with your list
BROTHER CANE - Compilations: all, Japan/UK and USA
BROTHER CANE - All releases, all, any

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
OLIVIA NEWTON-JOHN - Revolution
TIFFANY - Flies Like An Angel
TIFFANY - Was It Good For You (Movie - Thin Pink Line)
NEW KIDS - Dirty Dancing French Maxi CD* 5
NEW KIDS - Honey, Don't Ya Leave Me Tonight
NEW KIDS - Love Me or Love Me Not
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 - August 15, 2000. Judge Judy - Tuesday, August 1, 2000. Kim - worked at Union National Bank, Kulpville, 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

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
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: 201-330-9409
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TEDDY RANDAZZO - Big Wide World, LP, Colpix CP 445M CSP4955
GUS GOSSERT - Doo Wop Volume 1, LP, Jukebox 5000

DARRYL JOHNSON
• P.O. Box 208967
• Chicago, IL 60620
• Phone: 773-233-0916
Looking for the following LP's. Must be in at least VG+. No import, promo OK - (12" single):
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOWIE WESTLEY AND THE HORNY HORNS - A Blow For Me, A Toot For You, Atlantic Label
LOVE UNLIMITED ORCHESTRA - My Musical Bouquet, 20th Century Fox T554
CHANGE - Paradise (12" Single), Atlantic 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
Concert Tickets from Pennsylvania and New Jersey:
BOWIE CONCERT TICKET - Pittsburgh Syria Mosque 11/28/72
MOTT THE HOOPLE CONCERT TICKET - Philadelphia Tower Theatre 11/29/72
BOWIE CONCERT TICKET - Philadelphia Tower Theatre 12/1-2/72
BOWIE CONCERT TICKET - Philadelphia Tower Theatre 2/16-20/73
BOWIE CONCERT TICKET - Pittsburgh Syria Mosque 6/26-27/74
BOWIE CONCERT TICKET - Philadelphia Tower Theatre 7/8-13/74
BOWIE CONCERT TICKET - Philadelphia Spectrum Arena 11/18/74
BOWIE CONCERT TICKET - Pittsburgh Civic Arena 11/19/74
BOWIE CONCERT TICKET - Philadelphia Spectrum Arena 11/24-25/74
BOWIE CONCERT TICKET - Pittsburgh Auditorium 3/11/76
BOWIE CONCERT TICKET - Philadelphia Spectrum Arena 3/15-16/76
IGGY POP CONCERT TICKET - Pittsburgh Leona theatre 3/29/77
BOWIE CONCERT TICKET - Philadelphia Spectrum Arena 7/19-21/83
David Bowie tickets from other states/countries also wanted.

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

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

JAMES ROBINSON, JR.
• 910 Spanish Oak Dr.
• Hinesville, GA 31313
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
KITARO - Millennia, CD, Geffen 24084
KITARO - Towards The West, CD, Geffen 24094

SHARON HAMMONS
• P.O. Box 193
• Newton, IA 50208
• Phone: 641-791-7246
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CASH COWS - Various Artists, LP, Virgin import
THE CHURCH - Priest-Aura, CD
FINGERPRINTZ - Distinguishing Marks, LP, Virgin
SPLIT ENZ - History Never Repeats, VHS

GARY C. HUESTED
• 1131 Piedmont Ave. NE
• Palm Bay, FL 32907
• Phone: 321-984-2144
• E-mail: ghusted@cfl.rr.com
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Dead Letter Office advance promo cassette US or UK
Documenting REM: 1983-1987 IRS 14U Canada cassette
Fables of the Reconstruction UK CD (w/"Green Grow the RushED")
Murmur US Cassette ("There She Goes Again" on insert)
REM Singles Collected PTS 2039 Japan Cassette
Orange Crush 3" German CD in 5" slimline jewel case w/adaptor
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
VINTAGE SOUL/R&B ALBUM WANTLIST PART 1
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* 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, scuffs, or defects whatsoever).
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
SMOKEY ROBINSON & THE MIRACLES - One Dozen Roses, T-312/Ltania, 1971
THE DELFONICS - La La Means I Love You, PG-1150/Philly Groove, 1968
THE DELFONICS - The Sound of Sexy Soul, PG-1151/Philly Groove, 1969
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
THE EMOTIONS - Come Into Our World, JC-36149 Arc/Columbia, 1979
THE EMOTIONS - A New Affair FC-37456 Arc/Columbia, 1981
DENICE WILLIAMS (produced by Maurice White) - Songbird JC-34911/Columbia, 1977
DENICE WILLIAMS & JOHNNY MATHIS - That's What Friends Are For, JC-35486/Columbia, 1978
DENICE WILLIAMS - When Love Comes Calling, JC-35568 Arc/Columbia, 1979
DENICE WILLIAMS - My Melody (produced by Thom Bell) FC-37048 Arc/Columbia, 1981
DENICE WILLIAMS - Niecy (produced by Thom Bell) FC-37952 Arc/Columbia, 1982
DENICE WILLIAMS - I'm So Proud, FC-38622 Columbia, 1983
DENICE WILLIAMS - Let's Hear It For The Boy, FC-39366 Columbia, 1984
POCKETS - Come Go With Us, PC-34879 Columbia, 1977
POCKETS - Take It On Up, JC-35384 Columbia, 1978
POCKETS - So Delicious FC-36002 Arc/Columbia, 1979

