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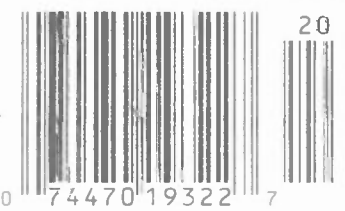
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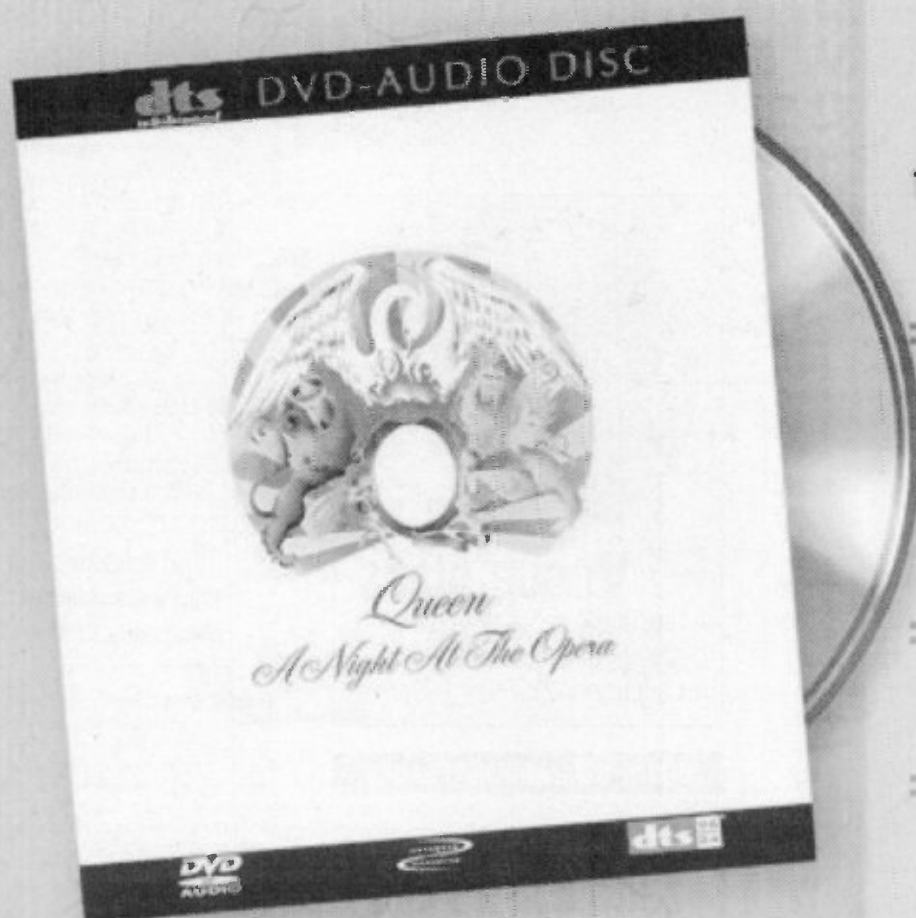
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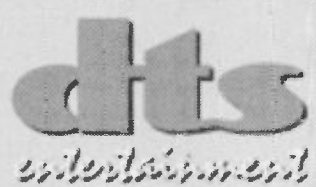
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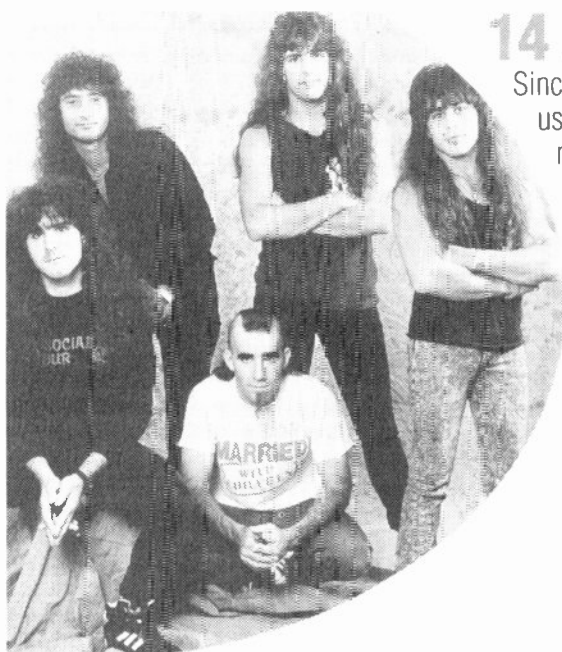
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Dedicated to the memory of Rick Whitesell

Goldmine

Issue 569 May 17, 2002
Vol. 28 No. 10



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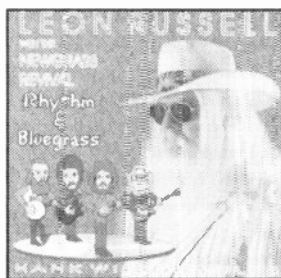
Since the early '80s, New York City's Anthrax have been heavy metal's funny boys, using humor and social consciousness amid the crashing of cymbals and speed-metal guitar riffs. The band was at the top of the metal field in terms of stature, despite not selling as many records as other metal bands of the era. Still touring to this day and working on a new album, current band members Charlie Benante, Frank Bello, Scott Ian, and John Bush have been interviewed for this *Goldmine* exclusive. ...by *Bryan Reesman*

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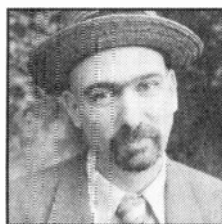
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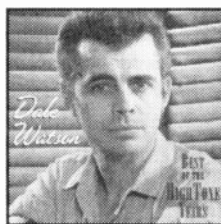


RENEE ROSNES

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World Radio History

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Please Mr. Postman

Fifth Beatle looking for his picture in *Goldmine*

Last summer I had the pleasure of meeting the *Goldmine* staff at the National Record Show™ held at The Rock And Roll Hall Of Fame, where associate editor Cathy Bernardy was taking our photos as the “fifth Beatle.” You were kind enough to e-mail me a copy of my photo as well.

I noticed in the last few issues of *Goldmine* those “fifth Beatle” photos have started to turn up, and I think that’s very cool. It’s a great way to promote this year’s show, (which I’ve already marked on my calendar!). But I was wondering, who gets picked to be in the magazine? I would love to see my picture in *Goldmine*. I know it sounds incredibly narcissistic, but it’s not really....

One of my favorite songs is the old Dr. Hook tune where they sing about being on the cover of *Rolling Stone*. Well, I think it would be much better to be pictured in *Goldmine*! And, to quote that song, I “Wanna buy five copies for my mother.” I’m sure I would buy at least that many for my family and friends! Anyway, thanks for your time, and I hope to say hello to you again this year.

