

ROCK SOLID INTERNATIONAL

P.O. BOX 104, DEPT. GM, PERRY HALL, MARYLAND 21128

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For charge you can call and leave your order and info. on the answering machine 24 hrs. 7 days a week!!

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



Since 1985
LOTS MORE INVENTORY ON THE WEB AT
www.rockso.com
Everything Is Guaranteed

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

April 5, 2002 GOLDMINE #566

LATE ADDITIONS!

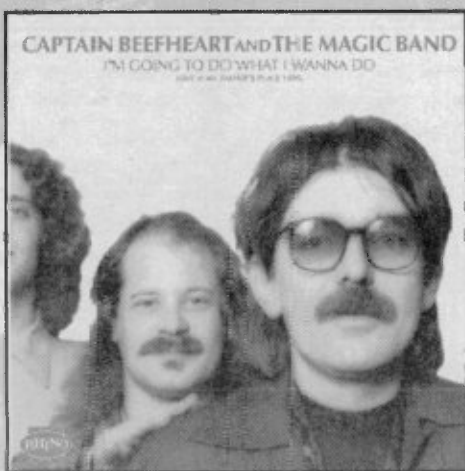
- 2PAC "Until The End Of Time" Promo Only 2 Trk CD Single w/Remix Vers. \$8.00
- AEROSMITH '92 XMAS CARD " Seasons Greeting w/ Cover " Inside Band Wing Logo- Collins Management \$25.00
- AEROSMITH '90 XMAS CARD " 'Tis The Season- Girl w/ Candy cane " Inside- Girls In Outfit- Boys Pulling Ties \$35.00
- AEROSMITH '92 XMAS CARD " To Those We Hold Dear & Inside " A Dearhead w/ A Lady's Body In Santa Suit \$45.00
- AEROSMITH/GUNS N' ROSES " 1987 Tour CD Sampler " Promo Only 5 Track CD EP Sampler 3-2 \$15.00
- AEROSMITH " Just Push Play " Promo Only Live Vers. (Tribute To Heroes) \$11.00
- AEROSMITH " Sunshine " Promo Only Radio Remix & CD Artwork Cvr! \$7.00
- AEROSMITH " Toxic Twins Tee Shirt " Official Double Sided Short Lg. Xlg. Med \$20.00
- ALICE IN CHAINS " Live & Unreleased " Promo Only 17 Track CD Sampler w/ 2 Trks! \$15.00
- AMOS TORI " Adam Kiss My Eye " Promo 3 Track EP CD w/Inlay Cover Rare! \$25.00
- BACKSTREET BOYS " Drowning " Promo Only 4 Trk CD w/Edt. & CD Artwork \$9.75
- BACKSTREET BOYS " More Than That " Promo Only Special Radio Remix CD Single \$8.00
- BEATLES (GEORGE HARRISON) " 12.01.01 A Tribute " Up Close " 3 CD 3 Hour Special Music & Interview \$85.00
- BEATLES (GEORGE HARRISON) " All Things Must Pass 2.01.01 " A Conversation With G.H. Promo Only CD! \$30.00
- BEATLES (GEORGE HARRISON) " From Yesterday To Today " 136 Page Life Magazine Tribute. Amazing!! \$20.00
- BEATLES (PAUL MCCARTNEY) " Driving Rain " "White Label" " Promo Only 6 Track EP CD Sampler! \$35.00
- BEATLES (PAUL MCCARTNEY) " Freedom (2 Versions) " Promo Only CD Single w/ Promo Artwork \$15.00
- BEATLES (PAUL MCCARTNEY) " From A Lover To A Friend " Promo CD Single In Gatefold Digipack!! \$15.00
- BEATLES " A Hard Day's Night " Things We 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " Ballad Of John & Yoko/Old Brown 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " Help+I'm Down " 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " Paperback Writer + Rain " 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " Ticket To Ride + Yes It Is " 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " We Can Work It Out - Day Tripper " 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BEATLES " Yellow Submarine " Original Laser Disc ML 101 70 MGM Rare \$175.00
- BEATLES " Yellow Submarine + Eleanor Rigby " 3" CD Single Deleted (F Sealed) In Long Box \$15.00
- BLUE OYSTER CULT " 1978 UK Tour Programme M - 18-Page Full Color Programme-Agents Tour \$50.00
- BON JOVI " I'll Sleep When I'm Dead '93 " European Tour Guest Pass Triangle Blue \$5.00
- BON JOVI " I'll Sleep When I'm Dead '93 " European Tour Support Pass 5"x3" Square! \$5.00
- BUSH " The People That We Love " Promotional CD Single w/Version-Bk Cvr \$6.00
- CAKE " Acro Arena Plus Comfort Eagle " Promo CD Single w/Exclusive Bonus Track \$6.00
- CAKE " Love You Madly " Promo CD Single w/2 Versions - Cvr Art \$6.00
- CAREY, MARIAH " Loverboy " Promo Only 5 Track EP CD Remix Sampler \$8.00
- CASH, JOHNNY " The Solitary Man " Promo Interview w/Tim Robbins " Of 3,000 \$15.00
- CREED " My Sacrifice (New Version) " Promo Only CD Single w/New Mix For Public \$10.00
- CROSBY, STILLS, NASH & YOUNG " Heartland - Stand & Be Counted " Promo CD Single w/Red Clear Edge LP/Edt. \$8.00
- DANIELS, CHARLIE " Charlie Daniels Sampler " Promo 4 Track CD EP w/Promo Only Artwork \$20.00
- DEPECHE MODE " I Feel Loved " Promo CD Single w/3 Vers + Artwork \$10.75
- DREAM THEATER " Selections From 6 Degrees " Promo Only 4 Trk CD Sampler w/Pic Disc! \$20.00
- DYLAN, BOB " 4 Songs From Love & Theft " Promo CD EP-In Sleeve (In Stores 9 11 01) \$20.00
- DYLAN, BOB " Real Love " 84 LP Slick Cover Wrap Only/Alternative \$75.00
- DYLAN, BOB " Tweedie Dee + Tweedie Bye Bye " Promotional Only 7" w/Record Co. P Sleeve \$20.00
- ELLIOTT, MISSY " MISDEMEANOR " " One Minute Man " Promo Only 7 Trk CD Sampler w/Promo Art \$6.00
- ETHERIDGE, MELISSA " Enough Of Me " Promo Only 5 Trk CD w/Ending Interview! \$25.00
- GARBAGE " When I Grow Up " Promo 3 Track EP CD w/Promo Only Remixes \$10.00
- GODSMACK " I Stand Alone (scorpion King) " Promo CD Single w/Sdtrk CD Cover Artwork \$7.00
- GORILLAZ " Clint Eastwood " Promo 4 Trk EP CD w/Promo Only Remixes! \$6.00
- GUNS N' ROSES " The Perils Of R-R Decadence " European Tour Photo Oval Pass Yellow-NG \$7.50
- HILL, FAITH " Star Spangled Banner- there " Promo Only 2 Track CD Single w/Text Cvr! \$8.00
- IMBRUGLIA, NATALIE " Wrong Impression " Promo CD Single w/4 Mixes + Promo Only Art \$9.75
- INCUBUS " I Wish You Were Here " Promo Only CD Single w/Promo Only CD Art \$6.00
- JACKSON, JANET " Someone To Call My Lover " Promo Only 6 Trk EP CD Single w/CD Art \$7.75
- JACKSON, MICHAEL " Butterflies " Promo CD Single In Jewel Case Or Sleeve? \$5.00
- JACKSON, MICHAEL " You Rock My World " Promo Only 3 Trk EP CD w/Promo CD Art Cvr \$15.75
- JACKSON, MICHAEL " You Rock My World " Promotional CD Single w/3 Tracks - Art Cvr \$15.00
- JOHN, ELTON " This Train Don't Stop Here " Promo CD Single w/Promo CD Cover Artwork \$6.25
- K.D. LANG " E-Vincible Summer " Promo Enhanced CDV-2 Audio Trks+5 Live \$10.00
- KID ROCK " Forever " Promotional CD Single w/2 Vers. Inlay Cvr \$6.00
- KISS " Hallowe'en 1998 Dodger Stadium " Staff Backstage Pass (Incredible) 3 x 1 \$10.00
- KITTEE " Oracle (Size XL) " Promotional T-shirt Screen Print Frt-Bk \$25.00
- KITTEE " Oracle Sampler " Promotional 3 Track EP - Color Sleeve \$6.00
- KORN " Somebody Someone " Promo CD Single w/Clean+LP Vers. Back Cvr \$6.00
- KRAVITZ, LENNY " Lenny Kravitz Interview Disc " Promo Record CD Interview CD Trl 25 39! \$15.00
- LEANN RIMES " Can't Fight The Moonlight " Promo CD Single w/2 Versions-CD Artwork \$7.00
- LED ZEPPELIN " 1977 North American Tour " 77 Band Tour Lettering Logo w/Achilles \$15.00
- LED ZEPPELIN " 1977 US Tour Programme " 18-Page Programme Like New Great Photos \$20.00
- LED ZEPPELIN " 6-27-77 Dated North American " Round Backstage Pass w/Swan S Logo-Blue \$125.00
- LED ZEPPELIN " Complete Sessions Press Kit " 4-page Bio w/8x10 Black+White Glossy Pic \$15.00
- LED ZEPPELIN " Good Times B/W Communication " Promo Mono Red+White Label 7" 45 Rpm \$120.00
- LED ZEPPELIN " Italian Import Radio Show " IL Decollo Dello Interview CD Trl 50 57! \$5.00
- LED ZEPPELIN " Japanese Promotional Poster " Live Color Shot w/Bottom Calendar 40"x28" \$250.00
- LED ZEPPELIN " Led Zeppelin III " Original 8 Track Tape In Original Case \$10.00
- LIMP BIZKIT " 7-19-99 Master Of Puppets " 17 Track CD/Gatefold Sleeve-Pittsburgh, PA \$25.00
- LIMP BIZKIT " Counterfeit Countdown " Promo Only 4 Trk CD w/Promo Only Remixes \$10.00
- LIMP BIZKIT " Remixes By The Neptunes " Promo Only 6 Track EP CD w/Promo Remixes \$10.00
- LIVE " 7-13-85 Memorial Package " Unused Full Ticket, Programme & T-Shirt \$35.00
- MADONNA " Thunderpuss GHV2 Megamix " Promo Only 3 Trk EP CD Single w/CD Art \$10.75
- MEGADETH " Five Song Sampler " Promotional Only 5 Trk CD Sampler-Art \$15.00
- MOBY " Selections From Moby Play " Promotional 4 Trk EP CD Sampler w/CD Art \$15.00
- MORISSETTE, ALANIS " Hands Clean " Promo Only 2 Trk CD Single w/Promo CD Art \$6.00
- MUDVAYNE " L.D. 50 Mudvayne Mini Poster " Band Autographed In Black Marker Ov'R \$25.00
- NICKS, STEVIE " Trouble In Shangri-La " Promo Only Advance Full CD In Pic Sleeve \$25.00
- NINE INCH NAILS " And All That Could Have Been " Promo 6 Track EP CD Sampler From New CD \$15.00
- NSYNC " Gone " Promo Only 3 Trk EP CD Single w/CD P+Art \$7.75
- P.O.D. " Alive " Promo Only CD Single w/2 Vers - 1 Acoustic \$6.00
- PINK FLOYD " Echoes Sampler (Remastered) CD " Promotional 8 Track CD Sampler w/inlays \$30.00
- PINK " Missundaztood Snippet Sampler " Promo Only 5 Trk CD Sampler w/Sleeve Art \$6.00
- QUEENS OF THE STONE AGE " Feel Good Hit Of The Summer " Promo Only 5 Trk EP CD In Sleeve \$7.00
- RADIOHEAD " Amnesiac " Promotional Red Pic w/Cartoon In Tears \$6.00
- RADIOHEAD " I Might Be Wrong " Promotional CD Single In Sleeve 1 Remix \$9.00
- RADIOHEAD " Knives Out " Promotional CD Single In Sleeve Remx \$9.00
- RAIT, BONNIE " Luck Of The Draw " Limited Full CD In Long Fold Open Case! \$18.00
- RAMMSTEIN " Selections From Mutter " Promo 4 Track CD EP w/Promo Only Artwork \$15.00
- ROLLING STONES (MICK JAGGER) " God Gave Me Everything " Promotional 2 Trk CD Single w/Promo Art \$10.00
- ROLLING STONES (MICK JAGGER) " Goddessinthedoorway " Promotional Advance CD w/White Back Cover \$35.00
- ROLLING STONES (MICK JAGGER) " The Interview Disc " Promo Only 2/Bio Inlay Cover+Interview! \$15.00
- ROLLING STONES " Steel Wheels Fashion '89 Kit " Unreleased Press Kit-Brochure Clothing! \$75.00
- SANTANA " 1973 Japanese Tour Programme " 40 Page Thick Stock w/Ticket 7 7 73 Rare \$150.00
- SCAGGS, BOB " Smooth Jazz Sampler " Promotional 5 Track EP CD Sampler + Art \$8.00
- SEVEN MARY THREE " The Economy Of Sound " Metal Counter Display That Plays "Wait \$30.00
- SLIPKNOT " Left Behind " Promotional 3 Track EP CD w/2 Remx Vers \$10.00
- STAINED " Crossed-Out Evans Drumhead " Autographed By Entire Band-Black Marker! \$45.00
- STATIC-X " Gold " Promo Only Radio Remix Track \$6.00
- STONE TEMPLE PILOTS " Days Of The Week-DVD+Web Link " Promo Only 2 CD/1 CD Single + La Dee Da \$25.00
- SUGAR RAY " Answer The Phone " Promo 6 Track EP CD w/2 Holiday Greeting \$10.00
- TOOL " The Tool CD Sampler w/Full Art " 8 Track CD Sampler Cat. # Vol-32743-2 \$25.00
- TYPE-O-NEGATIVE " World Coming Down 24"x18"W " Autographed Promo Poster (Bk Marker) \$10.00
- U2 " Stuck In A Moment You Can't " Promo Only CD Single Of Acoustic Track! \$10.00
- U2 " Stuck In A Moment You Can't " Promo CD Single w/2 Vers + Promo Only Art \$8.75
- WHITE ZOMBIE (ROB ZOMBIE) " The Sinister Urge " Promotional Full Color Postcard 7"x5" \$5.00
- YOUNG, NEIL " Lets Roll " Promotional CD Single w/Handwritten Labl \$8.00
- YOUNG, NEIL " Rust Never Sleeps (Rust Vision) " Promotional Pair Of 3-D Paper Glasses!! \$35.00
- ZOMBIE, ROB " Never Gonna Stop " Promotional CD Single w/1 Mix-Cvr Art \$6.00
- UP-CLOSE MUSIC & INTERVIEW RADIO SHOW 2CD UNLESS NOTED!
- AEROSMITH " 1989 " 2 CD w/Cue Sheet \$25.00
- ALICE IN CHAINS " 1995 " 1 CD w/Cue Sheet \$15.00
- ALLMAN BROTHERS " 1-15-01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$45.00
- ALLMAN BROTHERS " 1994 " 3 CD w/Cue Sheet \$40.00
- BLACK CROWES " 1995 1996 Up Close Pts 1-11 " 2 CD 2 Hours Music-Interview-Each Show \$25.00
- BLACK CROWES " 6 18 01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$25.00
- BLONDIE " 3-22-99 Up Close " 1 CD 1 Hour Music & Interview w/Cue \$25.00
- BLUES TRAVELERS w/JOHN POPPER " 9-27-99 Up Close w/1 CD 1 Hour Music & Interview w/Cue \$10.00
- BON JOVI " 4 01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$35.00
- BUSH " 1997 Up Close " 1 CD 1 Hour Music & Interview w/Cue \$10.00
- CANTRELL, JERRY " 1998 Up Close " 2 CD 2 Hours Music & Interview w/Cue \$45.00
- CLAPTON, ERIC " 3 19 01 Up Close Pts 1-11 " 4 CD 4 Hour Special Music & Interview CU. \$125.00
- COLLECTIVE SOUL " 3-5-01 Up Close Pts 1-11 " 2 CD 2 Hour In-Depth Interview+Music-Cue \$15.00
- CROSBY, STILLS, NASH, AND YOUNG " 12 13 99 Up Close " 1 CD 1 Hour M+I (only Pt. #1 Of #2) w/Cue \$10.00
- DOORS, THE " 1998 Up Close Pts 1-11 " 2 CD 2 Hours Music & Interview w/Cue \$35.00
- ELECTRIC LIGHT ORCHESTRA " 7.2.01 Up Close Pts 1-11 " 3 CD 3 Hour Music & Interview w/Cue \$50.00
- ETHRIDGE, MELISSA " 11.26.01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$45.00
- FRAMPTON, PETER " 1994 Up Close " 2 CD 2 Hours Music & Interview w/Cue \$20.00
- GENESIS " 12-11-00 Up Close " 3 CD 3 Hour In-Depth Music+Interview-Cue \$35.00
- GOO-GOO DOLLS " 1998 Up Close " 1 CD 1 Hour Music & Interview w/Cue \$15.00
- GREEN DAY " 1995 " 1998 " 1 CD w/Cue Sheet Each Show Priced \$10.00
- HOLE " 1998 " 1 CD w/Cue Sheet \$15.00
- JEWEL " 1998 " 1 CD w/Cue Sheet \$15.00
- KRAVITZ, LENNY " 1995 " 1998 " 1 CD w/Cue Sheet Each Show Priced \$8.00
- LED ZEPPELIN (ROBERT PLANT) " 1993 " 3 CD w/Cue Sheet \$35.00
- MATCHBOX 20 " 4 16 01 Up Close " 1 CD 1 Hour Music & Interview w/Cue \$15.00
- MELLENCCAMP, JOHN COUGAR " 1993 " 3 CD w/Cue Sheet Each Show Priced \$25.00
- NICKS, STEVIE " 5 21 01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$65.00
- PETTY, TOM & THE HEARTBREAKERS " 7-19-99 Up Close " 3 CD 3 Hour Music & Interview w/Cue \$25.00
- PETTY, TOM " 1995 " 1996 " 1997 " 3 CD w/Cue Sheet Each Show Priced \$15.00
- PRETENDERS, THE " 6-21-99 #99-26 " 2 CD Hours Music & Interview w/Cue \$15.00
- R.E.M. " 9 17 01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$35.00
- RED HOT CHILI PEPPERS " 1995 " 1 CD 1 Hour Music-Interview w/Cue \$7.00
- ROLLING STONES " 1997 " 3 CD 3 Hours Music & Interview w/Cue \$95.00
- SANTANA " 1994 " 1 CD 1 Hour Music-Interview w/Cue \$15.00
- STING " 1995 " 3 CD Music & Interview w/Cue Sheet \$15.00
- STONE TEMPLE PILOTS " 8.20.01 Up Close Pts 1-11 " 2 CD 2 Hour Music & Interview w/Cue \$5.00
- TOWNSHEND, PETE & THE WHO " 10-18-99 Up Close 2 CD " 3 CD 3 Hour Music & Interview Show-Cue \$45.00
- U2 " 4 23 01 Up Close Pts 1-11 " 3 CD 3 Hour Music & Interview w/Cue \$75.00
- VAN HALEN " 1995 " 3 CD 3 Hours Music & Interview w/Cue \$25.00
- WALLFLOWERS, THE " 5 14 01 Up Close " 1 CD 1 Hour Music & Interview w/Cue \$20.00
- WALLFLOWERS " 1998 " 1 CD 1 Hour Music-Interview w/Cue \$20.00
- WEILAND, SCOTT " 1998 " 2 CD 2 Hour-Music-Interview w/Cue Sheet \$15.00
- ** IN CONCERT/SUPERSTAR CONCERT ** ** IN THE ZONE AKA HU-ROCK ** OFFICIAL LIVE RADIO SHOW
- 311 " 4 22 01 In The Zone " 1 CD 1 Hour Live Concert w/Cue Sheet \$20.00
- AC DC " 10-14-00 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$55.00
- AC DC " 12-5-98 In Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$55.00
- AC DC " 2-5-96 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$40.00
- AC DC " 8 11 01 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- AC DC " 8 11 01 Superstar Concert " 1 CD 1 Hr Live Concert (2 Of 2 Set) \$12.00
- AEROSMITH " 11 11 00 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- AEROSMITH " 5 29 99 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$45.00
- AEROSMITH " 7 28 97 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$20.00
- AEROSMITH " 7 3 99 In Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$40.00
- AEROSMITH " 7 30 01 In Concert w/Rare Trk " 2 CD 2 Hours Live Concert w/Cue Sheet \$50.00
- AEROSMITH " 8 15 98 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$45.00
- ALLMAN BROS./ON THE ROAD " 9-18-99 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$65.00
- AMERICAN PEARL3 DOORS DOWN " 11-18-00 High Voltage " 2 CD 2 Hour Live Concert w/Cue Sheet \$25.00
- BAD COMPANY/PAUL RODGERS " 1 6 97 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$25.00
- BAND, THE " 7 15-96 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- BECK/GREEN DAY " 2 9 02 In The Zone 2 CD 2 CD 2 Hour Live Concert w/Cue Sheet \$30.00
- BECK " 2 16 00 In The Zone " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- BEST OF "HIGH VOLTAGE 2001" " 12 29 01 High Voltage " 2 CD 2 Hours Live w/Linlin Park Fuel-More \$10.00
- BEST OF "IN CONCERT 2000" " 12 30 00 In Concert " 2 CD 2 Hours Live w/PJAM U2+More w/Cue \$10.00
- BEST OF IN CONCERT 2000 " 12-30-00 In Concert " 2 CD 2 Hours Live w/U2 Pearl Jam Slip-More \$15.00
- BLACK CROWES " 11 6 99 In Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$40.00
- BUCKCHERRY " 4-7-01 High Voltage " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- BUSH " 10-21-96 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$20.00
- CANDLEBOX " 6-29-98 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- CARS, THE " 4 1 00 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$21.00
- CHEAP TRICK " 9-12-98 In Concert 2 CD 2 Hour Live Concert w/Cue Sheet \$55.00
- COCKER, JOE " 3-17-97 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$16.00
- COCKER, JOE " 5-1-95 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$15.00
- COLDPLAY " 5 19 01 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- COLLECTIVE SOUL " 2 24 01 In Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$35.00
- CREED " 12-16-00 In Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$65.00
- CREED " 9 8 01 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- CROSBY, STILLS & NASH " 6 30 01 Superstar Concert " 2 CD 2 Hour Live Concert w/No Cue Sheet \$55.00
- CSN/Neil Young " 4 29 00 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$40.00
- CULT, THE " 12 01 01 In Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$45.00
- CULT, THE " 6 16 01 In Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- CYPRUS HILL " 12-2-00 High Voltage " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- DAYS OF THE NEW " 8-10-98 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$30.00
- DAYS OF THE NEW " 9-22-01 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- DEEP PURPLE " 3-31-01 Superstar Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$40.00
- DEFTONES " 7-14-01 High Voltage " 2 CD 2 Hours Live Concert w/Cue Sheet \$45.00
- DEPECHE MODE " 7 29 00 In The Zone " 1 CD 1 Hour Live Concert w/Cue Sheet \$50.00
- DIFFUSER " 8-11-01 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- DIRE STRAITS " 8-5-00 Superstar Concert " 2 CD 2 Hours Live Concert No Cue Sheet \$55.00
- DISTURBED " 10 20 01 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$20.00
- DOOBIE BROTHERS REUNION TOUR " 9 5 94 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$21.00
- DOOBIE BROTHERS " 5-13-00 Superstar Concert 2 CD 2 Hour Live Concert w/Cue Sheet \$15.00
- DOOBIE BROTHERS " 5-26-01 Superstar Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$31.00
- DOORS, THE " 12-12/26-98 Superstar Concert " 4 CD Set Pts 1-11 Live Concert w/Cue \$135.00
- DURAN DURAN " 7-29-00 In The Zone " 1 CD 1 Hour Live Concert w/Cue Sheet \$50.00
- EVERCLEAR-CANDLEBOX " 9-26-98 In Concert " 2 CD Live Concert w/Cue Sheet \$25.00
- EVERCLEAR " 3-11-00 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- EVERCLEAR " 4 21 01 High Voltage " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- EVERCLEAR " 4 22 00 In The Zone " 1 CD 1 Hour Live Concert w/Cue Sheet \$15.00
- FLEETWOOD MAC " 11-13-99 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$45.00
- FLEETWOOD MAC " 2-17-01 Superstar Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$45.00
- FOGHAT " 2-6-95 Superstar Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$40.00
- FOO FIGHTERS " 8-2-01 In Concert 2 CD 2 Hours Live Concert w/Cue Sheet \$30.00
- FOREIGNER " 11 10 01 Superstar Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$20.00
- FRAMPTON, PETER " 7-25-94 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- FRAMPTON, PETER " 8-9-93 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$35.00
- FRAMPTON, PETER " 8 18 01 Superstar Concert " 2 CD 2 Hour Live Concert w/No Cue Sheet \$35.00
- FUEL " 11 3 01 In Concert 1 CD 1 Hour Live Concert w/Cue Sheet \$20.00
- FUEL " 6-16-01 High Voltage 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- GENESIS " 4-27-98 Superstar Concert " 2 CD 2 Hour Live Concert w/Cue Sheet \$45.00
- GODSMACK/RED HOT CHILI PEPPERS " 7-15-00 In The Zone 2 CD 2 Hour Live Concert-Split Gig w/Cue \$40.00
- GODSMACK " 1 26 02 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- GODSMACK " 12 1 01 High Voltage " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- GODSMACK " 7 28 01 In The Zone " 1 CD 1 Hour Live Concert w/Cue Sheet \$25.00
- GRAVITY KILLS " 10-7-96 In Concert " 1 CD 1 Hour Live Concert w/Cue Sheet \$10.00
- GREEN DAY " 4-21-01 In Concert " 2 CD 2 Hours Live Concert w/Cue Sheet \$35.00
- GREEN DAY " 8 11 01 In The Zone " 2 CD 2 Hours Live Concert w/Cue Sheet \$35.00
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14 THE 4 SEASONS

With one of pop music's most recognizable — and seldom imitated — sounds, The 4 Seasons rode the charts for two decades, despite the changing pop formats that derailed lesser artists' careers. In addition to chart success, the group has been inducted into both The Rock And Roll and The Vocal Group halls of fame. *Goldmine* talks with founding members Bob Gaudio and Frankie Valli about what the ride was like and how they perceived their recordings. ...by Ken Sharp

17 FRANKIE VALLI AND THE 4 SEASONS DISCOGRAPHIES

While not approaching the collectibility of their West Coast brethren The Beach Boys, some of The 4 Seasons' recordings are in the triple digits, and a few of Frankie Valli's pre-Seasons pieces command even higher prices, in the \$1,000-\$2,000 range — which makes sense as Valli is the the falsetto of the group! It's time once again to check the ol' collection for goodies. ...by Tim Neely



19 CENTURY ON RECORD: 1960s

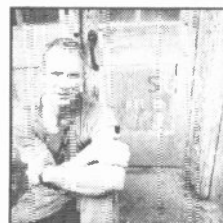
The next installment of our *Century On Record* decade-by-decade series covers the early '60s' teen idols and the folk movement — and then The Beatles happened. ...by William Ruhlmann

PLUS...

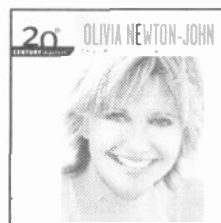
Courtesy of RCA Records



EDDY ARNOLD



NEW RELEASES



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Cover shot Courtesy of Glenn A. Baker Archives
Inset of Eddy Arnold courtesy of RCA

Please Mr. Postman

Dylan's ship came in for this fan

I found the article on the Bob Dylan films very informative (*Goldmine* #564, March 8, 2002) and would like to share the following story with your readers.

In 1966 I was stationed on the U.S.S. Thomas J Gary (DER 326). We were making a world cruise after doing duty in the Antarctic as part of Operation Deep Freeze. In May we tied up in Copenhagen, Denmark.

One morning a limo pulled up to the ship and Bob Dylan, a blond girl and a cameraman got out. Dylan looked the ship over and chatted with a few of the crew. I remember being on an upper deck and yelling down, "I'll give you a krona if you sing us a song, Bob," to which he replied, "You will have to give me more than that." They did not stay long. We had no idea what was being filmed, and it was strange having Dylan visit a warship, as this was during the Vietnam War. After reading your article I assume they were filming *Eat The Document*, and I wonder if any footage of my ship was used.

For those readers who would like to see pictures of Dylan's visit, they can go to www.aspen-ridge.net, go down the sidebar until they see the name "PT Culhane," set 2.

Also, the Gary's home port was Newport, R.I. I remember seeing Dylan and Joan Baez riding around in a little sports car during either the Newport Folk or Newport Jazz Festival. We really had some good times during the Festival weeks. Back then we were all folk music fans, even the sailors.

— Arch Cunningham
Bossier City LA

{Arch, that's a really cool story! I checked out the Web site, and sure enough, there's Dylan standing at the ship's gangplank. I was hoping to get you an answer on your *Eat The Document* question but did not get a response from several sources. If I eventually do, or if any of our readers have information on it, we'll run a mention in an upcoming *Please Mr. Postman*. —Ed.}

Dylan concerts keep getting better

Thank you so much for the Bob Dylan issue. I really enjoyed it. I first discovered Dylan in the late '60s, a time period when he had quit touring. I finally saw him live in 1975 in Niagra Falls, N.Y. with The Rolling

Corrections

The Web address in the p. 17 review of *Fire Down Below!* by Jerry Scheff, Elvis Presley's former bass player, in our Jan. 11, 2002, issue (*Goldmine* #560), was incorrectly listed as scheff.com. The correct address is www.jerryscheff.com. We apologize for any inconvenience this caused our readers.

Also, the answer to Chuck Miller's *Collectormania!* column's "Hidden Track EPs" quiz in *Goldmine* #561 (Jan. 25, 2002) was listed incorrectly. For the correct questions and answers, go to www.goldminemag.com.

LETTER FROM THE EDITOR

4 Seasons weathered the British Invasion

The first 45 I ever purchased was "Ronnie" by The 4 Seasons (with picture sleeve). Somewhere along the way, the 45 and sleeve were given away by Mom. You know the sad stories about these things happening to our precious collectibles from our youth. Thanks to a helpful *Goldmine* advertiser, I did manage to pick up a replacement copy with a sleeve later on, which is pictured in the discography on page 18. (If you're still missing something your mom threw out, check out the ads in this issue. It just could be there!)

While the quartet is known as a vocal group, I was actually attracted to "Ronnie" for the drum intro. At the time, I was a drummer in my grade-school marching band. It wasn't until hearing more 4 Seasons songs that I really got hooked on Frankie Valli's falsetto and the group's harmonies.

Even after The Beatles, the rest of the British Invasion, The Byrds, and The Doors hit and dominated my record collection, I still enjoyed The 4 Seasons' songs and purchased their records. They were one of a

handful of pre-Beatles artists that managed to maintain a strong chart presence after the Invasion took over the charts and the direction of pop music.

Valli is still actively touring and is part of PBS' recently aired R&B special. I saw him perform several years ago. I was a guest of his drummer Zoro, with whom I had been corresponding with and who has played for the past 25 years or so with an impressive list of artists in addition to Valli. While no longer able to hit all the extremely high notes for which he is famous (of course, who else at Valli's age — or younger — can hit those notes?), it's still worth listening to Valli belt out his solo and group smash hits in a live setting.

— Greg Loescher

Editor's recommendation: *The Turtles Anthology: Solid Zinc* (Rhino R2 78304). Two discs of rockin' fun (with a few unreleased gems) from one of the more underrated bands of the '60s.

Thunder Revue, Joan Baez, Joni Mitchell, Roger McGuinn and others. What a show! O.J. Simpson attended this concert — there's some trivia for you! I've seen Dylan live about eight times since then. I must say his concerts now are probably his best ever. Thanks again.

— Rich Hannon
Bradford PA

Kudos on D.A. Pennebaker article

As a TV news and documentary photographer and longtime *Goldmine* subscriber, I thoroughly enjoyed Harvey Kubernik's interview with one of my favorite filmmakers, Donn Alan Pennebaker (*Goldmine* #563, March 8, 2002). Kubernik's thoughtful and authoritative questions made this article a real standout for *Goldmine*. Pennebaker's answers provided fascinating information that I had not read anywhere else. Thanks for publishing a wonderful article and also for the chance to win the *Don't Look Back* DVD autographed by Pennebaker himself.

— Bill Goetz
Eugene OR

{Bill, glad you enjoyed the article. We'll be announcing the contest winners down the road. (There's still time to enter the contest; go back to the Bob Dylan/D.A. Pennebaker issue and fill out the entry form today.) — Ed.}

"Southern Girls" by Everclear is out

Great Phil Spector and Cheap Trick stories (*Goldmine* #563, Feb. 22, 2002). As far as Everclear's version of "Southern Girls," it is out of the can. It was released in 2000 as an in-store giveaway single (coupled with "Speed Racer") in conjunction with the

release of the *Learning How To Smile* CD.

— Rich Bloom
Cos Cob CT

Record player review welcomed

I was glad to see the Crosley CR-49 record player review on page 12 (*Goldmine* #562, Feb. 8, 2002). I'm hoping that you'll start a series of stereo and turntable reviews (for every budget) that would be as interesting and informative as that one. I think it would be a very suitable subject for *Goldmine*. Anyway, thanks for listening, and you don't have to print my letter — just add it to the "positive" and suggestion box.

— Alice (last name withheld by request)
Durham NC

{Alice, we're glad you enjoyed the turntable review; the Crosley CR-49 is definitely a moderately priced turntable every collector or music fan could use. We're hoping to add more of this type of coverage in the near future and welcome any further suggestions from readers on this topic. — Ed.}

Classical Notes strikes a chord for this reader

As a *Goldmine* subscriber, I am writing to tell you how much I enjoy Peter Gutmann's *Classical Notes* column. I particularly enjoyed the column on Bach's *Goldberg Variations* (*Goldmine* #562, Feb. 8, 2002) and the column on Beethoven's *5th Symphony* (*Goldmine* #554, Oct. 19, 2002).

For me, his columns are sufficient reason to subscribe to the magazine. I do enjoy other articles, in particular your in-depth articles on the old-timers of rock 'n' roll (the articles on Fats Domino, Jimi Hendrix, and Roy Orbison come to mind), but I especially look forward to Gutmann's columns.



Goldmine #564, March 8, 2002

— Chaim Caron
New York NY

{Chaim, it's great to hear that Gutmann's column strikes a chord. I am sure he appreciates your comments. For those who haven't read his column, be sure to check out this issue's *Classical Notes*, as it tells the sad tale of the genius composer Franz Schubert, whose life was cut short by a lifestyle rock 'n' rollers would emulate a century and a half later. Forget about Jimi Hendrix, Brian Jones, or Jim Morrison, Schubert was a wild man to the Nth degree and certainly not representative of the mostly conservative classical realm of the era. If he were around in the past few decades rather than the early 1800s, he would have been on the cover of all the tabloids! — Ed.}

Rock Hall — where are all the rockin' pioneers?

When last I visited The Rock And Roll Hall Of Fame, I was very disappointed to see how underrepresented the true pioneers of rock 'n' roll were. Perhaps this has changed somewhat since 1998, but I doubt it. A point a recent chat-room member made is that the youngsters who make the selections for inductees are evidently of the mindset that rock 'n' roll started with The Beatles and The Rolling Stones; at least, they don't have the intense appreciation that we do for where rock 'n' roll

(Please see *Please Mr. Postman* page 77)

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

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

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

DERRINGER, RICK "Spring Fever" 1975 album first time on CD followup to "All American Boy" 10 tracks, Japan (arrive February 27th)..... \$23.98

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

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

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 Grimmel** 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 (arrives approx Mar 15th)..... \$14.98

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

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

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, 125 sold and shipped in February, arrived February 7th)..... \$27.98

HUGHES/TURNER PROJECT "HTP" European pressing without the bonus track, 11 tracks, German (over 100 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

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 (arrive approx March 13th).....Both \$19.98

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 (arrives approx Mar 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" Mr. Big vocalist new solo album, early reviews say "this album rocks and the bonus track "Fly" is one of his best songs ever", Japan (arrives approx 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

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

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

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

RING OF FIRE "The Oracle" new **Mark Boals** vocals, ex-Mogg/Way guitarist **George Bellas**, drums **Virgil Donati**, Artension keyboardist **Vitalij Kuprij**, 12 tracks, Frontiers Italy (second pressing 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

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

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

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

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

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

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

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

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

VANDBERG "Vandenberg" "Heading for a Storm" and "Aibi" 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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CHAPMAN, PAUL "Ghost" ex-UFO guitarist (Zoom UK release 3/18) \$17.98

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

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

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

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

RACER X "Snowball of Doom Live" (Shrapnel USA release 4/23)..... \$14.98

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

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

UDO "Man and Machine" ex-Accept vocalist new studio album, his eight so far includes a duet with **Doro** (SPV Germany release 3/25)..... \$15.98

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BILLION DOLLAR BABIES "Complete Battleaxe" (3 CD's, **Michael Bruce**, **Dennis Dunaway** and **Neal Smith** CD debut, bonus unreleased tracks and 1977 live show, Ltd Edition) 1977/Pilot Records/UK..... \$23.98

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

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

ELLIS "Three" (**Glenn Hughes** vocals on one track, band originally called "Icra'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

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

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

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

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

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

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

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

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

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Grapevine

Liverpool's Tribute To George Harrison no Concert For Bangla Desh, but McCartney appearance spices it up

LIVERPOOL, ENGLAND — There had been much speculation about the lineup for A Concert For George at The Liverpool Empire on what would have been George Harrison's 59th birthday. At different times, this writer heard the lineup would include Sting, Jools Holland, and Chris De Burgh, and I suspect that the all-star lineup would have materialized if Paul McCartney had not left his own attendance a mystery until the last minute.

Harrison viewed Beatles tribute acts with disdain, so what would he have made of the opening acts — three middle-aged musicians masquerading as '60s hit-makers The Ivy League and four young lads, The Blue Meanies, performing "I Saw Her Standing There"?

The program promised "The Merseybeats And Friends," but there was not a musician from The Searchers, The Blue Jeans, or The Pacemakers in sight.

The full one-hour cabaret show included an impressive take on Paul McCartney & Wings' "Live And Let Die" with lighting effects, the hits such as The Merseybeats' "I Think Of You" and "Wishin' And Hopin'," The Merseys' "Sorrow" and The Beatles' "I'll Get You." The Merseybeats And Friends' best number was a rousing "Hey Baby," but I wondered if anyone thought, "Why are they doing a DJ Otzi song?"

Tony Crane commented that Harrison had voted "I Think Of You" a hit on *Juke*

Box Jury, but there was little mention of Harrison in the first half and none of his songs. Eincee Billy Butler suggested that Harrison should share the tribute night with the Cavern DJ Bob Wooler, who had died two weeks earlier, although Wooler really deserves a tribute of his own.

The second half opened with Steve Harley telling the audience he was doing the show for free (a good way to get a round of applause) and that his musicians also weren't being paid (a good way to get another).

"I normally do three-hour shows," he boasted, "so I'm hardly getting started tonight." He thought that "Love Me," which he had performed on a Leiber-and-Stoller tribute, "was appropriate." Why, we might ask. A ferocious take on "Here Comes The Sun" was very good, and it was followed by Harley's U.K. #1 with Cockney Rebel, "Make Me Smile." OK, but too theatrical for me. He looked like an actor playing a rock star.

I preferred Ralph McTell's more humble



Courtesy of The Liverpool Echo/By Taty ONel

Paul McCartney singing at the George Harrison tribute.

approach with "Streets Of London," which remains as poignant as when it was written in 1967, except that the homeless people would now be younger. McTell performed a tribute to the Jamaican guitarist Joseph Spence, "because George liked guitars" and was gone. It was hardly a fair division of labor — The Merseybeats get an hour, and McTell goes after two songs. Maybe that's why he didn't smile.

Dare was introduced as the new band from Darren Wharton of Thin Lizzy. Excuse me? Dare had hits in the late '80s, so what was Butler talking about? They performed a

Butler and Easton said that the evening had raised £40,000 for cancer charities and that an old drunk wanted to come on stage, and making a few jokey swaying motions, Paul McCartney stepped from the wings.

fine, extended version of "While My Guitar Gently Weeps," and Jennifer John joined them for a soulful "Something."

Despite a terrible band moniker, Hari Georgeson have a lookalike frontman and performed strong versions of "Got My Mind Set On You," "I Me Mine," "Handle With Care" (especially good) and "What Is Life." Pete Wylie With The Mighty Wah! performed Cream's "Badge," which Harrison wrote with Eric Clapton, and Wylie's own anthem, "Heart As Big As Liverpool." Good choices, but the second compere, Phil Easton, made it clear that an encore was not in the cards.

Easton made patronizing comments about how Harrison loved Indian music and how the sitar must be part of the show. In other words, "We're going to be bored for 10 minutes, but we've got to have it so shut up and behave."

(Please see George Harrison page 23)

GRAPELEAVES



On the bookshelf: *Blues-Rock Explosion*, edited by Summer McStravick and John Roos (Old Goat Publishing), explores the history of 42 U.S. and U.K. groundbreaking blues groups and solo artists from the '60s ranging from John Mayall, The Yardbirds, Chicken Shack, Paul Butterfield Blues Band, and Electric Flag to The Allman Brothers Band, Elvin Bishop, Cream/Eric Clapton, Rod Piazza, and Rory Gallagher. Each entry includes a discography... *Heart & Soul: A Celebration Of Black Music Style In America 1930-1957* by Bob Merlis and Davin Seay (Billboard Books) with a foreword by Etta James covers every major black artist from Duke Ellington, Billie Holiday, and Louis Armstrong to The Temptations, The Jackson Five, and Bootsy Collins, as well as lesser-known acts with great stories to tell. The book is jammed with color pictures of album covers, 45 sleeves, sheet music, concert and movie posters and promo shots... *VH-1 Behind The Music: Casualties Of Rock* by Quinton Skinner (Pocket Books) chronicles the sad disasters of the famous (Elvis Presley, Buddy Holly, John Lennon, Karen Carpenter, Jimi Hendrix, Curtis Mayfield, Kurt Cobain, among others) and a few obscure casualties (Hanoi Rocks drummer Nicholas "Razzle" Dingley, Milli Vanilli's Rob Polatus, and others)

For couch potatoes: *The Winner Takes It All: The ABBA Story* DVD (Polydor/Universal) is an 89-minute, first-time documentary of the band with classic live performances of their hits. The DVD also includes the first airing of each of the four band members' life stories, plus "sidebars" with the likes of U2's Bono commenting about ABBA... Def Leppard's DVD forays include previously released VHS tapes as the two-fers *Visualize/Video Archive* and *Historia/In The Round In Your Face* (Def Jam/Universal). The DVDs include additional footage, a discography, obscure recordings, rare TV films and more... Tesla's *Five Man Video Band* (Geffen/Universal) is the DVD version of the band's 1990 live concert of their *Five Man Acoustical Jam* album (released back then on VHS). It includes Tesla covers of The Beatles' "We Can Work It Out," The Rolling Stones' "Mother's Little helper," Creedence Clearwater Revival's "Lodi" and Five Man Electrical Band's "Signs" (thus Tesla's album/DVD title), among others... On April 2, Vestapol will re-release the following videos on DVD — *Lightnin' Hopkins 1960-1979*; *Devil Got My Woman: Blues At Newport 1966*, recorded by noted music archivist Alan Lomax in a re-created juke joint built in Newport; *Doc Watson's Guitar Jam*, with two bonus tracks of

Watson playing with David Grisman and Bela Fleck, among others.