TROY GROLLER
• 5461 San Vicente Blvd. #12
• Los Angeles, CA 90019
• E-mail: dreemer01@earthlink.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BUDDY GUY - on PBS. Doing Beatles covers. VHS 1991?
MARC BONILLA - Middle Of A Dream, Live, 2 CD set. 1/15/98. San Juan Cap.
R. STONES - A Stones Throw Away - 2 CD 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/Joel 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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Announcements.....5015	Compilation Wanted.....5121	Heavy Metal Wanted.....5231	Photographs For Sale.....5330	Search Services.....5420
Auctions.....5020	Computer Software For Sale.....5125	Jimi Hendrix.....5235	Photographs Wanted.....5331	70s For Sale.....5425
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Audiophile Wanted.....5026	Convention/Shows.....5130	Imports Wanted.....5241	Picture Discs Wanted.....5336	78s For Sale.....5430
Audio Tapes For Sale.....5030	Country & Western For Sale.....5135	Independent Labels For Sale.....5245	Picture Sleeves For Sale.....5340	78s Wanted.....5431
Audio Tapes Wanted.....5031	Country & Western Wanted.....5136	Independent Labels Wanted.....5246	Picture Sleeves Wanted.....5341	Sheet Music For Sale.....5435
Autographs.....5035	Dance Music For Sale.....5140	Michael Jackson.....5250	Pink Floyd.....5345	Sheet Music Wanted.....5436
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Big Bands Wanted.....5051	Easy Listening Wanted.....5156	KISS For Sale.....5270	Power Pop Wanted.....5358	Soul Wanted.....5451
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Bluegrass Wanted.....5056	80s Rock Wanted.....5161	Laser Discs For Sale.....5275	Elvis Presley Wanted.....5361	Soundtracks Wanted.....5456
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Books For Sale.....5065	8 Track For Sale.....5167	Madonna.....5285	Prince.....5370	Stereo Springsteen.....5465
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David Bowie.....5075	EPs Wanted.....5171	Marilyn.....5293	Promotional Items Wanted.....5376	Barbra Streisand.....5478
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Kate Bush.....5085	50s Rock For Sale.....5185	Mini Discs For Sale.....5298	Punk For Sale.....5385	Surf Music Wanted.....5486
Cassettes For Sale.....5087	50s Rock Wanted.....5186	Mini Discs Wanted.....5299	Punk Wanted.....5386	Texas Music.....5488
Cassettes Wanted.....5088	Fleetwood Mac.....5190	Miscellaneous For Sale.....5300	Radio Shows For Sale.....5390	Tour Programs.....5490
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ELVIS PRESLEY CD & record collector, all types bought or traded. 45, 78, LP, EP, tributes, foreign. Send lists: Eddie Hammer, PO Box 836, Carteret, NJ 07008. Fax 908-353-8091.

ELVIS PRESLEY vintage items wanted. Sun records, original photography, autographs, posters, handbills and personal items. 1954-1960 preferably, top dollar paid. Bill Bryant Mgmt., 615-352-3456 fax 615-352-1922 email billbryantmgmt@yahoo.com

ELVIS WANTED! Buy anything Elvis, records, CD's, memorabilia, collectables, specialize in Elvis collections of any size. Rick Luther, 3110 196th Ave. Ct E., Sumner, WA 98390. E-mail: ibuyelvis@aol.com web: ibuyelvis.com 253-288-5513.