— Jim Kraizel
Cleveland OH

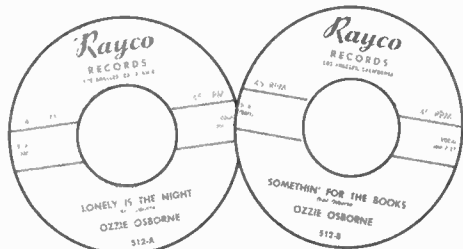
[Jim, thanks for being one of our “fifth Beatles” at last year’s show. We use a complicated method of choosing the new pictures — the next one in line! (Although some would run earlier if a Beatles Butcher Cover mysteriously showed up in the *Goldmine* offices!) Your pic is in this issue, so go out and buy at least five copies for mom, and don’t forget dad and the rest of the family — hope it’s a big one! Thanks for the compliments regarding *Goldmine*. We’ll definitely see you at our next National Record Show, scheduled for Aug. 3-4. Last year’s event was even better than the previous year, so if *Goldmine* readers are looking for an excuse to visit the Rock Hall — not that there has to be one — then attending the National Record Show is the best reason we can think of! — Ed.]

Just who is Ozzie Osborne?!

Anyone out there have info on this record? It is the one that would stop any Ozzy Osbourne collector from having a complete collection? Is it so rare that I have the only copy? Sure, I’ll trade it for a first-state, sealed Capitol 2553 LP anytime. Ha, ha? P.S. The “A” side is sung straight — a very poor-man Frank Sinatra.

— Jim Harkey
Oxnard CA

[Jim, this is a mystery record indeed! This



LETTER FROM THE EDITOR

The wonderful world of Ozzy

One of the hottest shows on TV — and the hottest ever new show on MTV — is the new *The Osbournes*, a (crazy) day in the life of Ozzy Osbourne, his wife Sharon and two of his three kids (one of them declined to be on the show), Jack (16) and Kelly (17). (Geez, one would think a guy like Osbourne would come up with weird names for his kids, like Frank Zappa did for his offspring: Moon Unit and Dweezil!)

More than six million watch the show, making it the most watched show on any channel in its Tuesday night time slot, and MTV is running different episodes 15 times a week. In one of the episodes, Ozzy is lambasting his children’s choice in music. It wasn’t that long ago that now-60-year-old Bob Dylan was chastising one of his children’s taste in music. The “Times [and music!] They’re A Changin,” for sure.

The Osbournes has garnered a ton of publicity, ranging from a TV Guide cover story to a *Rolling Stone* magazine cover story (with a sidebar from a Philadelphia clinical psychologist specializing in adolescence

giving his read on the interaction between the kids and parents. He gave the family’s moral behavior on the show a seven, out of 10; this ain’t no *Ozzie and Harriet* show, that’s for sure....). A nationally syndicated piece by *Chicago Tribune* columnist Clarence Page and stories in the *Los Angeles Times* and many other publications round out the media blitz. We had hoped to interview the Ozzman (we did in our June 5, 1998, issue) but were declined an interview (perhaps because he didn’t want to talk about the fan backlash over his reissues, see *Grapeleaves* p. 10).

In addition, Osbourne’s newest album, *Down To Earth*, sold 153,000 copies the first week out of the chute last fall. He also received a star on the Hollywood Walk Of Fame April 12, 2002. Not bad for a guy most renowned for biting the head off a bat.

— Greg Loescher

Editor’s recommendation: **Guided By Voices**, *Universal Truths And Cycles*, Matador (OLE 547-2V). Exhaustingly cool.

Ozzie Osbourne is not listed in our database or any reference books we have. Do any readers or dealers out there have any idea who this is or any other information on the record? — Ed.]

Goldmine lover wants Doug Sahm story

I have enjoyed *Goldmine* for years and have recently become a subscriber. Your cover stories are usually the definitive portraits of the artists featured. They’re a pleasure to read. I love finding out the details of artists I enjoy but don’t know a lot about and getting a well-researched, reliable look at those I’m familiar with. How about a cover story on Doug Sahm? He’s one of the great underrated geniuses of rock ‘n’ roll/Americana, and with the release of The Bottle Rockets’ *Songs Of Sahm*, I’m sure interest in him will peak again. Would love to see him covered in *Goldmine*. Thanks!

— Howlin’ Tom Petronio
Rochester NY

[Tom, Thanks for the suggestion. We last did a cover on Doug Sahm/Sir Douglas Quintet in our April 22, 1988, issue, so we’re due! Outside of reviews of reissues and new releases and our Dec. 31, 1999, obit on Sahm, it’s been a long time. I had the pleasure of seeing him perform in Austin in the early ‘90s, along with fellow bandmate Augie Meyers and Tex-Mex accordionist Flaco Jimenez. Quite the night! We’ll see what we can do down the road. Sahm is a good choice. — Ed.]

Kansas-friendly, but left out guitarist

Thanks so much for being Kansas-friendly recently. There was the great cover story on them several months ago and now the very nice review of their *Point Of Know Return* remastered CD in the April 5, 2002, issue.

There was one glaring omission in the review, though. In the rundown of the band

members on that album, guitarist Richard Williams was inadvertently left out. It’s hard to forget the big guy. Williams and drummer Phil Ehart are the only members who have been there from the start and have never left the band, and Williams has capably handled all the guitar duties the past few years — not an easy feat in a band as musically complex as Kansas. I hope you’ll make *Goldmine* readers aware of this. Thanks again.

— Dave Griffin
Knoxville TN

[Dave, glad you enjoyed the review. Consider our readers informed about Williams’ and Ehart’s contributions! — Ed.]

Clarification about *Freewheelin’* LP article

I don’t know if any letter writer or anyone else brought this to your attention, but some of the information in my *The Freewheelin’ Bob Dylan* article got a little bit mangled (*Goldmine* #564, March 8, 2002). It was a combination of my confusion and perhaps the confusion of my sources for the information, but one important piece of misinformation ended up in the article. Both Gary Johnson and Dave Eckstrom (the owners of the two stereo *Freewheelin’* albums) brought this to my attention.

In the midst of an already confusing situation, I confused it further by stating in the *Freewheelin’* discography that a white-label promo exists that plays the “wrong” four tracks on it. This is not known to be the case. White-label promos exist with both the “correct” track listing and the “wrong” track listing, as illustrated, but both versions play the “correct” songs.

So far, the only versions of the *Freewheelin’* album that play the “wrong” songs are a few stock copies in mono, which have the

“correct” songs listed on the label, and two known copies of the stereo edition, which also list the “wrong” songs on the label. (“Wrong” meaning the four songs originally included but quickly deleted.) No known promos play the deleted tracks. The last thing I wanted to do is send collectors on a wild goose chase in search of something that doesn’t exist.

— Tim Neely
Goldmine price guide author
Iola WI

Brian Setzer revived rockabilly and Big Band

I’m a longtime subscriber and I can’t recall Brian Setzer being the subject of an in-depth cover story. The man has almost singlehandedly rejuvenated two musical genres — rockabilly and Big Band swing. Who else can make that claim? He has led the Stray Cats, his own orchestra and now ‘68 Comeback Special (cool name or what!). In addition, he’s one of the finest guitar players on the planet. How about it?

— Vic Asterino
Elmira NY

[Vic, Setzer is an excellent choice for a story. We published stories on Stray Cats back in *Goldmine* #62 (July 1981) and also interviewed the band and included a discography in our March 4, 1994, issue (#355), so we’re probably due for an update! — Ed.]