50 Years Of Rock And Roll: On April 13 The Rock And Roll Hall Of Fame And Museum will host A Salute To 50 Years Of Rock And Roll, cosponsored by National City* and held at Cleveland State University's Convocation Center. The program runs from 7 p.m.-11:30 p.m. and includes musical presentations covering rock's first 50 years. Proceeds from the event, which sold out last year (different theme) before tickets were even printed, go to the Museum's educational fund. (www.rockhall.com).

International Pop Overthrow festival debuts in Chicago: More than 160 pop groups will perform at this year's International Pop Overthrow festival, held March 29-April 12 at eight different venues throughout Chicago. The highly acclaimed festival, normally held in Los Angeles, debuts in Chicago with both legendary pop artists and up-and-comers, including Chris von Sneidern, Big Hello, The Bad Examples, Chicago's own The Elvis Brothers (their reunion concert), sparkle*jets U.K., Paula Kelly, Enuff Z'nuff, the '50s retro-look IT'S MY PARTY!, The Mockers, Jeremy, and many others. Tickets are sold only at the door the day of each show. Prices range from \$5 or \$6 for afternoon events to \$7-\$10 for evening events. Go www.internationalpopoverthrow.com for more information.

Odds & Ends: The National Academy Of Recording Arts & Sciences, which also sponsors the Grammy® Awards has given a \$22,649 grant to the University Of North Carolina At Chapel Hill to preserve and make available to the public 236 rare folk recordings held in the university's Southern Folklife Collection. The collection was donated to the university by Agnes "Sis" Cunningham and the late Gordon Frisen, who published *Broadside* magazine in the early 1960s to 1988. Artists made the recordings exclusively for the pair, who then published in *Broadside* the music and lyrics for many of the songs. Some of the tapes had previously been given to the Smithsonian Institute, which used several of them on its Grammy Award-nominated *The Best Of Broadside* box set released last year. But most of the tapes have never been made public. Artists recorded for the original sets include Bob Dylan, Pete Seeger, Tom Paxton, and Janice Ian. The tapes are the original acetates, and many of them are starting to deteriorate. The grant will allow the university to transfer the 40-year-old tapes onto new open-reel tape-preservation masters and to start issuing recordings on CDs for listening at the university's library.

— Greg Loescher

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Ten Years After catalog finally getting attention

Four years after Ten Years After's last significant burst of activity, one of the biggest bands of the early 1970s blues-rock explosion are limbering up for a major return — not, this time, on the live circuit, but via a string of archival releases that really have lain in obscurity far too long.

That, of course, is a relative term. Ask anyone who grew up in the aftermath of Woodstock, the 1969 mud-fest that thrust Ten Years After to prominence, and the group straddles their memory like a colossus. Between 1970 and 1973, the band scored five Top 40 albums, including two — *Ssssh* and *Cricklewood Green* — that breached the Top 20. The anthemic "I'd Love To Change The World" was a Top 40 single in 1971, and the band's live reputation is a creature of the most shimmering legend.

It is one of history's oddest quirks that a band that hit their concert peak during 1969-72 should have issued live albums only on either side of that span. The sainted "I'm Going Home" Woodstock clip notwithstanding, evidence of the group at the height of its powers has been nowhere to be found. Until now.

Ten Years After Live At The Fillmore East is a two-CD set drawn from three of the four shows the band played at that august venue over the last two days of February 1971. Recorded by Eddie Kramer, the tapes were shelved only because the group's next studio album, the aforementioned *Cricklewood Green*, was imminent. Unfortunately, the tapes were also forgotten.

Ric Lee, Ten Years After's powerhouse drummer, picks up the story. He is the guiding force behind the reissue, having first



Ten Years After (from left): Ric Lee, Leo Lyons, Chick Churchill, Alvin Lee

contacted EMI (the band's U.K. label) simply to find out why the group's catalog had not yet been upgraded.

"They told me they wanted to do it and asked if I could help find some bonus material — unreleased tracks and things — to flesh out the original albums," Lee told *Goldmine* in a recent phone interview. "I was looking around and suddenly I came across this, an entire album which we had completely forgotten about."

It was an astonishing find. The band is in vicious form throughout — if one wants to criticize, a couple of tracks from the second set of the second night are a little ragged in the vocal department, but that's about it. For the rest of the collection, TYA are at their incendiary best.

"The only track that's ever been released from these tapes is 'Love Like A Man,' Lee

continued. "We used it as the B-side to the studio version of the same song, when that came out as a single." And therein hangs a tale.

"Because the studio version was edited down for the single, we thought it'd be nice to give people the full song on the B-side. So we used the live version, which is almost 10 minutes long. The thing is, because it's so long, it had to play at 33 [rpm] rather than 45. The A-side was a regular 45, the B-side was 33. A few months later, we were in the south of France, in this little café, and the single came on the jukebox. Except it was the B-side which came on, and we just groaned, because of course it was playing too fast. But nobody else seemed to notice! They all got up, started dancing and, when the record finished, they gave us a round of applause!

"We went back to the hotel still laughing about it, but a couple of nights later, back at the café, the same thing happened again. Nobody realized that wasn't how it was meant to sound." It's a sobering thought, but the French people's subsequent love for mach-10 punk rock might well have been born that night, from playing Ten Years After at 22 revs too fast.

The *Fillmore* album is the standard bearer of a full-scale Ten Years After reissue program, as all the original albums prepare to re-emerge. In addition, a two-CD anthology wrapping up album faves and non-LP rarities is also set to surface, with the band's Woodstock breakthrough naturally among of the expected highlights. Ensuring that credit is given where credit's due, Lee admitted that his own performance on the *Woodstock* soundtrack's "I'm Going Home" may not be all that it seems.

"They didn't mike up the whole drum kit," he recalled, "and years later, [Mountain's] Corky Laing told me that he went in and overdubbed the bass drum for the movie and LP versions."

Amazing — one of the best-loved moments in the entire event, and the guy who helped create it wasn't even at the festival.

No doubt that tale will be among those Lee will be recalling once again as he embarks upon a fascinating tour of his own.

"It's a two-hour lecture, talking about Ten Years After with slides and music, a Q&A session and, at the end, a drum demonstration. I'm taking it 'round Britain first, but I hope to be in the States with it soon."

— Dave Thompson

Obituaries

George "Tex" Stephens, black radio pioneer

George "Tex" Stephens, one of the first black radio broadcasters in New Orleans, La., died Feb. 21, 2002, after a lengthy battle with cancer. He was 80. Stephens became a DJ in 1948, where he spun Nat "King" Cole and Duke Ellington records at radio station WJDW. In the 1950s, he hosted *Tipping With Tex* — a program that introduced listeners to many New Orleans R&B recordings — on WMRY, later to become WYLD. In 1963, Stephens moved to television, where he hosted a sports program. In addition to broadcasting, Stephens was a reporter for several black publications including the *Louisiana Weekly*, was active in the civil rights movement, was a political consultant and hosted several musical events. In 1998, he was inducted into the Greater New Orleans Broadcasters Hall Of Fame. Stephens is survived by a wife, son and daughter.

— Jeff Hannusch

Ralph Burns, renowned jazz arranger

Ralph J. Burns, arranger, film composer, and pianist, died Nov. 21, 2001, in Los Angeles, Calif. He was born June 29, 1922, in Newton, Mass. His fame began when he joined Woody Herman in 1944, and his composition "Summer Sequence," (also known as "Early Autumn"), featuring a

young Stan Getz, was recorded. A master arranger, he worked with everyone from singers Tony Bennett, Ray Charles, Natalie Cole, Chris Connor, Aretha Franklin, Lena Horne, Carmen McRae, Liza Minnelli, Rickie Lee Jones, and Barbra Streisand to jazz giants such as Charley Barnet, Duke Ellington, Stan Getz, Woody Herman, Milt Jackson, Gerry Mulligan, Ben Webster and many others.

Two of his arrangements, "Come Rain Or Come Shine" and "Georgia On My Mind," helped establish Ray Charles as a worldwide entertainer. His work in films include Woody Allen's *Bananas* (1971), *Cabaret* (1972, winning an Academy Award*), *Lenny* (1974), *New York, New York* (1977), *All That Jazz* (1979) and *Fosse* (1999).

— Eric S. LeBlanc

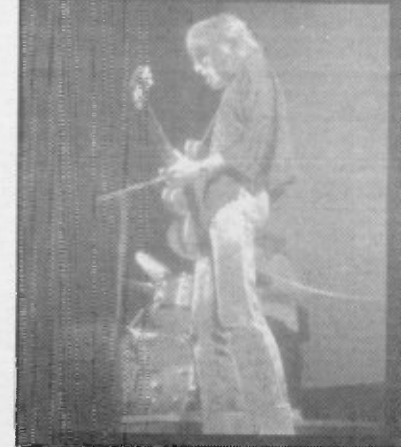
Norman Granz, jazz impresario, record executive

Norman Granz, jazz concert promoter, record label owner/producer and civil rights pioneer, died Nov. 22, 2001, in Geneva, Switzerland, his home since 1960. He was born Aug. 6, 1918, in Los Angeles, Calif. Of Ukrainian-Jewish ancestry, he and his younger brother Irwin were raised in Long Beach, Calif. He will be best-remembered as

(Please see Obituaries page 23)

Book Review

ALVIN LEE & TEN YEARS AFTER VISUAL HISTORY by Herb Staehr



ALVIN LEE AND TEN YEARS AFTER:
VISUAL HISTORY
by Herb Staehr
Free Street Press (Softcover, 188 pages,
\$24.95)

Coinciding with the CD rebirth of the Ten Years After story, *Visual History* makes an excellent companion to the aural treats in store, capturing in words and pictures — loads of pictures — the full story of the ultimate rock 'n' roll road warriors. Arranged in day-by-day diary format, *Visual History* follows Alvin Lee, Leo Lyons, Chick Churchill, and Ric Lee from their first-ever show, opening for John Lee Hooker at The Marquee in June 1967, through to the burst of activity surrounding the band's 30th anniversary, the Third Reunion tour in 1997-98.

Period interviews, set lists, ephemera, concert posters, live photos and historical notations accompany every significant date in the book — the author acknowledges at the start that he has been unable to trace every single date the band played, but there's more than enough to stuff 188 pages, and doubtless, further editions will incorporate any newly unearthed additions. Even the absence of color from the pages doesn't detract — indeed, TYA are one of those bands who actually look really good in black and white. It's somehow more authentic.

All around, then, the book is a worthy tome and a salutary lesson to all those modern pop stars who complain that they spend too long on the road. TYA barely seemed to come off it, although Ric Lee does remember one night when the pressure got too much, and Alvin Lee really couldn't take any more. "He sat in the van with his head in the hands, saying he didn't think he could carry on any longer, and he wanted to leave the band. So my wife said, 'Why don't you just take a holiday, then see how you feel when you get back?'" Alvin agreed. So, we canceled the next night's show and, two days later, he was right as rain again.

— Dave Thompson

[Editor's note: This book may be purchased for \$21 at Book Masters (800-247-6553) or at www.atlistbooks.com]

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The 4 Seasons

Their unique vocals got under our skin

Interviews with Bob Gaudio & Frankie Valli

by Ken Sharp

Where The Beach Boys ushered in gleaming sunshine visions of surf, sand and California girls, The 4 Seasons' quintessential East Coast sound resonated with the tough, gritty and uncompromising blue-collar voices of the street. Tallying millions of records sold worldwide, Frankie Valli and his fellow 4 Seasons need no introduction. Thanks to Valli's wondrous falsetto as lead singer and a bounty of terrific, radio-friendly tracks (many written by 4 Seasons keyboardist Bob Gaudio and producer Bob Crewe), The 4 Seasons truly put New Jersey on the popular music map.

Inductees into both The Rock And Roll Hall Of Fame and The Vocal Group Hall Of Fame, the group's rich catalog of smash singles is almost unparalleled, numbering seminal hits such as "Sherry," "Walk Like A Man," "Rag Doll," "Big Girls Don't Cry," "Bye Bye Baby," "Working My Way Back To You," "Let's Hang On," "Who Loves You" and "December 1963 (Oh What A Night)," to name but a few.

Upon the recent release of Rhino's exemplary two-CD Anthology and Off Seasons collections, Goldmine sat down for a far-reaching discussion with founding members Gaudio and Valli.

Bob Gaudio

Goldmine: Rhino's new Off Seasons CD proves that The 4 Seasons were much more than a singles band.

Bob Gaudio: When something happens as quickly as it did, you come to a place where



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From left: Frankie Valli, Nick Massi (back), Tommy DeVito, and Bob Gaudio.

you start to listen a bit to the record company. They're always looking for the obvious radio-oriented follow-ups. Doing as much traveling as we did, we really focused on singles for a long while. But there were a number of places where we took a few giant steps. One of the disappointments of our career for me on a creative level was the *Genuine Imitation Life Gazette* album. It was just something that I had to do at that time. It got wonderful reviews, but obviously it was not an acceptable piece from us. Everybody was expecting Top 40.

It's a very psychedelic record. Was there a direct Beatles influence? Was it shaped by the general time period?

I think it was the times. This was the album that started it for me. The album was something that Frankie and I wanted to [do to] spread our wings. The inspiration for that album was a song that Jake Holes did. We used to play *The Bitter End* a lot. I was hanging around in the Village and saw him perform the song "Genuine Imitation Life," and that's what started that whole project. I was very much into doing a concert album. I later did a concept album with [Frank] Sinatra called *Watertown*.

Tell me about "Something's On Her Mind" from that album.

Jake and I would hole up in my writing room. I bought an Elizabethan castle replica in Montclair, N.J. It had 28 rooms. We'd go up on the third floor and wrote the whole album. I was pleased with the whole album because it was not a typical approach to writing. We didn't focus on anything from a commercial standpoint, just whatever felt right. Jake was very quick with a lyric. So when a melody struck him we would hone in on it very quickly. Sometimes you do some very odd and unusual things that way. You don't have a whole lot of time to think it over and rework the melody.

"Saturday's Father" is very dramatic.

It's interesting that you mentioned that one. After I left The 4 Seasons [in 1972] and stopped traveling, I went with Motown. I had lunch with Berry Gordy, and he said to me, "There's a song you wrote that wasn't a hit, but I used to play that song to my creative staff once a week to start the meeting off, to stimulate them to do something different." He said, "It was never a successful single, but to me it was some of the most creative work you guys

have ever done." It's always nice to find [laughs] that somebody picks up on something that wasn't considered a commercial success.

John Lennon was a fan of that album, too.

I had dinner with John and May Pang — There were about four or five, six people there. We had a wonderful conversation about it. He said that it was one of his favorite albums.

Was he a 4 Seasons fan?

I don't know. I know that The Beatles came to see us when we played in London at the Hammersmith Odeon. We never met them then. Frankie met them later on. Frankie met them in Italy. He went on vacation and met them. They were staying at the same hotel and they spent some time together. Ironically, we didn't meet The Beatles then, but we heard them all over the radio when we were here [in the U.K.]. At the time we were here "Please Please Me" was the #1 record and had been for weeks, and it had the falsetto thing in it. I said to Frankie, "I'm going to pick up a copy of this record, because if we don't have anything stronger, we should consider cutting this." I brought it back with me and played it for Ewar Abner at Vee-Jay Records in Chicago and said, "What do you think?" I told him we were considering doing it. And he said, "Geez, it sure sounds like you guys could." As it turns out we didn't because we had "Walk Like A Man," and we cut that and we never did record ["Please Please Me"]. But later on subsequently Vee-Jay bought the master to "Please Please Me" along with four or five other cuts. [laughs]

On a song such as "Walk Like A Man," was that just The 4 Seasons performing all the instrumentation on the track?

Yeah, pretty much. We had a drummer, a couple, but mainly a drummer named Buddy Salzman. We played on everything. Occasionally we'd bring in a guitarist like Vinnie Bell to do some special things, but the basic tracks were us.

Describe a typical 4 Seasons recording session.

We would cut some tracks, do some overdubbing on the tracks and then put vocals on after. It would probably take a day to record a song like "Walk Like A Man." I don't think we spent much more time on it than that.

You wrote many 4 Seasons hits with Crewe. Can you provide a clear delineation about what you and he brought to the mix?

I pretty much was music, and Bob was mostly lyric. But we crossed over from time to time.

What's your memory of writing "Rag Doll"?

I think it was 11th or 12th Avenue in New York, and there happens to be the longest [traffic] light in the world there. It was almost a three-minute light. If you stopped for a light you knew for sure that there would be someone cleaning your windows or messing them up.

[laughs] I got stuck at the light and all I could see was a hand on the windshield squirting something on it. I looked out the window, and it was a tiny little girl just smeared with dirt — [she] looked just like a rag doll. I reached down in my pocket and gave her a 10-dollar bill. She just looked at me and didn't say thank you, and I pulled off and I could see in the rear-view mirror that she was standing in the middle of the street with this 10-dollar bill and was just looking at it, stunned! [laughs] So the image of her just stayed with me. I started to put that together pretty quickly. About midway through I just couldn't figure out how to end it so I called Bob and we got together and spent like three weeks finishing the last part of the song. [laughs] For some reason we were stumped on that, but we finally did get it done.

The 4 Seasons had some great songs with women's names — "Connie-O," "Marlena," "Ronnie" and your first big hit, "Sherry."

Frankie used to do something in the show called "Moody's Mood For Love." This was a James Moody solo over the chords to "I'm In The Mood For Love." There's a male and female part, and Frankie would do both. He put this little kerchief on and would turn around and do the female part. So on that song I discovered what Frankie's falsetto abilities were. That was really the inspiration for me with "Sherry."

There's a simplicity yet a deceptive sophistication with a lot of 4 Seasons music.

Specifically, I am really motivated by where my ear takes me. I don't sit down and figure it around from an arrangement standpoint, although I hear arrangements when I'm writing songs. I played classical piano for a number of years. I had a little jazz quarter for a year or two. In fact Joe Pesci played guitar and sang in that group. My piano teacher at the time, Sal Moska, was a protégé of Lenny Tristano, who was about as far off to the left in a Thelonious Monk category. He was a pretty avant-garde type of teacher. I learned many things. I started off very early on, scatting with Louis Armstrong solos. A lot of what became integrated into my music was some of that basic musical knowledge. Even though I was doing rock 'n' roll, chord structures would always sneak in here and there. [laughs]

Can you share any favorite chord changes on 4 Seasons tracks that you wrote?

One of the tracks that was innovative for us was "Bye Bye Baby" when it makes that fourth up modulation, just kind of rising. Things of that sort that struck me as, "Geez, this is gonna hit home."

"Toy Soldier" is another one.

Sometimes I look at "Toy Soldier" and think I got it all off my chest at once. [laughs] There's a whole lot of different changes and movements in that song.

How much input would you have into production on the records?

I had input just by nature of writing the songs, and you're playing on the records. It was a collaborative effort. Bob was in the booth, I was out in the studio playing and we'd collaborate inside when the time came to it. Bob did a spectacular job. He's a wonderful motivator, and he came up with some adventuresome sounds. The thing about that time unlike now is you really had to make decisions quickly 'cause you were committing to tape and there was no turning back. If you put a drum sound down with tons of echo, as was the case with "Rag Doll," you had it. If you didn't like it later, too bad. It was a spontaneous time, and often that helps create some unconventional, unusual records.

You cowrote "Dawn" with Sandy Linzer, who went on to write many other 4 Seasons hits.

Charlie Calello put us together. He found Sandy and asked me to write with him. We did, and the first thing we wrote was "Dawn." Why we didn't write together again was he was writing with Denny [Randell] and I was on the road a lot, and when I did come back I was writing with Bob. I really liked some of the songs

Sandy and Denny wrote for the group. "Let's Hang On" was wonderful. "Opus 17," "Working My Way Back To You" — they had a little run, so it gave me a rest. [laughs] Touring was very time-consuming for me, and it eventually took its toll. I don't consider myself a performer, never did, and eventually I left the group and cut down to writing and producing.

"Silence Is Golden" is a very different song for the band.

It was a real departure for us. It was sort of folksy. It was kind of soft for us, didn't have an edge. I felt it was a unique little work for us. It was fun to do some harmonies and some unique little movements. But it didn't strike me as a single unlike others that we really battled for with the record company like "Can't Take My Eyes Off Of You."

Did you know that "Big Girls Don't Cry" would be a smash after you and Crewe wrote it?

Yeah, "Sherry," "Walk Like A Man," "Big Girls Don't Cry," "Rag Doll," "Dawn" — most of the ones that became singles we had very strong feelings about. I had very strong feelings about "The Sun Ain't Gonna Shine Anymore." Frankie still believes that the record company didn't get behind it like they should have. Because it was a Frankie Valli solo single, they were concerned that it might split the group up.

A unique song on Off Seasons is the folk protest number...

"Everybody Knows My Name." I love that song, always did. I felt that would be a tough one to put out as a single because I knew that nobody would have expected that from us. [laughs] If anyone said, "What's the difference between The 4 Seasons and The Beach Boys? You're both melodic and you both sing harmonies." The main difference for me was our records have a little bit of a harder rhythm track than The Beach Boys' records did. They layered vocals, and we wove the harmonies around Frankie's voice. Frankie's voice demands a strong rhythm track.

"Around And Around" from the Off Seasons CD has a Brian Wilson/Beach Boys feel.

That's probably something that we did some considerable counterpoint layering à la The Beach Boys, whether it was intentional or not, we're always inspired. I certainly love their records, and I think Brian is obviously a genius. "Good Vibrations" is an all-time classic for me. We really got into a friendly competition there for a time.

Did a rivalry exist between The 4 Seasons and The Beach Boys?

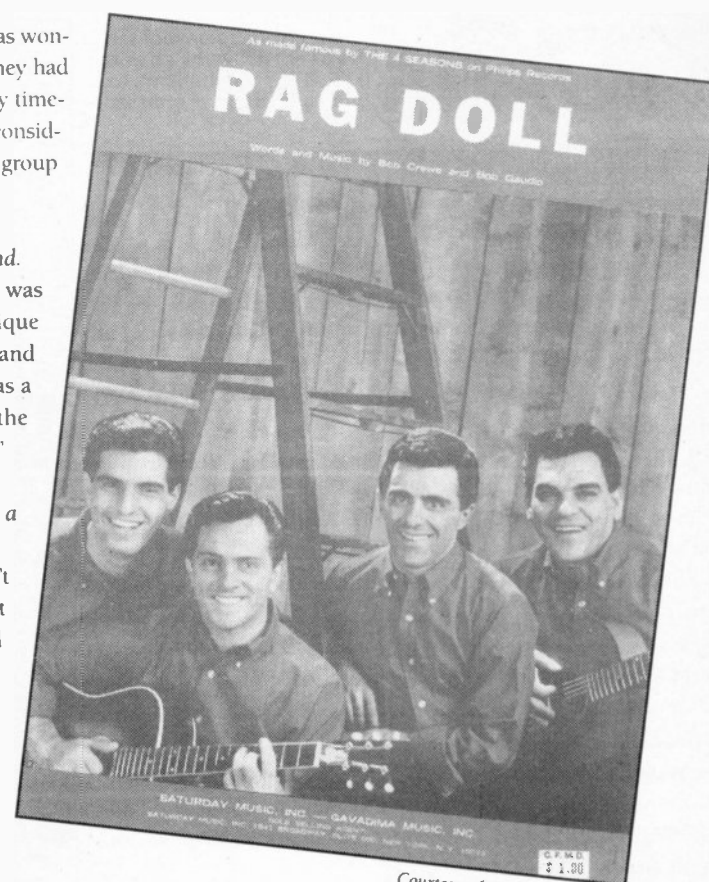
It wasn't a musical rivalry. We were always aware of what they were doing. It was always an East Coast [vs.] West Coast sound. I always felt that even though we were groups that utilized a lot of harmonies, there was that distinct difference from the rhythm tracks that set us apart and Frankie. It was sort of a "keep an eye what they are up to." Someone played for me once where The Beach Boys did a little chant thing on the tail end of one of their songs that said, "Watch out 4 Seasons!"

A big hit in England but never in the U.S. was "You're Ready Now," another song you cowrote with Crewe.

Oddly enough, I'm sitting here in London and I've heard "You're Ready Now" on the radio a number of times because it was a big record here. I always loved that track because it was gritty and kind of edgy. There's nothing slick or polished about it. I've often thought that at some point I'm gonna sit down and rearrange that again and see if I can make a "now" sounding record for it.

"Beggin" heralded a real sophistication in your writing.

I love that record. I always did. I wrote that with Peggy Santiglia. She was the lead singer of The Angels — "My Boyfriend's Back." I just had a lick, that little chord progression and that little bass line. It was funkier than we were used to. It was definitely something that we hadn't approached before.



Courtesy of Orpheus, Toronto

"Big Man's World," the leadoff track from the Off Seasons disc is another that should have been a smash.

I liked it, but I didn't find anything unique about it. I didn't find anything that was another step. Maybe it had too many little bits of feels of other things we had done.

"Beggars Parade" from Off Seasons carries a social-protest theme.

That was an obvious [Bob] Dylan influence. It was something that we felt comfortable writing. I think Bob [Crewe] did a great job with the lyric. Again, it was another one of those non-harmonic, gritty type of songs that I don't think anyone wanted to hear from us at the time. [laughs]

Being a founding member of the band and writer of so many of the group's hits, can you select a few 4 Seasons tracks you didn't write that you love?

"Opus 17" is one of my favorites that I didn't write. Lots of modulations — it's very classically oriented. Another one that's right up there is "C'mon Marianne." I like the energy of it and the arrangement, which just kind of popped in my head as soon as I heard the song, that whole guitar lick in the front. I just love that. It's probably the most rhythm[-oriented] track we ever did. We didn't do anything like that before or since.

Let's fast-forward to the '70s hits you co-wrote with your wife, Judy — "Who Loves You" and "December 1963 (Oh What A Night)."

"Who Loves You" struck me as a little bit of "Beggin" with harmony. "Beggin" didn't really have quite that movement. It has that round, infectious chanting thing with "who loves you" and Frankie countering. If you were to envision what a new 4 Seasons [sound] would be, that's the epitome of it. But ironically, the bigger record was "December 1963." That was reasonably rewritten. We went into the studio and no one liked the lyric that we had. [laughs] It was basically about the repeal of prohibition so it was "December 1933." It was kind of a hoaky, comic lyric about that. In fact *Rolling Stone* printed a copy of the original lyric on that, which was pretty funny. We got into the studio and cut the track. You could not deny that the track was infectious, the piano lick and so on. It was almost dumped from the album because we already had "Who Loves You." But we took a shot at rewriting it. My wife rewrote the lyric and we kept the track and we tried Frankie's drummer at the time, Gerry Polci, and we came up with this idea of doing a multiple lead, and bingo!

Frankie Valli

Goldmine: In the early '60s, Vee-Jay Records released the album *The Beatles Vs. The 4 Seasons*. Fess up, who would win in a street fight, *The Beatles* or *The 4 Seasons*?

In a street fight? I'd think I'd be happy to be a Season. The Beatles came from a pretty rough neighborhood in the U.K., Liverpool, but I came from Newark, and it was tough.

Over time, *The 4 Seasons* have not garnered the respect and acclaim from critics that they deserve. Why?

I think that there's a lot of politics involved with that. We were never really an industry act. The Beatles were more of an industry act. Even when you get down to the voting, whether you're talking Grammys, Academy Awards®, those are all industry votes. I always looked at us as being a people's group, and I'm very happy with that. Another group who I think doesn't get the respect they deserve is The Bee Gees. I guess a lot of it has to do with the fact that everybody pegs them for doing pop music. We did an album called *Genuine Imitation Life Gazette*. When we travel, especially at some of the universities, so many kids have discovered that album and say, "Wow, man, what an album!" But I remember getting a review on that album which said had that album been done by anyone but us it would have been a smash album.

Speaking of that record, it was a landmark effort for *The 4 Seasons*, very artistic, almost psychedelic. The band really took a chance.

We talked about some of the social problems on that album. Nobody was expecting anything like that from us. The record company wasn't very pleased with the fact that we turned in an album like that. They didn't do very much work on it. It certainly is an album that I've always been very proud of. I wouldn't call the album exactly psychedelic, [although] it did have kind of a flow or a taste of that. "Wall Street Village Day" was an incredible song. "Soul Of A Woman" was another really great song, and the title song, "Genuine Imitation Life," is also great. Of all the bands out there, we have touched on almost every kind of music that there is. Everything from "Sherry" to the album *Genuine Imitation Life Gazette* to touches of jazz with "Swearin' To God" to "My Eyes Adored You" to "Can't Take My Eyes Off Of You" to "Who Loves You." I don't know many acts out there who have done it as successfully as we have done it. We did an album for MCA that got lost in the shuffle called *Heaven Above Me*, which was kind of a dance-oriented record. The amazing thing for me about that was there was a song on that album called "Soul" which was on the dance charts for a year, and you couldn't buy the record anywhere! [laughs] But I'm sure that's happened to a lot of acts too. I mean "Don't Think Twice" happened as an accident. The song was recorded on an album that contained six Bob Dylan songs and six Burt Bacharach/Hal David songs, and *The Wonder Who?* came out of the Dylan segment of that. *The Wonder Who?* was really an impression I was doing of a jazz singer from the '40s whose name was Rose Murphy. Her big hit was "I Can't Give You Anything But Love."

You ran into Dylan who told you what he thought of your version of "Don't Think Twice."

Yeah, I did. I ran into him in a boutique, Fred Segal's. He came up to me and said, "Man, what a great job. I love the record." That made me feel kinda good. At first I thought he wouldn't like it much because we did a kind of camp version of it. It took that serious a song to do that kind of a treatment.

Speaking of serious songs, I wanted to ask you about a *Genuine Imitation Life Gazette* song that is featured on Rhino's new *Off Seasons: Criminally Ignored Sides* CD — "Saturday's Father."

I thought it was a great song. When Bob Gaudio and Jake Holmes wrote the song, I thought it was an incredible song. The biggest social problem we have [is] with marriages breaking up



Courtesy of Promoarchive.com

From left: Bob Gaudio, Frankie Valli, Tommy DeVito, and Joe Long.

and how children are affected and [how often/seldom] the kids get to see their dad, usually on the weekends — that's what "Saturday's Father" is about. I remember doing *The Kraft Theater* and we did "Saturday's Father" for the show, and when we finished it there wasn't an eye in the audience, including the technicians and the camera people, that wasn't wet. It was a total moment of silence. and then it erupted into applause. It was really strange. It was a subject that we touched upon that no one had come near. There's a little segment in there where we used [the sounds of] our own kids playing in a playground.

Your vocal ability is astounding. Share your influences as a vocalist.

I've always loved a variation of music. The kind of music that I liked when I was growing up was jazz. I've always looked at music in a very broad scope. I never really wanted to be a pop singer. In the country vein, Hank Williams was my all-time favorite singer/ songwriter. It wasn't so much the greatness of [his] vocal ability, it's the stories and the way he told them. No one ever's come close to him. I just had fun. I loved the challenge of doing things. I took a year off, and I decided to go back to work so I'm putting a new band together. I'm also starting to work on a jazz project, which I've always wanted to do. It's gonna be a lot of fun just picking the standards that I've loved over the years and doing them. I have a studio at my house. and I'm having a lot of fun doing this.

Were there any 4 Seasons songs that were especially hard to nail vocally?

I don't think so. Most of the songs were written around my vocal ability. I don't think there was anything incredibly difficult for me to do.

What is your range as a singer?

There was a period of time where my range was somewhere in the three-and-a-half octave place. And on top of the fact that the music I did, I did when I did it, and it was great and a lot of fun. Today, at this point in my life, if somebody brought me



In Season: The Frankie Valli & The 4 Seasons Anthology, above, and *Off Seasons, Criminally Ignored Sides*, both from Rhino Records.

some of those songs now I would just probably take a pass.

Why?

Because I think I've grown into another place. Not that I dislike the songs — I do them when I work — but it's almost like doing an impression of yourself.

When you listen back to Rhino's new 4 Seasons Anthology, what goes through your mind when you hear a song such as "Opus 17 (Don't You Worry 'Bout Me)"?

Oh, I love it. I love the fact that we got away from the self-contained sound and we used an orchestra. There were a lot of different highlights that came out of what we were doing and how we were doing it and why we were doing it. We started out being a self-contained band, and we took it all the way to augmenting an orchestra with what we were doing. Each one of the things was fun.

The 4 Seasons excelled in a myriad of styles and musical sensibilities, from "Rag Doll" to "Connie-O" to "Let's Hang On" to more dance-oriented songs such as "Who Loves You."

Songs like "Connie-O," there was a great deal of group inspiration. My favorite vocal group growing up was The Four Freshmen and it comes out of that. Doing songs like "Connie-O" was a lot of fun. I loved doing harmony. We wanted to do different things. We've always accepted the challenge of doing songs that would be a surprise to people. When we did "I've Got You Under My Skin," it was a pleasant, refreshing surprise, as opposed to every record sounding exactly alike.

"Beggin'" and "Tell It To The Rain" were also surprising. I thought they were innovative songs.

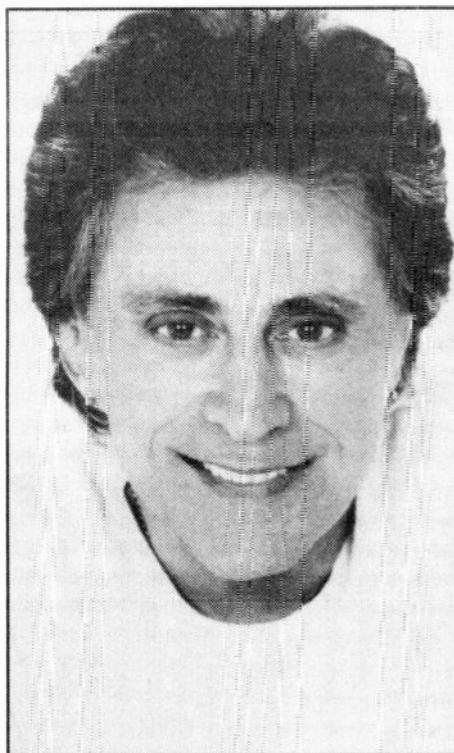
Yeah, I did too, and certainly those are some the reasons that we recorded some of those songs. It was different. There was another song that we did called "Electric Stories," which I loved to death, but unfortunately you get typecast, especially [with] the record companies. They didn't see past a certain point. Being in the driver's seat is really terrific.

What's so interesting about the Off Seasons CD is the wealth of amazing songs that were never released as singles, but had they been released, they would have been smash hits, songs such as "Beggars Parade."

Oh, I know that to be a fact. A great example of that is some songs were B-sides to A-sides. "Silence Is Golden" was the B-side to "Rag Doll." It stood on its own, strong enough that a group from the U.K., The Tremeloes, came and recorded it exactly the way that we did, and it was a hit [#11, 1967]. And The Walker Brothers did "The Sun Ain't Gonna Shine (Anymore)" exactly the way that we did it.

What did you think of their version?

I thought that their version was an exact copy. But you know something, you look at that as a compliment. We've also had our two-sided hits with "Candy Girl" and "Marlena." I have no axes to grind with anybody. I've had a wonderful career and had an opportunity to record a variation of different kinds of things. One of the main reasons I had a solo situation



Courtesy of Frankie Valli

Frankie Valli

was because there was another part of me that wanted to do something totally different. Albums weren't selling as well as they do today. It was a different business. But I think some of the album stuff that I did was incredible.

Let's get back to a song from Off Seasons, "Beggars Parade."

We were in a period of protest, and that song was a protest against protest. Everybody complains about this and that in the world and when it comes to taking it out of their own pocket to do anything for anybody. It's easy to say that everybody should share when you don't have anything. It's amazing that once you do have something, you get the gist of what it's really all about and how important it is that you go out and do what you're supposed to do.

Are there any songs that may be on the Off Seasons disc that you personally feel would have been major hits if released?

"Cry Myself To Sleep" I always thought was a smash. "Around And Around" is a good record. I thought "Dody" should have been a chart record.

How about something such as your solo single, "You're Ready Now"?

"You're Ready Now" was a big hit for me in Europe. It was a #1 record.

Why didn't the song make a bigger splash in the States?

I was having a big problem. It was one of my first efforts for the record company as a soloist, and I think they were a little frightened that I was gonna leave the group. I did a song called "Easily" as a solo artist, which is one of my all-time favorites, and nothing really happened with it. I released the first single version of "We're All Alone," the Boz Scaggs song, and with a lot of fighting with the record company. Six months later, Rita Coolidge had a hit with it. [laughs]

When Gaudio or Crewe would play you a new

song, did you know when a song would be a hit?

I've been lucky enough to have great ears. I have picked songs. I remember when Barry Gibb sent me "Grease" and I listened to it — I just knew it would be a big hit.

You mentioned earlier the group The Four Freshmen. That's Wilson's favorite group, too. Tell us about when the East Coast and West Coast harmony groups linked up to record the single, "East Meets West."

It was great. I certainly thought that was a hit. Columbia Records weren't too thrilled with The Beach Boys and us doing a recording, and they really did everything in their power to not make it happen. I was a big fan of The Beach Boys. I've always been a fan of The Beach Boys. You could certainly hear The Four Freshmen influence in most of their music.

Last year when I interviewed Wilson I mentioned The 4 Seasons, and he told me he loved the group.

That's great. I always loved their songs, too. My favorites are "Don't Worry, Baby" and "Good Vibrations."

Your relationship with Gaudio goes back 40 years. Characterize your continued partnership.

We're friendly, and we're business partners. We have a spectacular friendship, and it all started on a handshake. One of the reasons we created a partnership is he thought I was a great singer, and I thought he was an incredible songwriter so we just felt like we could really do some great things.

Share your thoughts on founding 4 Seasons member Nick Massi, who passed away last year.

Nick and I started out as friends, and he was an incredibly gifted and talented guy who had a great love for music, and his ability to create harmony was spectacular. He was an extraordinary talent but could never tolerate being on the road. It was just something that he really didn't like doing. I can remember when he left the group. We only had a couple of years of success, and he decided that he didn't want to do

this anymore. I can remember practically begging him not to leave.

It must have made you feel good when The 4 Seasons got inducted in The Rock And Roll Hall Of Fame in 1990 and along with you and Gaudio, founding members Massi and Tommy DeVito were standing beside you.

Yeah it did. You have to remember when The 4 Seasons were inducted in The Rock And Roll Hall Of Fame, Bob and I had continued to work together and the other two guys left. There wasn't very much communication. It was just one of those things, a part of your life that was, and then you move on.

Would you say that incarnation of the group was your favorite?

It's hard to say that anything was my favorite. Whatever you're doing when you're doing it is your favorite. It's like a guy who has four kids and you say, "Was the first one the favorite?" We did different things at different times. With a whole new set of Seasons, we did "Who Loves You" and "December 1963."

Billy Joel had a hit in the '80s with "Uptown Girl," his obvious homage to The 4 Seasons. How did he do?

I think it was a wonderful compliment that he paid to us. He certainly is an extraordinary talent, writer, performer and singer. He's one of my favorites. We used to do that song in our show. Billy Joel will tell you himself, as he told me, that we were certainly an inspiration. Listen to the end of "Rag Doll" where I sing, "I love you just the way you are," and you think about Billy Joel's first big hit, "Just The Way You Are." It's nice when you can inspire each other. It's funny. I was at The Rock And Roll Hall Of Fame, and I inducted The Flamingos. I'd never realized how big a [4 Seasons] fan they were. Aerosmith was also inducted, and the lead singer, Steven Tyler, came up to me and said, "Do you mind if we take a picture together?" I had never realized that he was such a big fan.

Early Frankie Valli U.S. discography

by Tim Neely

45s	Label/#	Title (A-side/B-side)	Year	NMS
	Corona 1234	My Mother's Eyes/The Laugh's On Me (as "Frank Valley")	1953	\$1,500
	Mercury 70381	Forgive And Forget/Somebody Else Took Her Home (as "Frankie Valley"; maroon label)	1954	300
	Mercury 70381	Forgive And Forget/Somebody Else Took Her Home (as "Frankie Valley"; black label)	1954	200
	RCA Victor 47-6518	You're The Apple Of My Eye/The Girl Of My Dreams (by The Four Lovers)	1956	40
	RCA Victor 47-6519	Honey Love/Please Don't Leave Me (by The Four Lovers)	1956	40
	RCA Victor 47-6646	Be Lovey Dovey/Jambalaya (by The Four Lovers)	1956	30
	RCA Victor 47-6768	Happy Am I/Never Never (by The Four Lovers)	1956	30
	RCA Victor 47-6812	Shake A Hand/The Stranger (by The Four Lovers)	1957	40
	RCA Victor 47-6819	Night Train/The Stranger (by The Four Lovers)	1957	40
	Epic 5-9255	My Life For Your Love/Pucker Up (by The Four Lovers)	1957	2,000
	Okeh 5-7103	I Go Ape/If You Care (as "Frankie Tyler")	1958	300
	Cindy 3012	Come Si Bella/Real (This Is Real) (as "Frankie Valli And The Romans")	1958	200
	Decca 30994	It May Be Wrong/Please Take A Chance (as "Frankie Vally")	1959	200

Seven-inch extended play singles

RCA Victor EPA-869	The Four Lovers (with picture cover)	1956	300
RCA Victor EPA-871	Joyride (by The Four Lovers; with picture cover)	1956	300

Albums

RCA Victor LPM-1317	Joyride (by The Four Lovers; mono only)	1956	700
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The Four Seasons 1960s U.S. discography

by Tim Neely



Includes material until the end of their time with Philips Records.