ELVIS PRESLEY

\$100-\$20,000 offered for original film footage, MGM outtakes, private recordings, master tapes, acetates, TV kinescopes, (Roy Orbison, Pied Piper) personal belongings or wardrobe. 562-699-8748 or 909-599-9259 or 909-596-7109 Ask for Hanna

IT'S IN THE CLASSIFIEDS

5401 ROLLING STONES WANTED

ROLLING STONES: Sheet music with pictures of Brian Jones playing the autoharp wanted. Martha Foster, RR 5, Box 315, Metamora, IL 61548.

5426 70'S ROCK WANTED

AMERICA 45'S wanted: Daisy Jane, Woman Tonight, Today's The Day, Amber Cascades, anything else. Write: Martha Foster, RR 5 Box 315, Metamora, IL 61548.

5430 78'S FOR SALE

LOOKING FOR Flo Garvin on King Label & Percy Williams on Dot Label. David Williams, 4810 Flame Way, Indianapolis, IN 46254. 317-299-6452. E-mail: fanteking@msn.com Fax: 317-293-6015.

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ALWAYS BUYING 78's. Blues, R&B, Doo-Wop, Gospel, R&R. Best prices paid. Any quantity. Finders fee paid for successful leads. Will travel if worthwhile. Collector since 1967. Contact: Ralph Shurley, 4757 138th Street, Crestwood, IL 60445, 708-385-1200, 708-873-0326, Fax: 708-385-1265, E-mail: blues78rpm@aol.com

5435 SHEET MUSIC FOR SALE

I BUY and sell: Sheet Music of all kinds. Let me know what you have/want. Riseman, 2205 S. Park, Springfield, IL 62704. 217-787-2634. E-mail: riseman@riseman.com

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ATTENTION COLLECTORS! RARE TV and variety shows from the 50s, 60s, 70s and 80s. Please send LSASE with \$1 postage for list, or call 407-850-1049. Jim, 13926 Huntwick Drive, Orlando, FL 32837.

BIGGEST SELECTION A-Z video and audio. Van Halen, Bon Jovi, Police, Sting, Green Day, Alanis Morissette, LSD, Queen, U2, Slip Knot, T-Ride, too many to list. Send for free catalog. You won't be disappointed. Tony, PO Box 350-593, Brooklyn, NY 11235.

COLLECTOR'S VIDEOS: weird sci-fi, horror, fantasy, and related TV shows and animation available. List \$2. Steven Fox, PO Box 34564, Philadelphia, PA 19101.

RARE, LIVE videos, over 2,000 to choose from. Best quality, prices and service guaranteed! For a free catalog write: Herrera, PO Box 95511, Las Vegas, NV 89193-5511 or livevideo@msn.com

RARE 1950'S/60'S RnR films. RAB, R&B Doo Wop performances. Juvenile delinquent dramas. Vintage RnR on TV. Tons more! The Video Beat!, 425 Lombard St., San Francisco, CA 94133. Please visit us at: <http://www.thevideobeat.com>

UNUSUAL VIDEOS of the Bizarre. Horror, Sleaze European. 4 stamps for uncensored catalog. Sign 18 or older! Bloodgore Imports, PO Box 543, Iselin, NJ 08830-0543.

SIXTIES ROCK. Everyone's source for rare and unreleased sixties and related rock videos, large SASE for extensive list. Peter Abram, 561 Staples, San Francisco, CA 94112.

VIDEO/AUDIO: Led Zeppelin, Jethro Tull, Heart Skynyrd, Van Halen, Bad Company, Fleetwood Mac, Kiss, Eagles, Foghat, Foreigner, etc. J.A.M., PO Box 7600, Garden City, GA 31418.

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5506 VIDEO TAPES WANTED

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.

"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 WCBSTV 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

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, \$45)

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 avant-garde. 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 Johnny-come-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

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.

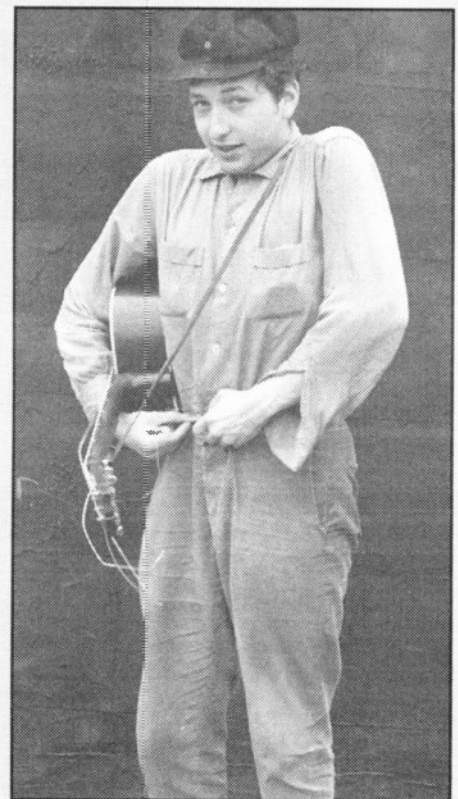
The phrase "there is no eye" comes from a Dylan quote. Actually, there is an eye. But Cohen's is unobtrusive as he brings to us the sounds and images of places where music is a homemade, family effort.