Mono “Groovin’” the one we love

In his review of the new six-CD Rhino Rascals box in *Goldmine* (#567, April 19, 2002), Bill Carpenter asks, “When one has the masterpiece stereo version of “Groovin’” why on earth would anyone want a mono version?”

The answer is simple: because it was the hit version. (And it’s not just a mono blend or a modest remix but a vastly different take, with entirely different harmonica breaks.) I remember well that when I first heard the stereo cut on the *Groovin’* album it just didn’t seem right, since every phrase of the 45 had become part of my life. As the temperature and humidity soared to greet that all-important summer of 1967 (the dividing line for me between high school and college), “Groovin’” was a near-perfect reflection of the mood of the time. Absorbing it back then was a far different experience than discovering it now.

(Please see Please Mr. Postman page 77)

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Grapevine

It's back to the '60s with best of British R&B tour

LIVERPOOL, ENGLAND — In a package tour reminiscent of the 1960s, Georgie Fame And The Blue Flames, Cliff Bennett And The Rebel Rousers, Zoot Money, and The Animals have been playing 2,000-seat concert venues on very successful dates throughout the U.K. The tour is titled "It's The Best Of British Rhythm 'n' Blues!"

Zoot Money, a veteran of London blues clubs, performed with The Rebel Rousers and included in his repertoire "It Never Rains But It Pours," a song he wrote for Jimmy Witherspoon. It was good to hear that excellent Percy Mayfield song "Hide Nor Hair," Robert Parker's dance classic "Barefootin'" and Money's only U.K. hit, "Big Time Operator," but nearly every song was OK until we got to the end. Just because Zoot can do cartoon voices doesn't mean that he should, and the serious mood of a song can be destroyed by a Daffy Duck routine. Full marks to "Will The Circle Be Unbroken," in which one could picture Money's mother being lowered into the ground. He ended it with a litany of friends and celebrities who had passed on, lingering on the name Tony Ashton.

The Animals included only one original member, drummer John Steel, but Dave Rowberry, who was on hand, had become an Animal when Alan Price left. Peter Barton, who has played with many '60s groups, coped well with Eric Burdon's vocals, but he resembled Benny Hill in a blond wig. He was twice the size of the bass player, Jim Rodford, from The Kinks, and they both looked craggy next to the neatly coiffured Johnny "Guitar" Williamson from the Norwegian hit-makers Titanic. They performed one Animals hit after another as well as their stage favorites, "Boom Boom" and "I Put A Spell On You."

Steel, in a garish floral shirt, recalled playing the Liverpool Odeon in 1964 with Chuck Berry and Carl Perkins. After that concert, The Animals drove overnight to London, recorded "The House Of The Rising Sun" and played a show in Southampton the next night. The 2002 Animals were certainly good, but I was watching a tribute band.

Money announced that Bennett was under the weather (though he had seemed fine backstage) and was appearing only because "there's no money if you don't turn up." Bennett sounded fine on the opening song, called "That's The Way I Feel," and he performed "the first song I ever recorded for Brian Epstein" — "One Way Love."

Powerful versions of Delbert McClinton's "Givin' It Up For Your Love" and "Standing On Shaky Ground" followed, and his three-line horn section was excellent. Bennett is a contender for doing the most rambling band introductions of all-time. His trumpet player



Courtesy of Spencer Leigh

ran a boarding house in Weymouth — "Stay there and you can share his wife. We all have," he proclaimed. Does this poor guy suffer this indignity every night? Bennett redeemed himself with a full-blooded cover of The Beatles' "Got To Get You Into My Life" with a great, screaming coda.

While The Blue Flames set up, Fame played "Parchman Farm" on his Hammond organ, covered with 40 years of travel labels. The Blue Flames included the veteran jazz saxophonist Alan Skidmore, a vibes player, and Fame's sons on guitar and drums. They swung into action on "Get On The Right Track, Baby" and Fame's U.K. #1 (#21 U.S.) "Yeh Yeh," which was merged with "What'd I Say." Fame told the audience of his debut on the Eddie Cochran tour when he was 16: "My manager said I looked like George Formby and I was going to be famous."

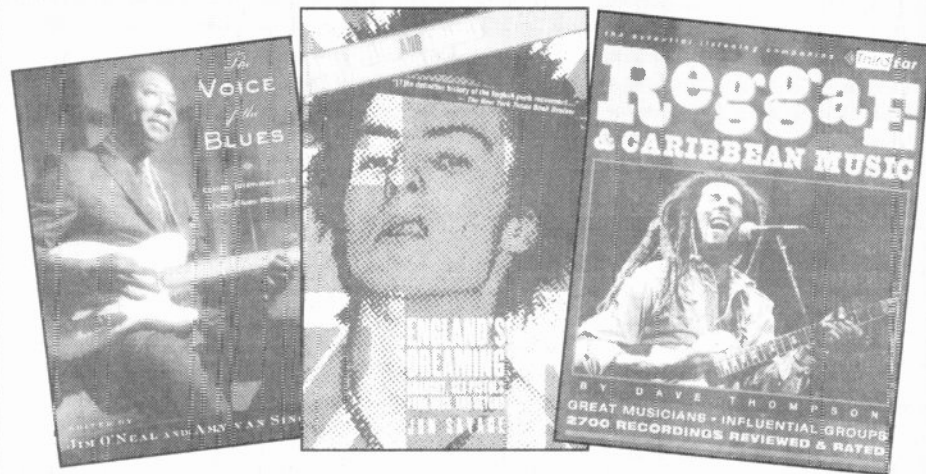
When Fame was strapped on a guitar, some wag shouted, "You can't play it." Fame retorted, "That's true, but I do know this," and his very funny Lord Kitchener calypso took the band by surprise. He explained how his second U.K. #1, "Getaway," had been based on a Bo Diddley riff.

He returned to the organ for a take on Booker T. And The MG's "Green Onions" and the Sonny Boy's "Last Night" was segued into "The Ballad Of Bonnie And Clyde" (A #7 U.S. hit in 1968) in a skilful arrangement, which got around the fact that the hit record is crammed with sound effects.

All of the musicians returned for an oldie encore, which Fame reworked as "Zoot Money, That's What I Want."

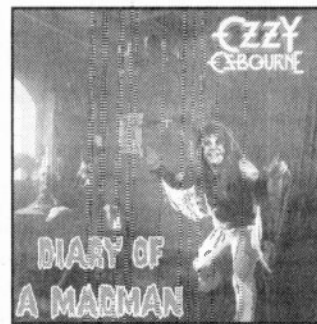
— Spencer Leigh
World Radio History

GRAPELEAVES



On the bookshelf: *The Voice Of The Blues: Classic Interviews From Living Blues Magazine* (Routledge) is edited by Jim O'Neal and Amy Van Singel, the magazine's cofounders and publishers/editors from 1970-87. The book includes some of the best Q&A-style interviews from *Living Blues Magazine's* 25-year history — many done by the co-editors — of blues greats such as Muddy Waters, Little Walter, Jimmy Reed, John Lee Hooker, Esther Phillips, and Little Walter... *England's Dreaming: Anarchy, Sex Pistols, Punk Rock, And Beyond* by Jon Savage (St. Martin's Press) is an expanded, updated version of the definitive tome on the history of the British rock scene. Savage began his punk-writing career in 1976 with a fanzine called *London's Outrage*. His revised book includes, among other things, an updated discography, new introduction and the tale of the Sex Pistols' 1996 reunion... *Reggae & Caribbean Music* by Goldmine columnist Dave Thompson (Backbeat Books) is a 536-pager jammed with information on hundreds of reggae artists, ranging from major players such as Peter Tosh, Jimmy Cliff, and Bob Marley & The Wailers to lesser-known acts. More than 2,700 reggae recordings are also reviewed and rated.