45s

Label/#	Title (A-side/B-side)	Year	NM\$
Topix 6000	Too Young To Start/Red Lips (as "The Village Voices"; yellow and black label, no white)	1960	\$150
Topix 6000	Too Young To Start/Red Lips (as "The Village Voices"; yellow, black and white label)	1960	100
Topix 6002	I Am All Alone/Trance (as "Billy Dixon and the Topics")	1961	150
Topix 6008	Lost Lullaby/Trance (as "Billy Dixon and the Topics")	1961	200
Gone 5122	Bermuda/Spanish Lace (promos go for 25 percent less)	1961	80
Vee Jay 456	Sherry/I've Cried Before (black label, rainbow ring around edge, oval logo)	1962	25
Vee Jay 456	Sherry/I've Cried Before (all-black label)	1964	25
Vee Jay 465	Big Girls Don't Cry/Connie-O (black label, rainbow ring around edge, oval logo)	1962	20
Vee Jay 465	Big Girls Don't Cry/Connie-O (all-black label)	1964	25
Vee Jay 478	Santa Claus Is Coming To Town/Christmas Tears	1962	25
Vee Jay 485	Walk Like A Man/Lucky Ladybug	1963	15
Vee Jay 512	Ain't That A Shame!/Soon (I'll Be Home Again)	1963	20
Vee Jay 539	Candy Girl/Marlena	1963	15
Vee Jay 562	New Mexican Rose/That's The Way It Goes (B-side title is incorrect; promo copies go for about half this price)	1963	60
Vee Jay 562	New Mexican Rose/That's The Only Way (correct B-side title)	1963	15
Vee Jay 576	Peanuts/Stay (promos go for about 40 percent less)	1963	100
Vee Jay 901	Peanuts (promo only; one-sided disc)	1963	100
Oldies 45 #18	Sherry/I've Cried Before	1964	8
Oldies 45 #47	Big Girls Don't Cry/Connie-O	1964	8
Oldies 45 #60	Walk Like A Man/Lucky Ladybug	1964	8
Oldies 45 #116	Candy Girl/Marlena	1964	8
Philips 40166	Dawn (Go Away)/No Surfin' Today (black label)	1964	15
Philips 40166	Dawn (Go Away)/No Surfin' Today (light blue label with "S" stamp)	1967	8
Vee Jay 582	Stay/Goodnight My Love	1964	15
Philips 40185	Ronnie/Born To Wander	1964	12
Philips 40185	Ronnie/Born To Wander (picture sleeve)	1964	30
Vee Jay 597	Alone/Long, Lonely Nights (black label, rainbow rim)	1964	15
Vee Jay 597	Alone/Long, Lonely Nights (plain black label)	1964	25
Vee Jay 597	Alone/Long, Lonely Nights (yellow label)	1964	30
Vee Jay 597	Alone/Long, Lonely Nights (picture sleeve)	1964	50
Philips 40211	Rag Doll/Silence Is Golden (black label)	1964	15
Philips 40211	Rag Doll/Silence Is Golden (light blue label with "S" stamp)	1967	8
Philips 40211	Rag Doll/Silence Is Golden (picture sleeve, yellow border)	1964	30
Philips 40211	Rag Doll/Silence Is Golden (picture sleeve, green border)	1964	30
Vee Jay 608	Sincerely/One Song	1964	20
Philips 40225	Save It For Me/Funny Face	1964	10
Philips 40238	Big Man In Town/Little Angel	1964	10
Philips 40238	Big Man In Town/Little Angel (picture sleeve)	1964	25
Vee Jay 618	Happy, Happy Birthday Baby/You're The Apple Of My Eye	1964	20
Vee Jay 626	I Saw Mommy Kissing Santa Claus/Christmas Tears	1964	20
Vee Jay 626	I Saw Mommy Kissing Santa Claus/Christmas Tears (picture sleeve)	1964	50
Columbia (# unknown)	Big Man's World (one-sided cardboard soundsheet used to promote the Columbia Record Club)	1964	30
WABC Radio 77	Cousin Brucie Go Go (one-sided yellow vinyl single; theme song for Cousin Brucie's radio show)	1964	150
Oldies 45 #319	Stay/Goodnight My Love	1965	8
Philips 40260	Bye, Bye Baby (Baby Goodbye)/Searching Wind	1965	10
Philips 40260	Bye, Bye Baby (Baby Goodbye)/Searching Wind (picture sleeve)	1965	25
Vee Jay 639	Never On Sunday/Connie-O	1965	20
Philips 40278	Toy Soldier/Betrayed	1965	10
Philips 40278	Toy Soldier/Betrayed (picture sleeve)	1965	25
Philips 40305	Girl Come Running/Cry Myself To Sleep	1965	10
Philips 40305	Girl Come Running/Cry Myself To Sleep (picture sleeve)	1965	25
Vee Jay 664	Since I Don't Have You/Tonite, Tonite	1965	30
Philips 40317	Let's Hang On!/On Broadway Tonight (black label)	1965	10
Philips 40317	Let's Hang On!/On Broadway Tonight (light blue label with "S" stamp)	1967	8
Philips 40324	Don't Think Twice/Sassy (as "The Wonder Who?")	1965	10
Philips 40324	Don't Think Twice/Sassy (as "The Wonder Who?"; picture sleeve)	1965	25
Vee Jay 713	Little Boy (In Grown Up Clothes)/Silver Wings (maroon label)	1965	20
Vee Jay 713	Little Boy (In Grown Up Clothes)/Silver Wings (black label)	1965	30
Wibbage WIBG	Joey Reynolds Theme/Rats In My Room (custom pressing for Philadelphia radio station; B-side by Joey and Danny)	1965	100

WXYZ Detroit 121003	Joey Reynolds Theme/Rats In My Room	1965	100
	(custom pressing for Detroit radio station; B-side by Joey and Danny)		
Philips 40350	Working My Way Back To You/Too Many Memories	1966	10
Vee Jay 717	Peanuts/My Sugar (as "The Wonder Who?")	1966	30
Vee Jay 719	My Mother's Eyes/Stay	1966	15
Philips 40370	Opus 17 (Don't You Worry 'Bout Me)/Beggars Parade	1966	10
Philips 40370	Opus 17 (Don't You Worry 'Bout Me)/Beggars Parade (picture sleeve)	1966	25
Philips 40380	On The Good Ship Lollipop/You're Nobody Until Somebody Loves You (as "The Wonder Who?")	1966	10
Philips 40380	On The Good Ship Lollipop/You're Nobody Until Somebody Loves You (as "The Wonder Who?"; picture sleeve)	1966	25
Philips 40393	I've Got You Under My Skin/Huggin' My Pillow	1966	10
Philips 40393	I've Got You Under My Skin/Huggin' My Pillow (picture sleeve)	1966	25
Philips 40412	Tell It To The Rain/Show Girl	1966	10
Philips 40412	Tell It To The Rain/Show Girl (picture sleeve)	1966	25
Philips 40433	Beggin'/Dody (black label)	1967	10
Philips 40433	Beggin'/Dody (light blue label)	1967	8
Philips 40433	Beggin'/Dody (picture sleeve)	1967	25
Philips 40460	C'mon Marianne/Let's Ride Again (black label, fast mix)	1967	10
Philips 40460	C'mon Marianne/Let's Ride Again (light blue label, slower mix)	1967	12
Philips 40460	C'mon Marianne/Let's Ride Again (picture sleeve)	1967	25
Philips 40471	Lonesome Road (as "The Wonder Who?")/Around And Around	1967	10
Philips 40471	Lonesome Road (as "The Wonder Who?")/Around And Around (picture sleeve)	1967	25
Philips 40490	Watch The Flowers Grow/Raven	1967	10
Philips 40490	Watch The Flowers Grow/Raven (picture sleeve)	1967	25
Philips 40523	Will You Love Me Tomorrow/Around And Around (black label)	1968	12
Philips 40523	Will You Love Me Tomorrow/Around And Around (light blue label)	1968	10
Philips 40542	Saturday's Father/Good-Bye Girl	1968	6
Philips 40542	Saturday's Father/Good-Bye Girl (standard picture sleeve)	1968	10
Philips 40542	Saturday's Father/Good-Bye Girl (fold-open picture sleeve)	1968	15
Philips 40577	Electric Stories/Pity	1968	6
Philips 40597	Something's On Her Mind/Idaho	1969	6
Philips 40597	Something's On Her Mind/Idaho (picture sleeve)	1969	10
Crewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game	1969	8
Crewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game (picture sleeve with shadow behind Frankie Valli's and Joe Long's heads)	1969	12
Crewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game (picture sleeve without shadow behind Frankie Valli's and Joe Long's heads)	1969	10
Philips 40662	Patch Of Blue/She Gives Me Light	1970	8
Philips 40662	Patch Of Blue/She Gives Me Light (picture sleeve)	1970	10
Philips 40688	Lay Me Down (Wake Me Up)/Heartaches And Rainbows (promos go for about 40 percent less)	1970	25
Philips 40694	Where Are My Dreams!/Any Day Now-Oh Happy Day (promos go for about 40 percent less)	1971	25

Seven-inch extended play singles

Vee Jay EP 1-901	The 4 Seasons Sing (with picture cover)	1962	50
Vee Jay EP 1-902	The 4 Seasons Sing (with picture cover)	1963	50

Albums

Vee Jay LP-1053	Sherry & 11 Others (mono)	1962	40
Vee Jay SR-1053	Sherry & 11 Others (stereo)	1962	60
Vee Jay LP 1055	The 4 Seasons Greetings (mono)	1962	30
Vee Jay SR 1055	The 4 Seasons Greetings (stereo)	1962	40
Vee Jay LP-1056	Big Girls Don't Cry And Twelve Others (mono)	1963	30
Vee Jay SR-1056	Big Girls Don't Cry And Twelve Others (stereo)	1963	40
Vee Jay LP-1059	Ain't That A Shame And 11 Others (mono)	1963	30
Vee Jay SR-1059	Ain't That A Shame And 11 Others (stereo)	1963	40
Vee Jay LP-1065	Golden Hits Of The 4 Seasons (mono)	1963	30
Vee Jay SR-1065	Golden Hits Of The 4 Seasons (stereo)	1963	40
Philips PHM 200-129	Born To Wander (mono; issued before 200-124)	1964	20
Philips PHS 600-129	Born To Wander (stereo; issued before 600-124)	1964	25
Philips PHM 200-124	Dawn (Go Away) And 11 Other Great Songs (mono)	1964	20
Philips PHS 600-124	Dawn (Go Away) And 11 Other Great Songs (stereo)	1964	25
Vee Jay LP-1082	Folk-Nanny (mono)	1964	30
Vee Jay SR-1082	Folk-Nanny (stereo)	1964	40
Vee Jay LP-1082	Stay & Other Great Hits (mono; reissue of Folk-Nanny)	1964	25
Vee Jay SR-1082	Stay & Other Great Hits (stereo; reissue of Folk-Nanny)	1964	30
Philips PHM 200-146	Rag Doll (mono; without yellow seal on cover)	1964	20
Philips PHM 200-146	Rag Doll (mono; with yellow seal noting presence of "Save It For Me")	1964	20
Philips PHS 600-146	Rag Doll (stereo; without yellow seal on cover)	1964	25
Philips PHS 600-146	Rag Doll (stereo; with yellow seal noting presence of "Save It For Me")	1964	25
Vee Jay LP-1088	More Golden Hits By The 4 Seasons (mono; record contains "Long Lonely Nights")	1964	30
Vee Jay SR-1088	More Golden Hits By The 4 Seasons (stereo; record contains "Long Lonely Nights")	1964	40
Vee Jay LP-1088	More Golden Hits By The 4 Seasons (mono; record contains "Apple Of My Eye")	1964	20

(Please see Discography page 34)

— A century on record: The 1960s

...And then The Beatles happened

by William Ruhlmann

This article is the seventh in a series describing the history of recorded music in the 20th century by decade.

As historians are often painfully aware, the past — their field of study — doesn't really exist. It is only a collection of memories and ideas held by people living in the present, and those impressions are conditioned upon succeeding events. When we look at a photograph taken of the New York City skyline any time between the early 1970s and Sept. 11, 2001, for example, we now do so with a sense of poignancy the photographer had no reason to feel. The past is over and therefore should be immutable, but, since it is only a concept, history — or the way we look at it, which is the same thing — actually

changes depending upon what happens in the future.

When we look back at the 1960s, still remembered as a period of great social upheaval, we think of it, in terms of popular music, as a period that marked the consolidation and expansion of the rock era, primarily

due to The Beatles. But "the rock era," even though it's usually thought to have begun in 1955, is a phrase that makes sense only in the wake of The Beatles, who did not achieve worldwide fame until 1964. The pop music observer of Jan. 1, 1960, would have no reason to think he or she was living in the midst of it. Rather, such a person would be likely to consider rock 'n' roll one of the many passing trends in popular music, more significant, perhaps, than the fad for Hawaiian music in the 1910s, but far less important than the swing era.

After a heady start in the mid-1950s that brought about a big jump in record sales, rock 'n' roll had receded in the late '50s due to a combination of attrition, as its stars encountered scandal (Jerry Lee Lewis, Chuck Berry), conversion (Little Richard), accidental death (Buddy Holly), and the draft (Elvis Presley); co-optation in the form of teen idols such as Frankie Avalon; resistance from the major record labels; and government investigations into payola, which allegedly caused DJs to favor rock 'n' roll over what had come to be called "good" music.

But the result of the anti-rock campaign was to stem the rise in record sales rock had brought. In 1959, singles sales were 25 percent lower than they had been in 1954, and in 1960, while singles sales rebounded with the return of Presley from the army, overall sales declined for the first time in six years. The record industry had long since become a two-part business, consisting of 45 rpm seven-inch singles sold at a suggested retail price of about a \$1 and 33-1/3 rpm 12-inch albums sold for about \$4.

Singles, bought largely by young people, tended more toward contemporary pop and often retained at least vestiges of rock 'n' roll, but the record market was driven by albums, purchased largely by adults.

In 1960, Presley reclaimed his crown as the country's top singles artist, a position he had occupied from 1956-1958, pushing 1959's leader, Connie Francis, down to second place, followed by the resurgent Everly Brothers.

But an entirely different kind of entertainment on the LP charts was being enjoyed by a separate audience. There, the year's longest running #1 hit was the original Broadway cast album of *The Sound Of Music*, followed by the comedy album *The Button-Down Mind Of Bob Newhart* and Enoch Light's instrumental release *Persuasive Percussion*. Nothing even vaguely rockin' got to the top of the LP list until December, when the soundtrack to Presley's comeback film *G.I. Blues* made a showing. But Presley was no longer the wild man of rock 'n' roll he had appeared to be in 1956. His return to action had been heralded by a TV special hosted by Frank Sinatra, and his sound had been considerably softened as he turned to moviemaking full time.

If the record business was content to forget that rock had ever existed, however, the fans were not. They showed it in the fall of 1960 when Chubby Checker's cover of Hank Ballard And The Midnighters' 1959 B-side "The Twist" became a #1 hit and launched a dance fad. The music industry could exploit this and simultaneously dismiss it, but it kept the Big Beat going for a while longer. With subsequent hits "Pony Time," "Let's Twist Again" and "The Fly," Checker was propelled into third place among singles artists in 1961, behind Presley and Brenda Lee. The Twist fad stimulated popularity for harder-rockin' songs such as Del Shannon's "Runaway," Dion's "Runaround Sue," and Gary (U.S.) Bonds' "Quarter To Three," all of which topped the charts that year.

At the same time, other important new figures were emerging. The chart-topping success of The Shirelles' "Will You Love Me Tomorrow" in January 1961 and Bobby Vee's "Take Good Care Of My Baby" in September, both of them written by Gerry Goffin and Carole King, signaled the rise to prominence of a new generation of Tin Pan Alley songwriters usually referred to by one of the New York City office buildings in which they worked, the Brill Building. For the next several years, writers from the Brill Building would dominate popular music.

Also, songwriter Berry Gordy's Motown Records label began to score crossover pop hits from the R&B charts, with The Miracles' "Shop Around" peaking at #2 in February 1961 and The Marvelettes' "Please Mr. Postman" going all the way to #1 in December. (Both titles were actually on the Motown subsidiary Tamla.) Motown would be another major force in 1960s pop music.

Meanwhile, little had changed on the album charts, with the year's three longest-running #1 hits being the soundtrack to Presley's *Blue Hawaii*, the soundtrack to *Exodus* and Judy Garland's Grammy® Award-winning double live album *Judy At Carnegie Hall*. But the new trends were enough to send sales back up, with gross revenues rising 6.75 percent to a new high of \$640 million.

The new elements consolidated their success in 1962. By now, people were twisting in the White House, and Checker's "The Twist" actually returned to #1 in January, followed by Joey Dee & The Starlighters' "Peppermint Twist — Part I." Goffin and King were the year's most successful songwriters with hits such as Little Eva's "The Loco-Motion," and they were joined in the winner's circle by Brill Building members Barry Mann and Cynthia Weil (The Crystals' "Uptown"), Neil Sedaka and Howard Greenfield (Sedaka's "Breaking Up Is Hard To Do"), and, if not Brill Building, then just up the street, Burt Bacharach and Hal David (Gene Pitney's "Only Love Can Break A Heart"). Motown made even more inroads, its hits including The Contours' "Do You Love Me," written by Gordy himself. Another new force was emerging, as



producer Phil Spector, frequently employing the Brill Building writers, began crafting hits for a series of groups on his Philles label, notably The Crystals' "He's A Rebel."

In both teenagers' and adults' music, a breakthrough success was scored by Ray Charles, who delved into country music with his album *Modern Sounds In Country And Western Music*, which spent 14 weeks on top of the *Billboard* chart, and who had the year's most successful single with "I Can't Stop Loving You." Charles finished second to Presley as the year's top singles artist.

On the album side, the year's biggest success was the soundtrack to the film adaptation of the Broadway musical *West Side Story*, which eventually spent more than a year at #1. Folk music, which had enjoyed broad popularity since the late 1950s, experienced a resurgence with the commercial breakthroughs of Joan Baez, whose first three albums, *Joan Baez*, *Joan Baez, Vol. 2*, and *Joan Baez In Concert*, were all lodged high in the charts during the year (on Nov. 23, she made the cover of *Time* magazine), and Peter, Paul & Mary, whose self-titled debut album hit #1 in October. Folk was already the subject of parody, with Allan Sherman taking *My Son, The Folk Singer* to the top of the charts. But then, parody was the most successful form of comedy, exemplified by the chart-topping success of Vaughn Meader's takeoff on President John F. Kennedy and his relatives, *The First Family*, another long-running #1 hit. This varied fare helped the record business to a sales increase of almost 7.5 percent to \$687 million.

As a general rule, this writer has restricted himself in this series to commenting on artists when they made their commercial breakthroughs, not when they first appeared. But 1962 is so packed with important debuts that I will suspend this policy temporarily and note the following:

On Feb. 17, 1962, "Surfin'" by The Beach Boys entered the *Billboard* Hot 100, launching the career of the most successful (at least in chart terms) American rock band in history.

On March 19, Columbia Records released the LP *Bob Dylan* by Bob Dylan: it would sell so poorly at first that Dylan would



be dubbed "Hammond's folly," after record executive John Hammond, who signed him. But people would stop laughing after Dylan penned "Blowin' In The Wind" later in the year. (Thirty-nine years later, Dylan's album *Love And Theft* debuted in the Top 5.)

On July 21, the original Broadway cast album of *I Can Get It For You Wholesale* entered the LP charts, marking the first chart appearance of Barbra Streisand, who would go on to become the best-selling female singer of all time.

On Aug. 11, "Your Heart Belongs to Me" by The Supremes entered the charts, beginning their dominant role as the most important girl group in history.

On Oct. 13, "Love Me Do" by The Beatles debuted in the British charts. We'll get to that group in a minute. On Oct. 27, the instrumental "The Lonely Bull," financed and released by songwriter/trumpeter Herb Alpert and his partner Jerry Moss on their new A&M Records label, entered the charts credited to The Tijuana Brass, on its way to a Top 10 ranking, beginning of one of the '60s' most remarkable label success stories. It was a pretty good year, all things considered!

(Other debut artists for 1962, by the way, included Paul Simon [albeit in the guise of Tico & The Triumphs and following the temporary demise of his chart partnership with Art Garfunkel], King, Marvin Gaye, and Dionne Warwick. Not too shabby.)

The seeds of 1962 would sprout into quite a lot of foliage. But 1963, a turning-point year in the decade, forever associated with the assassination of President Kennedy and inevitably thought of in America as The Year Before The Beatles, marked one of those periodic sidesteps in popular music history.

On the singles charts, The Beach Boys dominated with hits such as "Surfin' U.S.A." and "Surfer Girl," followed by Dion ("Ruby Baby"), and a resurgent Rick Nelson, as Presley tumbled to 14th place. Goffin and King (Steve Lawrence's "Go Away Little Girl"), Mann and Weil, and Bacharach and David were joined by Ellie Greenwich and Jeff Barry among the top songwriters, while The Beach Boys' Brian Wilson was writing hits for Jan & Dean in addition to his own band, and



Courtesy of Capitol Records

The Beach Boys held their own on the charts during The British Invasion.

Dylan's "Blowin' In The Wind" brought singles success to Peter, Paul & Mary (arguably the year's most successful act, with two #1 albums). Inspired by Berry and Holly, Wilson and Dylan led the charge, soon joined by The Beatles, of songwriter/performers, a trend that would threaten the bank accounts of the residents of Tin Pan Alley and the Brill Building. Meanwhile, Motown continued to score, notably breaking Little Stevie Wonder with "Fingertips — Pt. 2," and Spector topped the charts with The Ronettes. But it was also a year of foreign novelty hits, with The Singing Nun's "Dominique" and Kyu Sakamoto's "Sukiyaki" at #1, while Sherman amused and middle-of-the-road pop singers Frank Fontaine and Andy Williams soothed adults at the top of the LP charts. Streisand scored her first important success with *The Barbra Streisand Album*, which hit the Top 10, went gold and won the Grammy Award for Album Of The Year. Record sales continued to rise, but only by about 1.5 percent to \$698 million. On the whole, the American music scene seemed stale.

And then The Beatles happened.

Maybe we should have seen it coming. Although he emphasizes that the single most successful type of record in 1963 was the original Broadway cast album, historian Russell Sanjek noted that, despite representing only six percent of the U.S. population, "11 million young girls spent 56.3 percent" of the entire amount expended on recorded music for the year. In America, those young girls might have

been fixing their attention

temporarily on 13-year-old Little Stevie Wonder or The Singing Nun, but in Great Britain, their counterparts had fallen in love with The Beatles, who sold two-and-a-half million records there during the year — then the most ever sold by a single performer in a single year in U.K. history.

Of course, British stars rarely became successful in the U.S., and Capitol Records, the American subsidiary of EMI, The Beatles' label, had refused to issue their records, allowing them to be licensed to labels such as the Chicago R&B independent Vee-Jay, where they languished. Finally, bowing to pressure and to indications from radio and television that the group might have a chance, Capitol agreed to release The Beatles' fifth single, "I Want To Hold Your Hand," and did so on Jan. 13, 1964, following a week later with a modified version of the group's second album, *With The Beatles*, renamed *Meet The Beatles!*. The result dwarfed the breakthroughs of Benny Goodman in 1935, Sinatra in 1943, and Presley in 1956. Thirty Beatles songs reached the Hot 100 during 1964, accompanied by 11 albums of one sort or another on the LP charts. Their 20 weeks at #1 on the singles chart with six different songs may not have been as much as Presley in '56, but they also had 30 weeks at #1 on the LP chart with three different albums. And, of course, there was that famous week, April 4, 1964, when the Top 5 titles on the Hot 100 were all Beatles records.

In the short term, The Beatles' impact on the American music industry was enormous both for itself and for what it brought in its immediate wake — an army of similarly coifed British musicians playing a similar amalgam of U.S. pop/rock styles. In the long term, The Beatles' impact was so profound because it kept coming. There wasn't just one British Invasion, one Beatles-inspired transformation of popular music, but a series of them that ended by altering the business in previously unimaginable ways.

Back in 1964, however, The Beatles ushered in a slew of important new British performers including Dusty Springfield, Dave Clark Five, The Searchers, The Rolling Stones, Peter And Gordon, The Hollies,

Gerry And The Pacemakers, The Animals, The Yardbirds, Manfred Mann, The Kinks, Herman's Hermits, and Petula Clark — all of whom made their U.S. singles chart debuts the same year. These artists pushed aside many middle-level American performers, whose careers suddenly and permanently went into the shade.

Who survived? Well, The Beach Boys, with their harmonies and rock 'n' roll backing, didn't sound too different from the new trend, and they had hits such as "I Get Around" and "Fun, Fun, Fun." The 4 Seasons, another harmony group with solid rock arrangements, continued to succeed. The Motown sound flourished, with The Supremes breaking through to three #1 hits, Mary Wells and Martha And The Vandellas scoring, and The Temptations making their chart debut. The Brill Building took a hit, as The Beatles furthered the trend of writer/performers, but Barry and Greenwich came up with three #1 hits, The Dixie Cups' "Chapel Of Love" (with Spector), Manfred Mann's "Do Wah Diddy Diddy" (some British Invasion acts did need writers), and The Shangri-Las' "Leader Of The Pack" (with George "Shadow" Morton).

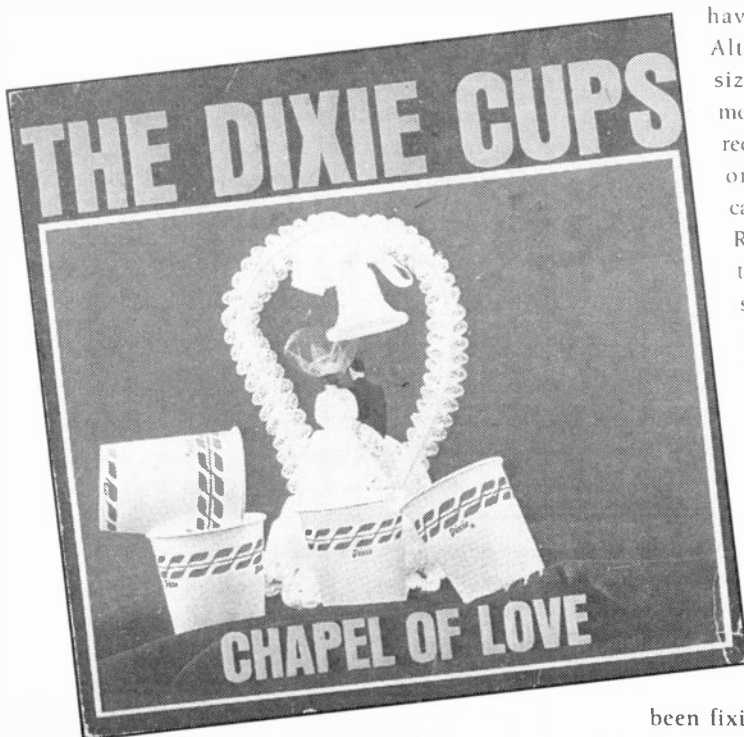
There were some odd jazz and pop break-outs, including hits by Louis Armstrong ("Hello, Dolly!," title song of the year's biggest Broadway smash, which also spawned a chart-topping cast album), Dean Martin ("Everybody Loves Somebody"), Al Hirt ("Java"), and Stan Getz & Astrud Gilberto ("The Girl From Ipanema").

Streisand not only survived, but flourished, making TV specials, starring in her own Broadway musical (*Funny Girl*), releasing more gold albums, and even enjoying a Top 10 single with "People." These were the exceptions; everything else was swept away. Still, the American record business could hardly complain when revenues had gone up more than 8.5 percent to \$758 million — the biggest increase since 1959.

The Beatles' dominance in 1964 was partially due to the backlog of material they had, dating back to 1961. They again beat all comers in 1965, but not as badly, spending 10 weeks at #1 in the singles charts and 24 weeks atop the LP charts. The rest of the British Invasion continued, too, with Herman's Hermits, Dave Clark Five, The Rolling Stones, Petula Clark, and Freddie And The Dreamers ranking among the Top 20 pop singles artists.

But a counterattack was launched by Americans who grew their hair long and adapted to the Merseybeat sound. The most successful of them were Gary Lewis And The Playboys, The Byrds, and Sonny And Cher, — all from Los Angeles. The last two also bore the distinct influence of another American who had fused The Beatles' approach with his own, Dylan. By 1964, Dylan had become the premier folkie songwriter, but at the start of 1965 he strapped on an electric guitar and invented folk-rock. The results were not only Top 10 albums and singles for him, but also a stream of mostly West Coast artists who either covered his songs (The Byrds' "Mr. Tambourine Man," The Turtles' "It Ain't Me Babe") or imitated his

(Please see The 1960s page 53)





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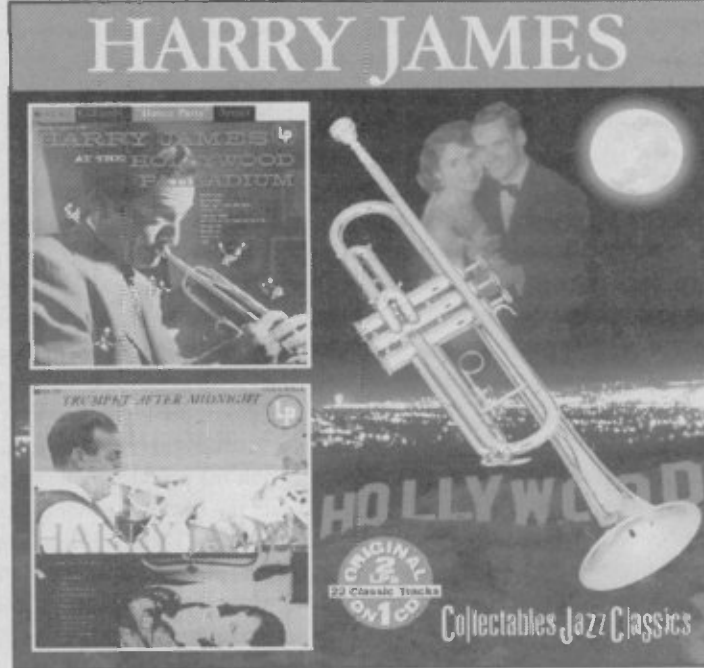
BIG MILLER
Revelations And The Blues /
Sing, Twists, Shouts
& Preaches
COL 7453



LUTHER HENDERSON
Clap Hands /
The Greatest Sound Around
COL 6895



LENNY HAMBRO
Message From Hambro
COL 6894



HARRY JAMES
At The Hollywood Palladium /
Trumpet After Midnight
COL 6892



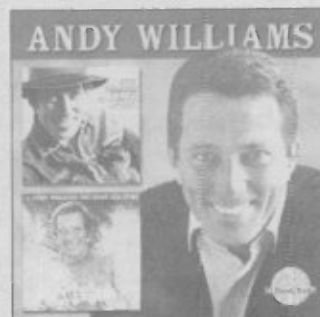
BOBBY HACKETT
The Swingin'est Gals In Town /
Jazz Impressions Of Oliver
COL 7410



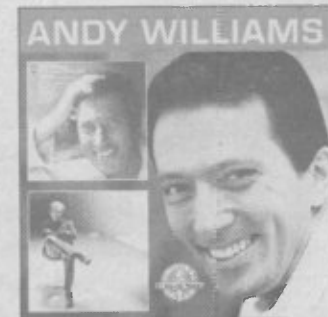
BOBBY HACKETT
Plays Henry Mancini /
Plays Bert Kaempfert
COL 7411



LENNY HAMBRO
The Nature Of Things
COL 7452



ANDY WILLIAMS
You Lay So Easy On My Mind /
The Other Side Of Me
COL 7442



ANDY WILLIAMS
Alone Again /
Solitaire
COL 7443



RAY CONNIFF
Turn Around Look At Me /
I Love How You Love Me
COL 7458



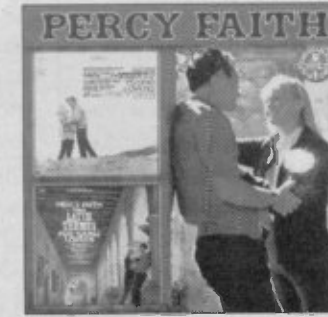
JERRY VALE
I Have But One Heart /
Arrivederci Roma
COL 7401



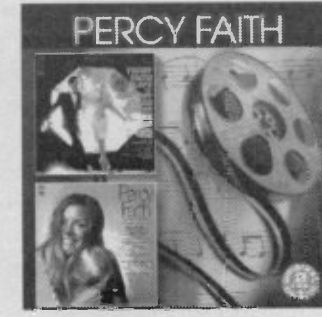
**THE ORIGINAL BLIND BOYS OF MISSISSIPPI /
THE PILGRIM TRAVELERS**
The Original / I Feel The Spirit
COL 7222



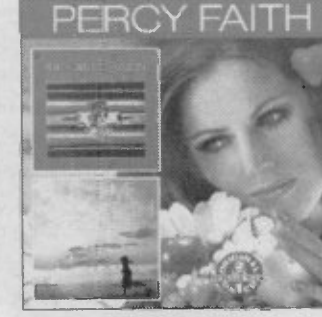
PERCY FAITH
Music Of Brazil /
Shangri-Lal
COL 6898



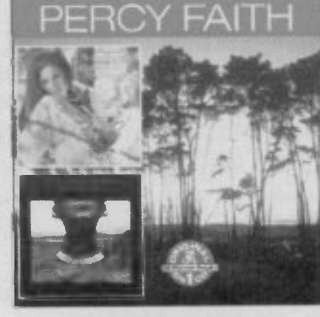
PERCY FAITH
More Themes For Young Lovers /
Latin Themes For Young Lovers
COL 7420



PERCY FAITH
Born Free /
The Windmills Of Your Mind
COL 7428



PERCY FAITH
Corazón /
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Black Magic Woman
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Country Junction

Eddy Arnold, The Tennessee Plowboy, long favored sport jackets over the overalls, cowboy duds and rhinestone suits other country stars sported. In 1965, he helped to start the controversial but lucrative Nashville Sound by recording with string sections and donning a tux, thus revitalizing his sagging career with the chart-toppers "What's He Doing In My World" and "Make The World Go Away."

Arnold had been so popular in the 1940s that only Jimmy Wakely's "One Has My Name" interrupted his 1948 monopoly on Country #1s ("Anytime," "Bouquet Of Roses," "Texarkana Baby," "Just A Little Lovin'" and "A Heart Full Of Love"). In 1968, he became the fourth artist (after Bing Crosby, Elvis Presley, and The Beatles) to sell more than 50,000,000 records. Even about two decades ago, at age 62, he was cracking the Top 10 with his smooth, easy delivery.

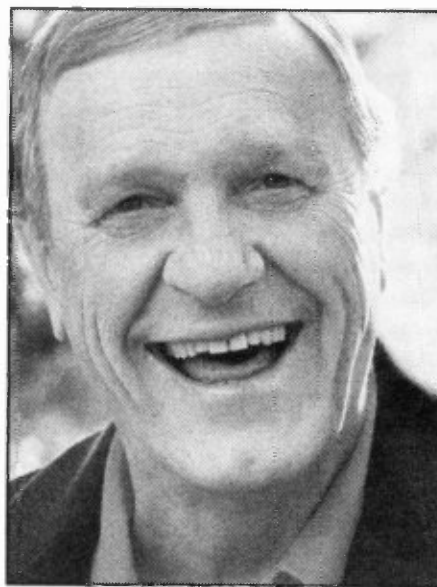
Last year, the 16-song Eddy Arnold began Buddha/BMG's RCA Country Legends series,

changed when they found that there was a lot of money to be made by recording with the country boys.

What was your experience being managed by Col. Tom Parker?

My relationship with him was easy. I'm that kind of person. I take things slowly. I get along with everybody. I was with Tom eight years [1945-53] back before he was a colonel. He was just "Tom" with me. Before me, he was with a great, old pop singer, Gene Austin, who did "My Blue Heaven." When Gene's popularity dropped, [Parker] had to look for someone else.

I always appreciated Tom. He knew how to book his act, get the down payment and collect the rest of the money after you arrived at the show. I learned from him that when you have an appointment with somebody of importance, always be on time. He was always 15 minutes early. His logic was, if you're meeting somebody to talk business with him, and you are late, he's already in a bad mood.



Courtesy of RCA

for them. Make them feel like you're just there for them personally. When you learn to do that, then you can hold your audience.

Your records since the '40s sound like a pop crooner marketed as country singer.

I just did songs the way I heard them. I never tried to sing like anybody else. I admired Bing Crosby, Gene Autry, The Andrews Sisters. I have very wide tastes. I love good songs — things that

Anne Murray does, that Gene Autry did. They fit any audience.

What led to your addition of string sections in the '60s?

My record sales had dropped off, so I had to do something to perk them up.

Did you want to give country music some polish and lead it away from its hayseed image?

No, I just wanted to sing a good song [with] good lyrics, instead of a morbid song like, "My mother's dead, she's only sleeping." I never liked that stuff. I wanted to sing, "My darling, I'm in love with you." I learned a long time ago that if you sing something that a large audience identifies with, you're way ahead, and I always loved pretty love songs.

Simplicity is the important thing if it's country, if it's pop, whatever. Do it simply and you'll have an audience. I remember when the big orchestras were popular. Those that played the melody, that didn't have to jazz it up, were the ones that lived the longest.

Being a performer is more than just singing the song. He has to be able to get the audience's attention and hold it, just like a great speaker. Look them straight in the eye and make them feel like you're only singing

You've recorded your signature song, "Cattle Call," a number of times.

It was an old song when I started singing it in personal appearances and on radio. I did it at my first recording session in 1944. In 1955, I redid it with Hugo Winterhalter and his orchestra, and it was very successful. I did two cheap movies and sang it in one of them. I went back in the studio around '62 and did it again because it wasn't available in stereo, and it was a perfect song for stereo. Then, I did it as a duet with little LeAnn Rimes. Mike Curb had just signed her. They were picking songs for her first album. She was 14 years old and told Mike, "I want to sing 'Cattle Call.'" So Mike said, "How would you like to have the man who did the earlier version of that song?" He called me and said, "Would you do it with us?" I got in the car and went over and met her in the studio and did "Cattle Call" with her. Bless her little heart. Her mother and father were there. It was fun for me. As old as I am, I can't do a personal appearance anywhere unless I do that song, no matter what the audience is. I've done it for presidents. And I have to do "Make The World Go Away" and "Bouquet Of Roses."

To what do you attribute your health?

I walk two miles a day. That has to help. Of course, I'm retired now. I live a very quiet life. I never smoked. I used to have a casual cocktail. I haven't done that since 1977. I come into my office every day.

How do you feel about some acts retrenching to the twang you led country away from?

If they can get lucky with it, go! You've got to find your niche. If it works, do it.

10 Questions For...

Eddy Arnold

by Bruce Sylvester

and Arnold compiled RCA's pop-leaning new reissue *Looking Back*, 16 ballads with string sections as the common denominator.

Richard Edward Arnold was born May 15, 1918, near Madisonville, Tenn. On his 11th birthday, his father died, reducing the family to sharecropping on land they had just obtained. That and The Great Depression fueled Arnold's pragmatic approach to music, as Don Cusic's bio *Eddy Arnold: I'll Hold You In My Heart* (Rutledge Hill, 1997) explains.

Stability is important to Arnold. He has been married to Sally Gayhart Arnold for 60 years. Roberta Edging has been his secretary for 35 years in an office he has occupied for 50. Active at 83, here he talks with *Goldmine*.

What's the secret of your career's longevity?
I think they feel sorry for me.

What was your career high point, prestige-wise?
I suppose doing two concerts in Carnegie Hall in the '60s.

When you started performing in the 1930s, were lines as firmly drawn between country and pop as they were later?

I think so. Some musicians were embarrassed to record with a country act. That

The Cornucob: This year's Grammy® Hall Of Fame recording inductees include Willie Nelson's *The Red Headed Stranger*, Johnny Horton's "The Battle Of New Orleans," Roy Orbison's "Crying," Elvis Presley's "Don't Be Cruel," Hank Williams' "Jambalaya (On The Bayou)," and Sons Of The Pioneers' "Tumbling Tumbleweeds"... Chalee Tennison — previously with Asylum — has joined DreamWorks Records, while former MCA artist Rhett Akins has signed with Audium. Eric Heatherly has parted ways with Mercury after one album... A public memorial service will be held for Waylon Jennings at Nashville's Ryman Auditorium March 23... The Gibson Guitar Company selected Brad Paisley and Gillian Welch as best male and female guitarists of the year, while Earl Scruggs and Presley's guitarist Scotty Moore were honored with lifetime achievement awards... On the mend: Jeff Carson (resting at home after fracturing a vertebra in a snow-sliding accident).

New Releases/Reissues: March 12: *The Countryropolitans, Face Of My Hometown* (Sideburn Records); *Fiddlers 4*, (Compass); Tennessee Ernie Ford, *Absolutely The Best* (Fuel 2000); Townes Van Zandt, *The Best Of* (Tomato). March 19: Jimmy Buffett, *Far Side Of The World* (Mailboat); Crystal Gayle, *The Best Of* (Rhino); Lee Greenwood, *Inspirational Songs* (Curb); *Jim & Jesse Today!* (CMH); Jordanaire, *Greatest Gospel Hits* (Curb); Wilma Lee & Stony Cooper, *The Best Of* (Varèse); The McCormick Brothers, *Very Best Of* (Varèse). March 26: Rhett Akins, *Friday Night In Dixie* (Audium); Beth Nielsen Chapman, *Deeper Still* (Artemis); *Hillbilly Idol*, (Slewfoot); Del McCoury, *I Wonder Where You Are Today* (Arhoolie); *Mindy McCready*, (Capitol); Porter Hall, TN, *Welcome To* (Slewfoot); *Rock County* (Rebel); Sons Of The Pioneers, *The Essential Collection* (Soundies); Joe South, *Classic Masters* (Capitol); Tony Stampley, *Rebellion* (DreamWorks); George Strait, *The Millennium Collection* (MCA). April 2: Johnny Cash & The Tennessee Two, *All-Time Greatest Hits* (Varèse); Frosty Morn, *'Round The Table Again* (Sugar Hill); Juice Newton, *Every Road Leads Back To You* (DVD). April 9: *The Clark Family Experience*, (Curb); Steve Earle, *Sidetracks* (Artemis); Tompall Glaser & The Glaser Brothers, *Best Of* (Collectors' Choice); Chris LeDoux, *After The Storm* (Capitol); Lorrie Morgan, *Country Legends Series* (RCA); *Will Failure Spoil Jean Shepherd* (Collectors' Choice); Tommy Shane Steiner, *Then Came The Night* (RCA); Pam Tillis, *Country Legends Series* (RCA).

TV/Movie News: Lorrie Morgan will perform on *Live! With Regis And Kelly* March 20... Faith Hill will sing her *Pearl Harbor* hit "There You'll Be," a best song nominee, on the Academy Award® show March 24 on ABC... Rising stars Pat Green and Carolyn Dawn Johnson are featured on CMT's *On The Verge* March 24. Also on CMT: Merle Haggard's colorful life and career are examined on *Inside Fame* March 31... Clint Black is the featured performer on *A&E's Live By Request* March 30. Look for Lila McCann in April on NBC's *The Weakest Link*... Vince Gill will host November's CMA Awards show for the 11th consecutive year.

— Jim Bagley

JOHNNY PAYCHECK

The Soul & Edge: The Best Of Johnny Paycheck
Epic/Legacy (AK 85246-51)

Largely drawn from his 1971-1985 stint at Epic Records, the 23-song *The Soul & Edge: The Best Of Johnny Paycheck* collection of hits and potent lesser-known numbers focuses heavily on Paycheck's reputation as a misunderstood, rowdy genius.

Included are the Ohio-born honky-tonker's best-remembered redneck anthems — "Take This Job And Shove It," "I'm The Only Hell My Mama Ever Raised" and "Me And The I.R.S." Paycheck's outlaw aura is further explored with the grinding jailhouse blues of "11 Months And 29 Days," the comically violent narrative of "Colorado Cool-Aid" and the death-row simpatico of "All Night Lady." Billy Sherrill's production still sounds warm and textured, and the knowledge of the hard-tail artist's subsequent legal troubles makes these songs even more titillating.

Some forget that Paycheck re-emerged at Epic as a romantic singer with the sensual plea "She's All I've Got" and the remarkably tender "Someone To Give My Love To." Yet he conjured even greater shades of emotion with cry-in-your-beer paeans such as "I've Seen Better Days," "I Did The Right Thing" and his remarkably self-aware final hit "Old Violin."

In the booklet notes, Paycheck's former Little Darlin label boss Andrew Mayhew's

(George Harrison from page 10)

Despite the appalling introduction, Shalil Shankar (no relation, but a disciple of Ravi Shankar's) was a most gracious man, and I loved what he did. Butler said that he enjoyed the magic carpet ride, and Easton wanted a curry. Well, at least they didn't liken him to Sabu.

Record producer Pete Waterman made an appearance, and then it was onto the Grand Finale where members of the Hari Krishna Temple joined the ensemble for a rousing "My Sweet Lord." Butler and Easton said that the evening had raised £40,000 for cancer charities and that an old drunk wanted to come on stage, and making a few jokey swaying motions. Paul McCartney stepped from the wings. The applause was so thunderous that anyone with doubts as to how he might be received in his hometown would be converted.

Dressed in dark-blue designer clothes, McCartney described how he and Harrison watched Cliff Richard And The Shadows at The Empire and how they would discuss guitars on the #82 bus "long before The Beatles." He described how close he had been to Harrison, asked a pianist for an F and started an a cappella "Yesterday" with the audience singing along. He added a Bobby McFerrin touch with some bass sounds, but I was uncomfortable with the change to "Why he had to go, I don't know, he didn't say." It smacked of Elton John's dual purpose "Candle In The Wind." However, "I said something wrong" was good, as it reminded me of their arguments. Everyone was hoping that for a jam session to round off the evening, but McCartney let it be.