— Bruce Sylvester

synthesizers and electronic percussion underscore the sinister world of the MCP, while the frequent use of 7/4 time throws 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.

— Bryan Reesman

Coming to...

Goldmine

Heavy Metal Issue,
featuring Anthrax



Courtesy of Island/Mercury/Orca by Jeff Tisman

In *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 Ian 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.

Advertisers — 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	AD DEADLINE	MAILING DATE	ON SALE
May 17	April 18	April 25	May 3

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
April 4	May 3	April 11	April 19
April 18	May 17	April 25	May 3
May 2	May 31	May 9	May 17

FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 790.

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Charge Card holders, call toll-free:
1-800-258-0929

(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 I 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 I currently have, the following appears in your March 8, 2002, issue under the *Reissue News* on page 56, and I quote: "Scottish rockers (complete with bagpipes)

Big Country's 1983 debut *The Crossing* — 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

[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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Subscription Department

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Goldmine Advertisers' Index

A	Discbase CD Shop55, 58, 69	JAM50	Musical Energi58	S
Ace Video & Music58	Discguys79	Junkie Vinyl79	MusicAndVideo.com48, 49	Samuels, Gordon80
Ace-High Records51	DJB (Devant Le Juke Box)70	Just Another Dream58	Musicselection.com58	Sandkamp, George71
Adler, Dan79	Doo-Dah Depot71			Sargentelli, Roger72
Aether Records72	Drucas, Michael73	K	N	Saturn Records47
Airwaves79		K-A-B Electro45	Nitty Gritty Records55	Schuff, Robert45
Andy's Record Supply5	E	Kaplan, Gary72	Noise Pollution70	Scoggins, James71
Around The World Records58	EQS21	KP Book Promo54, 60	Nuggets Records70	Shreveport Record & Music Show
Atlanta Record Show63	Erock Auctions58	KP Inernet Adv Promo57, 65	70
Audio Collections44	Esprit Most Wanted72	L	O	Siren Disc31, 57, 63
	Euclid Records59, 73	L.A.M. Videos70	Oldies45.com58	Southland CD9
B		Larson, Doug46	Ozit/Morpheus31	Spinnin' Disc13
B & D Record Sales71	F	Last Vestige50	P	Stocker, Neil46
Bags Unlimited24, 25, 84	Fab 4 Collectibles72	Leiser, Eric70	Per Madsen Design51, 58, 69	Super Soul New York62
Bangzoom.com35	Far West Record Supply80	Lepri, Paul51	Powerdata Computer Corp59	
Better Records71	Flipside Records & Collectibles37	Les Harris52	Princeton Record Exchange73	T
Big Al's Record Barn72	Fun Records71	Liverpool Productions39	Pspot58	Teffeller, John55
Big Ed's Record Shows62	Funk, Thomas46	Loran Records58		Tomko, Jerome73
Bojo73	G	Lorentz Design69	R	Turton, John70
Boo's Blast From The Past41	Game Face Gallery39	Lukashow, Tom73	R & B Records33	
Brennan, Bob79	Garofalo, Peter71	Luth, Steve79	Raging Belly Video71, 80	V
Buccaneer Records3	Gaspar, J.A. & J. Del Peso69	Lyons, Gary63	Rann, Rick73	Valley Entertainment37
Buffalo Record Show62	GM Upcoming Issues81		Rare & Hard To Find35	Very English & Rolling Stone58
	Goldmine31, 37, 44, 45, 55, 56, 65, 69, 76, 78, 79	M	Rare Soul Man58	Vintage Vinyl Mail Order73
C	Goldmine Index Page82	Maiden Mania58	Record Archive, Inc.79	Vinyl Galore LLC58
C-Bub Productions79	Goldmine Subscript'n81	Mastronet, Inc.35	Record Exchange45	Vinyl Tap Mail Order Music55
CD Trustee69	Goldmine Unit Page40	McDuffie, Jim50	Record King50	Visual Vinyl58
CJ Collectibles73	Goldmine Want List76, 77	Meaney, John45	Record Sleeves.com79	
Collectable Records83	Groovy Productions64	Memory Lane58	Records And Books58	W
Collectibles Insurance Agency37		Mercer Group31	Records Argentina72	Wallerstein, Jerry53
Collector57	H	Messikian, David46	Recordsmith46	Warner Advertising Group33
Cool And Strange Music!45	Hanna, Sherif80	Metro City Records42, 43	Retriever Memorabilia Service72	Wickham, Barry70
Cuneiform Records46	Hein, Gary72	MFG31	Rip It Up!70	WMSE Radio62
Cyrco Music73	Heroes & Legends73	Midnight Records7	Roanoke's Record Room72, 79	Wolak, Jack27
	Hip Cat Records29, 79	Mint Club73	Rock Solid International2	World Collectible Center33
D	Hollis, Dan80	Mod Lang39	Rockaway Records71	Worldwide Marketing Associates72
Dahlin, Robert55		Moerer, Craig73	Ruggieri, Bob & Donna73	
Davamy Collectibles72	I	Mooreland Street Records38	Russo, Joseph72	Y
DDD Recordings38	Intoxica70	Music Imports73	Russo, Robert46	Yodelin' Pig CD & Collectables59
Devich, Michael45	J	Music Joint, The72	Russo, Stephen71	101cd.com69
Devil Womans Music70	Jacobs, Jerry73	Music Masters11		21st Century Music73
Disc Collector4				