Ozzy fans, former band members bite his head off: Ozzy Osbourne's fans and two former band members are throwing bat heads at his current "newly remastered" reissues of his first two solo albums, *Diary Of A Madman* and *Blizzard Of Oz*. Two other Osbourne albums have been released at the same time — 1991's *No More Tears* and *Ozzy Osbourne/Randy Rhoads Tribute*, a 14-track album originally released five years after Rhoads, Osbourne's original guitarist, passed away due to an airplane accident March 19, 1982. (The albums will be



reviewed soon in *Goldmine*.) The "remastering" of the first two albums actually is a re-recording of the albums that eliminates the original bass and drum playing of original British members Bob Daisley and Lee Kerslake respectively, using tracks laid down by Osbourne's current drummer and bass player. In addition, the new liner notes

contain doctored pictures that eliminate the pair. Fans' theory about the overlaying of the new rhythm section is that it is retaliation by Osbourne for the pair suing him for back royalties. The official Osbourne/Epic Records Web site makes no mention of the switches. Fans on various Internet sites — including an emphatic negative reaction from customers on Amazon.com, with one customer calling the reissues "forgeries" — have been biting mad about the action. They write that the sound quality is terrible and the new drum and bass parts throw the songs off kilter, although the biggest complaint is that there is no warning about the changes that have been altered. Daisley even posted a mention about the reissues on an Osbourne fan site. Diary of a madman, indeed.

Cajun "Wall Of Fame" unveiled: The Cajun Lady Musician Wall Of Fame was unveiled Jan. 20, 2002, at The Atchafalaya Club, the dance hall adjacent to Pat's restaurant in Henderson, La. Inductees include Nancy Tabb Marcantel, Eva Toucet, Rita Lejeune, Dottie Manuel, Debbie Theriot, Sheryl Cormier, Thelma Daigle, Yvonne Smith, and Jean Murphy Norman. Curated by musician/truck-driver Helen Boudreaux, pictures of each inductee are included on the display as well as short biographies. A well-attended ribbon cutting ceremony — which naturally included lots of Cajun music — was also held. {Contributed by Jeff Hannusch}

Leland's auction: Leland's next rock 'n' roll memorabilia auction, to be held May 16, includes George Harrison's Beatles boots that he wore while he played in the Cavern Club. Harrison had given the boots to Slim Jim Phantom, the Stray Cats drummer, and inscribed on each boot "To Slim Jim from Fat George" with a smiley face and an ohm symbol. Fellow Beatle Ringo Starr had also signed the boots, which have a reserve of \$10,000-\$20,000. Other items in the auction include Harrison's Harptone acoustic guitar (\$10,000 reserve); Jimi Hendrix's left-handed 1957 Stratocaster, which he had traded to Stephen Stills during a 14-hour jam at Stills' home; a guitar played by Blondie's Jimmy Destri; handwritten lyrics of Elvis Presley ("America The Beautiful"), Michael Jackson ("Beat It"), Jim Morrison (various titles), and Hendrix (with original artwork). The auction also includes more than 100 lots of Beatles memorabilia, including a large concert ticket collection; various industry awards; Kiss memorabilia from the collections of Gene Simmons and Paul Stanley; Kiss and Ted Nugent pinball machines; and collections of rock posters and photographs. Complete auction information is at www.lelands.com.

— Greg Loescher

Iron Maiden rockin' Rio and the world

Even though they do not have a new studio album or tour planned for 2002, it's still shaping up to be a quietly busy year for Iron Maiden. Between the new live album *Rock In Rio* (see review on page 19), the forthcoming DVD of the same title in July, the third reissue of the band's catalog in the last few years, vocalist Bruce Dickinson's recent two-CD *Best Of...*, and new "Eddie" action figures from McFarlane Toys, Maiden fans should be quite satiated.

The live album and DVD are special releases. They were recorded in front of 250,000 screaming Brazilians at the massive Rock In Rio festival in January 2001. It was a great victory for Maiden after reuniting their classic lineup in 1999 and later releasing the *Brave New World* studio album in 2000, which sold more than 1.6 million units worldwide.

Dickinson is quite pleased with the *Rio* live release. "It's a good one because it's completely unfucked with," he remarked to *Goldmine*. "It has been remixed, but nothing has been added. There are no overdubs, no extra guitars, no extra voices, or anything like that."

"I think it's up there with *Live After Death* as [far as] sound quality and the performance of the band," he boasted.

Given the tremendous amount of pressure that comes with performing in front of a sea of people, Maiden's singer had a good time playing Rio.

"I did actually," Dickinson replied. "It was a very exhausting gig. I'm quite often tired after shows, but I was really exhausted. Every cell in my body was done after the show, but it was done in a good way."

Having toured the country in support of his solo career, Dickinson knows that Brazilian fans get very excited about live music.

"They love metal, but they're quite picky about which bands they like," he clarified. "But they do really respect musicians of every shape and size. Music is a really big part of life down there. The cool thing about them is that they're very passionate and very volatile, but they're not violent, which is a nice bonus."

"For example, you can get crowds [elsewhere] that get psycho and get out-of-control. They're not like that [in Brazil]," Dickinson continued. "In fact, they will switch from being incredibly hyped-up to be incredibly attentive in a heartbeat. You could hear a pin drop at times. It's like this big roller-coaster ride of emotions. It's great as a performer, being able to ride the roller-coaster with them. That's what exhausts you, because you get swept up in it."

Beyond the *Rio* releases, longtime fans or newbies who do not own the band's catalog on CD can check out the recent wave of reissues, which are packaged as miniature vinyl replicas. Furthermore, if fans buy any six of the releases, they can peel off the stickers that come with them, place them on a postcard and then mail them in with \$6.66 to qualify for a limited-edition CD of Iron Maiden's original, pre-major label demos, *The Soundhouse Tapes*. But buyers must be one of the first 6,666 people to do so to receive the bonus disc.

Other recent Maiden-related goodies abound. First off, there is an "Eddie" action figure inspired by the *Killers* album cover. Another Eddie figure, inspired by the song "The Trooper," will be unleashed by McFarlane Toys around August.



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Iron Maiden, from left: Adrian Smith, Nicko McBrain, Steve Harris, Bruce Dickinson, Janick Gers, and Dave Murray.

A recent DVD find is the making of *Number Of The Beast*, released as part of Pioneer's *Classic Albums* DVD series. It's an insightful look into the making of a classic Maiden record.