— Spencer Leigh

asserts that George Jones, Wynn Stewart, and Merle Haggard learned their unique phrasing from the artist's Donnie Young-era backup vocals. If that's so, this highly enjoyable compilation should help Paycheck take his rightful place among those acknowledged innovators.

— Ken Burke

ROBIN & LINDA WILLIAMS

Visions Of Love

Sugar Hill (SUG-CD-1068)

After 27 years of work with *Prairie Home Companion* host Garrison Keillor, Robin & Linda Williams have finally enlisted him as an album producer. The result is *Visions Of Love*, the finest of their 13 albums, caressing yesteryear's chestnuts in a spare setting that lets the Shenandoah Valley duo penetrate to their songs' hearts. A restrained air of sweet tristesse prevails from *Visions Of Love*'s opener (a variant of The Carter Family's "Wildwood Flower") down through songs by, or associated with, The Louvins, Hank Williams, and Merle Haggard. For a surprise (as Hank Williams III just did), they close with a Bruce Springsteen cover.

Jimmie Rodgers' buoyancy carries a remake of his "Mississippi Delta Blues." Just as The Carters did parlor songs alongside country blues, the patriotic "Keep The Home Fires Burning" gets a genteel piano treatment between two arresting ballads of deepest Appalachian fervor, where Peter Oustroushko's fiddle enhances the tension.

Though the hearty Linda sings more than her husband Robin, his moments are powerful. As far back as *Dixie Highway Sign* (June

Appal, 1979), the Williamses have put out respectable discs with moments of brilliance, such as "Rollin' And Ramblin'" on *All Broken Hearts Are The Same* (Sugar Hill, 1988). Miles and miles of highway signs and an emergency appendectomy later, they've at last delivered the precious jewel they have long hinted at.

— Bruce Sylvester

TRAVIS TRITT

The Rockin' Side

Rhino Records/Warner Brothers (R2 78297)

The Lovin' Side

Rhino Records/Warner Brothers (R2 78296)

For Travis Tritt, the 1990s was a decade loaded with controversy, conflict and more than his fair share of hits. The plentiful well of material churned out by the outlaw singer in that period is surveyed on a pair of retrospective discs, *The Rockin' Side* and *The Lovin' Side*. Sporting 16 hits apiece, the two sets essentially split up material according to tempo. But in representing two sides of his music's personality they make clear both the strengths and weaknesses in his program.

Tritt's blend of country and Southern rock favors singles-oriented music, so sampling it in bits and pieces across a span of time costs it little in terms of context. The rowdy assortment that comprises *The Rockin' Side* meshes particularly well — Tritt's craggy growl and high-octane, honky-tonk sensibilities flavor his rollicking 1990 number "Put Some Drive In Your Country" as much as they do his 1998 tune "No More Looking Over My Shoulder."

Just as important as the songs hanging

together is that they can be told apart. Tritt has always had a knack for distinctive-sounding grooves that range from the horn-driven flourish of "Start The Car" to the gristly churn of "Looking Out For Number One." Tritt's personality is equally important to his success; the ample flair in "Rough Around The Edges" and the drinker's anthem "Ten Feet Tall And Bulletproof" trump his shiny but shallow cover of the Eagles' "Take It Easy."

Although it includes 12 of his 20 Top 10 hits, the ballad-oriented *The Lovin' Side* is the less successful of the two discs, largely because Tritt's willingness to shed his rebel front for sentimentality dries out after a while without an occasional burst of raucous energy to give it counterpoint. He drips sincerity as he digs into his heart time and again, but any significant difference between the weepy "For You" and the 1990 chart-topper "Help Me Hold On" is hardly discernible. The earliest Tritt song on either collection, owing to the curious exclusion of his debut single, "Country Club."

Tritt sells ballads with charming, rough-hewn emotion in "Anymore" and the sweet reverie of "Drift Off To Dream." But the variety that characterizes his spicier works is less common among his ballads, and the result is a parade that is as much repetitive formula as romance. He lights a bit of a fire in the jaunty "She's Going Home With Me," but its bouncy avowal doesn't obscure the fact that even his hits sometimes fail to smolder when the pace he sets is more relaxed.

— Thomas Kintner

(Obituaries from page 12)

the founder of the Jazz At The Philharmonic (JATP) concert series and of the Verve and Pablo Record labels. He was also the personal manager to singer Ella Fitzgerald, pianist Oscar Peterson, and guitarist Joe Pass.

— Eric S. LeBlanc

Melanie Thornton, former La Bouche singer
Melanie Thornton, who rose to prominence as a singer in the dance-pop duo La Bouche, died in a plane crash in Switzerland Nov. 24, 2001. She was 34.

Born May 13, 1967, in Charleston, S.C., Thornton honed her singing skills as a child by singing along to Motown Records classics. After touring briefly with various acts in America, she left the U.S. in 1992 to take up residence with her sister in Germany. Under the direction of Milli Vanilli mastermind Frank Farian, Thornton then teamed up with rapper Lane McCray to form La Bouche in 1995.

The following year La Bouche released the singles "Be My Lover" and "Sweet Dreams," each of which hit #1 throughout Europe and in Canada. In America, the songs reached #1 and #3, respectively, on *Billboard's* Hot Dance Music: Club Play chart. Their 1996 album *Sweet Dreams* fared well also, as did the 1997 effort, *A Moment Of Love*. A third album flopped, however, prompting Thornton to leave the duo to pursue a solo career. In May 2001 she released *Ready To Fly*, her debut solo album,

which features the single "Wonderful Dream." Thornton is survived by her mother, Delores Thornton, and by her sister, Lois Chisolm.

— Russell Hall

Kal Mann, music legend of South Philly

Kal Mann, songwriter and label owner, died on Nov. 28, 2001, in Pompano Beach, Fla. Kalman Cohen was born May 6, 1917, in Philadelphia, Pa., and along with his partner, Bernie Lowe (Bernard Lowenthal), founded Cameo Records in 1956 and Parkway Records in 1958.

They were inducted into The Philadelphia Walk Of Fame in 1993. Originally a comedy writer, his early songs (sometimes using the name Jon Sheldon) include "Butterfly," (Charlie Gracie), "Remember You're Mine," (Pat Boone), "Take Me Back To Toyland," (Nat King Cole) and "(Let Me Be Your) Teddy Bear," (Elvis Presley).

The artists he produced and wrote hit songs for — all on Cameo/Parkway Records — include The Dovells ("Bristol Stomp," "You Can't Sit Down"), Chubby Checker ("Let's Twist Again," "Limbo Rock"), The Orlons ("South Street," "The Wah Watusi"), Bobby Rydell ("Wild One"), Dee Dee Sharp ("Mashed Potato Time") and many others. Around 1967, Cameo/Parkway Records was bought by its one-time accountant Allen B. Klein (of ABKCO Records), who has yet to reissue or license this music.

Surviving Mann are his wife, Esther Rotterman Cohen; daughter Betsy C. Bacon; son Jon S. Cohen; sister Sylvia Levin; and

songwriting partner Dave Appell.

— Eric S. LeBlanc

Michael Karoli, Can guitarist

Michael Karoli, guitarist and member of the influential German band Can, died on Nov. 17, 2001, at his home near Nice, France. At press time the cause of death hadn't been disclosed, but the Web site of a former bandmate reported that Karolia "died unexpectedly... while playing his favorite instrument." He was 53.

Born April 29, 1948, Karoli was persuaded to join the nascent Can in 1967 by his music teacher (and Can cofounder) Holger Czukay. Beginning with the seminal 1968 album *Monster Movie*, the band went on to compose a body of work characterized by an avant-garde blend of psychedelic rock, jazz and electronica. Artists who have cited the group as a prime influence include John Lydon, Stereolab, and Eurythmics.

After leaving Can in 1978, Karoli retreated from the music business for several years. In 1983, however, he emerged with the critically acclaimed solo effort, *Deluge*. Recorded at a studio he built in the French Maritime Alps, the album employed a technique Karoli dubbed "atmospheric micronic recording."

For the remainder of the '80s, the guitarist contributed to several albums, including several solo efforts by Czukay. In 1999, he joined former members of Can for reunion performances at Dublin's Transmission Festival and at The Crossing Border Fest in The Hague.

— Russell Hall

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	PCode AFG1244			50 22.25		100 12.85
Contains Cleaning Cassette, 1 oz. of cleaning fluid and 10 replacement cleaning pads. Comes Blister Packed.				100 40.60		500 36.05
				PCode LCASF		1,000 60.05
				12 per sheet.		PCode ACJC
				Sheet size 8 1/2 x 11.		Printed one side black on white.

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

Our Polyolefin SHRINK WRAP FILM is Archival, Super Clear, & High Gloss. Centerfold Film. It is strong, fast sealing and fast shrinking. It has superior qualities to most popular films because it has no PVC which can leach onto your work. It has approximately 10% Shrink. It is recyclable.

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

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

CUT OFF Heat Sealers Use with SHRINK BAGS						
Prod. Code	Description	Watts	Length	Mil	Price	
AHS4C	4" Hand Heat Sealer	400	4"	1-6	\$66.75	
AHS8C	8" Hand Heat Sealer	400	8"	1-6	89.00	
AHS12C	12" Hand Heat Sealer	500	12"	1-6	111.00	
AHS16C	16" Hand Heat Sealer	500	16"	1-6	179.00	

Shrink Wrap System with Gun

Shrink wrap 30 packages per hour.

- System Comes With a 500 Watt Heat Gun Which Plugs into the System.
- Wraps a variety of Items (vhs, albums, magazines, CD's, DVD's, posters, etc.)
- Dispenses Rolls of Shrink Film Without Snagging.
- Use 120 Volt Outlet. NO WIRING HASSLES!
- 1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.)
- Easy to use. Seal one side, rotate 90°, seal second side, heat shrink!
- * Allow for approx. 10% shrink on film when choosing your system.

Product Code	Description	Application	1	2
ASW13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00
ASWS18	18" Shrink System	Albums Small Mats	265.00	480.00

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SLEEVE	Compact Disc Sleeves	CASE	Single CD Case	TRAYS	Pop-It Hub	DIGI PAK	CDs	Recordable	
Made from 100% Pure Virgin Polyethylene	5 x 5 +2.5 Mil No Flap RESEALABLE FLAP +4 Mil No Flap	disc Prod. Code CCDS	5 \$6.90 10 10.85 25 22.00 50 38.25 100 62.35 200 94.25 400 157.10+ Frt	Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color.	Clear 25 \$10.00 50 17.00 100 28.40 200 46.40 400 71.40	White or Black 5 3/8 x 4 7/8 x 1/4 25 \$11.75 50 19.50 100 32.45 200 53.00 400 89.40	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	
PCode: SCD525	SCD525R SCD54	Qty per case	3/8" Thick	Clear Trays hold CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case.	Prod. Code ACDDTPC	Prod. Code ACDDTPD	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 No Flap RESEALABLE FLAP +4 Mil No Flap	disc Prod. Code CCDSNT	5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt	Clear Acrylic 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	CD/DVD Fenders CD Fender 5 \$7.00 10 9.85 40 33.00 80 57.20 160 104.00 320 198.25	
PCode: SCD625	SCD625R SCD64	Qty per case	3/8" Thick	Clear Trays hold CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case.	Prod. Code ACDT		Prevents damage and scratches that cause skips.	DVD Fender 5 \$7.35 10 10.55 40 35.80 80 62.80 160 115.20 320 220.65	
Made from 100% Pure Virgin Polyethylene	4 15/16 x 4 7/8 CD & Booklet Also Holds Tray Card	disc Prod. Code CCDSL	5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00	Clear Acrylic Case with Built-In Tray	Double/Holds 2 CDs Center Hinged / BLK ONLY 5 \$5.15 10 8.10 25 14.70 50 24.35 100 40.55	Side Hinged 5 \$4.00 10 5.90 25 11.40 50 19.00 100 31.50	Inside Dimension: 6 1/8 x 6 1/4 x 3 1/4	Multiple CD Jewel Cases 10 \$12.40 25 25.85 50 47.00 100 89.50	
PCode: SCDDPB	SCDDPJ	Qty per case	Holds 1 CD and Booklet	Black Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or C6CD-HC.	Prod. Code ACDT2C-HC	Prod. Code ACDT2D-HS	Super double walled shipper. Ships up to 8 single CDs in their jewel cases. Made from sturdy white, corrugated cardboard.	TUCK FLAPS INTO OPENING TO HOLD TOP	
Made from 100% Pure Virgin Polyethylene	5 1/8 x 10 5/8 4 mil 5 x 10 6 mil	disc Prod. Code SCDGF6	5 \$13.30 10 16.00 25 32.20 50 55.90 100 66.95	2 CD-Compact Disc Case	Ultra Slimline CD Case 5 \$5.25 10 8.00 25 16.25 50 27.50 100 39.00 200 75.60 400 120.00	Only 3/16 Thick	Case Logic CD Pro™ Sleeves 50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75	5 \$5.75 10 10.50 25 24.75 50 46.75 100 85.00	
PCode: SCDGF4	SCDGF6	Qty per case	Holds 2 CDs. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering.	Prod. Code C2CD-HS	Prod. Code C2CD-HC	Prod. Code C2CDUSL	Case Logic CD Pro™ Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.	Prod. Code SCDDPP	
Made from 2.5 mil 100% Pure Virgin Polyethylene	4 3/4 x 4 3/4 No Flap 5 x 5 1/8 No Flap*	disc Prod. Code C2CD-CT	5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt	2 CD-Compact Disc Cases	Security Devices - ALPHA Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 129.95	Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55	CD Jewel Case 5 x 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00	5 7/16 x 5 1/8 x 5/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25	
PCode: SCD43425	SCD51825	Qty per case	Holds 2 CDs, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	Prod. Code C2CD-CT	Prod. Code ACD900	Prod. Code ACD1800	Made from sturdy 200 lb. Test Brown Corrugated.	Prod. Code MCD1	
Made from 2.5 mil 100% Pure Virgin Polyethylene	6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap	disc Prod. Code SCDDQ	5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt	Double CD Case	Security Devices - ALPHA Hand Held with Cable 1 \$30.00 3 70.00	Hand Key Hand Held No Cable 6.00 15.00	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	
PCode: SCDBS13		Qty per case	Holds 2 CDs. Includes 2 Black QB Clear trays. Specify Tray Color.	Prod. Code CCDD	Works with Cassettes, CDs & DVDs AFCK201 White with 27" steel cable and eye bolt.	AFAK127 White	Ships up to 12 single CDs in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.	Prod. Code PXMINS-PL	
Made from 16# White Paper. Fits directly over CD.	4 15/16 x 5	disc Prod. Code SCDJW*	5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt	3 CD - Compact Disc Case	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 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	
PCode: SCDJW*		Qty per case	Holds 3 CDs. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. Specify Tray Color.	Prod. Code C3CD-HC	Prod. Code XCD30		Peel Off	Prod. Code MJCD	
Made from 16# White Paper. Fits directly over CD.	5 x 5	disc Prod. Code S5W*	5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25	Quad CD Case	STORAGE 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	White Corrugated Cardboard 2 \$15.30 5 34.60 10 63.90 25 145.15	White Rigid Cardboard 8 x 6 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20	Peel Off	
PCode: SCDHP	SCDHP	Qty per case	Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CDs back to back. Snap in trays can be Clear. Specify Tray Color.	Prod. Code CCDQ	Both boxes hold 100+ CDs in six equal compartments. 18 CDs per compartment.	Prod. Code XCD100CP	White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".	Prod. Code MCDWP68	
Made from 100% Pure Virgin Polyethylene	5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20	disc Prod. Code C6CD-HC	5 \$15.75 10 27.00 25 61.25 50 112.50	6 CD-CD Case/Center Hinge Trays	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	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	6 x 14 For Long Blister Packs or Boxes 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05	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	Peel Off
PCode: SCDTHP		Qty per case	Holds 6 CDs. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CDs back to back.	Prod. Code DCDP	Prod. Code DCD56P	Prod. Code DBPP	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.	Prod. Code MCDWP	

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April 5, 2002
Goldmine #566

Questions of balance: The Moody Blues' Justin Hayward

Courtesy of Universal Records/bv Brian Aris

With a musical legacy that stretches over 35 years, The Moody Blues are often regarded as one of the most innovative and successful bands in rock.

Their phenomenal chart history includes #1, Top 5, Top 10, Top 20, Top 40, multiplatinum, platinum and gold albums and singles. The Moody Blues have maintained longevity in both the recording industry as well as on the road. They have released 14 studio albums and three live records. Recent releases include the studio project *Strange Times* and the concert CD and DVD *Hall Of Fame*.

Let's not forget the Moodys' songs. Everyone knows them — "Nights In White Satin," "Tuesday Afternoon," "The Story In Your Eyes," "Question," "I'm Just A Singer (In A Rock And Roll Band)" and "Your Wildest Dreams," to name a few.

The group consists of guitarist Justin Hayward, bassist John Lodge, flutist Ray Thomas, and drummer Graeme Edge. Goldmine caught up with the Moody Blues guitarist and discussed the current music scene and *Days Of Future Passed*.



The Moody Blues (clockwise from top right): Graeme Edge, Justin Hayward, Ray Thomas, John Lodge.

Goldmine: What changes have you seen in the recording industry in the past 35 years?

Justin Hayward: The biggest change for any English musician as we were during the '60s — was that all the record companies had their own studios. So you just got to book time or get some producer to book you time in their studio — you always knew where you were going to record, what type of people were going to record you.

That was a great advantage. It was cheaper for the record companies. They had their own studios, [and] they could audition people there. They found a lot of acts that way.

We recorded all our first seven albums in the Decca studios. That had nothing to do with us at all. It was their own studio. Things started changing. Independent productions came in and independent recording studios.

Now, they are a separate industry in itself. I don't think there are any studios anymore except maybe little demo studios which are connected to record companies. That is one difference. The other difference, in the '60s record companies were run by almost enthusiastic amateur music men, people who had been in the business, old musicians.

The chairman of Decca was a wonderful man, Sir Edward Lewis. I remember one wonderful day we went to see him and he said to us, "I don't know what you're doing, but it's jolly good, so go and carry on and do it." We said, "No one will interfere then?" And he said, "No, no, no — not at all. Just go in and do what you want." And we thought, "That's bloody great." That's what everyone dreams of. Now you've got, "Why don't you do this," and "this is the market" "and the trend is this" from all the A&R people and all that kind of crap. Now you're just as good as your last record. It really is a business run by accountants and lawyers.

Do you find it frustrating that the classic radio stations that play all of your previous hits — aren't playing any of your new material?

Well, yes. Personally it is what is important to me now. I think it [*Strange Times*] is one of the best records that we've made. It just means a lot to us. At the same time, it is very flattering to know that you're still on the airwaves — whatever happens. Some guy into

demographics I met in February informed me that Led Zeppelin last year were the most-played band on American radio — and that is out of any band. It's incredible, really.

If *Days Of Future Passed* were a new album and you released it today, do you think that it would be a best-seller?

I don't know. I didn't think it was going to be a best-seller then. I thought what we were

making was an arty record. We'd get invited to cocktail parties with authors, get champagne and talk intelligently to people. That is what it was for a little while, for a few months, and suddenly wallop — it took off. There's a beautiful naive kind of innocence about that record. We were very lucky that it was recorded so perfectly. So many other '60s records were recorded very badly, including The Beatles. There were tops sliced off and

bottoms sliced off — they went straight down the middle to make them really loud. When it came to CD, they weren't really shown at their best. You saw them for what they really were — although the recordings were obviously fantastic — but technically they weren't that good. Our recordings were recorded with perfection. *Days Of Future Passed* is a masterpiece of recording because it is so clear and clean and true.

If you had to choose a favorite guitar solo from a Moody Blues song, what would it be?

I'm betraying my red [Gibson] 335 here, which of course, is the love of my life. The solo I'm going to choose is "Ride My See-Saw" — and that guitar was a Telecaster I had when I was a kid. I remember playing the whole track from start to finish, just kind of making it up as I went along. And I got to the end of it, and everyone said, "Great!" "Fantastic!" And I said, "It's a bit weird — it's a bit out of time," and they said, "No, no, we loved it." All my other solos were carefully constructed and thought out, but that is my favorite.

Last question — working with an orchestra, the musicians are following sheet music. Do you find this confining, and is there still room for any spontaneity when you play?

No, there's no room for spontaneity. It has to be very disciplined and precise. I enjoy the show, but I enjoy it more when we were on our own because that's what the real thing is. It works with an orchestra and for us because of *Days Of Future Passed*. We have recognizable pieces of music that were always played by an orchestra, not a huge backing synthesizer.

— Michael McCarty

Rare Finds

Wine-glass stains OK on this collector's 75-cent find

Sometime in the mid-80s I went to a record convention in Richfield, Ohio, at the Holiday Inn, to search for glam (Bowie, T. Rex, Mott The Hoople, Iggy Pop) treasures of any kind. One must keep in mind that the hunt for Marc Bolan/T-Rex in Cleveland was quite a challenge at that time.

I left the show feeling let down, not having found anything of real interest. Anyway, as my best friend and I made our exit and walked through the parking lot we noticed a guy with his trunk open near our car who had a few crates of records for sale. He offered us a look and said, "They're all 75¢," so we couldn't resist having a peek. My fingers were only about a quarter of the way through the first crate when there she was — the 1968 *Tyrannosaurus Rex* vinyl album on the Regal Zonophone label (U.K.), *Prophets, Seers & Sages — The Angels Of The Ages*.

I'll never forget the way my hands felt touching that piece of precious wax. The cover was more beautiful than I ever could have imagined. It was a loved copy in the fact that the linen-type cover was sort of worn, but it was still soft and very black. The image of Steve Took and Bolan on the cover is absolutely stunning. Crisp and ever so inviting, my hands quivered with the thought of nabbing this piece of British divinity for less than one U.S. dollar.

Quickly, my eyes were drawn to the circu-

lar rings (two or three) that were on the cover. Immediately, I connected with the "could be" history of my find and imagined that this record had knocked out a few good parties in the late '60s. The circular rings appeared to be the imprint of a wine glass or two. It was the first time that an imperfection on the cover made it all the more valuable to me.

As if this weren't enough, enclosed was an absolute pristine two-sided lyric sheet. Printed on a bright yellow 11-by-11-inch piece of paper, side one features a light image of Bolan under the printed lyrics and side two features a light image of Took under the printed lyrics. It looked as though it had never been touched.

The vinyl itself was near mint and the EMI Regal Zonophone label has such a fabulous look. I knew I had come across a real gem, and I could hardly hide the excitement on my face as I paid the guy 75¢ for the record in his trunk.

The real excitement came when it hit the turntable for the first time. Songs such as "Deboraarobed," "Salamanda Palaganda" and "Juniper Suction" filled the room. *Tyrannosaurus Rex* just blew my mind. I loved the music and the fact that Tony Visconti produced it. I enjoyed discovering this other side of Bolan and his mysterious partner Steve Took.

This record is one of the most beloved in my collection not only because of its histori-



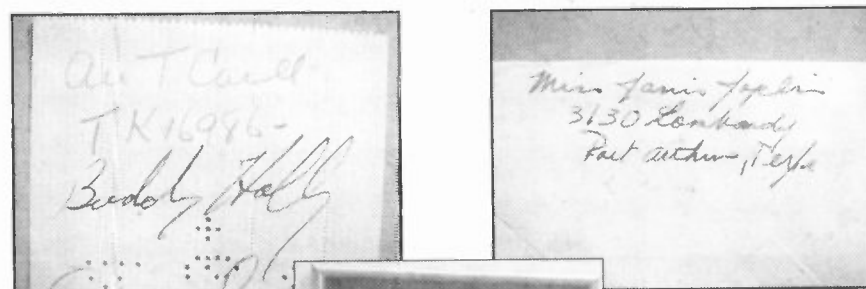
cal musical content and collecting value but because of the unique way in which it was found. It's a record collector's dream — a profit of *Prophets*.

— Gilly Cleveland OH

(Gilly, that's a pretty wild collecting story, proving once again that with some patience and luck, collectors' dream finds eventually show up, and in this case at a very reasonable price. The Prophets album trades in the \$80 range in mono, \$50 in stereo. — Ed.)

Contributions to the Rare Finds column should be addressed to: Goldmine Rare Finds, 700 E. State St., Iola WI 54990-0001 or e-mailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

ALBERSHEIM AUTOGRAPHS FIRST GOLDMINE SALE!!!



Welcome to our first advertisement in Goldmine Magazine. We have been collecting autographs since the early 80's and have been dealing since the mid-80's. Many of you may be familiar with us from our advertisements in Sports Collector's Digest (we have advertised in SCD for over 15 years without a complaint). We have been awarded the Krause Customer Service Award for many years running.

In light of the FBI arrests of numerous forgers over the past few years, many people have learned that they often get what they pay for. We authenticate and scrutinize all of our autographed material ourselves. We buy from the finest collections, estates, and other extremely reputable dealers. We have thousands of customers who can vouch for this statement. Customer service and honesty are our number one priorities! If you have any questions or need any help or ideas on how to build your collection, please call us and we will do everything we can to help. Please read through this ad carefully, as many of the items have never been publicly offered for sale before.

Rock n' Roll Autographs

- The Beach Boys** autographed 4" x 5" photo from the early 70's signed by Dennis Wilson (D. 1983) Mike Love, Carl Wilson (D. 1998), Al Jardine, and Bruce Johnston (who was Brian Wilson's replacement in 1965). Very rare and tough early photo. \$595
- Bono** signed handwritten letter on a postcard from the late 80's with great content about being on tour in the US and mentions "America is full of big people in big cars eating big Macs." Humorous U2 item. \$750
- Booker T & the MG's** contract to appear at the U of Missouri in 1965 signed by Booker T. Jones who is best known for the hit song "Green Onions". \$195
- Johnny Burnette & Dick Clark** signed American Bandstand contract from 11/3/60 to appear on the show. He was promoting his brand new song "You're Sixteen." He is probably best known for writing several of Ricky Nelson's top hits and also a major influence on the Beatles. He died at age 30 in a boating accident in 1964. Try finding another autograph on Burnette. \$995
- Sam Cooke** signed original snapshot photo taken in 1962/63 with one of his dancers (for his stage shows). Cooke was one of the top black artists of the 1950's giving us "You Send Me" and "Cupid". He was shot to death in a hotel argument in 1964. \$495
- Bobby Darin** signed 8x10 photo from a 1958 concert four program from the man who gave us "Splish Splash". \$595
- Earth, Wind, & Fire** signed contract from 1973 to appear on the tv show "The Midnight Special" to promote their album. Head to the Sky. The contract has been signed by Maurice White, Philip Bailey, Verdine White, Al McKay, Andrew Woolfolk, Ralph Johnson, Freddie White, and John Graham. Very rare early contract. \$295
- Buddy Holly, Jerry Allison, & Joe Mauldin** endorsed checks (three checks selling as a pair) signed on the front by the Crickets manager Norman Petty. There are less than 10 Holly checks known to exist and they are all in private hands. The checks all date from 1958-59. Please call for details on these one of a kind historic documents. \$4995
- Michael Jackson** signed and personalized in-person promo 8x10 from the late 80's. \$125
- KC & The Sunshine Band** signed contract from 1975 to appear on the tv show "The Midnight Special" to promote their #1 song, "That's the Way I Like It". The contract has been signed by Harry Wayne Casey, Richard Finch, Jerome Smith, and Robert Johnson. \$195
- Little Willie John & Dick Clark** signed American Bandstand contract from 9/28/60 for his appearance on the show to promote his biggest hit "Sleep" which hit #13. He wrote the song, "Fever" that became a big hit for Madonna in 1992. In 1966 Little Willie was sent to prison for stabbing a man and died in 1968 of a heart attack while serving out his conviction. His significance is best indicated in the title of an album by James Brown, "Thinking of Little Willie John and a Few Nice Things." The first we've ever seen of his. \$1950
- Roy Hamilton** signed 8x10 photo from a 1958 concert program whose biggest hit was "Don't Let Go." Hamilton died at age 40 in 1969. \$175
- Janis Joplin** signed envelope that she addressed in her hand and wrote her address that was addressed to her then boyfriend, Peter DeBanc. Postmarked 1965. \$1495
- Eddie Kendricks** signed and personalized slip of paper from the falsetto lead singer of the Temptations. Eddie died of cancer in the early 90's. \$95
- Glady's Knight & The Pips** signed contract to appear on the Jerry Reed Show in 1972. It has been signed 3 times by Merald Knight and once by Gladys Knight, William Guest, and Edward Patten. \$250
- Frankie Lyman & Dick Clark** signed American Bandstand contract from 7-12-60 to promote the song "Little Bitty Pretty One" in which he tried to make a comeback. Frankie died of a drug overdose at age 25 in 1968. This is the only Lyman autograph that we've ever seen. Impossible to find. \$4500
- Curtis Mayfield & Jerry Butler** signed and personalized album - He Will Break Your Heart on Vee Jay records. Very cool item. \$195
- Clyde McPhatter** (D. 1972) signed 8x10 photo from a 1958 concert program from the man who sang "Lover Please." Very rare autograph. \$750
- Del Shannon** signed album page from the man who gave us "Hats Off to Larry." Shannon committed suicide a few years back. \$150
- Ringo Starr** signed document from 1967 pertaining to a bill for himself and Paul McCartney that has been matted and framed beautifully. The frame job itself costs \$250. Documents signed by the Beatles during their Beatles days are getting tough to find. \$850
- The Tokens & Dick Clark** signed American Bandstand contract from 1961 signed by Tokens members JAY SIEGEL, HANK MEDRESS, MITCHELL MARGO, PHIL MARGO, AND JOSEPH VENERI. They are best known for their hit "The Lion Sleeps Tonight". \$295
- Gene Vincent** signed lined paper from the man who gave us Be Bop A Lula. Vincent died in 1971 at age 36. \$150
- Mary Wells** signed and personalized 8x10 photo from the 1960's. Wells is best known for the song "My Guy." She died prematurely of cancer in 1992. \$150
- Wolman Jack** signed and personalized photo. \$95

END!!!! THANK YOU!!!!
*****NOTE \$\$\$\$\$ - We are always buying top quality deceased autographs!!!!

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1. Please make all checks payable to Albersheim Autographs.
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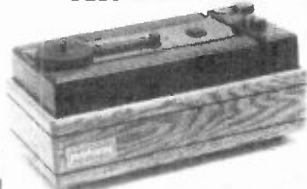
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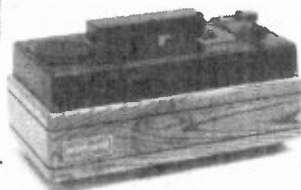


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New Releases

VARIOUS ARTISTS

The Blues White Album
Telarc (CD-83553)

CHARLIE MUSSLEWHITE

One Night In America
Telarc (CD-83547)

Telarc has put together an interesting tribute/blues album to The Beatles, employing tunes from the classic *White Album*, and I applaud them for this. *The Blues White Album* was produced by Rand Labbe and uses the top-notch rhythm section featuring *Saturday Night Live* Band alumni G.I. Smith and T-Bone Wolk. "Why Don't We Do It In The Road" really rocks compared to the minimalist original, with Jimmy Thackery on vocals and guitar here. "Yer Blues" is performed in a straight blues function by Lucky Peterson. Very cool.

John Lennon's "Happiness Is A Warm Gun" features a fine performance by Anders Osborne playing all the instruments and doing all the singing. A unique version of "Revolution" is done up funky style, featuring vocal trade-offs from Kenny Neal, Peterson, and Tab Benoit. Some nice Hammond B-3 licks bolster the tune. Maria Muldaur (vocals) and Chris Duarte (guitar) get together for an almost Bonnie Raitt-sounding "Ob-la-di, Ob-la-da." The wah-wah-induced rhythm of George Harrison's "While My Guitar Gently Weeps" matches Joe Louis Walker's gruff vocals and lead guitar. Ringo Starr's "Don't Pass Me By" rocks along with

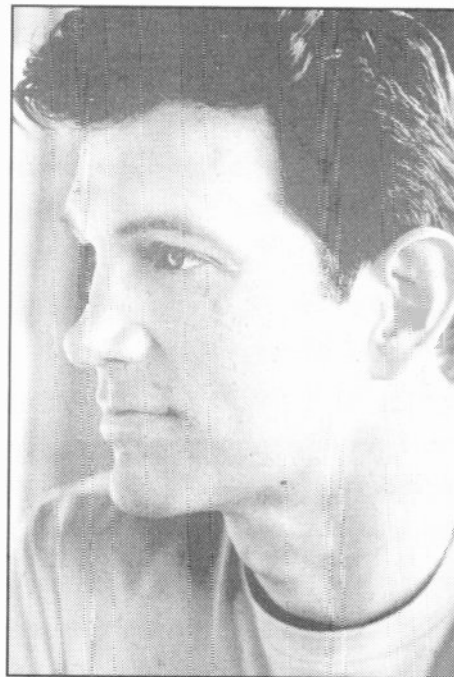
Wolk's simple voice. The bass line sounds like it's right out of *Haunted House*, and it fits perfectly! Duarte reappears using his vocals and guitar on "I'm So Tired."

"Blackbird," one of my favorite tracks on this tribute, is approached at a country-blues angle, and it sounds refreshing. Colin Linden performs this from the heart. Linden helps out on the reverb-enriched guitar lines as Charlie Musslewhite plays harmonica on the intro of "Dear Prudence" to give the song a bluesy flavor.

Meanwhile, Musslewhite's new album, *One Night In America*, sounds very American and is very groovin'. This 12-song collection of blues/country with a little taste of rock also includes Smith and Wolk providing solid musical support. The opener, "Trail Of Tears," has Smith and fellow blues guitarist Robben Ford trading nice guitar solos on this country-blues outing. The country-flavored "Cold Grey Light Of Dawn" kicks with Musslewhite's harp and some country guitar by Country Music Hall Of Famer Marty Stuart. Up-tempo blues jams such as "Blues Overtook Me," "Big River," "Ain't That Lovin' You Baby" and "I'll Meet You Over There" rollick along. A little rock 'n' roll on "One Time Tonight" has that Mark Knopfler resemblance. The bluesy "Rank Strangers To Me" has some tasteful slide by Smith and mandolin by Stuart. Musslewhite has delivered a fine album that features his voice and harmonica but leaves room for the music as well.

— Guy Lee

Courtesy of Warner Bros./RepriseRecords/by Jim Wright



Chris Isaak

CHRIS ISAAK

Always Got Tonight
Reprise (48016)

Part smarm, part charm, Chris Isaak plays rock star as if it's a lark — a job he's both entitled to and lucky to have stumbled onto. He's a retro rocker with modern-day smarts and a heart-on-his sleeve crooner with lady-killing style and looks. He really hasn't adjusted this stance since the '80s, which has yielded some uninspired albums over the past decade. But on *Always Got Tonight*, his first album in four years, he not only sounds sharper than he has in quite some time, he has also made his best album since 1986's self-titled sophomore outing.

Who knows why? The formula is basically the same: rockabilly rockers mixed with Roy Orbison-styled ballads, all played with a passion for the music as well as wink-and-nudge confirmation that this is, foremost, supposed to be fun. But Isaak doesn't sound as self-conscious here, maybe because he shoves all that attention into his *Showtime* television series (whose rollicking theme song, "American Boy," is included on *Always Got Tonight*).

Whatever the case, *Always Got Tonight* rocks 'n' rolls with more commitment than Isaak's last few albums combined. Longtime band Silvertone provide muscular grooves, and the songs — all written by Isaak and producer John Shanks — are just as hearty. "One Day," "Let Me Down Easy" and "Cool Love" are warm servings of adult music that seem just a little bit familiar. It's in that recognizable sound Isaak finds a return to relevance — and a reason to matter.

— Michael Gallucci

(Please see New Releases page 36)

Indie Label Spotlight

CAROL NOONAN

Big Iron
Noonan Music (No catalog #)

Following the lead of her Americana contemporaries Tom Russell, Dave Alvin, and, more recently, Katy Moffatt, New England's supremely talented singer/songwriter Carol Noonan heads west — musically at least — with an engaging collection of traditional cowboy songs and country standards. It's a surprise move to say the least, given the fact her home in Massachusetts is geographically and stylistically a world away from the streets of Laredo and the Red River Valley, two of the better-known locales celebrated in song on *Big Iron*.

Fortunately, her fans needn't worry. Noonan treats each of these classics with the effortless aplomb that's typical of her signature style. The album's three original compositions — "Cross To Bear," "Mae Oh Mae" and "Unknown Thing" — reflect her folk finesse, a mellow, melodic approach that she also integrates into her interpretation of the more familiar fare. While her soothing vocals are a perfect fit for a song such as "Shenandoah" (easily one of the most beautiful ballads in the annals of Americana), they nearly negate the teeming drama and vintage

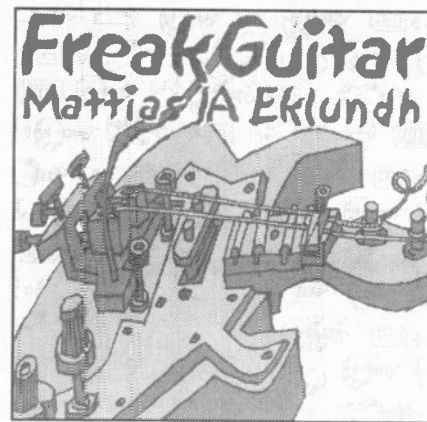


violence echoed in the gritty gunslinger sagas "Streets Of Laredo" and "Big Iron." Still, it all flows well; Noonan treats these tunes like poignant narratives sown with remorse, investing them with an eloquence hardly hinted at in their original incarnations.

Given Noonan's capable readings, these venerable classics provide a much-needed dose of reassurance and reflection in these troubled times. By celebrating the conquest of righteous indignation, these lilting ballads remind us that heroism is a timeless virtue.

— Lee Zimmerman

NEW RELEASES NEWS



Just out: *Freak Guitar* (Favored Nations) by Mattias "la" Eklundh is an electric-guitar feast of 20 original songs plus two covers — "La Bamba" and a gypsy-jazz style version of Kiss' "Detroit Rock City." Eklundh is considered one of the up-and-coming guitarists, with his licks already being used on TV shows and even during the Japanese airing of the Super Bowl... Singer Mark Eitzels (American Music Club founder) fifth solo album, *Music For Courage & Confidence* (New West), an all-covers album, includes his renditions of Billy Holiday's 1944 classic "I'll Be Seeing You," Culture Club's "Do You Really Want To Hurt Me" and Anne Murray's "Snowbird," among others... Superstar Cher's latest is *Living Proof* (Warner Bros.), her first album since 1998's #4 multiplatinum-selling *Believe*... From singer/songwriter/rocker Don Cosentino comes the acoustic-based *Extremely Live At Eddie's Attic* (Cogtone Records), recorded Dec. 7, 2001, in Atlanta... Singer/songwriter Eliza Gilkyson's new *Lost And Found* (Red House) features folksinger Patty Griffin, brother Tony Gilkyson (X) and singer/songwriter Slaid Cleaves... Former Tower Of Power guitarist Bruce Conte just released *Bullet Proof* (Severn), his debut blues recording. The set includes three songs with lead vocals by Gavin Christopher, former leader for Rufus.

Coming up: Coming March 26 is Rudy Ray Moore's *21st Century Dolemite* (EMI). Considered the Godfather Of Rap and also a stand-up comedian who influenced Richard Pryor and Eddie Murphy, among others, Moore starred in the blaxploitation parody movie *Dolemite* and has released 14 albums in a 40-year career, influencing some of the biggest rap artists along the way... Due April 2 from country-blues artist Louisiana Red's *A Different Shade Of Red: The Woodstock Sessions*, (Severn), recorded at The Band's Levon Helm's studio. Joining Red are Helm on drums and guitarist Jimmy Vivino (of Conan O'Brien's band), among others... Coming April 23 is saxophonist Joe Lovano's *Viva Caruso*, his 13th album for Blue Note... Jorma Kaukonen, founding member of Jefferson Airplane and Hot Tuna, has just signed with Columbia Records. The guitarist is currently recording an album, *Blue Country Heart*, with his interpretations of songs by early white country artists from the 1920s-1940s including Jimmie Rodgers, Gene Autry, and Jimmy Davis. Accompanying Kaukonen is legendary mandolin picker Sam Bush, among others. Kaukonen and longtime Airplane/Hot Tuna bassist Jack Casady also just recorded music composed by Mark Isham for the soundtrack of the Disney movie, *Goodbye Hello*.

— Greg Loescher

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Reissues



KANSAS
Point Of Know Return
Sony/Epic (EK 085387)

It would be hard to imagine the turmoil the members of Kansas — guitarist/chief songwriter Kerry Livgren, keyboardist/vocalist Steve Walsh, violinist/vocalist Robbie Steinhardt, bassist Dave Hope, and drummer Phil Ehart — had to be experiencing during the making of *Point Of Know Return*. Their previous album, *Leftoverture*, had gone triple-platinum on the strength of the single “Carry On Wayward Son,” and pressure had to be mounting on the band to top that feat. Top it they did.

Commercially, *Point Of Know Return* was enormous. It shipped gold on its release date, Oct. 11, 1977, went platinum the following month, and spawned two hit singles, “Dust In The Wind,” (their only Top 10 hit) and the rousing title track. As of 1995, it went “quad” platinum, and many of its songs continue to be played in the group’s live set today. A listen to the remastered 25th anniversary edition is a reminder that *Point Of Know Return* was an artistic, as well as commercial, triumph for the band. Even in the midst of the pressures of success, Kansas rose to the occasion.

Walsh, esteemed as a singer but undervalued as a songwriter, contributed both the robust title track and the band’s first-ever instrumental, a tempo-changing juggernaut called “The Spider.” Livgren’s “Portrait (He Knew)” and “The Closet Chronicles,” character studies of Albert Einstein and Howard Hughes respectively, are a refreshing departure from the cosmic themes that occupy much of his other work. “Lightning’s Hand” and “Sparks Of The Tempest” display Steinhardt’s vocal prowess as well as his able violin and viola work. “Dust In The Wind,” now pretty much the Kansas song, was an experiment and radical departure for the group; they had never done an acoustic ballad before. The poignant “Nobody’s Home” and “Hopelessly Human” end the album on an introspective, yet majestic, note.

While Kansas went on to make two more albums with the original lineup and several more in the decades to follow, the band never duplicated the commercial success of *Point Of Know Return* and finally made an album as good some 23 years later with their 2000 release, *Somewhere To Elsewhere*. Remastered by original producer Jeff Glixman, who has provided the sonic equivalent of a good cleaning, the tracks on this reissue sound fresh and sharp, positively enhancing the old analog version.

The two bonus tracks, a rare live version of “Sparks Of

The Tempest” and a remixed “Portrait (He Knew)” are an added treat, as is the fact that the vinyl album’s sleeve has been entirely reproduced in the CD booklet. *Point Of Know Return* is a true rock classic, and this reissue will help ensure the music of Kansas continues to reach both old friends and new audiences. There was nothing like it in 1977, and that continues to be true today.

— Conrad L. Stinnett

CHARLEY PATTON

Screamin’ And Hollerin’ The Blues: The Worlds Of Charley Patton Revenant (212) (Seven-CD box set with hardcover book)

“Charley Patton was amazing, but because his recordings are hard to listen to today, it detracts from his brilliance. But he was influential to many who followed him.”

— Bill Wyman

(Bill Wyman’s *Blues Odyssey: A Journey To Music’s Heart & Soul*; p. 73; 2001)

“Charley was the big man in the area. Everyone knew Charley Patton. He made a whole lot of records you know, and he was the one who got me the contract with Paramount... he was the strongest singer around. He was a fine guitar player, too.”