The advertisers' index is provided as a reader service. Occasional, last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

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

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Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
April 4 '02	#568	May 3	April 11	April 19
April 18 '02	#569	May 17	April 25	May 3
May 2 '02	#570	May 31	May 9	May 17
May 16 '02	#571	June 14	May 23	May 31
*May 30 '02	#572	June 28	June 6	June 14

REFERENCE FORM

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

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NAME _____
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PHONE _____

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BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

Advertising Information

DISPLAY ADVERTISING:

(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16"x3 1/4"	\$56.00	\$54.00	\$50.00	\$47.00	\$44.00
1/8 pg	4 7/8"x3 1/4"	111.00	105.00	100.00	94.00	89.00
1/4 pg	4 7/8"x6 1/2"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16"x10"	526.00	499.00	473.00	447.00	421.00
Full pg	10"x13"	721.00	685.00	649.00	614.00	577.00

COLOR:

- A. One color and black\$190.00
- B. Full color (4-color)\$500.00
(Plus color separation costs)
- C. Based on availability.
- D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$61.00	\$58.00	\$55.00	\$52.00	\$49.00

Full page of 9 - \$466.00

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$127.00	\$121.00	\$114.00	\$108.00	\$102.00

Full page of 4 - \$466.00

COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Showcase Advertising Rates:

(Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

SHOWCASE:				
1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$39.00	\$37.00	\$35.00	\$33.00	\$31.00

WEB SHOWCASE:				
1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$37.00	\$34.00	\$31.65	\$29.00	\$26.00

RETAILER DIRECTORYPREPAID

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$16.00	\$15.00	\$14.00	\$13.00	\$12.00
Two Inch (1 1/2" x 2")	30.00	28.00	26.00	24.00	22.00
Three Inch (1 1/2" x 3")	45.00	43.00	40.00	37.00	33.00

(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts.)

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue).
Ad will also be included on our www.collect.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS		
1-2	No Discount	10-1220%
3-6	10%	13-2625%
7-9	15%	

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The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

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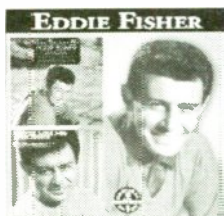
Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

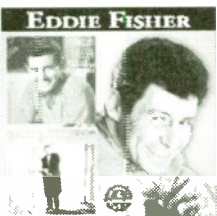
A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

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Miriam Makeba
COL 2842



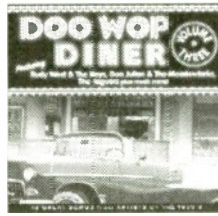
MIRIAM MAKEBA
An Evening With /
The Magic Of
COL 2843