Then there is the recent two-CD limited edition version of *The Best Of Bruce Dickinson*, which includes a disc of rarities. It's a shame that his fantastic last solo album, *The Chemical Wedding*, was underpromoted by CMC International. Dickinson merely by CMC in response to this statement. "We

own them," the singer declared, referring to the purchase of CMC by his management company's parent corporation. A new Dickinson solo album will also emerge sometime into the future, but only after the Maiden studio and tour, the latter of which is slated for summer 2003.

One project that people have been buzzing about is the proposed Dickinson/Rob Halford/Geoff Tate triumvirate that has been called *The Three Tremors* by some. The trio has considered it and been excited by the

prospect of working together, but there are many factors to take into consideration.

"It's a great idea," agreed Dickinson. "Everybody loves it. The question is: When? Rob's going out this summer [on] a big tour. He's just finishing up his new album." Then Hatfield has a forthcoming solo album and another Queensryche solo to record. "By the time they've all wrapped up, it's going to be time for the Maiden tour."

Dickinson and longtime collaborator Roy Z have already written three songs for the project. "We wrote three songs that were designed to be sung by three singers," he reported. "I designed the vocal parts so they would suit each of us, or all three of us or any combination of two of us. So you'd blend the voices in the appropriate parts of the songs to create effects which would only work with those voices. It's really difficult to do."

Dickinson certainly has lived a multi-faceted career and life as a musician, author, aviator, fencer and television actor. What has been his proudest moment as an artist?

"It's an impossible, pretty meaningless question to answer," Dickinson replied matter-of-factly, "because it's the next thing you do."

With all of the exciting projects forthcoming, Dickinson looks set to generate many more proud moments for years to come.

— Bryan Reesman

Market Beat

Indies, imports keep '70s-'80s artists' new albums, reissues flowing to the fans

Ah, the sweet sounds of power chords bursting forth from the stereo speakers, lumbering riffs demanding listeners' full attention and solos and fills whirling around the room. It's heavy metal — hard rock, pop metal, hair metal, grunge, speed, thrash, industrial, whatever. The genre's been around more than 30 years now, and those who take it internally are a steadfast bunch of music fans indeed, especially when compared to the Top 40—radio lemmings.

According to Martin Popoff in the *Goldmine Heavy Metal Record Price Guide* (1999, Krause Publications), metal is "one of the hottest markets in music collecting." Why? Because of the loyalty of the fan base and the fact that the fans are now of the age where they have some income to spend on memorabilia they couldn't afford as teenagers and music that brings them back to the time when they were teenagers.

"Demographically speaking, metal collecting might have found its first zenith," Popoff writes, "due to the fact that those who were actively involved as metal fans during its first concentrated explosion of product (1979 to 1984), are now in their prime years for collecting.... One school of thought sees it reach its peak in the pre-family earning years, fade with the sleepless nights of new nine-pound priorities, then often pick up again when the tots ship off to college. In heavy metal, we haven't really seen the back end of that one yet, but we are smack in the thick of the first period. If

one ascertains that 1984 to 1990 was metal's age of highest profile, then those who cared at the time, at a typical age of 18 are now 27 to 33 years old: lots of disposable income, not a lot of responsibilities."

But just because artists may have fallen out of the mainstream doesn't mean that they stop recording. Some of the bands that were hugely successful in the '70s and '80s still have record company contracts in the U.S. (many on branches of large indies such as Sanctuary). Those who didn't have the

"The less popular the artist is currently in the U.S. the bigger the demand for an import."

— John Wallick, *Buccaneer Records*

big radio hits use smaller U.S. and foreign indies and foreign arms of the majors to release their new product to the fans or the CD reissue/remastered version of an album not available on CD. When it comes to metal, serving those artists' fans is *Buccaneer Records'* niche.

"The '80s bands that have been the biggest sellers, the #1 was UFO *Walk On Water* released in Japan in 1995 and not released in the U.S. until 1998," said *Buccaneer's* John Wallick, who has been dealing in music since 1983, "and Whitesnake's

Restless Heart, a close second, released in Japan, I believe, was about 1997 and never to this day released in the U.S." He said the UFO success is surprising because back in the '80s, UFO was not a big seller in his record store. "Today, their reissues, live albums and side projects by Michael Schenker, Phil Moog, Pete Way, and Paul Chapman all sell almost better than any other artist."

"The other surprise is Glenn Hughes, early '70s vocalist/bassist of Trapeze who moved onto Deep Purple to play bass when Roger Glover quit in the '70s. This was the David Coverdale era.... Glenn, along with Joe Lynn Turner, former Rainbow vocalist, are probably my most consistent sellers," he said. "The less popular the artist is currently in the U.S. the bigger the demand for an import."

There are American bands who have popular imports as well, Wallick said. "Y&T would be a perfect example. They had about six albums on A&M Records, had videos on MTV, but for some reason their U.S. label now feels only a 'best of' is deserved, which for a couple of years made the Japanese pressings of all their albums very popular."

Wallick pointed out that for years only Capitol U.S. made a best of for Grand Funk, and the Japanese albums that came out in the mid-90s sold tremendously.

"A couple years later four or five more were released in Japan leaving

(Please see Market Beat page 60)

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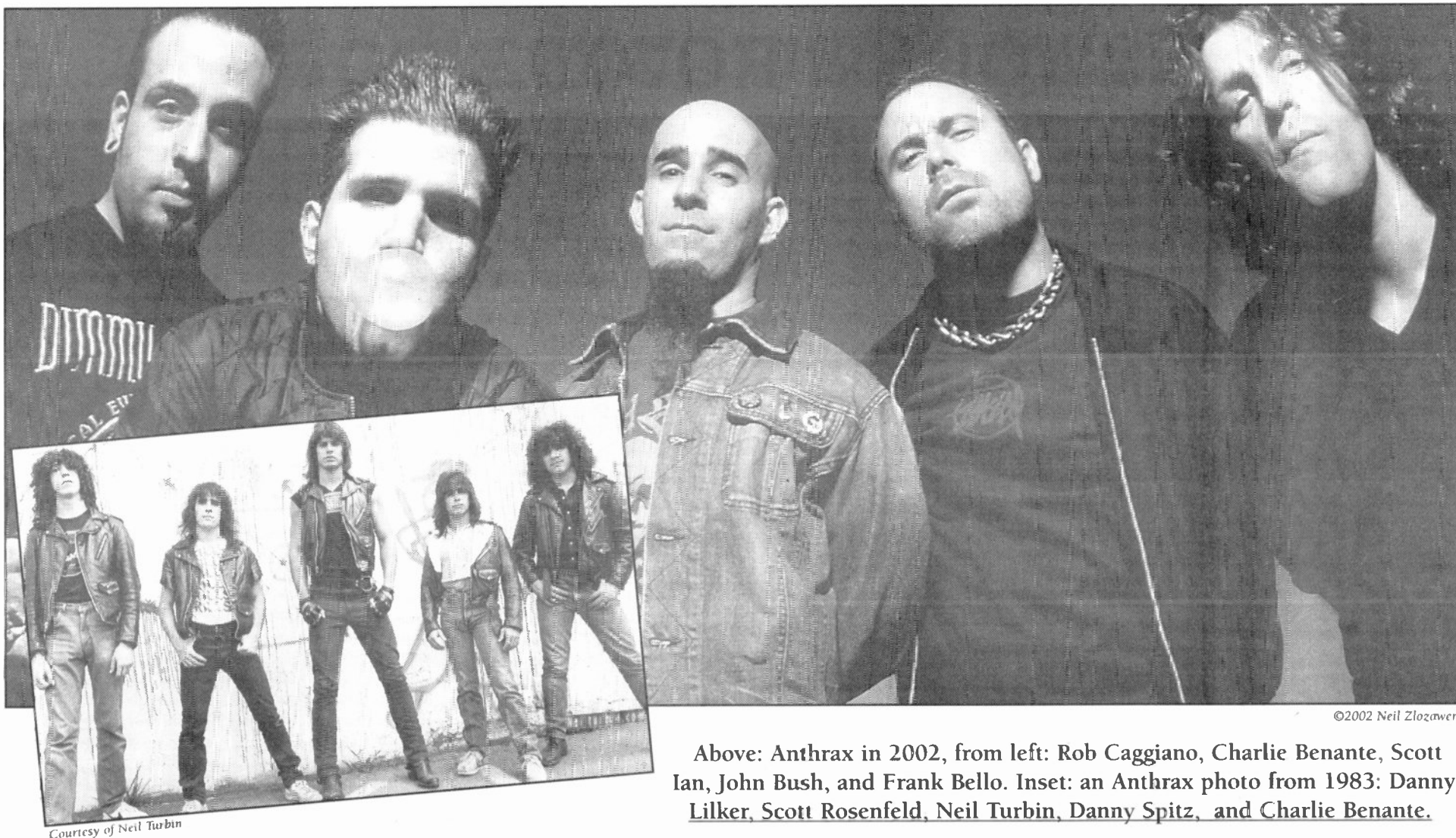
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Above: Anthrax in 2002, from left: Rob Caggiano, Charlie Benante, Scott Ian, John Bush, and Frank Bello. Inset: an Anthrax photo from 1983: Danny Lilker, Scott Rosenfeld, Neil Turbin, Danny Spitz, and Charlie Benante.