— Son House (1965)

Screamin’ And Hollerin’ The Blues: The Worlds Of Charley Patton was the project that the late John Fahey (1939-2001) was working on before his death. Fahey considered Patton (1891-1934) an “American Primitive” — an artist who could call forth inner feelings, and, in an improvising way, communicate these feelings to many. Not the easiest task at the best of times, let alone in a recording studio. To quote Fahey, “various unrelated portions of the universe are described at random” in Patton’s music and lyrics. The great music visionary Harry Smith (1923-1991) first introduced Patton’s music to many music lovers when he included the 1929 slide-guitar blues masterpiece “Mississippi Boveavil Blues” in his 1952 *Anthology Of American Folk Music* collection. A highly personal blues, Paramount Records chose to issue “Mississippi Boveavil Blues” as a song written and performed by The Masked Marvel. What Paramount Records knew in 1929, listeners are about to unmask for themselves in this definitive collection of Patton’s music, with 122 tracks clocking in at seven hours and two minutes.

Of first importance to these historic recordings is their sound quality. Now, nearly 50 years since these recordings were made, we have every recording by this master Delta singer, songwriter, guitarist — all available for future study.

We owe a debt of gratitude to Revenant Records for finishing this project in such grand style. It will debunk the oft-told impression that Patton was not a serious musician (“a clown,” “a sloppy drunk”). Much more, it will rewrite the importance of Patton’s music. Bill Wyman, in his recent book *Blues Odyssey*, does address the issue of the listening condition of these recordings. Though reissued on other labels, these very rare recordings have never been given their proper treatment. For the first time, they have been remastered and pitch-corrected, many directly from the original 78 rpm discs.

Given how rare these Paramount and Vocalion recordings are — in a few cases there exists only one copy, which commands a five-digit price in the collectors’ market — this is a major event. The sound quality is remarkable. Granted, sometimes the listening is still difficult, but it’s worth the effort; this is particularly the case with the riverboat song “Jim Lee, Part 2.” Patton’s last Paramount issue, released in

(Please see Reissues page 57)

REISSUES NEWS



Out now: Rhino Handmade just released two three-CD, 66-track, limited edition (3,000) numbered box sets titled *Rock, Rhythm And Doo Wop*. The first volume, subtitled *The Greatest Songs From Early Rock 'N' Roll*, includes smash hits — 32 #1s — such as Danny & The Juniors’ classic “At The Hop,” The Casinos’ “Then You Can Tell Me Goodbye” and Lloyd Price’s “Where Were You (On Our Wedding Day)?,” among many others. *Volume Two*, subtitled *More Of The Greatest Songs From Early Rock 'N' Roll*, contains Joey Dee And The Starlites’ “Shout — Part 1,” Nino Tempo And April Stevens’ “Deep Purple” and The Coasters’ “Run Red Run,” among others. Only a few artists have more than one cut on either of the volumes, providing listeners with a broad cross-section of early rockers and vocalists. Both volumes include 48-page booklets with mostly black-and-white pictures of the artists in their heyday. Stay tuned for a *Goldmine* review on the sets in an upcoming issue. (The sets are available only online at www.rhinohandmade.com)... Sundazed has just released *Breakout...!!!*, Mitch Ryder And The Detroit Wheels’ 1966 album, on 180-gram vinyl. The mono set includes Ryder’s hits “Little Latin Lupe Lu,” “Devil With A Blue Dress On & Good Golly Miss Molly” medley, among others.

Coming soon: Due March 19 is *VH-1 Music First: Behind The Music — The Daryl Hall And John Oates Collection* (BMG Heritage/RCA), which includes their big hits plus three previously unreleased live recordings and three new songs, including the single “Do It For Love” (which will be featured in the VH-1 special, airing the time of the CD’s release). The set is the first Hall & Oates recording that combines the duo’s RCA and Arista hits... Judas Priest’s final four of the band’s 12 Columbia Records titles will be reissued with bonus tracks March 19, finishing the catalog remastering begun in May 2001. *Turbo* (1986), *Priest — Live!* (1987), *Ram It Down* (1988) and *Painkiller* (1990). The bonus tracks include at least one previously unreleased studio track from the same session the album originated, and one previously unreleased live track recorded during each corresponding album’s tour... Due April 2 from Collectables are two Eddie Fisher two-fers from his RCA years, *Games That Lovers Play/People Like You* and *Thinking Of You/Bundle Of Joy*. In the 1950s, Fisher had 36 charting singles, including the #1s “It Never Entered My Mind,” “Born Free” and “You Don’t Have To Say You Love Me” (all included on the first two-fer set) as well as his own TV show. Other Collectables releases for the same date include the Lena Horne two-fer *At The Waldorf/At The Sands*, the 23-track *The Very Best Of Lee Andrews And The Hearts*, and the Ann-Margret two-fer *Bachelor’s Paradise/On The Way Up...* Due April 23 are the first two long-out-of-print Primus albums, *Suck On This* and *Frizzle Fry*, which is considered to be their best album. Both have been remastered by Les Claypool and include new liner notes. *Frizzle Fry* includes a rare cover medley by the alt-rockers of The Residents’ “Hello Skinny/Constantinople”... dB’s founding member Chris Stamey has signed with Yep Roc and will be releasing this summer *Travels In The South*, his first solo album in more than a decade.

— Greg Loescher

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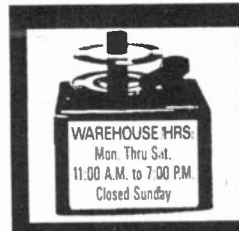
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- 5. MGM 1215 Hank Williams. 1. Low Down Blues. 2. Weary Blues.
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- 4. Atlantic 2248 Johnny Winter - You'll Be The Death Of Me - Eternally. N
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- 7. ABC 10576 B.B. King - Whole Lotta Lovin' - The Hurt. E
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- 9. ABC 10766 B.B. King - You're Still A Square - Tormented. E+
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- 24. Carlton 493 Jack Scott - Goodbye Baby - Save My Soul. E
- 25. Challenge 5907 The Champs - El Rancho Rock - Midnighter. E+
- 26. Capitol 3996 Johnny Otis - Willie + Hand Five - Ring-A-Ling. N-
- 27. Capitol 3763 Gene Vincent - Lotta Loving - Wear My Ring. E+
- 28. Cadence 1350 Everly Bros. Bird Dog - Devoted To You. E+ SLT
- 29. Calico 103-4 Skyliners - Since I Don't Have You - One Night. E-WOL
- 30. Clinton 100* Bob Newkirk - Rhythm Or Blues - Dance Of Love. N-Nice Guitar
- 31. Climax 102 Tempus - Bless You My Love - See You In September. E+
- 5. Brunswick 54058 Jackie Wilson - My Golden Favorites - E Cover N-. Black Label Small Tear On Cover
- 6. Epic LN24167 Yardbirds - For You Love. E+ Cover E+
- 7. Epic BN26413 Jeff Beck - Truth. N-Cover N-
- 8. United Artists UAS 6578 Spencer Davis Group - Gimmy Some Lovin'. E+ Cover E+
- 9. Hickory LPM 103 Rusty & Doug (Kershaw) - Sing Louisiana Man. E Cover E+
- 4. Arhoolie CD 353 Charles Ford Band (By Robben Ford)
- 5. Blue Rocket 110 Mark Ford (By Robben)
- 6. Blue Rocket 101 Charles Ford Band - A Reunion Live (By Robben)
- 7. Jazz Door 1283 Robben Ford In San Francisco
- 8. Game Music TKCA 30516 F-ZERO (By Robben) (Japanese)
- 9. California Breeze PLB-004 L.A. Connection - Gingerbread Boy (By Robben - Japanese)
- 10. Elektra WPLP-3557 Robben Ford - Inside Story (Japanese)
- 11. Columbia OK 53307 Booker T. & MG's - That's The Way It Should Be
- 12. Tune-Cool TC1158 Mark Hummel - Heart Of Chicago
- 13. Pointblank 0777 John Hammond - Trouble No More
- 14. Alligator 4836 Billy Boy Arnold - Eidorado Cadillac
- 15. Blue Collar 7107 Kim Wilson - My Blues
- 16. Tune Cool 1172 Rod Piazza - Here And Now (By Rod And Honey)
- 17. Antones 0012 Jimmie Rogers - Ludella (By Jimmie and Kim Wilson)
- 2. Peter Green - Founder Of Fleetwood Mac - Autographed by B.B. King who wrote the forward
- 3. Clarence Gatemouth Brown Autographed Color Photo
- Video's The following 3 videos are autographed by Robben Ford on the booklets: Back To The Blues #1, Back To The Blues #2, The Blues And Beyond
- Laser Discs The following are all autographed 1. Keith Jarrett - Last Solo 2. Lee Ritenour - Rit Special 3. Lee Ritenour - Live at Record Plant 4. Lee Ritenour - And Friends #1 5. Lee Ritenour - And Friends #2 6. Lee Ritenour - Fourplay #1

Part III: LP's

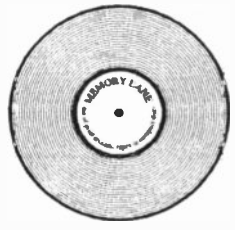
- 1. Top Rank RE 619 Jack Scott - I Remember Hank Williams. Stereo. E+ Cover E
- 2. Capitol 72306 Wanda Jackson - Blues In My Heart. Mono. E Cover E+
- 3. Capitol 5032.80675 Wanda Jackson - Dutch Release 1970 - 12 Of Her Great Rockin' Sides. N-Cover N-
- 4. Bear Family 15287 - Marty Robbins - "Rockin' Rollin' Robbins - 1982 Dutch Release - All Of His Great Rock-A-Billies. N-Cover N-
- 5. Brunswick 54058 Jackie Wilson - My Golden Favorites - E Cover N-. Black Label Small Tear On Cover
- 6. Epic LN24167 Yardbirds - For You Love. E+ Cover E+
- 7. Epic BN26413 Jeff Beck - Truth. N-Cover N-
- 8. United Artists UAS 6578 Spencer Davis Group - Gimmy Some Lovin'. E+ Cover E+
- 9. Hickory LPM 103 Rusty & Doug (Kershaw) - Sing Louisiana Man. E Cover E+
- 10. Okeh OKS 14122 Johnny Watson - Larry Williams - Two For The Price Of One. N-Cover E
- 11. RCA Victor LPM 2681 Duane Eddy - I Want A Country Song. E+ Cover E+
- 12. Candia CJM 8001 Otis Spann Is The Blues w/Robert Lockwood Jr. N-Cover E+
- 13. Folkways FS3816 Henry Townsend - The Blues In St. Louis. N Cover N-
- 14. United Artists UAS 6589 Spencer Davis Group - I'm A Man. N-Cover N-
- 15. ECM PR0030 Pat Metheny Group - Live - Ultra Rare. Only 500 Pressed in 1977. Autographed by Pat. N-Cover E+
- 16. Unit Core Cecil Taylor - Indent Second Set. N-
- 17. Unit Core Cecil Taylor - Spring Of Two Blue Jays. N-
- 18. Vortex 2006 Keith Jarrett. N-
- 19. Vortex 2012 Keith Jarrett. N-
- 20. Atlantic 1596 Keith Jarrett. N-
- 21. Strand 1130 Nina Simone. N-

Part IV: CD's - All Autographed

- 1. Emotion BCCA-22 Bill Champlin - Burn Down The Night (Japanese)
- 2. Epic Sony ESCA 5300 Bill Champlin - Single (Japanese)
- 3. Elektra WPCP-3645 Bill Champlin - No Wasted Moments (Japanese)
- 4. Arhoolie CD 353 Charles Ford Band (By Robben Ford)
- 5. Blue Rocket 110 Mark Ford (By Robben)
- 6. Blue Rocket 101 Charles Ford Band - A Reunion Live (By Robben)
- 7. Jazz Door 1283 Robben Ford In San Francisco
- 8. Game Music TKCA 30516 F-ZERO (By Robben) (Japanese)
- 9. California Breeze PLB-004 L.A. Connection - Gingerbread Boy (By Robben - Japanese)
- 10. Elektra WPLP-3557 Robben Ford - Inside Story (Japanese)
- 11. Columbia OK 53307 Booker T. & MG's - That's The Way It Should Be
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- 14. Alligator 4836 Billy Boy Arnold - Eidorado Cadillac
- 15. Blue Collar 7107 Kim Wilson - My Blues
- 16. Tune Cool 1172 Rod Piazza - Here And Now (By Rod And Honey)
- 17. Antones 0012 Jimmie Rogers - Ludella (By Jimmie and Kim Wilson)

Part V: Books

- 1. Blues Records 1943-66. This long out-of-print hard bound book is autographed by the following artists in their sections: John Lee Hooker, B.B. King, Buddy Guy, Otis Rush, Billy Boy Arnold, John Brim, Jr. Wells, Jack Dupree, James Cotton, Detroit Honey Boy, Jimmie Rogers, Eddie Kirkland, Hubert Sumlin, Johnny Otis, Jimmy Lee Robin-on, Peppermint Harris, Sam Myers, Lester Davenport, Long John Hunter, Johnnie Hearstman, Johnnie Johnson, Duke Jethro, Latelle Barton, Frances Clay, Marcus Johnson!
- Next, the following Blues Unlimited magazines are autographed. They feature either an article or photo of the artist: #89 B.B. King on cover, also Snooky Pryor, #80 Eddie Kirkland, #81 Johnny Otis cover, #105 Snooky and Eddie Kirkland, #91 James Cotton. Also, the following Blues Unlimited's: No Autographs, #63, 71, 72, 77, 81, 86, 102, 103, 106, 109, 107, 110. Also from the Bayou by Mike Leadbetter and Eddie Shuler 1969. Also Blue Flame #15 1970 has photo and interview with Robben Ford and is autographed by Robben, Patrick, and Mark Ford. Also Legacy Of The Blues by Samuel Charters, paperback, 1977. The following Blue Suede News Magazine #s: 26, 27, 28, 29, 30, 33, 34 and 35. Guitar Player September, 1988 with Robben Ford on cover, autographed by Robben with sound page 33 1/3
- RPM Outlaw Blues - not on any LP or CD. Page 54 from R&B Collector 1970 with photo of B.B. King & Johnny Otis circa early 50's, autographed by B.B. King.
- Following are 8x10 Autographed Photos: 1. Joe "Ducktail" Clay 2. Bill Champlin 3. Billy Boy Arnold 4. Robben Ford 5. Charles Ford Band (Robben) 6. Merle Haggard 7. Fleetwood Mac 1970 Reprise With Peter Green (not autographed) 8. Lee Ritenour
- Books: 1. Keith Jarrett - The Man And His Music - Autographed



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The 45 Revolution

DIONYSUS REISSUES CLASSIC GARAGE/PUNK SIDES

by Kent Kaster II

It's a Britney Spears world. Even if she does get stood up by a member of the British royal family, The Great Belly Button is everywhere: music, magazines, movies, award show ceremonies and, apparently, the Internet. But the music world is an unpredictable place. Spears could pull out an enduring career in the tradition of pop forebear Michael Jackson, or she could end up with no more muscle in the modern world of music than The Banana Splits (who did, by the way, have a great television show and the honor of Los Angeles punks The Dickies tackling "The Tra La La Song" right alongside a Black Sabbath cover. Sometimes the whole thing comes down to whether anybody cares after the whole thing is over.

For instance, Dionysus Records has reissued 45s by '60s delinquents The Periscopes, The Caravelles, The Topsy Turbys, and The Rock Garden and late-70s and early '80s noisemakers The Clap, KAOS and The Dogs. Even in the Modern Age Of Exposed Belly Buttons, a clerk still stocks Topsy Turby 45s for customers who want to hear the real story behind a group trying to dominate the worth through turbans.

The Periscopes' "Beaver Shot" is enjoying some current notoriety through the great *Las Vegas Grind* series, but in 1965 it was serious competition to The Rolling Stones' "(I Can't Get No) Satisfaction" and The Beach Boys' "Help Me Rhonda" on radio station playlists across Los Angeles. That is until the FCC banned it for being too suggestive. When the guitar, sax and drums mixed with catcalls and wolf whistles at the beginning of the record, it's easy to imagine a peroxide blonde dancing across a stage to The Periscopes.

The original flip side, "Happy To Be," is also included, referred to by Tim Warren of Crypt Records as one of the dumbest "Louie, Louie" rip-offs ever. This is a compliment; after all, The Kingsmen weren't trying to be The Modern Jazz Quartet.

Sometimes, after hearing countless long-haired kids on a crash-and-burn route to being the next Rolling Stones, people figure they've heard it all. Then they run into The Caravelles, masters of "Fiery 1966 Garage From Phoenix, AZ!" Their mid-60s live shows were a riot of teen hysteria and controlled feedback. Offstage, the six-member band did their best to cultivate an outlaw persona that was a necessity in Barry Goldwater country, because in 1965 guys could get their world rocked for walking into a Jack In the Box looking like The Beatles' Ringo Starr.

Dionysus reissues The Caravelles' 1966 debut "Lovin' Just My Style," a garage rave-up of manic Yardbirds proportions. Which brings us to The Caravelles' unique, if not to say unprecedented flip side effort, "Self Service." It definitely is not about a scarcity of gas station attendants. For those with karaoke in their veins, an instrumental version of "Lovin' Just My Style" finishes the EP.

Under the right circumstances, some entertainment megastars decide to chuck it all. One Dionysus reissue might be enough to make a person head straight for Camden, Ark., just to recline under a shady tree and listen to The Rock Garden tear through "Superstuff" right at the source.

The Rock Garden rose out of Camden in the mid-60s, playing the usual retinue of small Southern clubs and teen spots. In 1966, with the guidance of Quinton Claunch, producer, songwriter and owner of soul label Goldwax, the band journeyed across the bridge to Memphis, Tenn., and recorded "The

Wind Is My Keeper" and "Rainy Days." The following summer, the Garden cut "Superstuff" and "You Got Me Signed" at Sam Phillips' 639 Madison Avenue studio (not to be confused with the more famous location at 706 Union). Revise Records released "Superstuff" and "The Wind Is My Keeper" that same year, in a pressing of 500 copies. In spite of being so rare, "Superstuff" has appeared on '60s garage compilations and on set lists of modern garage bands.

Dionysus pairs the only Rock Garden single with the unreleased "You Got Me Signed" and "Rainy Days," adding detail to the history of mid-60s rock 'n' roll in the mid-South.

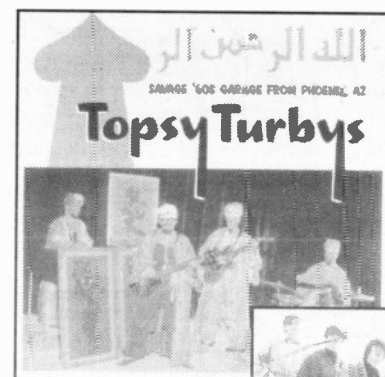
The Topsy Turby saga begins in Phoenix, Ariz., where four Arizona State University students had been playing music since 1964. In 1965, while playing at The Sands Hotel in Tempe, Ariz., the group was approached by Charles R. Anderson, an enterprising member of the J.C. Penny family. With strange entrepreneurial logic, Anderson reasoned that if Beatle wigs were so popular with American teenagers, then the next teen fashion craze might as well be turbans. Anderson's idea was to have his four new acquaintances perform in costume, using turbans, with J.C. Penny enjoying exclusive worldwide marketing rights to the exotic, aforementioned headgear. Decker out in turbans, robes, phony beards and makeup, the newly dubbed Topsy Turbys released two excellent 45s, "Hey Tiger" and "Topsy Turby," on the Liberty Bell label in 1965. The respective flip sides, "Snake Woman" and "Jungle Song," have been unavailable since their local Phoenix release in 1965. All four songs now appear on one EP.

While the turban craze never really caught on, the band's two 45s were well worth the effort; "Hey Tiger" has appeared on several garage compilations. The Topsy Turbys' image was definitely ahead of its time; the turbaned combo would have looked right at home opening for '90s lo-fi sensations The Mummies.

As anyone who reads this column knows, there are plenty of mid-60s garage reissues, but the market is considerably smaller for late '70s and early '80s punk, particularly singles released in limited runs of 500-1,000 copies. An original single can cost hundreds of dollars, and bootlegs, although becoming more plentiful, can cost far more than a legitimate reissue. Dionysus deserves kudos for reissuing a series of rare singles from the dates of late-70s/early '80s punk.

When discussing The Clap I'm not even going to try to find an angle for the old Clapper commercial ("Clap on! Clap off! Clap on, clap off, The Clapper!"). The Clap were inspired by the New York and British punk explosion of the '70s. The punk triumvirate released their debut single "Don't Say No" on Strain Records in 1981, which immediately sold 2,000 copies. This reissue contains both sides of their debut single "Don't Say No" and "Killed By Kindness," plus two rough live tracks, "VD's No Laughing matter" and "I'm So Bored With Your Mother."

KAOS, like The Clap, were a punk trio emerging in the early '80s. Its members consisted of one guy and two girls. The KAOS story begins with The Controllers, a great Los Angeles band wowing crowds in the underground scene of the late '70s/early '80s. Bass player Johnny Stringray really wanted to play his new Ibanez Les Paul at full volume. In order to play guitar again, Stringray recruited girlfriend Amy Wichman to



hold down the bass position and added Lisa Adams on guitar. On-again/off-again band member Pete Curry played drums when the opportunity to record arrived. KAOS released an EP for What Records in 1980 featuring "Alcohololiday," "Top Secret" and "Iron Dream." The record later appeared on compilations of rare punk singles and became a highly sought-after collectible. Dionysus has reissued the original EP in all of its guitar freak-out devastation.

The Dogs migrated from the early '70s Detroit scene to Los Angeles and released "Slash Your Face," a stunning three-song EP circa 1978 that carried on a brutal Stooges legacy. The Dogs' debut has been on many countdowns of the best punk singles ever, and an original copy can cost up to \$400. Dionysus has reissued a very limited edition of "Slash Your Face" — so limited that I ordered one of the last remaining copies from the Bomp! mail-order catalog. This is definitely one of the best reissues of the year, and it is certainly worth checking the local record shop and other record label/record shop mail-order catalogs for remaining copies.

Much easier to find is a new Dogs recording called "Class Of 1970," a song recalling the band's Detroit days. The flip side is an archival recording, "Rebel Rock," captured live in lo-fi glory at a Michigan State University show in 1971. For more information about The Dogs, go to www.thedogsrock.com.

So maybe it is a Spears world. But a listen to any of the singles featured here is proof that one still has to make room for the Dionysus Empire.

Dionysus Records

All releases in this column appear on Bacchus Archives, a Dionysus subsidiary label, with the exception of The Dogs' "Class Of 1970," which is a Dionysus Records title.

The Dionysus Records Empire

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Aerosmith - Bring On the Millennium (2 CD) - Osaka, Japan 12/31/99 - excellent soundboard
Aerosmith - Texas Jam '78 - Dallas 7/4/78 - excellent soundboard
Allman Brothers - Capital Theater (2 CD) - Passaic NJ 1979 - includes *Hey Bartender* with John Belushi - excellent soundboard
Bad Company - D.C. Desolation - Washington DC 1979 - excellent soundboard
Bad Finger as The Ivoys - Someday We'll Be Known - 1968 demos and 1969 Apple rarities - excellent quality
The Band - Royal Albert Hall Rags - Royal Albert Hall, London 6/2/71 - very good audience recording
Beach Boys - Heroes and Vibrations - outtakes from *Heroes and Vibrations* and *Good Vibrations*
Beach Boys - Mike Love, Nol War - Michigan State University 10/66 plus Sweden 11/64 - excellent soundboards
Beach Boys - Smile - All the finished recordings from Brian Wilson's 1967 *Opus Magnum*, with bonus tracks
Beatles - The Alternate Hey Jude Album - alternative mixes - excellent studio tapes
Beatles - The Alternate Revolver - alternative mixes - excellent studio outtakes
Beatles - Australian Tour 1964 (2 CD) - Vivet Melbourne 6/17/64 - both shows - excellent soundboards
Beatles - Complete Hollywood Bowl Concerts (2 CD) - Hollywood CA 8/23/64, 8/30/64, and 8/4/65 plus interview 8/23/64 and press conference 8/29/65 - excellent soundboards
Beatles - The Complete Rooftop Concert - last public performance 1/30/69 - very good soundboard
Beatles - In Holland - Holland 6/5/64 plus 6/6/64 - interviews and live performances - good to very good audience and soundboard recordings
Beatles - No. 3 Abbey Road N.W. 8 - early *Abbey Road* mono mixes and takes 4/69 to 8/69 - studio quality
Beatles - Sea of Green - alternative versions and audio clips - studio quality recordings
Beatles - Soul Sessions (2 CD) - *Rubber Soul* rarities, outtakes, alternate mixes, and excerpts - excellent studio recordings
Beatles - Ultimate Christmas Collection (2 CD) - all seven fan club messages plus group and solo recordings
Black Sabbath - Legends Unite - Costa Mesa, CA 11/15/82 with Rob Halford of Judas Priest - excellent audience recording
Black Sabbath - London to Pittsburgh - London 3/77 and Pittsburgh 9/2/78 - excellent FM broadcasts
Blind Melon - A Long Strange Trip to Canada - Vancouver 10/3/95 - excellent soundboard
Bos Jovi - San Jose (2 CD) - San Jose Arena, San Jose, CA 4/23/01 - excellent soundboard
David Bowie and Stevie Nicks Vaughan - **Complete Dallas Rehearsals, Volumes One and Two** (2 CD) - Los Colinas studio sessions 4/27/83 - 32 Bowie tracks with SRV on guitar
David Bowie - Toys from the Attic - live and studio rarities 1972, 2000, 2001 - excellent audience soundboard, and studio recordings
Eric Clapton - Volumes One and Two (2 CD) - *Livia* outtakes, masters from unreleased second O&D album, Johnny Cash TV show 11/5/70 and more - very good to excellent quality - amateur artwork - may be ordered separately

The Clash - Trick or Treat? - Bch'd International Casino, NYC 6/4/81 - excellent FM broadcast
Albert Collins - Razor Sharp - Chicago 6/6/87 plus Avirn 11/91 - excellent FM and TV broadcasts
Creed - Beautiful Illusion - Munich, Germany 3/22/99 - excellent audience recording
Creed - Woodstock '99 - satellite broadcast - excellent (best available) recording
Deep Purple - Grand Hotel - Montreux, Switzerland 12/6-21/71 - excellent soundboard
Def Leppard - 1979-1980 - Reading Festival 8/24/80 plus London 10/26/79 - excellent FM broadcasts
Def Leppard - First Strike - Fairview Studios UK 8/1989 - excellent studio recordings
Def Leppard - Live in Concert (2 CD) - no date of venue information - 17 tracks - excellent quality
Def Leppard - One Stop Beyond (2 CD) - Paris 5/16/93 w/Bryan Adams - very good audience recording
Def Leppard - Under Guard (2 CD) - Allegan MI 9/11/99 - very good audience recording
Def Leppard - Unplugged and Unshaved - Canada 11/25/95 - excellent FM broadcast
Def Leppard - VH1 Storytellers - stereo television broadcast - excellent sound quality
Def Leppard - Warchild - 1983 live BBC broadcast & 1978 demo tape - excellent quality
Depeche Mode - Omnisports de Paris (2 CD) - Paris, France 10/9/01 - excellent audience recording
Ronnie James Dio - Rainbow in the West - San Jose 1983 plus Fresno 1983 - excellent FM broadcast
Doors - Live in Stockholm (2 CD) - Stockholm, Sweden 9/20/69 - first and second shows - soundboard
Doors - "The Lizard King" Volumes One and Two - live 1967-68 (no venue info) - excellent soundboards
Doors - Palace of Exile - Isle of Wight Festival 8/31/70 - excellent soundboard
Bob Dylan - The Freewheelin' Bob Dylan - Outtakes - alternative versions - studio quality
Bob Dylan - The Gaslight Tapes - Gaslight Cafe, NYC 10/62 - excellent soundboard
Bob Dylan - New York Sessions - Columbia A&R Studios NYC 9/74 - excellent studio outtakes
Bob Dylan - Sweet Marie - San Jose, CA 5/19/98 complete show - excellent soundboard
Bob Dylan - Thin Wild Mercury Music - studio outtakes and alternative versions from 1/15/65 to 1/21/66
Fleetwood Mac - Farewell - unreleased studio material with Peter Green - excellent quality
Fleetwood Mac - The Last Goodbye - Seattle, WA 11/7/76 - last tour with Peter Green - very good audience recording
Fleetwood Mac - Who's the New Girl? - Wallingford, CT 1975 - excellent studio rehearsal
Free - Outtake - live and studio rarities - excellent soundboards and studio recordings
Free - Walk in My Shadow - Isle of Wight 8/29/70, BBC tracks and more - excellent soundboards
Genesis - Supper's Ready with a Little Less Lamb (2 CD) - Lakeland, Florida 1/11/75 - excellent soundboard
Genesis - Tales of Ordinary Madness - Birmingham Hippodrome 5/2/75 - excellent audience recording

George Harrison - 12 Arnold Grove - Shanghai Surprise material, Rockline music & demos - excellent quality
George Harrison - All Things Must Surface (2 CD) - *The Making of All Things Must Surface*, Part II excellent studio recordings - 29 tracks plus two bonus and a conversation with Harrison 2/15/01
George Harrison - Beware of Abko! - original *Somewhere in England* rarities - studio quality
George Harrison - Live in Seattle (2 CD) - Seattle, WA 11/4/74 - very good audience recording
George Harrison - Pirate Songs - outtakes, demos, and alternate mixes - excellent quality recordings
George Harrison - Somewhere in England - the ten song original album plus 15 bonus tracks of rarities
George Harrison - A True Legend - rare and alternative takes - excellent source tapes
Heart - Cal Jam 2 - Ontario Motor Speedway 3/15/78 - excellent soundboard
Don Henley - An Eagle Out East - Tokyo Dome, Japan 1990 - excellent soundboard
Jefferson Airplane - Chase the Dragon - studio releases 10/5/67 plus San Francisco 10/14/67 excellent soundboards
Elton John and Billy Joel - Face to Face (2 CD) - Tokyo Dome 3/30/86 - excellent soundboard
Elton John - Goodbye England's Rose - O's General, London 9/16/87, A&R, NYC 11/17/70, Live Aid, London 7/15/85, London 6/30/90 - excellent soundboards
Elton John - The Road to El Dorado Live - San Francisco 2000 - excellent soundboards
Kansas - At the Bottomline - NYC 6/74 plus NY Palladium 1981 - excellent FM broadcasts
King Crimson - Double Trio - Nakano Sun Plaza, Tokyo, Japan 10/5/95 - excellent soundboard
King Crimson - In Support of Their Satanic Majesties - London 7/5/69 - very good audience recording
Korn - Substantive Motion - San Francisco 10/10/98 and three demos - excellent soundboard and studio recordings
Korn - Ultra Rare Tracks - rarities collection - excellent studio recordings and soundboards
Led Zeppelin - Fillmore West (2 CD) - San Francisco 4/27/69 - excellent soundboard
Led Zeppelin - Live on Blueberry Hill (2 CD) - Los Angeles 9/4/70 - very good audience recording

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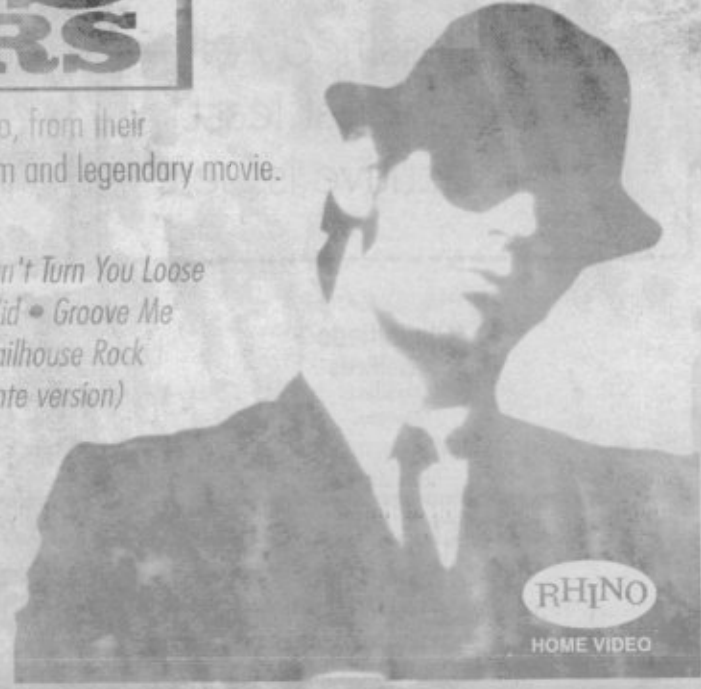
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Filp, Flap & Fly • *I Don't Know* • *Hey, Bartender* • *Jailhouse Rock*
Rubber Biscuit • *Shotgun Blues* • *Soul Man (alternate version)*

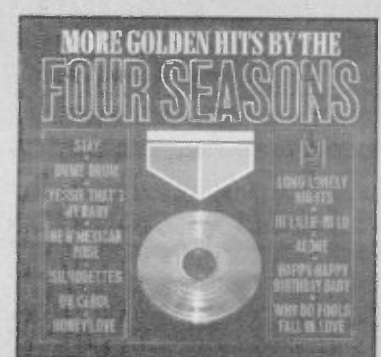


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The Four Seasons 1960s U.S. discography continued from page 18



Label/#	Title (A-side/B-side)	Year	NMS
Vee Jay SR-1088	More Golden Hits By The 4 Seasons <i>(stereo; record contains "Apple Of My Eye")</i>	1964	25
Philips PHM 200-150	All The Song Hits Of The 4 Seasons <i>(mono)</i>	1964	20
Philips PHS 600-150	All The Song Hits Of The 4 Seasons <i>(stereo)</i>	1964	25
Vee Jay DX-30	The Beatles Vs. The 4 Seasons <i>(two LPs; mono)</i>	1964	800
Vee Jay DXS-30	The Beatles Vs. The 4 Seasons <i>(two LPs; stereo)</i>	1964	3,000
Vee Jay DX (S)-30	The Beatles Vs. The 4 Seasons <i>(bonus poster only)</i>	1964	300
Vee Jay LP-1121	We Love Girls <i>(mono)</i>	1965	30
Vee Jay LPS-1121	We Love Girls <i>(stereo)</i>	1965	40
Philips PHM 200-164	The 4 Seasons Entertain You <i>(mono; with orange seal noting presence of "Bye Bye Baby")</i>	1965	20
Philips PHM 200-164	The 4 Seasons Entertain You <i>(mono; with orange seal noting presence of "Bye Bye Baby" and "Toy Soldier")</i>	1965	20
Philips PHM 200-164	The 4 Seasons Entertain You <i>(mono; with blue seal noting presence of "Bye Bye Baby" and "Toy Soldier")</i>	1965	15
Philips PHS 600-164	The 4 Seasons Entertain You <i>(stereo; with orange seal noting presence of "Bye Bye Baby")</i>	1965	25
Philips PHS 600-164	The 4 Seasons Entertain You <i>(stereo; with orange seal noting presence of "Bye Bye Baby" and "Toy Soldier")</i>	1965	25
Philips PHS 600-164	The 4 Seasons Entertain You <i>(stereo; with blue seal noting presence of "Bye Bye Baby" and "Toy Soldier")</i>	1965	20
Vee Jay LP-1154	Recorded Live On Stage <i>(mono)</i>	1965	30
Vee Jay LPS-1154	Recorded Live On Stage <i>(stereo)</i>	1965	40
Philips PHM 200-193	Big Hits By Burt Bacharach... Hal David... Bob Dylan <i>(mono; "open book" cover)</i>	1965	20
Philips PHM 200-193	Big Hits By Burt Bacharach... Hal David... Bob Dylan <i>(mono; group photos on cover)</i>	1966	30
Philips PHS 600-193	Big Hits By Burt Bacharach... Hal David... Bob Dylan <i>(stereo; "open book" cover)</i>	1965	25
Philips PHS 600-193	Big Hits By Burt Bacharach... Hal David... Bob Dylan <i>(stereo; group photos on cover)</i>	1966	40
Philips PHM 200-196	The 4 Seasons' Gold Vault Of Hits <i>(mono; title in red print with no border)</i>	1965	20
Philips PHM 200-196	The 4 Seasons' Gold Vault Of Hits <i>(mono; title in red print with black border)</i>	1965	15
Philips PHM 200-196	The 4 Seasons' Gold Vault Of Hits <i>(mono; title in all-black print)</i>	1967	12
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Philips PHS 600-201	Working My Way Back To You <i>(stereo)</i>	1966	25
Philips PHM 200-221	2nd Vault Of Golden Hits <i>(mono)</i>	1966	15
Philips PHS 600-221	2nd Vault Of Golden Hits <i>(stereo)</i>	1966	20
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Philips PHS 600-222	Lookin' Back <i>(stereo; compilation of Vee-Jay material)</i>	1966	25
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Philips PHS 600-223	The 4 Seasons' Christmas Album <i>(stereo; reissue of The 4 Seasons' Greetings)</i>	1966	30
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Philips PHS 600-243	New Gold Hits <i>(stereo)</i>	1967	25
Philips PHS-2-6501	Edizione d'Oro <i>(two LPs; number "4" on cover is white on gold foil)</i>	1968	30
Philips PHS-2-6501	Edizione d'Oro <i>(two LPs; number "4" on cover is red on gold foil)</i>	1968	25
Philips PHS-2-6501	Edizione d'Oro <i>(two LPs; number "4" on cover is white on flat gold cardboard)</i>	1969	25
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Philips PHS 600-290	The Genuine Imitation Life Gazette <i>(with white paper)</i>	1969	15
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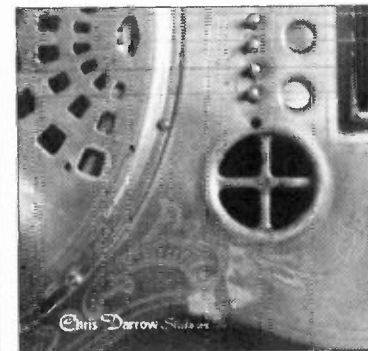
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Courtesy of The Nice/photo by Chris Bowden

The Nice

(New Releases from page 28)

NICE
My Planet
Tank Farm Records (TF 001)

My Planet is the impressive debut from Nice (pronounced "niece"); it's an engaging collection of modern pop-rock tunes, recalling elements of Weezer, Coldplay, Oasis, and even Duran Duran. But don't allow such lofty comparisons to detour the fact that the five members of Nice have carved their own musical niche — successfully forging an irresistible pop sound that features the single ingredient so often lacking in the format: substance.

Spotlight numbers include the infectious

rockers "Tidal Wave" and "High School," either of which could click with MTV's TRL teen audience, thanks largely to lead singer John Anderson's ultra-smooth and self-assured vocals. Anderson's exceptional stylings, along with thoughtful lyrics and strong arrangements, help shape the ballads "When I Say," "Close Now" and "Falling" into instantly endearing pop classics, certain to appeal to the band's fast-growing core of female fans.

Nice also proves capable of delivering a harder edge, evidenced by a pair of more serious rockers worthy of serious Triple-A airplay. "Time" could easily score at Modern Rock stations — a potential hit punctuated by spry guitar licks and smart drum fills.

Even stronger is "Four Aces," a sleek, blues thumper thrust along by a pulsing organ and hard-driving bass line. Kudos to producer Martin Beal for the album's overall ultra-clean sound and crisp production.

All 10 songs are cowritten by brothers John and Ricky Anderson (guitar), who, along with their brother Mike Anderson (drums), bassist Dave Des Armier, and keyboard player Mike Hardey, formed Nice barely a year ago. With any luck, *My Planet* will ultimately rank as the outstanding freshman effort that launched this talented, hit-bound ensemble. (www.nicetheband.com)

— Mark Wallgren

TAZ DIGREGORIO
Midnight In Savannah
Tasmanian Music (001)

After 31 years as one of the finest "side" men in Southern rock, Joel "Taz" DiGregorio steps out front with his first-ever solo album, a record that is sure to please fans who have been enjoying his many contributions to the Charlie Daniels Band over the years.

DiGregorio delivers a nine-song CD that runs the gamut from the opening rave-up "Born With The Blues" to the hot-rockin' "Lady In Red" to the bouncy "Standing In The Rain." DiGregorio and his band of gypsies display top-notch musicianship, powerful and pleasing vocals and a variety of musical stylings.

Speaking of varied styles, check out "Ya No Me Duella Más" with its Latin rhythms and shades of Santana. The title track, "Midnight In Savannah," has a real New Orleans jazzy blues swagger, although, in a perfect world, the instrumental version of the same tune that closes the set would be cut in lieu of another DiGregorio original. It should be mentioned here that while DiGregorio wrote a lot of the tunes himself, he has a great cowriter on several songs, Greg Wohlgemuth.

One of the best tracks here is "Somewhere," an addictive number that found me punching the repeat button on more than one occasion.

DiGregorio pulls in some great players here as well, including CDB's Pat McDonald on drums; Barry King on guitar; Jack Wessell

on bass; David Dunston, Marty O'Jeda, Jamie Nichols, and special guests Charlie Daniels, Tommy Crain (the longtime CDB guitarist), Johnny Neel (formerly with The Allman Brothers Band) and Carolyn Corlew plus the legendary Bonnie Bramlett on backing vocals! Not a bad little combo, huh?

DiGregorio is currently recording his second solo venture, called *Shake Rag*, which promises to be huge. In the meantime, spend some time with *Midnight In Savannah*, an outstanding debut from one of Southern rock's original players (available exclusively at www.gritz.net).

— Michael Buffalo Smith

DOC HOLLIDAY
A Better Road
Halycon (11433)

Doc Holliday is back with one of their best albums ever. *A Better Road* is an astounding collection of 10 rare and/or previously unreleased tunes filled with great riffs, soaring melodies and a real Southern rock signature written all over it.

A Better Road contains nine original songs, but the band chooses to kick things off with an amazing cover of Thin Lizzy's "Jailbreak," a song originally recorded for the *Phil Lynott Tribute Album*, a record that was made to raise money for a statue of Lynott to be erected in Dublin.

"Good Boy Gone Bad" is a cut from 1981 that was never before released and features Tony Dorsey (Paul McCartney & Wings) leading a horn section and backing vocals from Mary Holmes and Leslie Hawkins (Lynyrd Skynyrd). The song rocks with a real Bob Seger-meets-Lynyrd Skynyrd feel. As a matter of fact, there is another cut from those same sessions, "Bad Love," that has plenty of Skynyrd influence as well.

Still, vocalist and lead guitarist Bruce Brookshire always manages to show his influences while maintaining a large degree of originality, which sets Doc Holliday apart from so many other Southern rock bands. Let's face it, the Southern rock doesn't come any better than these Macon, Ga., boys.

Speaking of Skynyrd, there is some definite Skynyrd influence surrounding the hard-rockin' party song "Crazy" (1980) and the new "A Better Road," featuring Brookshire on Dobro. The song is reminiscent of "The Ballad Of Curtis Leow," but the message is clearly one of Christian faith.

One of the very best cuts on the album is "Angels In Waiting," a 1981 track written about groupies. The melody line is reminiscent of The Byrds, with vocals that evoke Dr. Hook/Seger. Wow, what a great song! "Angels" really brings up all the memories of the best of '60s and '70s pop-rock.

"Can't Stop Rockin'" is a barn-burner tribute to the music of Macon, from Little Richard to Mama Louise and the H&H Restaurant. It's a great song. The set closes with the original version of "Lonesome Guitar" from 1981.

Fans who have heard subsequent versions of the song will no doubt notice a distinct difference in this version, with its heavy Charlie Daniels Band influences.