ANN-MARGRET
Bachelors' Paradise /
On The Way Up
COL 2800



LENA HORNE
At The Waldorf Astoria /
At The Sands
COL 2841

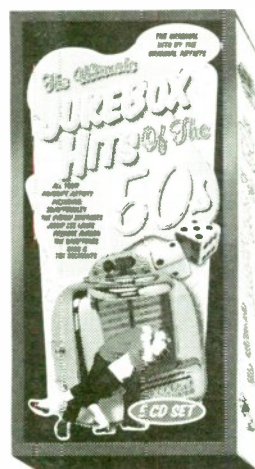


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VOLUME 3
Various Artists
COL 6325



LEE ANDREWS AND THE HEARTS
Teardrops - The Very Best Of
COL 7498

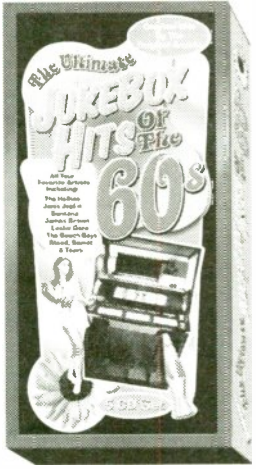
JUKEBOX HITS OF THE 50s



COL 0124

- 1 Elvis Presley Peggy Sue
- 2 Buddy Holly The Chances Are
- 3 The Skyliners At The Hop
- 4 Danny & The Juniors Blueberry Hill
- 5 Fats Domino Sorry (I Ran All The Way Home)
- 6 The Impalas Tell Me Why
- 7 Norman Fox & The Rob Roys It's Only Make Believe
- 8 Conway Twitty For Your Love
- 9 Ed Townsend Heartbreak Hotel
- 10 Elvis Presley Sea Of Love
- 11 Phil Phillips Chances Are
- 12 Johnny Menthis Hound Dog
- 13 The Platters Smoke Gets In Your Eyes
- 14 Elvis Presley The Bird Dog
- 15 The Skyliners This I Swear
- 16 Tommy Edwards It's All In The Game
- 17 The Big Bopper Chantilly Lane
- 18 Chuck Berry Johnny B. Goode
- 19 Johnny Ace Pleading My Love
- 20 The Isley Brothers Shout! (Parts 1 & 2)
- 21 Ritchie Valens La Bamba
- 22 Santo & Johnny Sleepwalk
- 23 The Clovers Love Potion #9
- 24 The Fascinators Chapel Bells
- 25 The Everly Brothers Bye Bye Love
- 26 Jerry Lee Lewis Whole Lotta Shakin' Goin' On
- 27 The Mystics Hush A Bye
- 28 The Nutmegs Story Unfold
- 29 The Everly Brothers All I Have To Do Is Dream
- 30 The Dell Vikings Whispering Bells
- 31 The Channells The Gleam In Your Eyes
- 32 Dion & The Belmonts I Wonder Why
- 33 Frankie Avalon Venus
- 34 The Eldorados At My Front Door (Crazy Little Mama)
- 35 The Shields You Cheated
- 36 Bobby Day Rockin' Robin
- 37 The Students I'm So Young