Courtesy of Neil Turbin

ANTHRAX

Caught in the mosh pit again

by Bryan Reesman

Some bands have all the luck. When the anthrax scare swept the nation last fall, the band Anthrax found themselves swept up in controversy. It seems that some of the people criticizing their choice of name had no clue that they had been around for 20 years. The band drove home that point when they played the New York Steel show with Ace Frehley and Twisted Sister last fall, arriving on stage in boiler suits spelling out "We're Not Changing Our Name."

Veteran headbangers and metal scholars cannot forget the fact that Anthrax was part of the "Big Four" of thrash and speed metal bands during the 1980s that also included Metallica, Megadeth, and Slayer. Or that Anthrax has never been a run-of-the-mill metal outfit. From the beginning, it was obvious that the band — founded by guitarist Scott Ian and former bassist Danny Lilker — wanted to forge their own sounds and their own identity. This is, after all, a group whose drummer would end up writing the majority of their material; that itself is a rare situation in the rock world.

Many have labeled Anthrax as underdogs. Their history certainly confirms this. In the early 1980s, the hard-rock scene in New York was mainly comprised of cover bands devoted

to titans such as Van Halen, Black Sabbath, and AC/DC. While original groups such as Overkill, Twisted Sister, and Zebra were gigging in Manhattan or Long Island, Anthrax still found it difficult to play clubs until they signed to then-fledgling indie Megaforce Records, the company that also launched the careers of Metallica, Raven, and Mercyful Fate.

For their full-throttle speed metal debut *Fistful Of Metal*, which featured pummeling tunes such as "Soldiers Of Metal," "Metal Thrashing Mad" and "Death From Above," Anthrax was then comprised of Ian, Lilker, vocalist Neil Turbin, guitarist Dan Spitz, and drummer Charlie Benante. Shortly thereafter, bassist Lilker departed to be replaced by Frank Bello. Later in 1984 the band found themselves at odds with Turbin and dismissed him. In searching for a new singer, the quintet came upon the unlikely choice of Joey Belladonna, who was more attuned to Journey than Motörhead. Somehow, though, the combination clicked, and the tuneful Belladonna quickly adapted to life within a heavy-metal band, developing his distinct metal scream.

The members of Anthrax began maturing into a well-calibrated metal machine that balanced thrashy testosterone with melodic sensi-

bilities, and the majors took notice. Following their Megaforce-released *Armed And Dangerous* EP, Anthrax signed to Island Records, where they would mine gold sales between 1985 and 1991 with the studio albums *Among The Living*, *State Of Euphoria*, and *Persistence Of Time*; the B-sides compilation *Attack Of The Killer Bs*; and the live video *N.E.V.* They also released numerous compilations and videos.

Unlike their mindless, party-hearty glam brethren on the West Coast, these tougher New Yorkers sang about heavier subjects, taking a darker view of the world in songs such as "Imitation Of Life," "Misery Loves Company" and "Belly Of The Beast." They found inspiration from Stephen King's novel *The Stand* (on "Among The Living") and the British comic-book character Judge Dread ("I Am The Law"), which would turn into a merchandising bonanza for them in 1987. Even while displaying a self-mocking sense of humor, they tackled social issues including homelessness ("Who Cares Wins"), racism ("Keep It In The Family") and the plight of Native Americans ("Indians"). They also predated the rap-metal craze with the tongue-in-cheek *I Am The Man* (which eventually became a platinum-selling EP) and their

groundbreaking 1990 collaboration with Public Enemy, "Bring The Noise."

Anthrax's career reached its mainstream pinnacle when they headlined Madison Square Garden in 1991 during the "Clash Of The Titans" tour with Slayer and Megadeth. But there was trouble brewing within their ranks. Vocalist Belladonna was asked to leave because the band sensed his lack of enthusiasm, and the prospect of making another album together did not excite them. In a bold move, they found his successor in Armored Saint frontman John Bush. While for many successful bands such a move would have been career suicide, Anthrax scored another gold record in 1993 with the first of its two Elektra releases, *The Sound Of White Noise*.

Just as things seemed to be getting back on track, the band fired guitarist Spitz (for similar reasons as Belladonna) and would replace him with Paul Crook. Further, mainstream tastes changed with the arrival of the grunge and alternative revolution; thus Anthrax found themselves underpromoted on their 1995 album, *Stomp 442*. It was their first album in a decade not to achieve gold status.

After departing Elektra, Anthrax took three years to unleash the best album of the Bush

era, 1998's *Volume 8 — The Threat Is Real!* Their most diverse release to date featured the tribal stomp of "Crush," the bluesy "Harm's Way" and the catchy country-metal ditty "Toast To The Extras." It was another artistic high mark, but unfortunately, their new label Ignition would go under following its release.

By then the quartet was disillusioned and burned out. For the first time ever, they took an extended break to recuperate. Bush reunited with Armored Saint for the 1999 album *Revelation* and the 2001 rarities compilation *Nod To The Old School*. At the same time, Ian and Benante recorded *Bigger Than The Devil* with the re-formed S.O.D., the comedic, politically incorrect hardcore/metal crossover side project with bellowed Billy Milano and bassist Lilker that unleashed the legendary 1985 album *Speak English Or Die!* and the 1992 concert release *Live At Budokan*. Meanwhile, bassist Bello worked on some solo material and continued to study acting, which had been a passion of his for many years, even before Anthrax trashed the Bundy household in a 1992 episode of *Married... With Children*.