At the risk of sounding like a sales pitch or worse yet, a cliché, I have to say that as much as I play all of my other Holliday albums, this one will remain my favorite of all time. It just flows. The production and remastering are great.

— Michael Buffalo Smith

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(Please see New Releases page 41)

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The two types of ads are:

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

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4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
5. **Clearly identify whether your ad is a set sale or auction.** Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the *GOLDMINE* advertising staff.

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

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April 5, 2002

GOLDMINE #566

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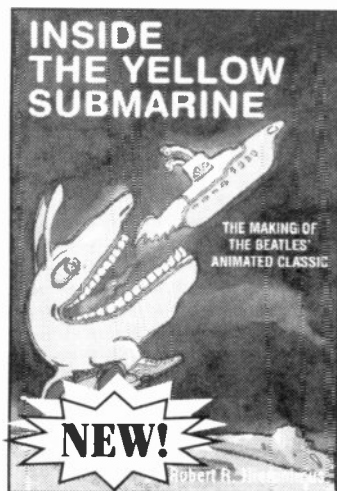
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The Record Collector's Library



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The Making of The Beatles' Animated Classic

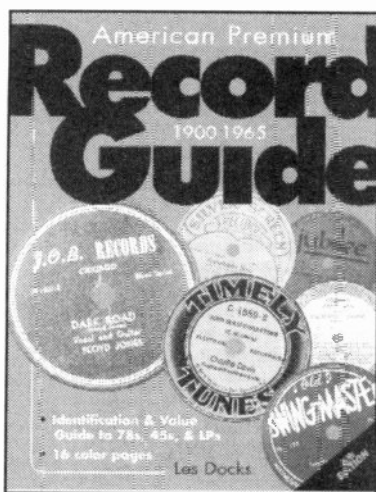
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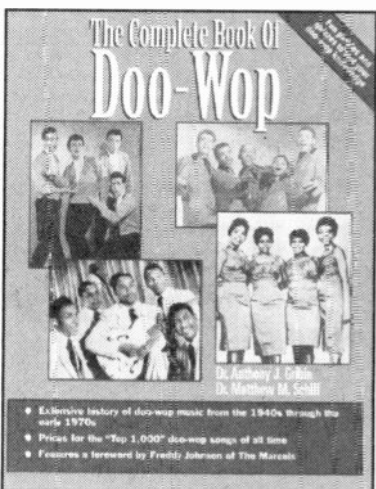
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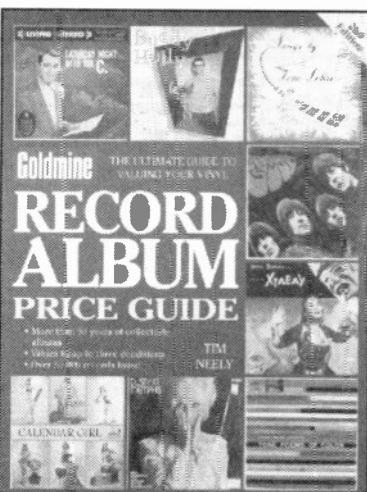
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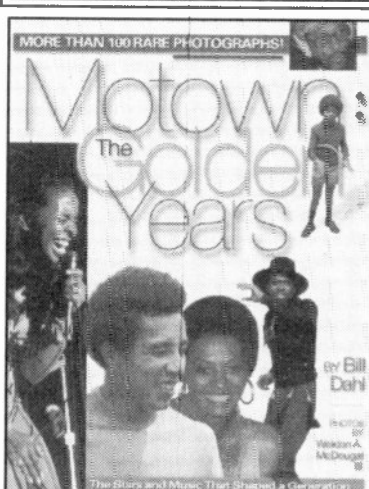
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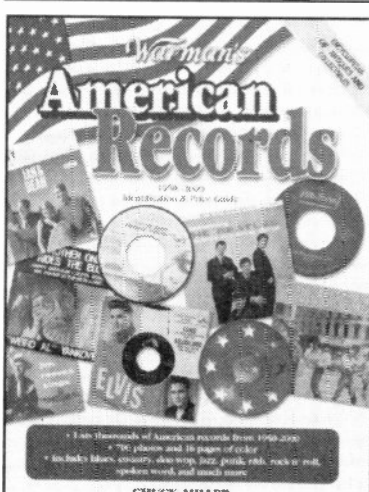
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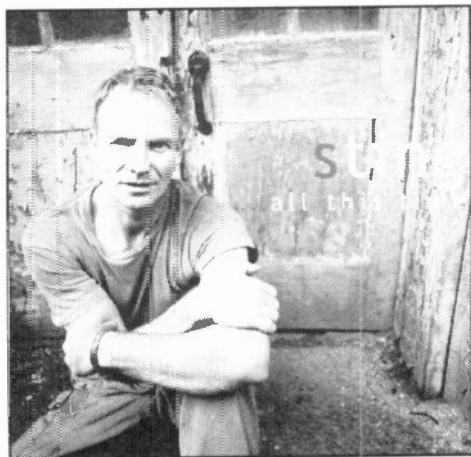
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(New Releases from page 36)

STING
...All This Time
A&M (0694931692)

There's no reason to expect anything less than a heightened emotional intensity from Sting's first live album in 15 years, recorded Sept. 11, 2001, in Italy with members of his longtime band, including guitarist Dominic Miller and trumpeter Chris Botti. Nevertheless, only ...All This Time's opening track "Fragile" seems especially relevant to that day's events ("Perhaps this final act was meant to clinch a lifetime's argument that nothing comes from violence and nothing ever could").

The rest of the time Sting comes across as weirdly smug, not to mention emotionally detached from his own lyrics. On an accelerated version of The Police's "Every Breath You Take," he makes the protagonist's sinister obsession with his ex sound more amusing than menacing.

Elsewhere Sting indulges his lounge-lizard tendencies on "A Thousand Years" and "Dienda" as well as snail-paced versions of "Don't Stand So Close To Me" and "Roxanne" that would be comical if they weren't so out-and-out appalling. (One gets the sense that Sting deems himself too mature at this point to really let loose.)

Still, there's no disputing the quality of the musicianship or display here. An already great song such as the up-tempo "All This Time" sounds even more vibrant in this live setting. Elsewhere the cool, jazzy "Perfect Love... Gone Wrong" and the strong ballad "The Hounds Of Winter," with their spare arrangements, are admirable demonstrations of Sting's staunchly "adult" sound, even if his weaker moments make his days with The Police seem very far away.

— Tierney Smith

JENNY TOOMEY
Antidote
Misra (MSR 010) (Two discs)

Jenny Toomey reigns as a demi-legend in some musical circles for her bands Tsunami, Liqueur, and Grenadine; for running the record label Simple Machines throughout the last decade; and for heading up the Future Of Music Coalition. Despite that, *Antidote* gets by on brilliance, not the reputation of its creator.

Roughly four years after Tsunami's final release, *A Brilliant Mistake*, Toomey's double album exudes a rich subtlety that belies its soft approach and hints at a wealth of readings. At its plainest, *Antidote* tells the story of a relationship slowly imploding, each song filling in the agonizing details, poring over them because that's what the heartbroken always do: search for clues, for answers.

However, there's little else plain about *Antidote*. In marked contrast to her work in Tsunami, here

Toomey uses lush arrangements, yet she leaves plenty of space for a voice never heard this clearly before. She makes the most of the room, vocalizing with the supple, fertile emotion of a more urbane (or neurotic) Lucinda Williams.

Coupling that sensitive range with revelatory, straightforward songwriting, Toomey moves through *Antidote* confidently, even as every lyric tells of disintegration. Gathering musicians from the locales in which she recorded each disc — one disc is called *Chicago*, the other *Nashville* — she guides and is guided by them, their care and caution against her wish to open up and let every feeling flow like a river of tears.

On the *Chicago* disc, Toomey slowly cries as Andrew Bird's violin, Kevin Cordt's trumpet and flute, and Dan Littleton's guitar sympathize. As she says in the opener, "Patsy Cline," the country diva "had a great line/She said, 'You took him off my hands/Now could you get him off my mind?'" From there, in songs such as the playfully horn-driven "Baby Would It Matter" and the easy-listening, hard-to-bear rawness of "Needless Excuses," she constantly breaks down the reserve between the woman who wants to observe what is happening to her and the woman who experiences fully what is happening.

The *Nashville* disc features members of Lambchop, who rise as though buoyed on her increasing intensity, punching up the passion with viola, clarinet and pedal steel. On the elegiac "The Smell Of Him" and above the Velvet Underground melodic drone of "Charm City," she burns and wants him to burn too. "You're the last crazy fuck," she sings as warmly as a person chilled by betrayal can manage. "For all your talent and all your charm/You were uniquely qualified to bring me harm."


Yet a tone of forgiveness, even of pleading, ties or holds *Antidote* together. Capturing the tormented back and forth of love found and love lost, Toomey digs even deeper for The Impressions' "Fool For You," the penultimate track on the album. She discovers the full force of Curtis Mayfield's song and finally pours out every last drop before closing with a reprise, "Further Unclaimed."

Throughout *Antidote*, Toomey gives a bravura performance without letting on she's achieving it. As a result, the heart responds more strongly than the brain to this music, without totally comprehending why. Taken piece by piece, the album collects Toomey's excellent songs, perhaps her best yet. Taken as a whole, it tears the soul into pieces and leaves the listener to contemplate the wreckage.

— Jon M. Gilbertson

(Please see New Releases page 48)

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Short Takes

A one-time player in the excellent alt-country outfit The Volebeats, Robert McCreedy gives his solo sojourn a promising start with the appropriately dubbed *Streamline* (Safe House SH-2131-2), a collection of low-key mood pieces that form a snapshot of life in the heartland. An unusually upbeat opener, "Diana" quickly gives away to a changing series of subdued scenarios that effectively capture the observations and emotions of a weary, wandering soul. Despite the melancholy melodies, the songs are instantly affecting, various soundscapes strung together, intertwining sadness with solace. Like a painter whose work creates a sense of time and place, *Streamline* shows McCreedy to have mastered the art of aural impressionism. (Safe House Records, Box 214, Poultney, VT 05764, 802/287-2000, safehourecords.com)... Armed with only an acoustic guitar, primitive percussion and a modest assortment of special effects, David Dondro's *Shooting At The Sun With A Water Gun* (Future Farmer) becomes the ultimate lo-fi effort. Recorded in producer Billy Konkell's living room, it's an unusually intimate excursion, a quirky collection of folk-like readings that's both offbeat and inventive. He makes the most of these unorthodox arrangements, sounding like an unlikely cross between Neil Young and Jonathan Richman, fusing his melancholy melodies to some wonderfully witty wordplay. (www.futurefarmer.com)... *Lanterna* takes an instrumental excursion into dark,

desolate dreamscapes with *Elm Street* (Mammoth BRCD 986), an unusually evocative entry that makes for a most intriguing encounter. Produced by the supremely talented Adam Schmidt, it's a seductive set of shifting settings, with evocative melodies beautifully played out on guitar, drums and synthesizers. Despite the sparse arrangements, the tones and textures are rich in atmosphere and ambience, treading a path that takes them from haunting to harrowing. (www.lanterna.tv; Lanterna, Box 205, Champaign IL 61824)... Karin Bergquist must be taking some notes lately. On *Films For Radio* (Back Porch 72438-50663-2-0) her new album with her longtime band Over The Rhine, she echoes the sensual, seductive sound of today's pillars of pop, Natalie Merchant and Tori Amos in particular. Not that Bergquist and company have to take any cues from anyone; their ethereal, evocative style has set them apart throughout their career, resulting in some of the most beautiful and haunting music this side of... well, this side of the Rhine. The new album doesn't disappoint, with songs such as "The World Can Wait," "I Radio Heaven" and "Goodbye (This Is Not Goodbye)" creating an irresistibly intriguing mix of melody and mysticism. Mood music for moderns. (www.backporchrecords.com; Back Porch Records, 4650 Port Washington Road, Milwaukee WI 53212; 414-961-8350)...

— Lee Zimmerman

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SARAH BRIGHTMAN Classics Angel Records (33257 2 5)

Despite the fact that she has achieved tremendous crossover success between the world of pop, musical theater and classical music, soprano Sarah Brightman has not always been well-received by some members of the classical establishment. Not because she isn't talented, but it seems that classical purists do not easily embrace change. Or perhaps they simply do not like outsiders attempting to work their way into their world.

It should simply boil down to a question of talent, and Brightman's Classics certainly proves that the singer can tackle time-honored melodies with verve and skill. While the willowy voice that has enchanted her fans in the pop and Broadway realms surfaces on this album, more often we get to hear her operatic voice, and it is beautiful.

Like her previous studio album La Luna, Classics features predominately soothing music among the 16 compositions selected, including Brightman's interpretations of Franz Schubert's "Ave Maria," Ludwig von Beethoven's "Figlio Perduto," Giacomo Puccini's "O Mio Babbino Caro" and Sergei Rachmaninoff's "How Fair This Place." Most are classical pieces, and two ("Alhambra" and "Dans La Nuit") feature new lyrics. Producer Frank Petersen adapts most of the material here, and Paul Bateman conducts and orchestrates all of the songs except one. On many of the songs, Brightman is accompanied by the Royal Philharmonic Orchestra — on others, the London Symphony Orchestra, English National Orchestra, and Prague Symphony Orchestra.

While Classics is a compilation with selections from her last two albums, Eden and La Luna, seven of these recordings are new, and a solo version of "Time To Say Goodbye," Brightman's huge hit with Andrea Bocelli, is also included.

The whole package possesses a cohesiveness akin to her recent albums, and the results are equally as lush and inviting. Brightman fans will certainly be pleased, and she should convert more followers in the process.

— Bryan Reesman

MICHAEL HEARNE Sight & Sound Valley Entertainment (VE 15154)

Michael Hearne's genre-busting new Sight & Sound will be a pleasant surprise for Hearne's longtime fans and will most likely win him a large number of new ones. It is a unique concept album. Each song is written about a piece of art by



Courtesy of Angel records/by Eilen Von Unwerth

Sarah Brightman

some of Northern New Mexico's most well-known painters and sculptors. The beautiful packaging alone is almost worth the price by itself. It includes a booklet with a full-page reproduction of each piece of art opposite its lyrics, along with comments by the artists and information about the original piece of art.

This is not the South By Southwest (SXSW) western-swing dance band Michael Hearne nor the solo acoustic singer/songwriter Michael Hearne whom fans are used to hearing. Sight & Sound represents a new incarnation that incorporates virtually all of his accumulated musical influences, including folk, The Beatles, hard rock, country and new age.

Hearne, from Taos, N.M., cowrote all of the songs with veteran Nashville session guitarist, songwriter, producer and engineer Andy Byrd. Byrd's production credits include Steve Earle and Asleep At The Wheel, among others. Hearne and Byrd share writing credits on two songs with Mentor Williams and on one with Northern New Mexico music stalwart Jimmy Stadler. Williams wrote the song "Drift Away," a huge #5 hit in 1973 for Dobie Gray and has written songs for Randy Travis, among others.

Hearne and Byrd coproduced the album, which was recorded in Taos. Byrd engineered the sessions, and his presence on the production side of the operation gives Sight & Sound as polished a sound as anything produced in the major

recording centers.

The first tune on the disc, "Rio Grande Rendezvous," is based on Alyce Frank's "The River And The Candy Mountains." Upbeat yet laid-back, the insistent fiddle on this track gives it the feel of a 21st century hoe-down, like the Grateful Dead playing a square dance.

The next number, "The Songwriter," is a truly lovely ballad based on Ed Sandoval's painting "The Songwriter." It's perhaps the strongest song on a strong album. Williams joined Hearne and Byrd in writing this one. Featuring Hearne on lead acoustic guitar with backing vocals by Hearne's uncle-and-aunt Texas music legends Bill and Bonnie Hearne and a heartbreaking mandolin played by Don Richmond, the lyrics and melody can bring listeners to tears. This song would be nearly perfect if it weren't marred by a synthesizer, which gives it a new-age feel and sucks a lot of the life out of it. The pedal-steel guitar that Carmen Acciaiolli plays on this track could, and should, have easily filled in everywhere the synthesizer was used.

"Christina" is based on a Miguel Martinez painting by the same name. It's a pretty love song but not a standout on this album overflowing with such abundance.

Following that is the bluesy, R&B sounding "The Sting Of Desire," based on Claudia Eve Kleefeld's "Girl Drinking." Featuring Byrd on the Hammond B-3 organ, Stadler on piano, and Dan Daily on tenor and alto sax, "The Sting Of Desire" will surprise and delight longtime Hearne fans.

"First Flight" is written about Santa Fe's Michael Henington's bronze statue of a horse with a baby bird perched on its back. This is a fine tune with fine musicianship, but it's the lyrics paired with the picture of the bronze that makes this one special.

"Let The Horses Run," written about Star L. York's "Mares Of The Ice Age" painting, is the first rocker. It features some mighty fine lead guitar work by Dimi Desanti that should please any aficionado of blazing rock guitar.

"Dancing Into The Light" is a nicely done pop tune written about Chloe Bren Price's watercolor. The classic pop-rock instrumental lineup of lead guitar, rhythm guitar, bass and drums, coupled with some catchy pop hooks, make this one radio-ready.

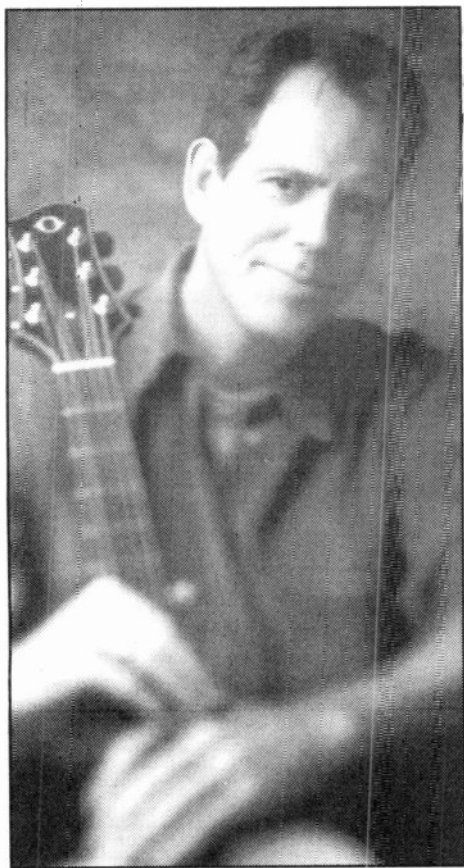
With "My Good Friend" Hearne tips his hat to The Beatles. Written about Dan Vigil's painting, the song wouldn't sound out of place on The White Album. Written about William Aceff's "She Said Yes," this one leans country with Hearne on 12-string electric and acoustic guitars, Byrd on electric and acoustic and some nice runs on steel guitar by Acciaiolli. It's another great song with catchy musical and lyrical hooks — this has hit potential. "Fading Light" is about Ann Huston's pastel. On a lesser album this would be one of the stronger songs. On this one, it's not. Once again, it's a case of too much synthesizer.

(Please see New Releases page 50)

Advertisement for Goldmine #566. It features a list of vinyl releases with details such as artist, title, format, and price. The list includes items like 'THOMAS PUNK', 'CROWDED HOUSE', 'ROGER DALTRY', 'JOHN ENTWISTLE', 'EVERLY BROTHERS', 'FUTURE SHOCK', 'RITCHIE HAVENS', 'HAY MARLEY & THE WALLERS', 'MASTERS APPRENTICES', 'NAZZ', 'BILL NELSON'S RED NOISE', 'WILLIE NELSON', 'OZZY OSBOURNE', 'BOBBY FLINT', 'COZY POWELL', 'PSYCHEDELIC FISH', 'SANTANA', 'SAVOY BROWN', 'SONNY & CHER', 'SPLITS', 'ROD STENNER', 'STEPHEN SILLAS', and 'NEIL YOUNG'. Each entry includes the artist name, album title, format (e.g., LP, CD, cassette), and price.

Advertisement for 'Huge 45 Set Sale List' by Arfar Records. The ad features a photograph of a band performing live on stage. The text promotes a collection of mostly '60s Garage/Punk/Psych records, including items like 'Dickies - Incredible Shrinking', 'Dickies - Dawn of UK Blue vinyl reissue', 'Dickies - Still Got Live', 'Divine Comedy - A Secret History', 'Divine Comedy - Fin De Siecle', 'Tanya Donelly - Lovesongs for Underdogs', 'Nick Drake - Bryter Layter', 'Nick Drake - 5 Leaves Left', 'Echo/Bunnymen - Flowers', 'Echo/Bunnymen - Heaven Up Here', 'Echo/Bunnymen - S/T - 5 Song 12" Mini w/ 1 live trk w/Obi & insert', 'ECHO (Ian McCulloch) - Candleland', 'Einsturzende Neubauten - Berlin Babylon', 'Embrace - If You've Never Been - German Gatefold Cover', 'Embrace - Drawn from Memory', 'Frasure - Cowboy', 'Elastic - The Menace', 'Fleetwood Mac - Show-Hz Blues - Vol 2', 'The Fluid - Roadmouth - Orig Sub Pop - Pink Vinyl', 'Free - Tons of Sobs - Japan w/Obi & insert', 'Flying Saucer Attack - Distant Station - UK gatefold cover', 'The Gunz - Beautiful - Import Ltd ed 180 Gram vinyl \$30', 'Garbage - Version 2.0 - Ltd Ed UK Dbl LP - 2nd LP is remixed (I Think) \$33', 'Gas Gas - US T-Shirt - UK Dbl LP \$20', 'Gary Glitter - Gangshow - UK Best Of Dbl LP \$15', 'Gomez - Abandoned Shopping Trolley Hotline - UK LP \$21', 'Gene Loves Jezebel - Discover - US Promo Only music & Interview w/cue sheet \$18', 'Jimi Hendrix - Axis: Bold As Love - Mid-70s German Import \$25', 'Jimi Hendrix - Summer of Love Sessions - New UK import - Recorded July/Aug '67 \$18', 'Jimi Hendrix - Smash Hits - Holland \$20', 'Jimi Hendrix - Experience - UK Best Of - Gatefold cover - Orange vinyl \$21', 'Jimi Hendrix - Experience - Best Of - US Dbl LP w/d gatefold \$25', 'Jimi Hendrix - Knock Yourself Out - '65 Studio Sessions w/Curtis Knight - UK LP \$18', 'Jimi Hendrix - Radio One - Still Sealed Ryko Dbl - remastered Gatefold cover \$15', 'Jimi Hendrix - Loose Ends - Dutch Import LP \$20', 'PJ Harvey - To Bring You My Love - German Reissue LP \$21', 'PJ Harvey & John Parish - Dance Hall at Louse Point - UK LP \$20', 'PJ Harvey - Cimon Billy - UK 12" - sleeve folds into a giant poster \$15 Out of Print'. The ad also includes contact information for Erik Lindgren at Arfar Records.

Advertisement for Noise Pollution Records. It features a list of vinyl releases with details such as artist, title, format, and price. The list includes items like 'Dickies - Incredible Shrinking', 'Dickies - Dawn of UK Blue vinyl reissue', 'Dickies - Still Got Live', 'Divine Comedy - A Secret History', 'Divine Comedy - Fin De Siecle', 'Tanya Donelly - Lovesongs for Underdogs', 'Nick Drake - Bryter Layter', 'Nick Drake - 5 Leaves Left', 'Echo/Bunnymen - Flowers', 'Echo/Bunnymen - Heaven Up Here', 'Echo/Bunnymen - S/T - 5 Song 12" Mini w/ 1 live trk w/Obi & insert', 'ECHO (Ian McCulloch) - Candleland', 'Einsturzende Neubauten - Berlin Babylon', 'Embrace - If You've Never Been - German Gatefold Cover', 'Embrace - Drawn from Memory', 'Frasure - Cowboy', 'Elastic - The Menace', 'Fleetwood Mac - Show-Hz Blues - Vol 2', 'The Fluid - Roadmouth - Orig Sub Pop - Pink Vinyl', 'Free - Tons of Sobs - Japan w/Obi & insert', 'Flying Saucer Attack - Distant Station - UK gatefold cover', 'The Gunz - Beautiful - Import Ltd ed 180 Gram vinyl \$30', 'Garbage - Version 2.0 - Ltd Ed UK Dbl LP - 2nd LP is remixed (I Think) \$33', 'Gas Gas - US T-Shirt - UK Dbl LP \$20', 'Gary Glitter - Gangshow - UK Best Of Dbl LP \$15', 'Gomez - Abandoned Shopping Trolley Hotline - UK LP \$21', 'Gene Loves Jezebel - Discover - US Promo Only music & Interview w/cue sheet \$18', 'Jimi Hendrix - Axis: Bold As Love - Mid-70s German Import \$25', 'Jimi Hendrix - Summer of Love Sessions - New UK import - Recorded July/Aug '67 \$18', 'Jimi Hendrix - Smash Hits - Holland \$20', 'Jimi Hendrix - Experience - UK Best Of - Gatefold cover - Orange vinyl \$21', 'Jimi Hendrix - Experience - Best Of - US Dbl LP w/d gatefold \$25', 'Jimi Hendrix - Knock Yourself Out - '65 Studio Sessions w/Curtis Knight - UK LP \$18', 'Jimi Hendrix - Radio One - Still Sealed Ryko Dbl - remastered Gatefold cover \$15', 'Jimi Hendrix - Loose Ends - Dutch Import LP \$20', 'PJ Harvey - To Bring You My Love - German Reissue LP \$21', 'PJ Harvey & John Parish - Dance Hall at Louse Point - UK LP \$20', 'PJ Harvey - Cimon Billy - UK 12" - sleeve folds into a giant poster \$15 Out of Print'. The ad also includes contact information for Noise Pollution Records.



Courtesy of W.A.R./by Ron Holtz

David Wilcox

DAVID WILCOX

Live Songs & Stories

What Are Records? (W.A.R.?) (no catalog #)

David Wilcox wants to get intimate with you. Wait a minute... it's not what you think! Still, his new collection, the telling *Live Songs & Stories*, shows he's nothing if not up-close and personal. While Wilcox stresses repeatedly that he's only a messenger for the music, his wit and wisdom radiate throughout this set, creating a warm glow that informs and embraces each offering.

Recorded in concert at some undisclosed but presumably accommodating location (as opposed to "The Terminal Tavern," one of those dead-end roadhouses he rips so wickedly at the beginning of his set), these insightful tunes and tales are bare-boned affairs.

The spotlight falls on Wilcox's rich, resonating vocals and solo guitar, with musician Jack Amerding supplying some spare backup on fiddle, mandolin and harmony vocals. The songs pretty much cover the standard folk fare, from sad, sweet ballads such as "Show The Way" and "No Far Away," to the jaunty, James Taylor-like "Start With The Ending" and the wry, whimsical "Moe," a particularly peculiar anecdote about one dad's Three Stooges-style haircut.

The music aside, however, the narratives between the songs best reveal his outlook, and while he borrows liberally from others' prose — Robert Frost, his late friend and fellow songwriter Gamble Rogers, and even Sting — it's probably his best-expressed work to date. With nine previous albums to his credit, *Live Songs & Stories* ought to finally get Wilcox the hearing he deserves.

— Lee Zimmerman

THE X-ECUTIONERS

Built From Scratch
Loud (86410)

Four years in the making, the X-ecutioners' *Built From Scratch* is the turntablists' call to arms, an anthem on the way it is and the

...while [David Wilcox] borrows liberally from others' prose — Robert Frost, his late friend and fellow songwriter Gamble Rogers, and even Sting — it's probably his best-expressed work to date.

way it should be. Despite some modern concessions — hip-hop cameos, a RZA-style jam — *Built From Scratch* is an apt title. Nearly every sound on the album is constructed from the wikka-wikka, back-and-forth sound of needle touching vinyl, making old-school sound fresh again.

The crew, led by Rob Swift, also manages to make tossed-off noises sound like montages of deck-fueled beauty. This is audio art, an extension of hand on the machine, manual/electronic manipulation. The glory of it is the sheer joy the group finds in making new sounds from old ones. Sure, the remake of Tom Tom Club's "Genius Of Love" (with Tina Weymouth reprising her original role) is kind of pointless, and the raps and rhymes of Kool G Rap, Everlast, and Linkin Park are obvious commercial bids. But it's hard to resist the muscular and twisting rhythms.

Built from scratchy, worn platters no doubt scoured from used-record stores, *Built From Scratch* finds solace in the grooves, a sort of Zen by way of musty LPs. There's plenty of homage here (from indirect Public Enemy props to more direct ones, e.g., "X-ecutioners Scratch"'s reworking of "Marley Scratch") and plenty of modern-music nods (Large Professor's appearance on "XL" and Linkin Park's on "It's Goin' Down" are surely the driving forces, commercially speaking). But it's deep in the heart of the groove that the beats come — and keep on coming.

— Michael Gallucci

SEAWORTHY

The Ride
Jetset Records (TWA39CD)

Those who found the hybridized Javanese/alternative rock sound of Macha interesting may find *The Ride*, the new album by an obscure group called Seaworthy, worth seeking out. Seaworthy is the new solo project by Joshua MacKay, frontman, multi-instrumentalist and main songwriter of Macha. Though promoted as "non-Macha" material, one can't fail to notice the McKay touch throughout *The Ride*.

The sound of the clanging hammered dulcimer on the opening tracks unmistakably reveals McKay as the man behind Seaworthy's music. It's a blessing of a release for any Macha fan who still awaits a follow-up to 1999's brilliant *See It Another Way*.

Seaworthy isolates the strong sense of quirky yet graceful songwriting that underlines Macha's songs. *The Ride* reveals that the awesome sounds of Macha come from more than its incomparable blending of Javanese music into an alt-rock format. As Seaworthy, McKay and several guest musicians (including brother Mischo, who also participates in

Macha) continue to push songs to their limits with experimental sounds and interesting instrumentation.

The songs on the first half of *The Ride* glide along seamlessly, meshing with one another like one giant medley that maintains a dark, soothing, if not spooky, atmosphere throughout. "Open The Gates" is an orchestra of swirling sounds that stems from the loud hum of a tremolo fuzz-bass riding the crescendos and diminuendos of a ringing hammered dulcimer. When the music subsides to reveal an electronic drone underneath, "I Met Her In A Candy Store" kicks in, building on top of the drone with more affected electric bass. The song's electronic drones echo and swell and then withdraw to a slow, steady rhythm, while McKay sings barely intelligible, hushed vocals.

The hammered dulcimer returns, beating out a quivering melody that phases between speakers, only to get drowned out by the reemergence of the bass line, coated with a sheen of sampled sighing vocals that fade in and out, slowly and steadily. "Sea Manta" follows, offering some quiet atmospherics until "Lone Star Samba" kicks in on a quiet, echoing samba rhythm and reverberating bass hook.

The Ride takes its time flowing from track to track, pulling listeners into an eerie atmosphere. It creates a feeling of being on the deck of a giant ship as it rides large, dark ebbing waves in the black of night. It's no doubt a conscious effect by the band, who stand as testament to their moniker. *The Ride* is an ingenious masterpiece of dynamic, peculiar ambience. (Jetset Records, 67 Vestery Street, New York NY 10013).

— Hans Morgenstern

DREAM THEATER

Six Degrees Of Inner Turbulence
Elektra Records (62742-2) (Two discs)

Many progressive-metal bands have used the distinct sound of Dream Theater — one of the genre's most successful American acts, thanks to major-label support for much of its 14-year career — as a model for their own music. As if to eschew that endless emulation, though, Dream Theater continues to evolve at a fast pace.

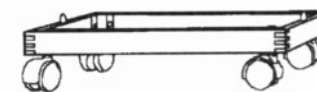
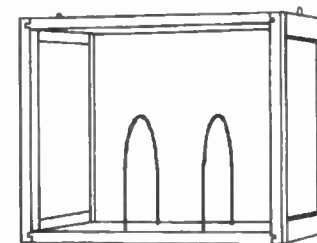
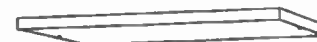
Witness 1999's complex *Scenes From A Memory* concept album and last year's mammoth three-CD *Live Scenes From New York*. But neither of those records captures Dream Theater's sheer beauty and brutality, its light and dark extremes, that are at the essence of *Six Degrees Of Inner Turbulence* — a stunning two-disc set that defies categorization and offers new revelations with each listen.

Disc one (which clocks in at about 54 minutes and contains only five songs) kicks off with "The Glass Prison," an exploration of addiction bundled into an amalgam of distorted vocals, speed-metal riffs and syncopated rhythms. Elsewhere, "The Great Debate" seethes with overtly political commentary about stem-cell research, a rousing chorus and a cacophony of news-coverage sound bites.

"Blind Faith" is perhaps the first disc's most typical Dream Theater song, featuring a vocal performance by James LaBrie that runs from the pleasant to the extreme, complemented by multiple time changes and some extensive heavy grooving courtesy of guitarist

(Please see New Releases page 55)

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sound and/or attitude (Sonny And Cher's "I Got You Babe," Barry McGuire's "Eve Of Destruction").

Meanwhile, the success of Motown, particularly The Supremes, The Four Tops, and The Temptations, continued. On the LP side, movie musical soundtracks still succeeded, notably *Mary Poppins* and *The Sound Of Music*, but the only original Broadway cast album to place in the Top 10 was *Fiddler On The Roof*.

This was the last year that such records, and albums by middle-of-the-road singers performing standards, enjoyed extensive popularity.

"Between 1960 and 1965," writes historian Robert C. Toll, "the list of the top ten LPs contained twice as many Tin Pan Alley albums as the total of all the folk, rock, rhythm and blues, soul, and country and western albums combined." Then everything changed "...[I]f the record industry... sold more rock albums between 1966 and 1971 than all other major categories of music combined." For the year 1965, sales were up more than 13.5 percent, to \$862 million.

The American counterattack against the British Invasion gathered steam in 1966. The Beatles ruled for a third year, spending 17 weeks at the top of the LP chart and also being the top pop singles act. The Rolling Stones, Herman's Hermits, Clark, and The Animals were all among the top 20 acts. But The Lovin' Spoonful, The Mamas And The Papas, and Simon And Garfunkel — all folk-rock acts — were also in the mix, along with veterans such as The Beach Boys and, at the end of the year, "the pre-lab four," TV's The Monkees.

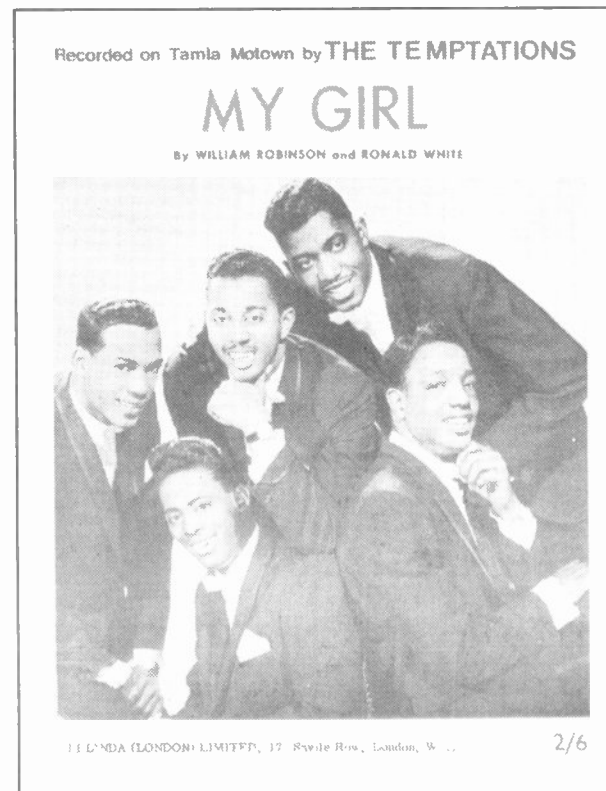
The Supremes, The Temptations, and Wonder continued to fill Motown's coffers. Several acts of an earlier generation — Presley, Sinatra, and Charles — enjoyed upticks of popularity but Herb Alpert And The Tijuana Brass, who had two #1 albums during the year, dominated easy-listening music, selling 13 million albums, which placed them second only to The Beatles in LP sales.

With revenues of \$959 million, the record industry grew more than 11 percent and stood tantalizingly close to being a billion-dollar business. Starting to provide support were two new delivery formats, both involving tape. The industry had tried introducing prerecorded reel-to-reel tapes in the 1950s, but consumers weren't interested. In 1966 came eight-track tape cartridges, primarily for use in cars, and the smaller cassette tape.

Yet the argument could be made that, despite this success, the major labels hadn't really accepted the second rock revolution yet. Columbia Records had Dylan, Paul Revere And The Raiders, The Byrds, and Simon And Garfunkel; RCA had Presley; Capitol had The Beatles and The Beach Boys; Warner Bros., which had ascended to major-label status by buying Reprise Records from Sinatra in 1963, had Clark and The Kinks; and Decca had The Rolling Stones through its London subsidiary. But however profitable these acts might be, they were largely tokens. The majors hadn't committed to rock, but they finally would in 1967, due to the next new musical trend, the San Francisco Sound.

RCA had gotten in on the ground floor of the psychedelic San Francisco dance-band trend by signing Jefferson Airplane in 1966, but the group didn't really gel until it acquired a new female lead singer in Grace Slick, who brought in the breakout hit "Somebody To Love." The song peaked in the Top 10 in mid-June 1967, coincident with that watershed '60s event, the Monterey Pop Festival. Gradually, the youth movement had become identifiable as a long-haired, anti-war, drug-taking community that used rock music as an active part of its lifestyle. Its heroes were, perhaps, no more palatable to record company executives than the early rock 'n' rollers or the British Invasion mop tops had been, but successive waves must have broken down resistance, and the size of the audience had become impossible to ignore.

The record business' double-digit sales increases were coming from young rock fans, and the time had come to get on the bandwagon. Accordingly, the psychedelic bands who played



Motown and Tamla Records had hits during the '60s by some fabulous vocal groups.

at Monterey were either recent signees of major labels (the Grateful Dead, whose Warner Bros. debut had come out two months earlier) or were about to be snapped up (Big Brother And The Holding Company by Columbia, The Jimi Hendrix Experience by Reprise.) Meanwhile, The Beatles had metamorphosed into their own version of the psychedelic sound with their "Penny Lane"/"Strawberry Fields Forever" single and Sgt. Pepper's *Lonely Hearts Club Band*. The Monkees sold more records in the U.S. in 1967 than anyone else, but The Beatles were a close second, and they made a transition that enabled them to retain their position as pop music pioneers.

The effect of the music's evolution and its close association with the youth culture produced obvious benefits to the industry. The magical \$1 billion figure was reached and exceeded, with sales of \$1.173 billion in 1967, more than a 22 percent increase in one year. No wonder the majors were moving in. (The size of the increase was affected by a price increase. Since the 1950s, LPs had sold for about \$4, and the price had even dipped slightly in the mid-60s when the government eliminated an excise tax. Stereo records, introduced in 1958, sold for a dollar more. In May 1967, Columbia and RCA equalized the price of mono and stereo albums at about \$5, which led to the demise of the former.)

In commercial terms, the psychedelic and San Francisco bands generated more light than heat in the late '60s. Jefferson Airplane's *Surrealistic Pillow*, spurred by two Top 10 singles, went gold within six months of its release, but the band's subsequent releases didn't do as well. Big Brother And The Holding Company topped the charts in October 1968 with their Columbia debut *Cheap Thrills*, after which lead singer Janis Joplin went solo. The Grateful Dead quickly went into massive debt to Warner Bros. as they spent freely on recordings that achieved only modest sales. The rest of the San Francisco bands performed even more disappointingly. (The Jimi Hendrix Experience, however, achieved tremendous commercial success.)

But for the record companies, these groups afforded a transition to a new, bigger music scene. As FM radio began to be programmed independently from the AM stations to which it had previously been shackled, DJs took to playing the longer tracks the new rock bands were recording on their albums without much concern for scoring hit singles, and LPs sold well on their own. (Hendrix and Big Brother never got into the Top 10 in the singles charts, but they did in the album charts.)

Coming into the traumatic year of 1968, the pop psychedelia gave way on the one hand to a heavier rock sound and on the other to a much lighter one. On the hard-rock side, Hendrix and Big Brother were joined at the top of the charts by the apocalyptic Doors and the extended blues-rock improvisations of Cream, led by Eric Clapton. On the lighter side, Dylan, who had been sidelined for much of 1966 and 1967 by a motorcycle accident, returned with the quiet, allusive *John Wesley Harding* and took it into the Top 10. The commercial phenomenon of the spring of 1968 was Simon And Garfunkel, with their fourth album, *Bookends*, and their participation in the soundtrack to *The Graduate*, which in turn re-stimulated their third album, *Parsley, Sage, Rosemary And Thyme*, giving them three Top 10 albums at the same time. Black music had meanwhile become harder-edged, particularly in the soulful sounds of Aretha Franklin and James Brown, and more socially conscious, with even Motown turning out hits such as The Supremes' "Love Child," about the fear of illegitimate pregnancy.

Though their releases were coming less frequently, The Beatles continued to set the pace, absorbing trends and start-

(Please see The 1960s page 56)



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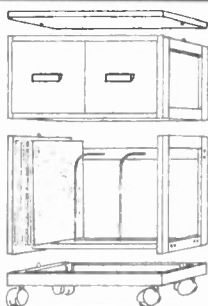
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(New Releases from page 51)

John Petrucci, bassist John Myung, drummer Mike Portnoy and keyboard player Jordan Rudess. The remaining two tracks on the first CD, "Misunderstood" and "Disappear," showcase elements of Dream Theater's more atmospheric side.

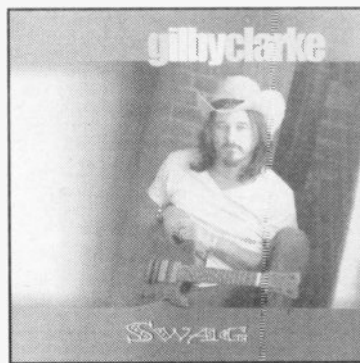
Then comes disc two, which consists solely of the 42-minute title track, divided into eight titled parts that explore the tragedy of mental illness through the minds of six individuals, hence, the name of the album. Dream Theater last broached this touchy topic on 1994's *Awake* but certainly not to this extent. "Overture" boasts classical music influences reminiscent of Trans-Siberian Orchestra, while "About To Crash" and "Solitary Shell" flow with melodic quirkiness. "War Inside My Head" and "The Test That Stumped Them All" rank among the album's most intense and heavy, with LaBrie spewing vitriol. The disc concludes with a sweeping finale that doesn't outlast its welcome.

As they did with *Scenes From A Memory*, Petrucci and Portnoy have proven as adept at producing as they are at playing, making *Six Degrees Of Inner Turbulence* that much more thrilling. This is the sound of a band just now reaching its creative zenith; this is Dream Theater's finest hour.

— Michael Popke

GILBY CLARKE

Swag
Spitfire (15183)



Former Guns N' Roses guitarist Gilby Clarke is both refreshing and exhausting in his love for old-fashioned rock 'n' roll. There's absolutely nothing on *Swag*, his fourth solo album, to indicate he's aware of,

or even cares about, developments that have reached rock music in recent years. *Swag* is meaty, chunky rock 'n' roll, with winking nods to The Rolling Stones and those who followed in their musical footsteps.

It also swims in the clichés attached to such hero-worshipping. There's a dusty blues song, an ode to a car and at least one tune that comes way too close to commercial pop (plus, a cover of David Bowie's "Diamond Dogs" is tacked on for no good reason). But Clarke seems genuine in his appreciation of rock 'n' roll and everything attached to that tag. There's a swaggering confidence to the 11 songs, a near-celebration of past decadence and future conquests.