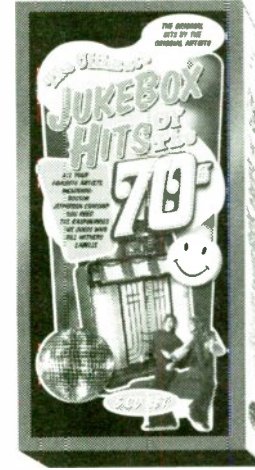
JUKEBOX HITS OF THE 60s



COL 0123

- 01. Leslie Gore Book Of Love
- 02. Petula Clark Six Nights A Week
- 03. Mary Wells I Due Suede Shoes
- 04. Martha & The Vandellas Just To Be With You
- 05. Manfred Mann Turn Me Loose
- 06. The Beach Boys Great Balls Of Fire
- 07. Dion Wake Up Little Susie
- 08. The Hollies Stormy Weather
- 09. Santana The Angels Listened In
- 10. Janis Joplin Susie Q
- 11. Fontella Bass Short Shorts
- 12. Four Tops Church Bells May Ring
- 13. Connie Francis Oh What A Night
- 14. Paul Revere & The Raiders Desene
- 15. Bobby Hebb Why Don't You Write Me
- 16. Steam Get A Job
- 17. Sam The Sham & The Pharaohs Eddie My Love
- 18. Smokey Robinson & The Miracles When You Dance
- 19. James Brown It's A Man's Man's World
- 20. Diana Ross & The Supremes Come See About Me
- 21. Lou Christie Lightning Strikes
- 22. The Righteous Brothers You're My Soul And Inspiration
- 23. Chuck Berry No Particular Place To Go
- 24. The Cowbells The Rain, The Park & Other Things
- 25. Stevie Wonder For Once In My Life
- 26. Billy Joe Royal Down In The Boonocks
- 27. The Classics IV Spooky
- 28. The Temptations Beauty Is Only Skin Deep
- 29. Blood, Sweat & Tears Spinning Wheel
- 30. Gerry & The Pacemakers Don't Let The Sun Catch You Crying
- 31. Diana Ross & The Supremes Love Child
- 32. Bob Dylan Romy Day Women #12 & 35
- 33. Peter & Gordon A World Without Love
- 34. Marvin Gaye Ain't That Peculiar
- 35. The Angels My Boyfriends Back
- 36. The Newbeats Bread & Butter
- 37. Gary Lewis & The Playboys This Diamond Ring
- 38. The Castaways Liar Liar
- 39. Diana Ross & The Supremes You Keep Me Hangin' On

JUKEBOX HITS OF THE 70s



COL 0125

- 1 LaBelle Lady Marmalade
- 2 The Guess Who American Woman
- 3 Pure Prairie League Arnie
- 4 The Emotions Best Of My Love
- 5 Bill Withers Lean On Me
- 6 Boston More Than A Feeling
- 7 Norman Greenbaum Spirit In The Sky
- 8 B.W. Stevenson My Mana
- 9 Lou Reed Walk On The Wild Side
- 10 Sly & The Family Stone Thank You (Falettinme Be Mice Elf Again)
- 11 Jim Croce Time In A Bottle
- 12 Loggins & Messina Your Mama Don't Dance
- 13 Looking Glass Brandy (You're A Fine Girl)
- 14 Meat Loaf Two Out Of Three Ain't Bad
- 15 The Knack My Sharona
- 16 The Raspberries Go All The Way
- 17 Earth, Wind & Fire Reasons
- 18 Sugarloaf Green Eyed Lady
- 19 Nilsson Without You
- 20 Janis Joplin Me & Bobby McGee
- 21 Blue Oyster Cult Don't Fear The Reaper
- 22 Jefferson Starship Miracles
- 23 Blondie One Way Or Another
- 24 Brewer & Shipley One Toke Over The Line
- 25 Charlie Daniels Devil Went Down To Georgia
- 26 The Hollies He Ain't Heavy, He's My Brother
- 27 Moot The Hoopie All The Young Dudes
- 28 Sweet Fox On The Run
- 29 Pat Benatar Heartbreaker
- 30 Daryl Hall & John Oates Rich Girl
- 31 Billy Paul Me & Mrs. Jones
- 32 REO Speedwagon Take It On The Run

JUKEBOX HITS OF THE 80s



COL 0126

- 1. The Romantics What I Like About You
- 2. Ray Parker, Jr. Ghostbusters
- 3. Katrina & The Waves Walking On Sunshine
- 4. Cyndi Lauper Girls Just Want To Have Fun
- 5. The Pointer Sisters I'm So Excited
- 6. Foreigner I Want To Know What Love Is
- 7. Jefferson Starship We Built This City
- 8. Glenn Frey The Heat Is On
- 9. Toni Basil Mickey
- 10. Sheena Easton Morning Train (Nine To Five)
- 11. DeBarge Rhythm Of The Night
- 12. Deniece Williams Let's Hear It For The Boy
- 13. 'Til Tuesday Voices Carry
- 14. Aretha Franklin Who's Zoomin' Who
- 15. Quincy Jones & James Ingram One Hundred Ways
- 16. Lionel Richie Love Will Conquer All
- 17. Daryl Hall & John Oates Private Eyes
- 18. Nena 99 Red Balloons
- 19. J. Geils Band Centerfold
- 20. Crowded House Don't Dream It's Over
- 21. Power Station Get It On (Bang A Gong)
- 22. Wang Chung Everybody Wang
- 23. Rick James Give It To Me Baby
- 24. Tommy Tutone 867-5309/Jenny
- 25. Bangles Eternal Flame
- 26. Eurythmics Here Comes The Rain Again
- 27. Rick Astley Never Gonna Give You Up
- 28. Kenny Loggins This Is It
- 29. Earth Wind & Fire Let's Groove
- 30. Quarterflash Haroen My Heart
- 31. Men Without Hats Safety Dance
- 32. Culture Club Miss Me Blind
- 33. Men At Work Overkill
- 34. Evelyn "Champagne" King Love Come Down
- 35. The Steve Miller Band Abracadabra