Anthrax experienced resurgent interest when they toured in 2000 to promote the Beyond Records "greatest hits" album *Return Of The Killer As*. While the tour was originally scheduled to feature both Bush and Belladonna sharing the stage, Belladonna pulled out at the last minute due to greater financial demands. It did not matter, for the two-month tour sold out anyway.

Anthrax are currently recording a new album. They have signed a new record deal, have a new manager and possess a positive outlook on their future. While these brash New Yorkers may be perpetual underdogs, they keep coming back to prove their mettle time and time again.

In this exclusive *Goldmine* interview, Bello, Benante, Bush, and Ian discuss the life and times of one of heavy metal's most enduring ensembles.

Did you guys like the VH-1 Behind The Music on Anthrax?

Scott Ian: Yeah. It's harder to look at it objectively when you're in the band. "OK, they just skipped three years in two seconds." Overall, I think they did a really good job. The thing that most people don't understand about *Behind The Music*, myself included, is that it's not a [MTV] *Rockumentary*. It's more of a dramatic type of show. They play up certain aspects of things more than others, [depending upon] what's more dramatically important to the story, not so much as what's factually or chronologically right.

Even looking back on it, I was like "God, was it really this bad?" Every segment ends with "The worst disaster was yet to come." I'm like "Jesus, what's going on here?" [laughs]

Cofounder Lilker didn't get mentioned.

SI: Yeah, he definitely got the short end of the stick.

Do you know why they cut him out?

SI: No. They never even wanted to talk to him. You see him in pictures, but there's no actual mention of him, other than that he was replaced by Frank. We tried. I got to see it a week and a half before it aired, and I actually



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Dan Spitz and Joey Belladonna

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— Scott Ian

asked them if could they at least put something in about him cofounding the band, but they just didn't want to re-open the show, I guess. I was disappointed by that. He's obviously disappointed. The thing was out of our hands. There was nothing we could do about it.

How is it being a bi-coastal band? John and Scott live in L.A., while Frank and Charlie live in New York.

John Bush: It's been cool. For me, it's been great, because I've been able to spend a lot of time in New York. New York's an amazing place. It's been a great experience. I am getting married next month, and sometimes it's a little taxing on the relationship. And now Charlie's thinking of moving to Chicago because his wife's from Chicago. I don't know how that's going to affect us, but if we started rehearsing in Chicago, that would be cool.

John, do you remember when you were first approached for the gig?

JB: That was the weirdest scenario, because Jonny Z called me when he was still managing the band. The strange thing is about 10 years before that, he had called me to join this other

band that he was working with called Metallica. That never really materialized, but ironically enough, [when he called about Anthrax] I literally hadn't talked to him for 10 years. Of course, I had a pretty good guess [as to what it was about] because I knew what was going on. I made the right choice.

Was Armored Saint still together at that point?

JB: We were basically on our last legs because we had just done a tour that was miserable. Everything that was put into the record *Symbol Of Salvation* took everything out of us. It was an amazing record, and the whole process was just crazy because we had just come off [guitarist] Dave Prichard's death, and we had all these songs that we were really emotional for us. I think that once we were able to make the record and put everything we had into it, then get the same results... I think it took the wind out of our sails, and there was a little dissension in the band. It was just time to end. It was meant to be.

Has it been difficult to sing older Anthrax tunes that require those air-raid siren vocals?

JB: [laughs] They helped me out by tuning

down a little bit, which people may or may not have been able to notice. It's funny, but U2 does that now, big-time in certain songs. As you age, your voice gets a little lower. And I don't try to do anything that is just not possible, so I just do it with my particular style and try to stay true to the songs but also doing it in a register that's a little more comfortable.

Obviously this band pioneered speed and thrash metal in the '80s, and there's only so far you can go with that, then you have to discover new things. I think Volume 8 was the most diverse Anthrax record yet. You even had a country-metal tune on there!

Frank Bello: That's the whole idea. Never say never. The basis of Anthrax is experimentation. We've always done that. Some [ideas] work, some don't work, but it doesn't matter.

JB: I don't think that the band feels like there are any limitations. You can do whatever you want. Some things may not necessarily work, but you'll try them and I think that's cool. We're trying to do that on this record as well. I'd rather push the envelope and do something adventurous than repeat yourself. I think that's the worst thing you can do.

When did it first hit you that speed and thrash metal became played out?

SI: In the late '80s. Certainly after [Metallica's *...And Justice For All*] record and our *State Of Euphoria* record, and with the success of Megadeth and Slayer, the labels were signing up all kinds of stuff. Can you think of another band that remains outside of the four of us?

Charlie Benante: I'd have to say after *Among The Living*. That would be the height of our thrash type of sound. You could see a change going on with *State Of Euphoria*, that record being my least favorite of ours because it was so rushed. We didn't have time to take a breath and think about some of the stuff on it because it was just such a tight schedule. We had the tour booked even before the record was done, and it had to be out. It sucked. So with the *Persistence* record, we just said, "Stop, we need to evaluate what we're doing here and how this sound is going to improve. Where do we want to go?" I think it showed a sign of maturity.

It's amazing that you had a tour booked before the album was finished. How much time did you have to make the record, then?

CB: Well, we had all the songs — we just had to rush the recording process. We had a problem making that record, too, because we were in a studio in Miami, and some of the stuff was going down on us. It wasn't our fault, it was just technical problems that made us have to work even harder after that stuff was up and running. We were on tour before the record was out.

There was a fire in your rehearsal space back in 1990. What caused that?

FB: There were a couple of bands rehearsing there, and one of them had left some gear on. It was an electrical [fire]. We lost all our gear. It sucked. We lost everything in that fuckin' fire. You're never going to get those sounds like that. Your best amp, your best guitar... It was a bad time.

SI: We were writing *Persistence Of Time*, and

we were towards the end of pre-production. Besides all of our equipment, we lost all the demo tapes. We already had studio time booked to record the album, and we had to go into a mad scramble to get some gear together and find a place to rehearse and not sit around for three weeks and feel sorry for ourselves. We just jumped right on [to] finish this record.

A lot of Anthrax's lyrical themes were dark, and yet you still had a sense of humor about yourselves. You performed in colorful T-shirts and shorts during the mid- to late '80s.

SI: We're just the same idiots as everyone else. Especially back then. We were the same as the people coming to our shows. The only difference now is a lot of the people coming to our shows are a lot younger than we are. Back then in the '80s, we were all the same age.

Once Neil Turbin was out of the band, we never felt like we had to have some kind of image. We are these five guys in this band, and everyone has their own personality and that's just the way it should be. We never felt like we needed to hide ourselves from our audience, and that's why we smile and laugh — because that's who we are. We're not miserable people. We were happy guys. We were in a band that was making records and going on tour. How could we not be happy?

CB: We used to be [dressed] in all black, but then we began getting compared to Metallica, who started to wear black. We started wearing shorts just because it was hot [on stage], and it evolved into a parody of itself. Everybody started to wear shorts. That was it, that was the look.