But the dude's outlook doesn't look so bright. There isn't much here — besides a smattering of self-assurance and a handful of riffs — to make *Swag* any more relevant or interesting than anything any of the GNR guys has done since their detonation trick. Then again, Axl Rose is prima donna prancing around the band's reputation, Slash is hanging out with celebrities, and who really cares what any of the others are doing? So maybe Clarke — maybe not the most ambitious former GNR member but certainly the most levelheaded about sustaining a career — is the closest band legacy we have. It sure beats Slash's listless snakes and Rose's tedious game of musical chairs.

— Michael Gallucci

SUPERSUCKERS

Must've Been Live
Mid-Fi Recordings (no catalog number)

The rock 'n' roll rednecks inhabiting today's seemingly surplus supply of alt-country combos define the prototypical punk ethic for the future. They're rough, rowdy and unfazed by their lack of political correctness. They champion an unapologetic unconventional approach that has little use for subtlety or other niceties.

Take, for example, *Must've Been Live*, a good-natured live offering from Supersuckers, sometime associates of Steve Earle and one of the first roots-rock ensembles to find a home in the alternative/indie universe. In true punk tradition, the album features a prodigious set list tipping the scales with 19 songs, a boisterous blend of Suckers standards and well-chosen covers from a few respected forebears (i.e., The Flying Burrito Brothers' "Image Of Me" sitting side-by-side with Wilco's "Must've Been High"). There is also ample evidence of the club's live ambiance, echoed by the band's off-handed stage patter and the beer-fueled shouts of a revved-up crowd.

However, the true measure of the music's mettle is in the performances, heartfelt, good-natured cowpunk serenades braced by a cushion of harmonica and steel guitar. The tunes are driven by self-effacing satire, tongue-in-cheek observations, some well-fired barbs and a proxy who replaces a drummer too drunk to turn up for the performance. The songs that result, the autobiographical tunes "Dead In The Water" and "The Captain," as well as the descriptively titled "Good Livin'" (a spin on Joe Walsh's "Life's Been Good" that becomes an ode to indulgence), reveal a mantra that says as much about attitude as it does about aptitude.

— Lee Zimmerman

DVD Review

ELTON JOHN

One Night Only
Universal (DVD 440-060-885-9)

This project, now nearly a year and a half old, is gathering more interest (if not momentum) with each phase of release: TV special, CD, VHS and now finally, DVD. Whereas longtime fans were initially disappointed with this outing, due largely to inadequate and unlikely duet pairings of Elton John with Mary J. Blige and Ronan Keating of all people, *One Night Only* was dismissed as a one to be taken on the chin.

Upon the original airing (November 2000) of the TV concert — which consisted of only nine songs — mainly casual fans were targeted with the usual round of John fare: "Crocodile Rock," "I Guess That's Why They Call It The Blues," "Your Song," etc. Despite that, the show still won praise and was named "Musical Event Of The Year" by *TV Guide*.

The accompanying expanded CD held 17 tracks, but again it was marred for core fans because of mismatched duet partners such as Anastasia and Bryan Adams, among the absence of anything special as far as song selections. Yet it was a gold record. The 12-track, VHS-only version (a gross miscalculation in marketing by Universal, who must

...the *One Night Only* DVD is power-packed with a complete take of side one from the 1973 classic *Goodbye Yellow Brick Road* album in the original running order and other popular absentees such as "Blue Eyes," "Tiny Dancer," "Sacrifice" and more...

have felt John fans were too old to own a DVD player) was of little significance by the time of its eventual release because: a) most fans interested were holding out for the DVD version instead b) everyone else by this time was just looking toward the release of a fresh product.

Which leads us one long year later down the road to this DVD release. With the *One Night Only* DVD, suddenly the project takes a new shape and scope; 27 digital tracks are here — 10 more than the CD and 15 more than the VHS version, and they prove worthy. Rarely performed John gems such as "Little Jeannie," "Club At The End Of The Street" and a most excellent performance of "Someone Saved My Life Tonight" shine brightly. The highlight showstopper is an unexpected cover of The Beatles' "Come Together," featuring some more-than-complimentary, downright eerie piano work from the maestro.

Noticeable too from a visual standpoint is the dramatic difference in pacing compared to the edits made for television. The songs are placed in a more rightful order, as well as being captured by slightly different camera angles at a more even pace than the TV special, which is frantic with cuts and zoom-ins, zoom-outs and zoom everything in between. I supposed they just wanted it to "zoom" a little more for the attention-deficit-disordered TV viewers the medium has spawned in recent years.

At any rate, the *One Night Only* DVD is power-packed with a complete take of side one from the 1973 classic *Goodbye Yellow Brick Road* album in the original running order and other popular absentees such as "Blue Eyes," "Tiny Dancer," "Sacrifice" and more. There's even a couple of DVD extras — the cool video of "I Want Love" featuring Robert Downey Jr. and a separate track with end credits playing over the complete studio version of the 1978 instrumental hit "Song For Guy." Very classy.

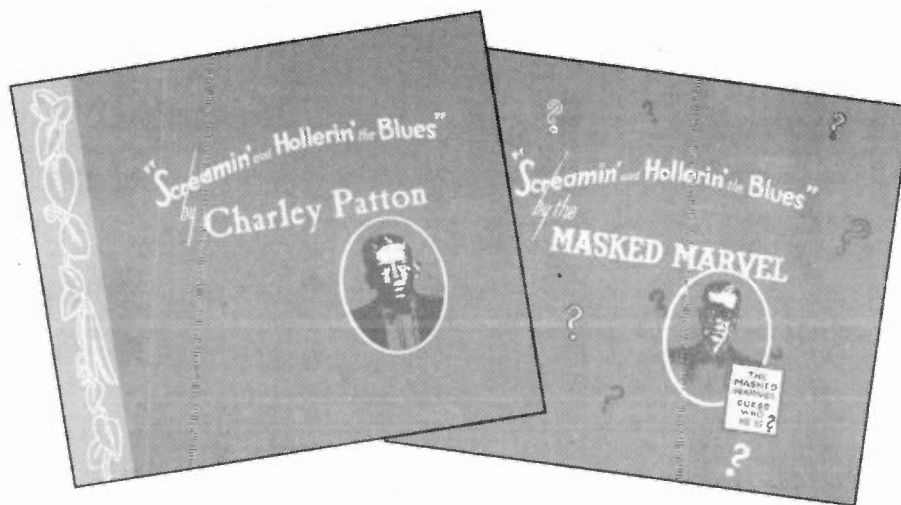
Reviewer's footnote: At the time of writing, Eltonjohn.com has also made available to members a new limited-edition VHS *The Making Of One Night Only*. The 30-minute featurette contains interviews with John and guests (including Blige citing John's influence on her as being mainly clothes, studs and glasses, oh boy) and film snippets (including of the lovely and genuine Anastasia, who is a true fan of John's music from the word go). It's a collectible for the die-hard John fan.

— C. Brian Jasper

March 1932. With this remastering listeners can now actually make out some of the lyrics to rare recordings such as "I'm Goin' Home," "Magnolia Blues" and "Prayer Of Death, Part 1 And 2."

The booklet included in this box set details a vision of what life must have been for Patton during his 43 years. In these exhaustive notes, there is a 28-page updated version of David Evans' 1987 Liege essay that contains everything known of Patton, gathered from interviews with contemporaries, neighbors and friends (CD seven is made up of reminiscences by Howlin' Wolf, Booker Miller, H. C. Speir, and Roebuck "Pops" Staples). A highly personal artist, Patton was not the easiest performer to comprehend, but given the lyrical transcriptions (by Dick Spottswood), we can now understand and appreciate his words. A rough and commanding singer, there are times when listeners feel that Patton is not only singing to himself, but also responding!

Because he was such an inspirational orator, two of his early Paramount recordings were gospel; they were issued under the names Charley Peters ("Lord, I'm Discouraged") and Elder J. J. Hadley ("Prayer Of Death"). His finest recordings include the original versions of "Down The Dirt Road Blues," "Elder Greene Blues," "Going To Move To Alabama," "High Water Everywhere," "Moon Going Down," "Pea Vine Blues," "Pony Blues," "Screamin' And Hollerin' The Blues," "Shake And Break It," "A Spoonful Of Blues," "Stone Pony Blues" and many others. As an accompanist (to Willie Brown, Henry "Son"



The inclusion of the Delta Big Four gospel quartet recordings may seem odd when considering [Charley] Patton's music, but once listeners hear the lead singing of Wheeler Ford, they'll appreciate the importance of gospel quartet singing on country blues performances by Patton (and [Son] House).

Sims, and Bertha Lee) he never takes over — he propels the music. His guitar playing is truly remarkable, as it is clearly heard on these new transfers.

As for Patton's 1929-1934 recording sessionmates, CDs one through five include 38 selections by Brown, Delta Big Four, Walter "Buddy Boy" Hawkins, Son House, Edith North Johnson, Louise Johnson, Lee, Sims, and the quaint 1930 "newspaper headline" reading

by talent scout Speir. The inclusion of the Delta Big Four gospel quartet recordings may seem odd when considering Patton's music, but once listeners hear the lead singing of Wheeler Ford, they'll appreciate the importance of gospel quartet singing on country blues performances by Patton (and House).

Pops Staples & The Staple Singers' live recording of the gospel-blues standard "Too Close" (on CD six) (originally written and

recorded in 1953 by Alabama-born "Professor" Alex Bradford) just lends more credence to Patton's influence on Staples' gospel blues. Also, there is evidence that Wheeler Ford drove Brown, Patton, House, and Johnson to their monumental June 1930 recording session in Grafton, Wis. — Patton's last Paramount recording session and the first for Brown, House, and Johnson. Considered one of the most important recording sessions in all of blues, Ed Komara's detailed analysis of this session conveys its importance and influence on Delta blues.

Displaying the popularity and influence of Patton's music, CD six includes 24 selective recordings by his orbit of friends, including Kid Bailey, Brown, William Harris, House, Howlin' Wolf, Tommy Johnson, Charley Jordan, Rube Lacey, Furry Lewis, Poor Boy Lofton, Mississippi Sheiks, Ma Rainey, Blind Joe Reynolds (one side of a recently discovered 78), Walter Rhodes, Staples, Bukka White, Big Joe Williams and others.

The 128-page documentation is extensive, including various indexes, comments, discographical studies, essays and lyrical transcriptions. The researchers include Evans, Fahey, Komara, Paul Mitchell, Spottswood, and Gayle Dean Wardlow. A reprint of Fahey's 1970 book based on his 1964 University Of California at Los Angeles master's thesis on Patton is included in this definitive treatment of the life and work of the great bluesman. In addition, the set includes full-size reproductions of 1929 Paramount Record ads and a complete 78 rpm sticker set.

This is the definitive study of Patton, the

(Please see Reissues page 66)

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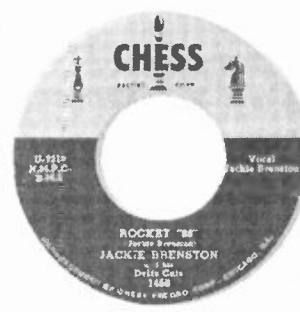
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- Mar 23 NH**, Concord. Record & CD Fair, Holiday Inn, Downtown, SH: 10am-4pm, T: 8', F: \$30, A: \$1. Sound Garden, PH: 603-753-0122.
- Mar 23-24 NJ**, Atlantic City. Atlantic City Spring Festival, Convention Ctr One Ocean Way, SH: Sat 10am-7pm, Sun, 10am-5pm, 1,600 booths Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724
- Mar 24 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeforthe Ave., SH: 10am-3pm, T: 100-8', F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Mar 24 MA**, Springfield. Record Convention with Rock102, Civic Ctr, 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Mar 24 NM**, Albuquerque. Record Convention, Marriott Hotel Ballroom, I-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$50, Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.
- Mar 24 NY**, Massapequa. LI Record & CD Lovers Expo, American Legion, Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5, under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 24 WA**, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Apr 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, Urem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.
- 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 & Vultee Sts., SH: 10am-?, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
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- Apr 7 CT**, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 7 MI**, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Apr 7 NE**, Omaha. Music & Collector's Show, Belvedere Bingo, 7803 Military (lower level), SH: 10am-4pm, F: \$30-\$35, A: \$2. Tim, PH: 712-328-8731 or 328-2504.
- Apr 7 PA**, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55, before Mar 30, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Apr 13 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, Agrcenter 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: 815-262-9250.
- 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, 1500 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, Carleton University's Fenn Lounge, 1125 Colonel By Drive, SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.
- Apr 20 NY**, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 20 NY**, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40, for 1, \$70, for 2, A: \$3. Gary, PH: 718-972-3872.
- Apr 21 CT**, Danbury. Record & CD Expo, Exit 8 off I-84, SH: 10am-4pm, Trash American Style, PH: 203-792-1630.
- Apr 21 GA**, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.
- Apr 21 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free, Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 21 NY**, 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, Elks Lodge, Rt. 110, SH: 10am-3pm, A: \$3. PH: 603-888-0294.
- Apr 28 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeforthe Ave., SH: 10am-3pm, T: 100-8', F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Apr 28 CT**, Waterbury. Record Collectors Convention, Marriott Hotel, 63 Grand St., Courtyard by Marriott, SH: 9:30am-4pm, T: 6' & 9', F: \$45-\$65, A: \$4. Gorman, PH: 203-287-8923.
- Apr 28 IN**, South Bend. Record Show, University Area Holiday Inn, 515 N. US 931 (1 mi. N. of Notre Dame Indiana Toll Rd. Exit), SH: 11am-5pm, T: 40-6', F: \$40, A: free. Blain PH: 616-323-7262.
- Apr 28 KY**, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy & Fairgrounds, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult, Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 28 NJ**, Edison. Vinyl Only Record Show, Convention & Expo Center, At Raritan Ctr., SH: 10am-?, T: 4' & 8', F: \$40-\$65, A: \$6. Groovy Prods., PH: 732-257-3888 or FAX: 732-257-2366.
- Apr 28 NJ**, Hackensack. 16th Annual NY KISS Expo, Rothman Ctr, 100 University Plaza Dr., SH: 11am-10pm, A: \$16, in advance, \$18, at the door, PH: 201-398-0150.
- Apr 28 NY**, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55, in advance, \$60, at the door, A: \$4, R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Apr 28 NY**, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8', F: \$60, A: \$3. Record Baron, PH: 716-871-8722.
- Apr 28 AB**, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway, SH: 10am-4pm. Fred Kazakoff, PH: 780-487-3195.
- May 3-5 NY**, New York City. WFMU Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri, 7pm-10pm, Sat. & Sun, 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- May 4 FL**, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- May 4 LA**, Shreveport. Record & Music Show, Historic Municipal Auditorium, SH: 10am-4:30pm, T: 8', F: \$30, A: free. Arch Cunningham, PH: 318-742-9528 or Alton Warwick,

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- PH: 318-227-9110.
- May 4 ME, Portland. 7th Annual WMPG Record Show, University of Southern Maine. Sullivan Gym, Portland Campus, Falmouth St., SH: 10am-4pm, F: \$30., A: \$1. PH: 207-780-4424.
- May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- May 5 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- May 5 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, .5 mi. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- May 5 NY, Rochester. Bop Shop Record Show, Village Gate Square, SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.
- May 5 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- May 10 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- May 10 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- May 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- May 11 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- May 11 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- May 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- May 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- May 19 CA, Los Altos Hills. KFJC Record Convention, Foothill College Campus Ctr. 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsr.
- May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- May 19 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- May 19 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, .5 mi. on R.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- May 19 PA, Phila. Philadelphia Record Convention, Holiday Inn, 400 Arch St., SH: 11am-6pm. 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 Orangetherpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- May 26 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 1 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Jun 1 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Jun 1-2 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Liniate 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 Rockability 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 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 South-

- western 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 Rockability 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 Orangetherpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 7 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
- Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 13 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 100, A: \$5., for 2, A: \$3. Gary, PH: 718-972-3872.
- Jul 13 NY, New York City. 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 VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Jul 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 21 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Jul 28 CA, Buena Park. Greater Orange County Monthly

- Record Show, Sequoia Club, 7530 Orangetherpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Aug 3 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- Aug 3 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 25 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
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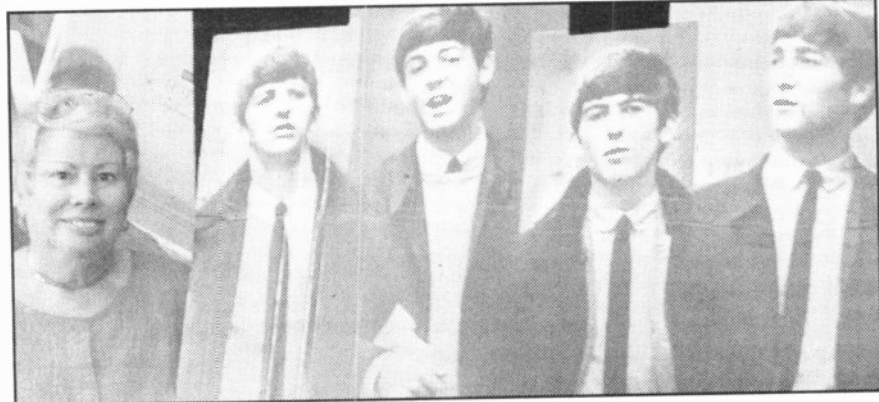
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Classical Notes

THE SYMPHONIES SCHUBERT NEVER HEARD by Peter Gutmann

Who was the greatest classical composer of all? Beethoven? Bach? Perhaps the best case can be made for Franz Schubert.

Schubert was born in 1797 and died in 1828. With the possible exception of Mozart, had any other of the great composers lived so briefly, he would be barely remembered, and then only as little more than a sadly unfulfilled promise.

Take Beethoven, for instance. Had he died at Schubert's tender age, he would have written only his first symphony, his first two piano concertos and his earliest solo and chamber music — all pleasant enough but barely distinguishable from the works of contemporaries. No *Erica*, *Fifth*, *Pastorale* or *Choral* symphonies, no *Appassionata* or *Hammerklavier* piano sonatas, no *Archduke* trio, no *Krutzner* violin sonata, no *Emperor* piano concerto, no violin concerto, no late quartets, no *Fidelio* opera — none of the works that revolutionized their genres and changed the course of Western music.

In his incredibly short life, Schubert produced nearly 1,000 works, ranging from songs to operas, with lots of sonatas, chamber music, religious works and symphonies in between. Nowadays a very substantial number are revered as masterworks. Yet, Schubert never tasted even a hint of his current fame and died an abject failure. There had been only a single public concert of his works, and only a few songs had been published. While those wonderful songs had begun to attract attention (largely through handwritten copies) and while a circle of friends enjoyed reading through his chamber music in private gatherings, nearly his entire output was ignored and unknown. Schubert himself would have been astounded to learn that he now often is mentioned in the same breath as his idol Beethoven (near whose grave Schubert was buried, in accordance with his death-bed wish).

While others of far less talent achieved far greater and immediate fame, Schubert's lifetime obscurity was a product of his lifestyle and personality. He shunned nobility in an age when royal patronage was still the key to exposure. He rarely lived in the same place for more than a few months in a time when domestic stability was required to establish a local reputation. He loved drinking and carousing and had no interest in leading a respectable life. He earned little income and was so poor that he never even owned a piano until his final year. His mind was so fertile that he paid no attention whatever to marketing a finished composition, always moving immediately on to another project. Throughout his 20s, when he should have developed his career, much of his energy was sapped by the syphilis that eventually killed him. Above all, he was the very first great composer who was not also an established performer and thus unable to use public visibility and box-office clout to promote his own work.

Schubert would be especially amazed to learn that he has come to be regarded as a great symphonist. Of all the genres in which he excelled, the symphonies fared the worst during his life. His first two were written for his school orchestra and the next four for an amateur group he was able to assemble, intended to be heard once and then forever forgotten. Written in his teens, they gleam with dewy innocence, reminiscent of Mozart's juvenilia, with only the barest hint of an incursion of strife. The most popular is the *Fifth*, a buoyant package of joy, but even the minor-key *Fourth* (the so-called "Tragic" Symphony) is consistently playful and hardly the deep plunge into soul-stirring despair suggested by its title. Each is graced with wonderful touches paving the way toward the masterworks to come. The melodies are spontaneous but memorable, effortless harmonies constantly take dar-

ing yet logical turns, and many of the finales are based on mesmerizing repetition of a short rhythmic motif, an innovative device that would later fuel his magnificent *Ninth* Symphony.

While Schubert hoped (in vain) that his two mature symphonies would be performed by one of the great orchestras of his time, he had no such illusions for the first six. Their modern recognition is due in no small part to the advocacy of Sir Thomas Beecham, whose final recordings (on EMI CD 66999) delightfully combine relaxed geniality and elegant grace. Yet, despite many full-blown renditions, the early symphonies seem best served on record by original-instrument ensembles, which come closest to conveying the works' modest scale and recapturing their original conception. Wonderfully clear and spirited performances by The Hanover Band are in a ridiculously inexpensive Nimbus box (11 CDs for less than \$30!) that includes quartets, piano sonatas and song cycles. Nicely small-scaled performances by Michael Halasz and the Slovak Philharmonic and Failoni Chamber Orchestras are on individual Naxos budget CDs.

At least Schubert got to hear his early symphonies. The two that ultimately would cement his fame were never performed during his life and remained buried long after his demise. His brother Ferdinand, with whom he had lived in his final months, sold many of Schubert's manuscripts to publishers and thus fueled a posthumous reputation that had eluded Schubert during his short, impoverished life. Robert Schumann, remembered nowadays as a composer but better known in his time as an influential music critic, visited Ferdinand in 1839 to examine the remaining scores and was amazed to discover an extraordinary complete symphony in C major (which became known as the "Great" so as to distinguish it from the "Little" *Sixth* Symphony in the same key). Schumann brought it to the attention of his friend Felix Mendelssohn, also now famed for his compositions but celebrated then as the conductor of the finest orchestra in Europe, the Leipzig Gewandhaus. Fired with enthusiasm, Mendelssohn gave the world premiere (albeit heavily cut) and championed further performances, in spite of resistance from his musicians who, despite their eminence, protested the length and complexity of the work and openly scorned it.

The score was dated March 1828, when Schubert had sent it to the prestigious Vienna Society Of Friends Of Music in hope of a performance, but it was returned with a terse comment that it was too difficult and pompous for their taste. At first, typical of the Romantic outlook, the tendency was to think of the symphony — presumably written only months before Schubert's death — as his elegiac farewell to life, and indeed many older performances invest it with weight and profundity. More recent scholarship suggests that the work was written three years earlier while Schubert was on vacation in Gastein, Germany. In fact it may have been the legendary symphony Schubert was known to have written there but that has never surfaced. Consistent with the modern view of its origins, many newer renditions animate the work by treating it as a joyous, youthful frolic.

Fortunately, there's no need to invest in full-priced CDs to get a variety of fine performances of the Schubert *Ninth*. Budget editions include a swift, sharp and hugely exciting reading of the Boston Symphony conducted by Charles Munch (on RCA 60792), the luminous precision of the Cleveland Orchestra under George Szell (Sony 48268) and the novel retro original-instrument sounds of The Hanover Band in that amazing Naxos bargain box. For a few dollars more, mid-priced CDs expand the choices to include a wealth of fabulous interpretations: the sweet warmth and tenderness of Bruno

Walter and the Columbia Symphony (Sony 64478), the deliberate but surprising delicacy of Otto Klemperer And The Philharmonia (EMI 63854), the rhythmic acuity and extroversion of Leonard Bernstein And The New York Philharmonic (Sony 47610), the lean, classic molding of

any of the three strikingly similar recordings by Arturo Toscanini (of which the last, BMG 60290, has superior sound) or the architectural splendor of Wilhelm Furtwängler And The Berlin Philharmonic in concert (Music And Arts 795) or in the studio (DG 427 405).

The most popular of Schubert's works, *Symphony #8* ("Unfinished"), had the longest hibernation. Schubert gave the manuscript in 1823 to the president of a Granz music society, who never bothered to deliver it to his members but instead kept it for himself for more than 40 years. Schubert, typically, forgot it.

What exactly is unfinished about it? It lacks the final two movements that, beginning with Haydn, symphonic convention requires — after an opening in sonata form and a slow movement, there's invariably a scherzo to lighten the mood in $\frac{3}{4}$ dance rhythm (but often with a sardonic twist) and then an affirmative finale of significant emotional weight, ranging from triumph (Beethoven's *Fifth*, Mendelssohn's "Italian") to despair (Tchaikovsky's "Pathétique," Mahler's *Ninth*). (Of course, there were exceptions to this pattern, including with Haydn himself.)

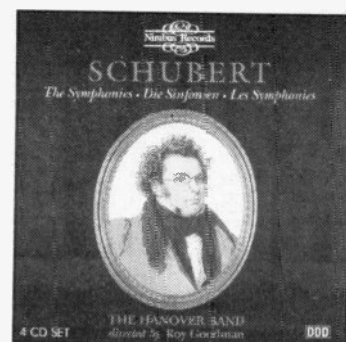
Commentators have waxed poetic describing the splendor of the two movements Schubert completed. Anthony Burton saw the first as a "perfect juxtaposition of dramatic tension and lyrical ease" and the second "full of restless wandering and turmoil, coming to rest in other-worldly serenity." William Mann perceived "the storm and stress of life contrasted with the serenity of eternal bliss in which violence and turbulence are but distant memories." The late conductor Guiseppi Sinopoli regarded the work as a deeply mystical dream-state of tragedy and lost memories. But attempts to consider the torso an entirely satisfying unified entity may be a Romantic indulgence and the mere rationalization of having to accept the portion we have. Schubert most likely would have raised a foaming stein and laughed at such pretension — he left extensive sketches for a third movement and even had begun to orchestrate it.

Why did Schubert stop? Speculation abounds. Some claim that he probably did finish the work but, typical of his haphazard ways, lost the second half. Others believe that he reworked the remainder into other pieces. Still others suggest that he changed course to suppress the painful memory of the syphilis he had just contracted. But perhaps the most likely explanation, albeit the most prosaic, is that he simply lost interest. Had Schubert lived to a ripe old age, when his phenomenal inspiration flagged he might have gone back to develop ideas and fragments of the past. (In fact, he left sketches for other symphonies, one of which, now labeled the *Seventh*, abounds in fine ideas.)

But as a young man he was so full of music that new works kept pouring out as fast as he could write them down. (Indeed, friends recalled how Schubert would read a poem he liked, rush off to his room and emerge with a masterful song in final form.) Consistent with his fertile and prolific approach he rarely reworked or recycled material; rather, he just moved forward and wrote a new piece.

In any event, the two movements of the "Unfinished" exert a powerful spell. The previously noted bargain *Ninths* of Munch, Szell, Walter, Klemperer, Bernstein, Toscanini, and The Hanover Band are all paired with equally fine *Eighths* (although Klemperer left an even finer concert version on EMI 66868). But if one does splurge for a full-priced CD, it's hard to beat Willem Mengelberg And The Amsterdam Concertgebouw (Biddulph 039). Bursting with inspiration and magnificent playing, its richly blended sensuous sound reaches back from our era to Schubert's through an age when artists considered themselves innovative interpreters rather than dutiful performers. Beyond forming a collaborative bond with the past, it conveys the passionate feelings and sheer humanity of expression that Schubert poured into his work but never lived to hear.

Peter Gutmann can be reached via e-mail at pg@commlaw.com.



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Goldmine #566

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STORE DIRECTORY

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A Broad Abroad

T. REX DOESN'T NEED A SEQUEL BUT GETS ONE ANYWAY

by Jo-Ann Greene

The recent U.K. remasters of the Free back catalog have done much to reawaken interest in other avenues of that band's career, particularly those to which the major-label concerns have paid less attention. The appearance of a John Bundrick solo album (reviewed last month) is one case in point; now here comes another, Crawler's *Live — Agora Club, 1978* (Angel Air, U.K., www.angelair.co.uk).

Crawler, of course, was formed from the wreckage of Back Street Crawler, the band launched by Paul Kossoff when Free broke up, but was curtailed by his death in March 1976. Regrouping in 1977 but abbreviating their name to point out the fresh start, the group slipped neatly into those odd musical corners that the advent of punk rock had failed to smother — funky, sophisticated, soulful rock, with guitars that burned and a vocalist who howled. Their debut album sold 250,000 units in America, they scored a #65 hit with "Stone Cold Sober," and their live show verged on the legendary. And here's why. *Live...* is a terrific album, a hot show, a loyal crowd and an excellent set — 12 slabs of searing rock, with new guitarist Geoff Whitehorn effortlessly filling the boots that his predecessor had left at the door.

There's more vaguely Free-related trivia to be found in another sterling Angel Air release, Maggie Bell's *Live At The Rainbow 1974* (Angel Air, U.K.). The aforementioned Whitehorn was, of course, a former member of Bell's own band (although here, the duties are performed by Brian Breeze), while an early highlight of the 74-minute show is Bell's own version of Free's "Wishing Well," a song that rumor insists was written about Kossoff.

Built around her forthcoming *Suicide Sal* solo debut but with plenty of room to maneuver around that, *Live...* captures one of Britain's finest ever blues-rocker singers moving between a haunting version of The Sutherland Brothers' "I Was In Chains" to a hard-rockin' take on Free's "Wishing Well," a truly balls-out soul medley and a beautiful, unaccompanied version of the traditional "Aileem Mochree." So many highlights, so many great performances. According to the liner notes, Bell now lives in Rotterdam and writes music for TV. If that's true, it might be worth switching the thing on occasionally.

Amid all the Country Joe McDonald reissues that have recently appeared via Vanguard and Comet, *The Rag Baby EPs* has long been a conspicuous absentee — indeed, have they ever appeared on CD? Answers on a postcard please. They're with us now, however, wrapped up in packaging that you just have to see to believe.

Issued in 1965, a year or so before Vanguard picked the band up for mainstream dissemination, *The Rag Baby EPs* (Akarma, Italy, www.cometrecords.com) comprises 10 tracks, eight by McDonald and the Fish, two more by guitarist Pete Krug. All were originally issued as installments of the privately produced *Rag Baby* magazine. While the music itself is contained in one CD, the box set-sized packaging features reproductions of the original envelope-sized bags in which two of the EPs were released, plus the picture sleeve that accompanied the third.

Seven pages of lyrics, sheet music and writings reproducing the printed contents of the magazine and an eight-panel digipack

CD case pad out the set, while the music — of course — catches the group at its most naively ragged. The version of the landmark "I Feel Like I'm Fixin' To Die Rag" is vastly superior to the better-known LP version, while "Superbird," "Kiss My Ass" and the anti-President Richard Nixon "Tricky Dicky" all burn with the righteous rage that was once the group's loudest calling card. It's a magnificent package and a reminder of the real motivations behind the then-burgeoning psychedelic movement.

Skipping ahead a few years, Barry Melton's post-Country Joe career is picked up with reissues of his solo debut, 1970's *Bright Sun Is Shining* (Comet, Italy), and the sole eponymous album by his next full band, Melton, Levy & The Dey Brothers (Acadia, U.K., www.evangeline.co.uk). Also featuring Jay Levy and Rick and Tony Dey and an image that apparently finds

Also featuring Jay Levy and Rick and Tony Dey and an image that apparently finds them uncertain whether they're a barbershop quartet or a bunch of gangsters, Melton, Levy & The Dey Brothers is a folky-blues treasure trove, and it's great to have it back.

them uncertain whether they're a barbershop quartet or a bunch of gangsters, *Melton, Levy & The Dey Brothers* is a folky-blues treasure trove, and it's great to have it back.

It's not often that one gets to hear an Icelandic rock band that doesn't have something to do with Björk, but Thor's Hammer, as we English-speakers knew '60s beat-merchants Hljomar ("The Sound") are a welcome exception to that rule. Anyone who picked up Rhino's *Nuggets II* box last year will already have fallen in love with "My Life," and that track alone justifies why, at home in Keflavik, they were nicknamed the Icelandic Beatles. The opening hum is pure "Shes A Woman," after all. But listening to *With Love* (Big Beat, U.K., www.acerecords.com), one quickly realizes that a penchant for Fab Four-ing is only part of the group's appeal.

"Show Me You Like Me," the group's sole U.S. release (on Columbia in 1967) is a crashing slice of Troggs-ish mayhem, but the opening "If You Knew," from 1966, leads into a sequence of tracks that are indeed incredibly Beatles-esque, and the fact that the band was signed to Parlophone only adds to that impression. But elsewhere, glimpses of The Who, The Birds, and The Creation are on show — indeed, whatever people's favorite freakbeat poison might be, Thor's Hammer will become their brand-new best friend.

With excellent liner notes to tell the band's story and the disc highlighting the group's activities between 1965-67, *With Love* is British-style beat par excellence. This is the sound for which so many American garage bands of the same era were aiming but that few ever managed to catch. Strong melodies, smart lyrics (the band recorded in both English and Icelandic) and excellent musicianship are the hallmarks of the band, not only the ballads, but also on the handful of real gut-bucket

rockers that were part of their arsenal.

There's more unrepentant beat-bashing, albeit of a more late-60s psychedelic nature, to be found among Yesterday's Children and a reissue of their self-titled 1969 debut album (Akarma). The band fronted by Dennis and Richard Croce packs a ferocious sound, dominated by Reggie Wright's wild guitars. Had the wind only blown in a different direction, Yesterday's Children could easily have stepped straight into the blues-metal movement then building around the likes of Led Zeppelin and Black Sabbath. Their version of Larry Weiss' "Evil Woman" is as churning as either of those bands ever were, while Dennis' straining falsetto approaches Ian Gillan-esque peaks in places.

Finally, as we saw at the start of this column, death has snuffed out many careers, but it doesn't always snuff out entire bands, even in those cases where the deceased is the most famous member of them all. Back Street Crawler responded to their private tragedy by starting afresh with a nearly new name. Other people, however, have not made the same distinction. Over the last few years, we've seen the Sensational Alex Harvey Band without the sensational Alex, Sweet without Brian Connolly, and Thin Lizzy without Phil Lynott. Now we greet T. Rex without Marc Bolan, and we can already hear the Boppin' Elf's believers gnashing their teeth at the prospect.

Mickey Finn's T. Rex is, of course, the creation of Mickey Finn. The bongo-flailing half of Tyrannosaurus Rex as Bolan prepared for the electric dawn of the 1970s, Finn remained the singer/songwriter/guitarist's visual foil throughout his most successful years. If the group had to be reanimated, he's as much right as any to lead it and, besides, it's not as if this is the first time T. Rex has come back to life. There was one in *Jurassic Park* as well. But, just as that film did not really need a sequel, neither does the band.

Renaissance (Angel Air, U.K.) is, at least, honest about itself. Finn's name appears right above the band's; Bolan's can be found only in the songwriting credits. All 13 songs re-create past T. Rex classics, from "Ride A White Swan" on, with latter-day band member Paul Fenton in on drums and the rest of the lineup featuring one former member of Smokey, a would-be Eurovision Song Contest entrant, a white reggae bassist and an unknown 26-year-old on vocals. All of which is very impressive and, in concert, the group are probably great. Singer Rob Benson does a passable Bolan impression, and the band is certainly tight and musicianly. But on CD, one regrets to say, that's all it is — passable, tight, musicianly; plus, there's enough "real" Bolan in the record racks right now. Do we really need a tribute to him? Probably, sadly, not.

Best of the rest

BLACK SUN ENSEMBLE: *Hymn Of The Master* (Camera Obscura, Australia, www.cameraobscura.com.au). More unsettling madness from Arizona's answer to, among others, a gritty, grungy Sun Ra.

LARRY CORYELL: *Offering and The Real Great Escape* (Universe, Italy). Straight reissues for two of jazz virtuoso Coryell's more expansive albums — *Offering* is just six tracks long but includes the epics "Meditation Of November 8th" and "Scotland I"; *Escape* includes the follow-through "Scotland II," plus a couple of great Jimmy Webb tunes — "All My Love's Laughter" and "P.F. Sloan."

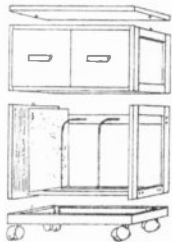
FUZZY DUCK: *Fuzzy Duck* (Akarma, Italy). With its delightful cover illustration of, of course, a fuzzy duck, this is one of the great lost albums of early '70s British rock. Originally released on MAM in 1971 but misplaced in the excitement surrounding labelmate Gilbert O'Sullivan, *Fuzzy Duck* is keyboard-driven rock in a funky jamming vein — Skin Alley if they'd really wanted to be signed to Stax, for example. Four bonus tracks round out the treat.

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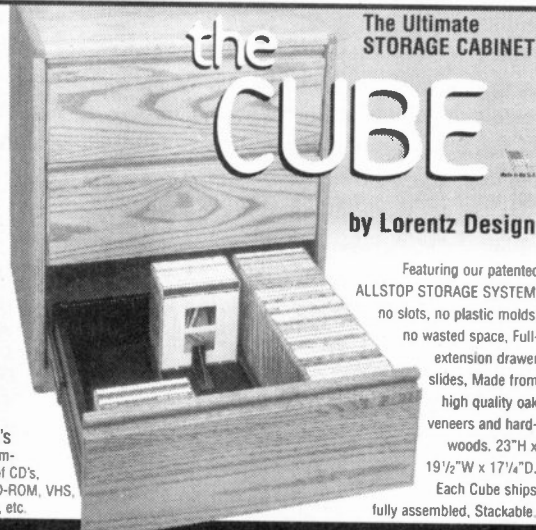
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20th CENTURY masters OLIVIA NEWTON-JOHN

The Millennium Collection



here are 12 dazzling tracks, and that will serve the purpose of whetting listeners appetites for more. But again I say, to what end? There are neither remastered reissues from Newton-John's catalog to buy in our country nor a box set (hint, hint).

"Physical" was the biggest single of the 1980s, spending 10 straight weeks at #1. It's here along with the very biggest hits from the '70s and '80s — the usual suspects if you will — and they're all fine cuts. Still, they're the same ones we've seen time and again on Newton-John compilations, and frankly she deserves to be heard in a fuller light.

— C. Brian Jasper

IKE TURNER & HIS KINGS OF RHYTHM
Ike's Instrumentals
Ace (CHCHD 782) (U.K.)

If Tina Turner's lawyer had had his act together, he would have simply played the tracks off *Ike's Instrumentals* for the jury and let the music make his case for him. Quite simply, Ike Turner plays like a man possessed. Turner's music is so consistently aggressive, it's hard to imagine the rage that fuels it.

What makes many of the tracks on *Ike's Instrumentals* so effective is the contrast between Turner's lead guitar and the mild-mannered riffing behind it. The formula is an undistinguished-sounding rhythm section playing routine changes, above which Turner howls his stinging rage into the night. If the band sounded like Turner, or if Turner sounded like the

(Please see Reissues page 70)

(Reissues from page 57)

Father Of Delta Blues, and should be in everyone's serious blues collection. On Nov. 16, 1980, he was inducted into the W. C. Handy Blues Hall Of Fame. Just recently, Telarc Records issued a tribute CD *Down The Dirt Road: The Songs Of Charley Patton* featuring Kid Bangham, Guy Davis, Corey Harris, Steve James, Charlie Musselwhite, Graham Parker, Snooky Pryor, Annie Raines, Paul Rishell, Dave Van Ronk, Colleen Sexton, and Joe Louis Walker.

If there is justice in the world, Patton will soon be inducted into The Rock And Roll Hall Of Fame. (<http://revenantrecords.com>)

— Eric S. LeBlanc

THE SHAZAM
The Shazam
Not Lame (N:A-008)

There's power pop and then there's power pop. Taking their cue from Brit rock's best — i.e., The Beatles, The Who, The Move — The Shazam bolster their approach through relentless refrains, effusive choruses and infectious melodies that tap their '60s sensibilities. While these Anglophile archetypes hail not from Newcastle but from Nashville, their die-hard devotion clearly comes across on their self-titled album.

While The Shazam's two most recent albums have fueled their reputation, it was this self-titled debut, originally released in 1997, that laid the foundation for their signature sound. Like Cheap Trick and the Raspberries, two bands with whom they share an obvious affinity, The Shazam approach classic retro-rock formula. So while songs such as "Let's Away," "Oh No!," "Hooray For Me" and "Cynic" find them turning up the energy meter to at least an 11, the hooks and the harmonies are precise and exuberant but respectful of pop traditions.

As the album works its way through its 13 original tracks and four surprisingly strong bonus cuts, listeners are inevitably drawn into a game of "name the influence," with several songs straying precipitously close to the original blueprints.

"Engine Red" and "C'mon Girl" retrace the wide-eyed sincerity that marked the best of Badfinger. The brash swag-

ger of "Florida" recalls Mott The Hoople with all their posturing. "Rollercoaster" plays off The Beatles' "Helter Skelter" with bluster and abandon, even nicking a lyric in the process ("... coming down fast!")

While it's sometimes difficult to separate the emulating from the imitating, the group's performances are consistently credible and engaging. Lest anyone think otherwise, The Shazam are not a sham.

— Lee Zimmerman

OLIVIA NEWTON-JOHN
The Best Of Olivia Newton-John: The Millennium Collection
Universal (314-585-412-2)

The Millennium Series as a whole is careful not to mention the one word we're looking for these days: remastered. As I reviewed the limited edition *Blind Faith* reissue last year (not part of the series), I pointed out the same strange absence of that word; for "mastered by so-n-so" does not mean digitally remastered with the use of noise shapers, prisms and other technologies so ready available at these record companies' hands. (After the *Goldmine* review, subsequent pressings bore a "remastered" sticker on the shrink wrap.)

At any rate, the Millennium collection CDs are designed apparently to give the average fan the average collection on a specific artist, and in shooting for that, they come out about average. Case in classic point is this release of Olivia Newton-John material. As one of the Top 5 female recording artists of the '70s and '80s, what Universal should do is give us a comprehensive, remastered box set of this fine diva, who did much to erase the boundaries of pop/rock/country/AC. That box set is way overdue.

Newton-John charted 39 Hot 100 hits between 1971-1996. We get a scant 12 of those on *The Best Of Olivia Newton-John: The Millennium Collection*, and that does not include her platinum single, "You're The One That I Want," nor her gold singles "Summer Nights," "Make A Move On Me" and "Xanadu" — even though there was plenty of room for them and more.

That leads us back to the problem that still dogs this Millennium Series: 43 minutes is not enough music on a CD these days — we all know better! Still, to be fair, what's included

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Any true fans of BRUCE SPRINGSTEEN who haven't yet snagged the great Crystal Cat label's newest release by The Boss should wake up and slap themselves, as they're missing out on one of his hottest titles to come out in years. This time it's a 3CD set containing his *entire* yuletide gig from Asbury Park, N.J. on Dec. 7, 2001 plus ALL of his one-off performances from the rest of that five-night stand "down the shore" -- and it's all in *spectacular* quality. And BOB DYLAN fans will be pleased to know that the same Cat has just dragged in a total of SIX new complete live Jimmy titles from 2001 -- including his very first U.S. gig to feature "Love And Theft" material (Spokane, WA on 10/5/01) -- and each one is also in astounding quality. Additionally, Dylan's long-awaited "Rounddown Rehearsal Tapes" (4 CDs of all SB-quality material from Dec. '77 - May '78 with many first-timers) is finally available -- but not for long! Other one from the Cat are new-tour ass-kickers from U-2 (two complete, great-quality shows from the Globe Arena in Stockholm on July 9 & 10, 2001), and NEIL YOUNG (three brand-new, as-above-quality Euro-concerts from June and July of 2001 -- and WITH Crazy Horse!). There are plenty of other new winners now out from the likes of LED ZEPPELIN (several brand-new and/or major upgrades - some SBs - of various shows from '72-'77; you must call or e-mail us for details), THE REPLACEMENTS (a must-have killer comp. featuring solo Westerberg from Minn. on 10/17/82, "Sorry Ma..." DTs, and Gary & The Boners from N.Y. on 12/9/84), ROLLING STONES (their infamous "C***sucker Blues" is now available in a great collector's set containing the original soundtrack on 2CDs with several other audio surprises and the COMPLETE, UNCENSORED, unreleased-and generally unseen-original movie in its absolutely *best-ever* quality on a 90-min. VHS video), BRIAN WILSON/BEACH BOYS (great new titles from each courtesy of the folks at Sea Of Tunes), FLEETWOOD MAC (a new 2CD SB from St. Louis in Nov. of 1979), and JIMI HENDRIX. And, since we can never say it often enough: All of the above titles - except where noted - are on REAL CDs, not those puke, scarpard quality, lose-affiliated CD-Rs. PLEASE CALL, FAX OR E-MAIL US FOR FURTHER DETAILS ON THESE RELEASES.