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GOLDMINE #567

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10" LP / 78 RPM

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SLEEVE Poly Album Sleeves 12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. 2 Mil 4 Mil 6 Mil 100 \$10.75 \$21.20 \$31.70 500 37.20 76.20 114.20 1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60 PCode: SLP2 SLP4 SLP6			MAILER Album Mailer Box-Holds 12 13 x 13 x 1 1/2 10 \$15.95 25 34.10 50 54.00 100 97.00 200 178.75 PCode: MLPB12			DISPLAY Album Jacket Frame Kit Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50 PCode: ALPJFK Outside Dimension of Frame 14" x 14"			SLEEVE 10" LP/78 RPM Paper Sleeves ANTIQUE GREEN 50 \$14.10 100 20.90 500 87.45 1,000 160.60 2,000 272.20 PCode: S10GRN			SLEEVE 10" LP/78 RPM Paper Sleeves WHITE 50 \$14.50 100 21.35 500 89.55 1,000 163.80 2,000 277.60 PCode: S10W					
SLEEVE Poly Box Album Sleeves 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil 50 \$10.00 100 16.10 200 28.50 500 67.20 1,000 127.70 PCode: SBPL2			MAILER Album Mailer Box-Holds 20 13 x 13 x 3 10 \$19.20 25 44.30 50 71.60 100 126.50 200 230.70 PCode: MLPB20			DISPLAY Album Art "Frame" BACK BY POPULAR DEMAND 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode: AAAP			SLEEVE 10" LP/78 RPM Paper Sleeves 32 Lb. Green Paper Fits in our 10" Jacket.			SLEEVE 10" LP/78 RPM Paper Sleeves 32 Lb. White Paper Fits in our 10" Jacket.					
SLEEVE 12" Poly/Polylined POLY 100 \$11.50 500 42.15 1,000 74.10 POLYLINED 50 \$17.55 100 26.60 500 129.00 1,200 240.90 2,400 438.90 4,800 747.10 + Frt PCode: SLP1 SLP2			FILLER LP Mailer Filler Pads 12 5/8 x 12 5/8 50 \$18.15 100 26.15 250 50.20 500 83.00 1,000 124.75 + Frt PCode: FLP			CLEANER Record Cleaning System Discwasher® D4+™ Record Cleaning System 1 \$21.50 3 50.25 5 80.75 10 145.00 PCode: AFG1006			JACKET 10" LP/78 RPM Jacket 10 1/4 x 10 1/4 White Cardboard No Hole 5 \$7.20 10 10.80 25 20.90 50 39.45 110 79.00 220 115.30 + Frt PCode: S10J			JACKET 10" LP/78 RPM Jacket Center Hole 5 \$7.55 10 11.30 25 21.95 50 43.40 120 90.10 240 132.00 + Frt PCode: S10JH					
SLEEVE 12" White Paper Regular Weight 50 \$9.20 100 14.65 500 52.00 1,000 90.10 2,000 154.70 4,000 248.05 + Frt PCode: S12WR			BOX Album Storage Box 13 X 13 X 10 1/2 2 \$13.60 5 27.80 10 43.00 25 87.75 50 161.70 100 231.00 + Frt PCode: XLP6S			CLEANER Record Cleaning Fluid Grosby™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 PCode: AGC4			BOX 10" LP/78 RPM Storage Box 10 1/2 x 10 3/4 x 13 2 \$14.65 5 28.80 10 47.90 25 98.35 50 181.00 PCode: AFG52			BOX 10" LP/78 RPM Storage Box Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 100 36.85 PCode: D78C					
JACKET 12" LP Jacket 12 1/4 x 12 1/4 WHITE 5 \$7.10 10 12.00 25 16.95 50 30.75 100 58.70 300 138.60 + Frt PCode: SLPJW			BOX Album Storage Box WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 + Frt PCode: XLP6SPC			CLEANER Cloth / Sponge Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 PCode: ASA2			BOX 10" LP/78 RPM Storage Box NEW WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt PCode: X7830CP								

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48	23.80	100	55.00	65.75
100	45.10	500	240.25 + Frt	282.65 + Frt
204	88.00		DLPP30 DLPP40	
			.30 Gauge White Polystyrene Indexed	
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	50	34.05	250	45.40
	100	61.05	500	72.60
	500	289.80		

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