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(Reissues from page 66)

rest of the band, these tracks would be mundane at best.

Actually, *Ike's Instrumentals* presents more variety than this suggests. The earliest tracks (singles from 1954) hardly show what Turner would evolve into. In fact, their sound is not that far removed from what Turner was recording during the same period for Sun (see Varèse Sarabande 302 066 232).

By 1959, Turner had caught fire and his basic sound had been forged. Twelve tracks included here from a 1962 Sue Records LP are fairly pedestrian. Their biggest problem is the shadow of The Twist looming large over everything. The 1965 single "The New Breed" is, likewise, locked in a time warp. As soon as one hears that Tommy Tucker riff behind Turner, it's obvious that this is a mid-60s jam. Turner screams, the band honks — in several of these cases it clearly took longer to name the tracks than to "write" them.

There are some noteworthy exceptions. Turner's country side, anomalous as it may seem, comes up for air twice, once in his take on "Steel Guitar Rag" and once on the original tune "Going Home," which begins and ends with a line ripped off from Hank Williams' "Long Gone Blues."

"Katanga," which dates from the 1962 Sue LP, is the only track that sounds like it required a written arrangement. The band actually plays some unusual changes and, as a consequence, the track stands out. These musicians were obviously capable of being more than three-chord straight-men for Turner's primal screams.

Perhaps the highlight here is the final track, which is a nearly nine-minute medley of blues tunes — Turner's homage to the masters. It begins amazingly with two Little Junior Parker Sun Records tracks, goes on to vintage B.B. King, makes its way through John Lee Hooker, Elmore James, Muddy Waters, and then doubles back to vintage King. It's clear this, too, was hastily cobbled together, and why not? It first appeared on a 99-cent Crown LP in 1963 — made on the cheap for the cheap. But it bristles with energy that's worth the price of admission.

In many ways *Ike's Instrumentals* is an important release. Its shortcomings are with the original music and the culture that shaped it. This project, including engaging notes by Goldmine

contributor Bill Dahl, are respectful, knowledgeable and collector-oriented.

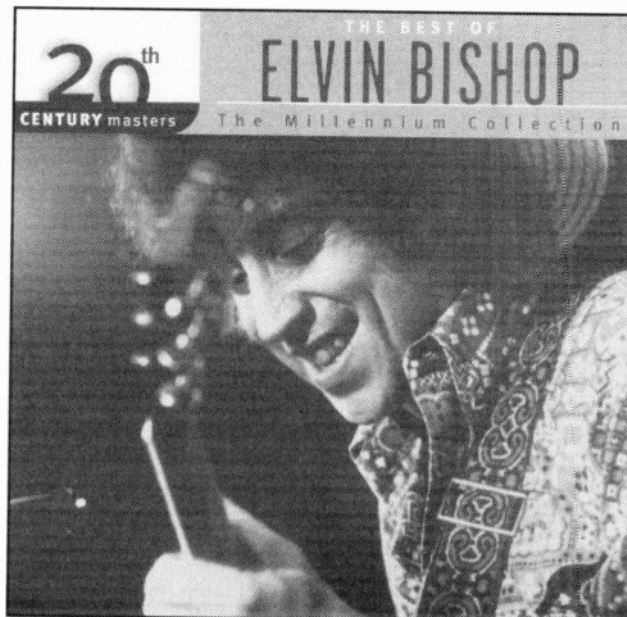
— Hank Davis

ELVIN BISHOP

20th Century Masters The Millennium Collection
Mercury (314-589-529-2)

A much more worthy artist than his "one-hit-wonder" status would indicate, Elvin Bishop is funky, funny, earnest, rockin' and down-home all at the same time. Imagine putting Dr. Hook's, The Band's, The Allman Brothers Band's, Eric Clapton's, and Sly & The Family Stone's sounds into a stew; that's what's on this CD.

It's great to see Bishop's work get some recognition in recent months, not only from this release but through other catalog titles, as well as the January release of his *King Biscuit Flower Hour* show on CD. Three numbers into *Elvin Bishop 20th Century Masters The Millennium Collection* compilation, the listener will be convinced of Bishop's wide-ranging



proWess, from the good-timey, gospel-y rock opener "Let It Flow," the slide guitar funk-er "Ground Hog" and the Jim Stafford-ish "Stealin' Watermelons."

Three out of four of Bishop's lower-echelon Hot 100 hits are here: the toe-tapping blues-rocker "Travelin' Shoes" (#81, 1974), the poppy "Sure Feels Good" (#83, 1975) and the concert raver "Struttin' My Stuff" (#68, 1976). Also, his signature song "Fooled Around And Fell In Love," a gold single from 1976 hitting #3, is an authentic rock classic — the only song on the album on which Bishop does not actually sing lead vocal on. The lead vocal of "Fooled" actually come from a very young Mickey Thomas, a future lead vocalist of Starship.

How much relevance does Bishop and his good 'ol funky rock 'n' roll have in 2002? Both sadly and gladly, not much. It's a shame. There's such a huge absence of spiritual, feel-good rock music like this being made anymore, as evident by all the filth and dreck on the charts these days. Bishop once said in a interview years ago, "People think if you don't have a hit record, you're just dead. But it's not the case. I play and write and always will and still make a living at it."

A big thank you from this reviewer on behalf of music fans everywhere to Mercury Records for not letting Bishop slip through the cracks.

— C. Brian Jasper

VARIOUS ARTISTS

Buckwheat Zydeco & Company
Tomorrow (70006)

Considering the Tomorrow label has just four contemporary releases in its catalog, it's pretty ambitious (though perhaps unwise) to assemble a full-length anthology from such a small body of material.

Co-owner Buckwheat Zydeco opens the vault here with two get-up-and-go tracks from his Tomorrow debut, *Trouble* — "Put It In The Pocket" and "Hard Chargin'." Up-and-comers Sean Ardoin & Zydekool jump in with four tracks, the best perhaps being "Old School/New School," an odd hybrid of Boozoo Chavis and Chuck Berry. Lil' Brian & The Zydeco Travelers sound very much like a younger version of Buckwheat Zydeco, except on the aptly titled "Jackin' This Song," which has Chavis stamped all over it. Buckwheat returns with a live version of "Trouble," probably the best track on the CD, and an awful (previously unreleased) 13-minute version of "Hey Joe."

Record companies release samplers to draw attention to their catalog. I fear Tomorrow might well have actually done the opposite. They've included so much material from each of their CDs here that many buyers may think, "Well, I've got four tracks here from Buckwheat and Sean Ardoin. Why do I need to buy their individual CDs?"

— Jeff Hannusch

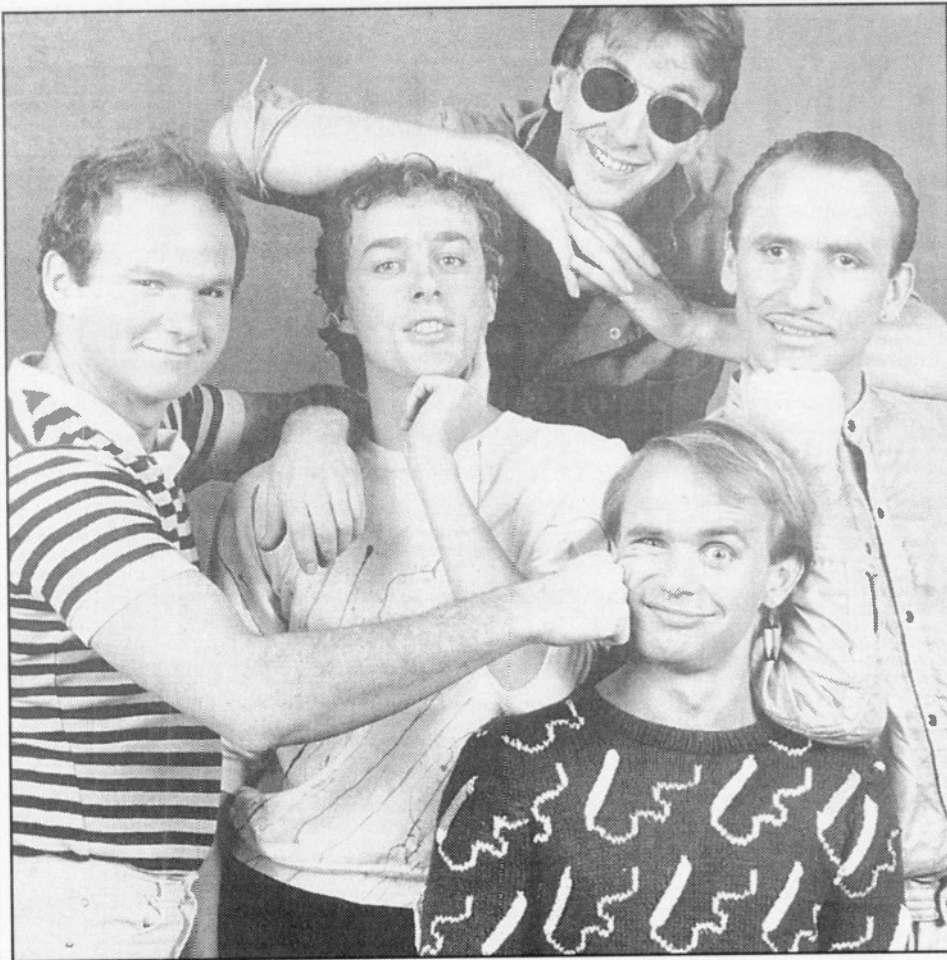
VARIOUS ARTISTS
Hit Me With Your 80's Box
Hip-O (314 585 379-2) (Three discs)

Few decades have been so ruthlessly stereotyped as the '80s. It was an era in which a world of weird things happened, from the introduction of the compact disc to the fall of Soviet Communism. But mention "the '80s" to anyone who lived them, and what are the first things that come to mind? Duran Duran's videos, Nena Luftballon's armpits and Howard Jones' dancer. There's a conundrum — of all the skeletons that could live in one's closet, could any grin more ghastly than that? "I was Howard Jones' dancer."

On *Hit Me With Your 80's Box*, Jones is here, of course, a little into the third disc of three, sandwiched between Glenn Frey and Simply Red. "Money is no longer too tight to mention," a wise man once wrote about that latter band, shortly after the hit of almost the same name, "but follow-up material certainly is. Poor dears, they really are doomed."

Over the next 15 years, until the end of the century, ginger geezer Red Hucknall scored 30 more U.K. hits. He has, indeed, been "Holding Back The Years." But most everyone else on this box is just stuck in them, from heartthrob Rick Springfield — whose "Jessie's Girl" now sounds more like Phil Lynott than it ever did; to Men At Work, whose still-enduring "Down Under" is even better with the bass boost turned up full. Shame they never had that in the early '80s, isn't it?

One is not going to love every track on this album — 42 songs span 10 years of change and a bunch of scary genre shifts too. Technotronic and The Commodores, Twisted Sister and Spandau Ballet, Billy Ocean and Billy Idol ("Rebel Yell"! terrific!), The Waitresses and a flock of weird haircuts, Men Without Hats but no men without hits. Even the cuts that we all hoped would be forgotten — Mr. Mister's "Broken Wings," Hall & Oates' "Maneater" and Jan Hammer's "Miami Vice" — are lurking in your brainpan somewhere, while the songs for which one still has a soft spot sound better than ever.



Courtesy of Columbia Records/by Laura Levine

Men At Work

Step this way, then, for the revitalized vitality of... Peter Schilling's "Major Tom," in his synthesizer-stuffed tin can; Bananarama's "Cruel Summer," all about the beast that dumped you way back when; Adam Ant's "Goody Two Shoes" — what did he do in the end? And, of course, Jones and his dancer. The name of the song is "No One Is To Blame." The name of the decade could be much the same.

Can't wait to see what Hip-O makes of the '90s.
— Dave Thompson

JOHNNIE RAY
Johnnie Ray In Las Vegas/Til Morning
Collectables (COL-CD-7437)

Some people feel that Johnnie Ray set the stage for Elvis Presley. As Ray's biographer Jonny Whiteside writes in *Cry* (Barricade Books, 1994), "The mix of black-ballad phrasing, untrammelled emotion and his ingenuous, wide-eyed rural outlook created an astonishing, individuated pop music

style." Despite 1951's double-sided breakthrough "Cry"/"The Little White Cloud That Cried" and '56's "Just Walking In The Rain," Columbia A&R head Mitch Miller often didn't know what to do with The Prince Of Wails. Fortunately, two 1958 LPs — the live *In Las Vegas* and (with jazz pianist Billy Taylor's drums/bass/guitar trio) *Til Morning* — present him free from Miller's hit-or-miss Top-40 efforts.

Combining standards and hits, *Vegas* finds The Cry Guy good-naturedly working his crowd like a champ despite a deaf ear. When he says the moral of "Ain't Misbehavin'" is "see, hear and speak no evil," is he asking them to ignore gossip about his sexuality and prodigious drinking capacity? Comparing "Little White Cloud" (which Whiteside suspects Ray penned as an autobiography) to his last Top 20 hit, 1957's rather silly "Yes, Tonight Josephine," we wonder if a decline in pop songsmithing was as much a factor as mid-50s rock in his disappearance from the charts.

Til Morning's standards ("Day By Day," "It All Depends On You") let him stretch out and relax, lagging behind the beat like his inspiration, Billie Holiday, on songs worthy of his skills. We hear his intimate late-night quiet side instead of the histrionics of "Cry."

Ray is largely overlooked today, but this 24-track CD shows his unique skills during pop music's transitional '50s. (Due imminently from Collectables are two more Ray CDs, each combining two '50s LPs: *The Big Beat/I Cry For You* and *Johnnie Ray/On The Trail*.)

— Bruce Sylvester

GARY STEWART
Best Of The HighTone Years
HighTone (HCD8141)

Things never seemed to go as well they could have for Gary Stewart. No ordinary country crooner, he never quite fit in with the outlaw rat pack, the gang led by the likes of Waylon Jennings, Willie Nelson, Johnny

(Please see Reissues page 76)

Five Star Record

BY COMBINING HUMOROUS LYRICS WITH SIMPLE GUITAR RIFFS, THE RAMONES WERE ABLE TO PRODUCE THEIR OWN BRAND OF PUNK ROCK THAT INFLUENCED THE MUSIC SCENE FOR MANY YEARS AND CONTINUES TO BE POPULAR TODAY! "ROCKET TO RUSSIA" WAS THEIR THIRD RELEASE FOR THE SIRE LABEL AND CAME OUT IN '77! ALL OF THE SONGS RUN LESS THAN THREE MINUTES IN LENGTH AND FIVE ARE ACTUALLY NO LONGER THAN TWO MINUTES, BUT THEY ARE THE PERFECT BITE-SIZE PIECES TO SHOWCASE THE BOYS' LIMITED MUSICIANSHIP! THAT'S JOEY ON LEAD VOCALS, JOHNNY ON GUITAR, DEE DEE ON BASS AND TOMMY ON DRUMS! THE GROUP CLAIMED TO HAVE TAKEN THE IDEA TO USE THE SAME LAST NAME FROM THE BEATLES USE OF PSEUDONYMS, AND SPECIFICALLY FROM PAUL MCCARTNEY USING THE NAME PAUL RAMONE! AT ANY RATE, THEIR REAL NAMES WERE: JOEY-JEFFREY HYMAN, JOHNNY-JOHN CUMMINGS, DEE DEE-DOUGLAS COLVIN AND TOMMY-THOMAS ERDELY! WITH CHANGES TO THE BAND'S LINEUP OVER THE YEARS, NEW MEMBERS ADOPTED THE RAMONE LAST NAME!



"SHEENA IS A PUNK ROCKER" IS PROBABLY THE MOST-PLAYED TUNE FROM THIS LP, BUT "WE'RE A HAPPY FAMILY", "CRETIN HOP" AND "TEENAGE LOBOTOMY" ARE STANDOUTS AS WELL! SURPRISING INCLUSIONS ARE "SURFIN' BIRD" AND "DO YOU WANNA DANCE?", BOTH REMAKES OF OLD ROCK 'N' ROLL NUMBERS! I ESPECIALLY LIKE THEIR CRAZED VERSION OF "SURFIN' BIRD"!

I SAW ONE OF THE LATER INCARNATIONS OF THE BAND WHEN THEY PLAYED THE MICHIGAN STATE FAIR IN THE EARLY '90S! AND, EVEN THOUGH THE SONGS ALL SOUNDED PRETTY MUCH THE SAME, IT WAS A ROCKIN' GOOD SHOW! THIS PARTICULAR LP WAS GIVEN TO ME BY MY FRIEND ART! I ALREADY HAD THEIR FIRST ALBUM, WHICH BY THE WAY HAS A COVER NEARLY IDENTICAL TO THIS ONE! "ROCKET TO RUSSIA" ALSO FEATURES GREAT BACK COVER ART AND INNER SLEEVE ILLUSTRATIONS REPRESENTING EACH SONG BY PUNK CARTOONIST JOEY HOLMSTROM! AND THOUGH THEY HADN'T FUNCTIONED AS A WORKING BAND FOR SOME TIME, THE RAMONES ERA CAME TO AN END WITH THE DEATH OF JOEY!!



R.I.P.!!

Goldmine

WANT LIST ADS

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).

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.

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

	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #1	_____	_____	_____	_____
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.**

JAY POLERSTOCK

- 7 Peachtree Lane
- Huntington Station, NY 11746
- Phone: 631-421-1805

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE CLINGER SISTERS - Puppet, Golly Mon, 45, Tollie 9035
STEVE LAWRENCE - The Lady Wants To Twist, Tell Her I Said Hello, 45, Columbia 42396
STEVE LAWRENCE - The Sounds Of Summer, Millions Of Roses, 45, Columbia 43362
DORIS DAY - Great Movie Hits, Album, Harmony 7392 or 11192
THE HUNG JURY - Let the Good Times In, 45, Colgems 1010
JACK JONES - I Can't Believe I'm losing You, The Race Is On, 45, Kapp 651
SHAUN CASSIDY - Born Late, Album, Warner 3126
PAULA ABDUL - Greatest Hits, Cassette only, Virgin 48980
ANNETTE - Video tapes wanted of her performances on American Bandstand and The Dick Clark Show
JAMES DARREN - Video tape wanted of him singing Good Bye Cruel World, on the Donna Reed Show episode "One Starry Night"
PAUL PETERSON - Video Tape Wanted Of Him Singing She Can't Find Her Keys on The Donna Reed Show Episode "To Angie With Love"

AL BOROSKI

- 26621 Wadsworth
- Redford, MI 48239
- E-mail: heavymetal@aol.com

"Kristin Ren E-mail me back"

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SEDUCE - (Detroit Local Band) Live recordings, video or audio
HALLOWEEN - (Detroit Local Band) Live recordings, video or audio
HAVANNA - Black, Live recordings, video or audio
JUDAS PRIEST - (2002 Show From Detroit) Live video or audio

BRIAN BOROSKI

- 32608 Hively Ave.
- Westland, MI 48186
- widetank2@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

NEIL DIAMOND - Live recordings, 2000-02, video or audio
MIDNIGHT OIL - Live recordings, 2001-02, video or audio
C.S.N.Y. - Live recordings, 2001-02, video or audio
THE WHO - Live recordings, 2000 tour, video or audio

CHRISTINE YOUNG

- 232 Harper Dr
- Orange, VA 22960
- E-mail: kathgirlchris@aol.com

All CDs wanted preferably SS-01 opened, EX condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TERRY KATH - (Chicago) - Magazines, photos, 45's with PS, songbooks, tourbooks - anything!
CHICAGO - "Anthology", CD, Dressed to Kill label, U.K. pressing
CHICAGO - "Beginnings", CD, import
CHICAGO - "Sessions Presents Chicago", 2 CD set, Sony Music Special Products
CHICAGO - Japanese import CDs, with OBI, Teichiku Records
DAVID GATES - "First", songbook, and any other songbooks for his solo albums, excellent condition

ROBERT WARNER

- 7 Amber Lane
- Lafayette, CA 94549

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BOB DYLAN - Live concert recordings on CD or CDR
GRATEFUL DEAD - Live concert recordings on CDR, trades only
LED ZEPPELIN - Any rare items, any format
MAGMA - Any rare items, any format

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 Hemi: 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)

JUDY HARTZOG

- 114 Travelers Rest Blvd.
- Summerville, SC 29485
- Phone: 843-875-2514
- E-mail: Kylestevejudy@msn.com

I would love the following in playable (no skips please) condition.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

MICHELLE SHOCKED - Artist Make Lousy Slaves, CD
ROY BUCHANAN - A Street Called Straight, CD, Japan Import or other
CONCRETE BLONDE - Nu Rock (Radio Show) Concert, CD, or any live/rare
PINK FLOYD - Games for May - Box set w/booklet, CD, Bedrock or other
MICHELLE SHOCKED - Dub Natural, CD, any
KATIE WEBSTER - Many Faces Of, CD, import
MICHELLE SHOCKED - E-Town or House of Blues, CD, radio shows
BEATLES - Artifacts III Box Set, CD, 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 - Revolution
TIFFANY - Flies Like an Angel, Was it good for you (Movie - Thin Pink Line)
NEW KIDS - Dirty Dancing French Maxi CD* 5, Honey, Don't Ya Leave Me Tonight, Love Me or Love Me Not, Nightmare, On a Wing of a Prayer
FOUR TOPS - 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

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

BROOKS

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

Originals wanted, not copies

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GREAT WHITE - 'Live' video from '82-'85
GREAT WHITE - Call It Rock n' Roll (in original box) video
GREAT WHITE - Singles on cassette/CD
GREAT WHITE - Album reviews
GREAT WHITE - Articles post-'91 from mags like Metal Edge, RIP, Hit Parades & Others
GREAT WHITE - Self-titled album cover (black) poster
GREAT WHITE - Let It Rock album cover poster
MEAN STREAK - 'Live' video from late '80s/early '90s of the N.Y.C. all-female metal/hard rock band
BITCH - Damnation Alley, EP, cass/CD
BITCH - Be My Slave, cass/CD
BITCH - A Rose By Any Other Name, cass/CD
Anything with BETSY - cass/CD/video
METAL MASSACRE #1 w/various artists inc. BITCH - cass/CD
THE RUNAWAYS - Anything with Cherie Currie, cass/CD/video
LEE AARON - cass/CD/video
PHANTOM BLUE - cass/CD
WARLOCK/DORO - cass/CD/video
ROCK GODDESS - cass/CD/video
SAMANTHA FOX - Late '80s posters
KICK AXE - Vices, cassette
UFO - Misdemeanor Live (in original box) video
THE ADVENTURES OF FORD FAIRLANE - Soundtrack cass/CD

JUSTIN E. CRAFTON

- 822 Warren Ave.
- Wakeeney, KS 67672-1955
- Phone: 785-743-5822

E-mail: richie_kotzen_musicfan@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

RICHIE KOTZEN - (Items from Poison, Vertu, Mr. Big, Arthur's Museum, and Solo Days)
STEVIE SALAS - (Anything from CD's, Guitar Picks, Articles, Etc.)
POISON - Circa 1992 through 1995 with Richie Kotzen and Blues Saraceno
BLUES SARACENO - (Anything from days w/Jack Bruce, Poison, Transmission OK, solo)

GOLDMINE WANT LISTS

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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
 LYNRYD SKYNYRD - 45s, LPs, imports, shirts, anything!
 BACKSTAGE PASSES - and crew shirts
 SEALED & QUAD 3-TRACKS - any condition

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936
 • E-Mail: michaeldrucas@hotmail.com
 Average White Band wanted, 1972-1982. Serious collector seeks items listed. If you can help, please call or write. High prices paid.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1972-1982 Audience tapes. Will pay \$100 a show
 AVERAGE WHITE BAND - 1972-1982 Concert Posters
 AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
 AVERAGE WHITE BAND - 1972-1982 Tickets, Passes
 AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage
 AVERAGE WHITE BAND - 1972-1982 Video filmed from the audience
 AVERAGE WHITE BAND - 1972-1982 Concert Reviews from newspapers

TROY GROLLER
 • 5461 San Vicente Blvd. #12
 • Los Angeles, CA 90019
 • E-Mail: dreemer01@earthlink.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BUDDY GUY - on PBS. Doing Beatle covers. VHS. 1991??
 MARC BONILLA - Middle Of A Dream, Live, 2 CDR set. 1/15/98. San Juan Cap.
 R. STONES - A Stones Throw Away - 2 CDR set. 2/9/99. Anaheim
 LITTLE VILLAGE - Solar Sex Panel, #PLR 9232? live CD USA 1992 or S.F. 1991.
 KINKS - Up Close 1990. Radio show. (Not edited out)
 SRV - Int. - W/J. Ladd on Vinyl or tape
 BEARS - Oh Me - Wots Up Mate. Is this a live boot w/A. Belew??
 Live CD or Show - 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??

FRANK CONTI
 • 712 8th St.
 • Secaucus, NJ 07094
 • Phone: 201-330-9409
 • E-Mail: marylee711@aol.com
 In M, M- Condition ONLY!
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M CSP495S

GARY C. HUESTED
 • 1131 Piedmont Ave. NE
 • Palm Bay, FL 32907
 • Phone: 321-984-2144
 • E-Mail: ghusted@cfl.rr.com
 Serious R.E.M. collector seeking VG++ or better music and memorabilia:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Dead Letter Office advance promo cassette US or UK
 Documenting REM: 1983-1987 IRS 14U Canada cassette
 Fables of the Reconstruction UK CD (w/"Green Grow The RushED")
 Murrur US cassette ("There She Goes Again" on insert)
 REM Singles Collected PTS 2039 Japan cassette
 Orange Crush 3" German CD in 5" slimline jewel case w/adaptor
 Stand German CD Warner Bros. 7577CD
 Chronic Town 12" EP Canada (gargoyles label)
 Green 12" LP Japan (w/obi)
 Dead Letter Office 12" LP Japan (w/obi)

TOM BERTRAND
 • 235 East 13th St. 4M
 • New York City, NY 10003
 • Phone: 212-673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DIANA ROSS - Everything Is Everything, CD, Cassette, Vinyl, Motown Records
 DIANA ROSS - Music/Videos/Interviews, CD, Cassette, Video

ALEX ZAMBRA
 • 5644 Lawndale
 • Houston, TX 77023-3840
 • Fax: 713-921-5082
 Mint items only. Serious Gilbert B'caud collector
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER.
 GILBERT B'CAUD - Degoutie, any format but Mint. CDR ok.
 GILBERT B'CAUD - La Repetition, any format but Mint. CDR ok.
 GILBERT B'CAUD - La Saison du de'samour, any format but Mint. CDR ok.
 GILBERT B'CAUD - L' Enfant du Ciel, any format but Mint. CDR ok.
 GILBERT B'CAUD - Je t'aime mon frere, any format but Mint. CDR ok.
 GILBERT B'CAUD - On a tous un coin sur la terre, any format but Mint. CDR ok.
 GILBERT B'CAUD - Amoureuse de la vie, any format but Mint. CDR ok.
 GILBERT B'CAUD - My Emotion, any format but Mint. CDR ok.
 GILBERT B'CAUD - Quand j serai plus la, any format but Mint. CDR ok.
 GILBERT B'CAUD - Heureux comme un poisson dans l'eau, any format but Mint. CDR ok.
 Am a very serious -GILBERT B'CAUD - collector, always looking for Mint LP's, EP's, & 45's & some CD also. Many items & CDR's available x exchange. Need the songs above to have all his songs.

CURTIS RIGHTOR
 • 2919 Brinkey Wy #18
 • Louisville, KY 40218
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 REDBONE - Message From A Drum, cassette, Epic ET30815
 GENE PITNEY - Country Side Of, 8-Track, Musicor I.T.C.C. M8-3104
 PAT BOONE - Originals, Double Play, 8-Track, ABC/GRT 8022-301 H
 SHIRELLES - Very Best Of, 8-Track, Scepter Citation Series 1802
 BOB CREWE GENERATION - Music to Watch Girls By, 8-Track, DynoVoice PV8-9003
 ROGER MILLER - Whistle Stop, 45, Buena Vista 493
 LOUIS ARMSTRONG - When You Wish Upon A Star, 45, Buena Vista 489
 CAMARATA ORCHESTRA - What Does He Want Of Me, 45, Buena Vista 469
 BOBBY GOLDSBORO - These Are The Best Times, 45, Buena Vists 561
 (Will not accept phone calls.)

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, Japan/UK and USA
 BROTHER CANE - All Releases, All, Any

TROY GROLLER
 • 5461 San Vicente Blvd. #12
 • Los Angeles, CA 90019
 • E-Mail: dreemer01@earthlink.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DAVID BAERWALD - Bedtime Stories, CD, A&M Rec. #215-289
 DAVID BAERWALD - Dance, Promo video
 DAVID BAERWALD - Live from the Bottom Line. NYC. 6/19/90/ Radio broadcast
 P. FRAMPTON - Moon's Train, CD, Ger. Imp. Inakustik/Inak Records #11004
 STONES - R. Starr/ & The Kings - What's It All About, 7" w/B. Huie. Red Label
 JAGGER - Wandering Spirit, EPK & Story Of, UK Vd.
 TRAFFIC - 5/1/94 Pre. of Far Away From Home, on tape
 THE LAW - (Rodgers/K. Jones) - CD 5 Sgl - Laying Down The Law, Tough love, etc. 1990. UK/Ger/Jpn. Atlantic Rec. #A-7781.
 LEGENDS OF ROCK - Radio show-on, Yes, Stones, Hendrix??

MICHAEL TURNER
 • 7 Rosewood Avenue
 • Burnham-On-Sea, Somerset TA8 1HD England
 • Phone: +44 (0) 1278 783519
 • E-Mail: Mturner217@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 NEIL SEDAKA WANTS
 45s (*radio adverts)
 *Christmas & New Year Greetings From RCA, RCA SP-45-128
 *Find Yourself A Star, Rad 72-1
 *Giving's Not So Hard To Do, United Way
 *US Air Force 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
 LPs
 Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music N°M-5
 Laverne Baker, Saddler
GENE PITNEY WANTS
 45s
 Faithful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959
 Run, Run Roadrunner (Musicor promo, stereo) Mus1474 1968
 LPs
 It's Country Time Again (with George Jones, stereo, Black Label) Musicor 1965
 She's A Heart Breaker (promo, stereo) Musicor 1968
 Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. Versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run, Roadrunner, Rags to Riches) Vintage
 Pitney compositions not recorded by Gene, for example: Buzz Clifford, Magic Circle, Columbia 42290, 45 same # for 33 1962 Nobells? Searchin' For My Love/Crying Over You, Mar 101 1962
 If possible, records to be in at least EX condition.

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) NALONE - Eastern Standard Time Amazing AMCD-1037

JOHN D. COUCH
 • 240 Route 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, Heart Breaker, Japanese
 BOB DYLAN - Infinity On Trial, 2 CD, Wanted Man

MARTYN HAMMOND
 • 20a Purley Bury Close, Purley
 • Surrey, CR8 1HU, England
 • E-Mail: 106174.451@compuserve.com
 Concert tickets from California wanted
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOWIE CONCERT TICKET - Santa Monica Civic Auditorium 10/20-21/72
 BOWIE CONCERT TICKET - San Francisco Winterland Auditorium 10/27-28/72
 BOWIE CONCERT TICKET - Los Angeles Hollywood Palladium 3/11-12/73
 BOWIE CONCERT TICKET - Los Angeles Universal Amphitheatre 9/2-8/74
 BOWIE CONCERT TICKET - San Diego Sport Arena 9/13/74
 BOWIE CONCERT TICKET - Anaheim Convention Centre 9/16-17/74
 BOWIE CONCERT TICKET - San Francisco Cow Palace 2/6/76
 BOWIE CONCERT TICKET - Los Angeles Forum 2/8-11/76
 BOWIE CONCERT TICKET - San Diego Sports Arena 2/13/76
 BOWIE CONCERT TICKET - Fresno Convention Center 4/2/78
 BOWIE CONCERT TICKET - Los Angeles Forum 4/6/78
 BOWIE CONCERT TICKET - Los Angeles Sports Arena 10/14/87
 BOWIE CONCERT TICKET - Sacramento Cal Expo Center 5/24/90
 BOWIE CONCERT TICKET - Mountain View Shoreline Amphitheatre 5/28/90
 TIN MACHINE CONCERT TICKET - Los Angeles The Roxy 6/16/89
 TIN MACHINE CONCERT TICKET - La Variety Arts Theatre 12/13/91
 TIN MACHINE CONCERT TICKET - San Diego Sprekels 12/14-15/91
 TIN MACHINE CONCERT TICKET - San Francisco Warfield 12/17/91
 BOWIE/NIN CONCERT TICKET - Los Angeles Forum 10/28-29/95
 BOWIE CONCERT TICKET - San Francisco Warfield 9/15-16/97
 David Bowie tickets from other states/countries also wanted.

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

EVAN BORIS
 • 6 Saint Andrews Court
 • Old Westbury, NY 11568-1710
 • Phone: 516-997-4840
 • Fax: 631-234-8248
 • 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

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

FRANK CONTI
 • 712 8th St.
 • Secaucus, NJ 07094
 • Phone: 201-330-9409
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M CSP495S
 GUS GOSSERT - Doo Wop Volume 1, LP, Jukebox 5000

BILL CURTIS
 • 1739 S. 4th
 • Kankakee, IL 60901
 • E-Mail: mumome@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Fina-Music Primary, C.V.R. Secondary, Gibson-C.V.R. #1.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DON GIBSON - My Kind Of Country, LP, K-Tel
 JACK FINA - Plays Boogie Woogie, LP, Dot DLP 3243
 JACK FINA - Great Themes In Boogie Woogie, LP, Dot DLP 3482

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

TOM BERTRAND
 • 235 East 13th Street, Apt. 4-M
 • New York, NY 10003
 • Phone: 212-673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 NATALIE COLE - Collector Items - CD, Videos, Cassettes

TED MYERS
 • 7305 St. Rt. 753 Lot 4
 • Hillsboro, Ohio 45133
 • Phone: 937-365-1277
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 • Prairie Village, KS 66208
 • Phone: 913-649-0094
 • E-Mail: musicrek@aol.com
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 PAUL REVERE - Paul Revere's Ride, 45, Gardena-115
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 CHANGE - Paradise (12" single) Atlantic DMD267
 GWEN McCRAE - Funky Sensation (12" Single), Atlantic DMD286
 TINA MARIE - Ooo LaLaLa, 12" single, Epic label?

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 • Winnipeg, Manitoba R2R 1K4
 • Phone: 204-632-6790
 • E-Mail: killeensteve@hotmail.com
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 FRANK ZAPPA - Old Masters Box Sets 2 & 3, LP, Barking Pumpkin
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TINA TURNER fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCSB TV and was called Target Presents Tina Turner. Have audio/video tapes to trade. 516-317-1566.

(Reissues from page 71)

Cash, and Kris Kristofferson.

On the other hand, his rough-hewn image and trademark growl found him out of step with the country-music mainstream. As a result, he never gained the marquee value or the attendant fan following achieved by his colleagues.

Stewart had other things to deal with, though, mostly heartache, heartbreak and an endless parade of cheating women. As evidenced by the tracks on *Best Of The High-Tone Years*, drawn from his HighTone recordings of the late '80s and early '90s, his songs straddle a line between tears-in-your-beer laments and high-octane honky-tonk. The titles say it all — "Brand New Whisky," "Make It A Double," "An Empty Glass" and "I Get Drunk" offer up the antidote for the subjects of songs such as "Nothin' But A Woman," "Nothin' Cheap About A Cheap Affair," "Bedroom Battleground" and "Delia." So he's not exactly the model of political correctness. What real cowboy ever was?

While the story lines may seem somewhat predictable, Stewart's performances are fueled with credibility, conviction and rowdiness as well. The trio of tunes that wrap it up — "Honky Tonk Hardwood Floor," "Come On In" and "Let's Go Jukin'" — prove that for all the women and the whiskey, hang-ups and hangovers, nothing should stand in the way of a down-home good time.

— Lee Zimmerman

TOWER OF POWER

Soul With A Capital "S": The Best Of Tower Of Power
Epic (EK 86155)

Given that Tower Of Power are generally regarded among the heavyweights of early 1970s funk, few people would classify a digest of their later years as anything remotely approaching a *Best Of*. Columbia didn't even acquire Tower Of Power until 1976 and lost them again for most of the 1980s before renewing the partnership in 1991. But, the set pulled together for this



Courtesy of Sony/Legacy

Tower Of Power

Still popular, touring and continuing to light the funk on fire on stage, Tower Of Power remain a vital, if somewhat undervalued, part of the contemporary funk scene.

compilation isn't so bad at all. Plus, it reminds us that, at a time when so many of their peers were selling out to disco, TOP stayed true to their earthy roots and continued to put together horny jams.

A chunky nine of *Soul With A Capital "S": The Best Of Tower Of Power's* 14 tracks are culled from the band's '90s output — the five albums culminating with the live *Soul Vaccination*. The title track and "Attitude Dance" are prime examples of the band's later style, while their current live act is successfully showcased across "So Very Hard To Go," "You're Still A Young Man" and "What Is Hip?" recorded at

the 1999 Fox Theatre show in Stockton, Calif.

Sandwiched in the middle of the disc, however, are five tracks from the 1970s — and this is where things become most interesting. The punchy "You Ought To Be Havin' Fun" and the title track from 1976's *Ain't Nothin' Stoppin' Us Now* are obvious highlights, but in fan and collector terms, the masterstroke is the inclusion of "I Love That Girl So Much," a previously unreleased alternate mix from 1979's *Back On The Streets* sessions.

Still popular, touring and continuing to light the funk on fire on stage, Tower Of Power remain a vital, if somewhat under-

valued, part of the contemporary funk scene. It's still true that new fans will be better-served by TOP's early 1970s Warner Brothers heyday, but *Soul With A Capital "S"* is a delightfully painless way of gathering the band's later output into one convenient package.

— Amy Hanson

MEKONS

Fear And Whiskey
Quarterstick (QS80CD)

The Mekons' first really good album, *Fear And Whiskey*, came almost a decade after their formation in 1976. There were jumbles of punk, junk and pop. There were clashes of ideologies. And there was the passion played out between hometown roots and overseas calls. *Fear And Whiskey* brought them all together, igniting both Americana (no small feat for a band from Leeds, England) and sort of a post-punk play-back in its attempt to bridge culture and art.

In 1985, when it was originally released in the U.S. as a Sin import, American indie hipsters immediately gobbled it up. The Mekons, in turn, embraced the States. Jon Langford eventually moved the band across the ocean, and their records adapted the sounds of the States (culminating in the rock 'n' roll exploration of *The Mekons Rock 'n' Roll*). *Fear And Whiskey*, though, is the starting point.

The new reissue — the first time this great album has been released in its original form on CD — tightens the slack and pulls together the wayward ties. Nothing new has been added, but the sterling glory of its 10 songs (a launching point, some say, of the alt-country movement) is quite enough. One won't find a more honest declaration of sin, faith, redemption and a dozen other themes picked at by Johnny Cash and other hardcore lifers made by a "punk" band in its prime. Langford and Tom Greenhalgh slap drones, violins and skewed melodies atop native (pop-rock) and foreign (reggae) grooves. When the closing take on "Lost Highway" (the song Hank Williams lived) hits, it hits like a reformed punk band moving in the right direction.

— Michael Gallucci

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A day away from my 35th birthday, I almost feel I should apologize for being a part of the younger generation who are slighting our music pioneers.

— Ed Weigle

(Please Mr. Postman from page 8)

really originated. I'm sure the museum exhibits still reflect this. Hell, I even watched the building go up and saved a piece of the mortar, which I put in a frame with photographs of the construction process. I hoped that the institution would welcome the fathers and grandfathers of rock 'n' roll first. Suffice it to say, my framed display hasn't been on my office wall for about eight or nine years. I'm very disappointed with that bunch of idiots.

If anyone would have told me, as the building plans were being drawn, that James Taylor would be inducted within the first 10 years of the museum's existence, I'd have laughed myself silly. Who are they going to put in next? The Pipkins? (Hey, it's been more than 25 years since "Gimme Dat Ding!" — and they were British, like The Beatles!)

A day away from my 35th birthday, I almost feel I should apologize for being a part of the younger generation who are slighting our music pioneers.

— Ed Weigle
WEDJ/WSYW
Indianapolis IN

[Ed, many Goldmine readers have shared your frustrations on who gets into the Rock Hall — or in more cases, who doesn't. As a Hall voter — but having nothing whatsoever to do with coming up

with the nominees list — I always rank the older artists first when the ballot comes my way, for a number of reasons. First, of course, is because they deserve it. Second, it would be nice to have these people recognized while they are still alive. Third, many of the newer artists that get on the list as soon as they are eligible tend to get in right away. Knowing this, and knowing that if they don't make it, they'll be back on the list the following year and will most likely make it in the second time around, I either don't vote for them at all or rank them at the bottom of the ballot (votes are ranked 1-through-whatever, with a #1 vote getting the most points in determining the inductees). Whereas older artists, once they are on the ballot and don't get voted in, may not be on the ballot ever again. I have no data on what the demographics of the voters are; I just know there are slightly more than 1,000 involved. It's probably time for us to update our "25 artists who belong in the Rock Hall" list we ran a few years back, although, not having looked at it recently, I suspect it hasn't changed at all! One other note for our readers: It is not the Museum in Cleveland that is responsible for the inductions, but rather the Rock And Roll Hall Of Fame Foundation out of New York. The Cleveland museum folks put together the exhibits and educational programs, the Foundation does all the balloting functions. The Hall is definitely worth seeing, as many new items have been added over the years. A good time to check it out is during the Goldmine-sponsored National Record Show, to be held Aug. 3-4. — Ed.]

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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.

2001 Advertising Deadlines

Deadline is 12 noon on deadline day
700 E. State St., Iola, WI 54990-0001

1-888-457-2873 • 715-445-2214 • FAX: 715-445-4087

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
March 21 '02	#567	April 19	March 28	April 5
April 4 '02	#568	May 3	April 11	April 19
April 18 '02	#569	May 17	April 25	May 3
May 2 '02	#570	May 31	May 9	May 17
May 16 '02	#571	June 14	May 23	May 31

* Denotes Garage Sale Issue

REFERENCE FORM

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

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
 MAILING ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 TITLE _____

TRADE REFERENCES

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____

BANK REFERENCE

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

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

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

DISPLAY ADVERTISING:

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

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

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

CLASSIFIED DISPLAY:

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

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

CLASSIFIED ADVERTISING:

- A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectnet.site at no additional charge.
 - B. DISCOUNTS FOR CONSECUTIVE INSERTIONS
- | | | | |
|----------|-------------|------------|-----|
| 1-2..... | No Discount | 10-12..... | 20% |
| 3-6..... | 10% | 13-26..... | 25% |
| 7-9..... | 15% | | |

ADVERTISING REQUIREMENTS:

BOOTLEG POLICY

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

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

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

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

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

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