FB: I had these shorts on [in old footage on VH-1] that really bugged me. I was trying to think back — where was I? It was a good time. Everybody has their old high-school pictures, and you leave them alone.

SI: Man, I've been making fun of mullets for years, and I didn't realize that there was one small period of time where I possibly had the worst mullet I've ever seen. It was just horrible.

One critic has asserted that the socially conscious themes on State Of Euphoria and Persistence Of Time were self-consciously PC. How do you react to that claim?

SI: "Self-consciously P.C.?" For me, the things we were writing about in songs like "Indians" or "Who Cares Wins," on a bigger level, you could say those were politically correct subjects to talk about. But coming from us, a bunch of dirtbags in this heavy metal band, it didn't seem like that to me. I felt like we were flaunting our nose at society, saying, "Hey, we talk about these things, and we write about these things. Look at us!" We're supposedly the unwashed, uneducated punks that everybody hates, yet we're talking about much larger subjects here, especially more so than our peers at the time.

It was also a "fuck you" to the scene that we hated, the poseur metal scene and all the L.A. glam/hair bands that sang about nothing but chicks. Sure, we like chicks too, but I can't write 40 fucking songs about them. We just felt that we were doing something different by writing about something that was real, whether it was timely or something that actually was important. For me, the words always



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Scott Ian, 1987

had to be as heavy as the music, so I had to find heavy subject matter to talk about.

FB: I never cared about reviews, because we've always done what we thought was great and put out the best product we possibly could. And if that one guy doesn't like it, I'm sorry. The fan base always did, and that's what always mattered to me.

We know that Scott's nickname is Not. Where did the Not Man come from?

SI: I don't know why we gave him that name. Island Records used that face in the ad for the *Spreading The Disease* record. It was that little hand puppet, and it said: "By George, I think I've got it!" Anthrax — *Spreading The Disease*. It was like — "instant mascot"! And it kind of fit us, because Maiden had Eddie, Megadeth had Vic Rattlehead, and Slayer had their Wehrmacht face guy. None of those things represented us. And the Not Man represented us — look at how ridiculous that face is. That pokes fun at the whole idea of having a mascot in the first place.

How did the collaboration with Public Enemy come about?

SI: I had met Chuck D probably as early as '86, just from hanging around at the Def Jam office, because I had friends who worked there at the time. So I got to meet him and became a big fan after hearing the first Public Enemy record. Then when the single for "Rebel" came out — that's when I was head over heels. That was the greatest thing I had ever heard. So I was always wearing a Public Enemy shirt back then.

I remember Chuck and Vernon Reid came to see us at the Beacon Theatre in '87. He came to us, and I would go to see them. There was a mutual respect there. It wasn't until '90, when we were recording *Persistence Of Time*, when we actually recorded the music for "Bring The Noise" and sent it to Chuck to listen to.

It was pretty well received by a lot of people.

SI: But still way before its time. There were certain places where people really got it, and certain places people didn't have a clue. In some cities it was great, and in other places people just weren't ready for it.

You guys definitely pre-dated the rap-metal trend, which some people might curse now.

CB: I do. I curse it sometimes. But I don't take away any success from anybody because if someone has success, good for you. Some of them are just pulling the wool over people's heads, but who's to argue with success? If you have it, go with it. Enjoy it.

When was the last time you played "I Am The Man"?

CB: A long, long time ago in a galaxy far, far away.

Going back to the early years — didn't an early incarnation of Anthrax record a three-song demo with singer Neil Turbin that contained the songs "Sin," "Antichrist" and "Hunting Dogs"?

SI: Wow, yeah. I'd love to get a copy of that.

You don't even have one?

SI: No. A lot of that stuff I don't have. I

have a storage place that I need to go through because Megaforce is going to a remaster of *Fistful* — and we're going to try to get them to remix it — so they're looking for bonus tracks. I would love to put on some of those original demos of songs that never made it. There was another track called "Evil Dreams." We had a track called "Satan's Wheels." There are all these demos floating around. I know I have some of them, but there's other stuff I just know I don't have.

Why was the French band Trust such a big influence on Anthrax?

CB: I was the one who brought the Trust thing into the band. I always loved this band. They just had a punk sense about them, and there was just something so emotional about the way the vocalist sang. I would get the records in English, but I would listen to the French ones more because I just felt it was more natural. Those guys were just one of the best things that happened out of France. For me, they were a big influence, especially the guitar player, "Nono."

FB: The riffs were great, and the melodies were all good. It fit right in with what we were doing. We became friendly with some of the guys, and it just really worked. We jammed with them in France, and they came on stage a couple of times.

Anthrax was the first band I remember that used the term "moshing" in the mainstream.

SI: In the metal scene for sure. I would go to the shows at CBGBs, and I learned that word from the guys in Agnostic Front and Murphy's Law. I was going to see the bands play and hanging in that scene, so it became a part of my vocabulary.

When did slam dancing and moshing first come into being?

SI: If you want my uneducated answer — the first time I saw it was in old videos of kids knocking into each other, like in old Sex Pistols videos from the '70s. My first experience with it was in '82. I was going to see The Exploited, and that's the first time I ever saw slam dancing myself. I didn't know it was a mosh pit. It had been going on for years.

Very early on, heavy metal was associated with violence. When your "Madhouse" video came out in 1985, it was huge in Europe, but American programmers were resistant to playing it.

FB: Of course. First off, you've got to realize that back then it was Anthrax, Metallica, Slayer, and Megadeth. Everybody was scared — it was hard, in-your-face and nobody was ready for it. The underground currents followed through, the fan base got bigger and bigger, and people didn't have a choice but to play it. That's what usually happens. The fan base gets bigger from the underground, and then it becomes acceptable.

What do you think were the true politics behind metal's swift ostracization from MTV? Was it simple conservatism? Or another agenda?

SI: I don't think there was any agenda other than ratings and advertising money. I had my small opportunity over a year, when I was hosting "Rock Show" on VH-1, to learn

more than I ever wanted to about the corporate workings of Viacom and how these channels actually work. Any decision at those networks, from the smallest to the biggest, is based on what their stock price is every day and where Viacom is at. So basically everything comes down to what's going to bring in the most advertising dollars. Even back then that's how it was all run. Since day one.

Heavy metal and hard rock were ghettoized into the *Headbanger's Ball* because they [MTV] couldn't get the same advertising dollars during the day than they could if they were playing Duran Duran or Michael Jackson. Eventually, they got rid of it, because by that time in '95, MTV had become more of a traditional television station than just playing videos because they had all this programming.

We used to think they're all assholes, that they must be a bunch of new-wave poseurs that have a personal agenda against heavy metal. That's not the way it works. It all comes down to how much they can sell the commercial spots for.

Can you imagine Cribs coming to your house?

SI: I pitched so hard [on doing] an episode where they're walking down the street in Manhattan on the way to someone else's fabulous place, and I was in a refrigerator box. I'd give them this sob story about how the band's career was done with and all my money's gone. I wanted to do it totally serious, and they would never go for it. They could never be that smart to do something as funny as that.

Didn't you recently appear on The Tonight Show?

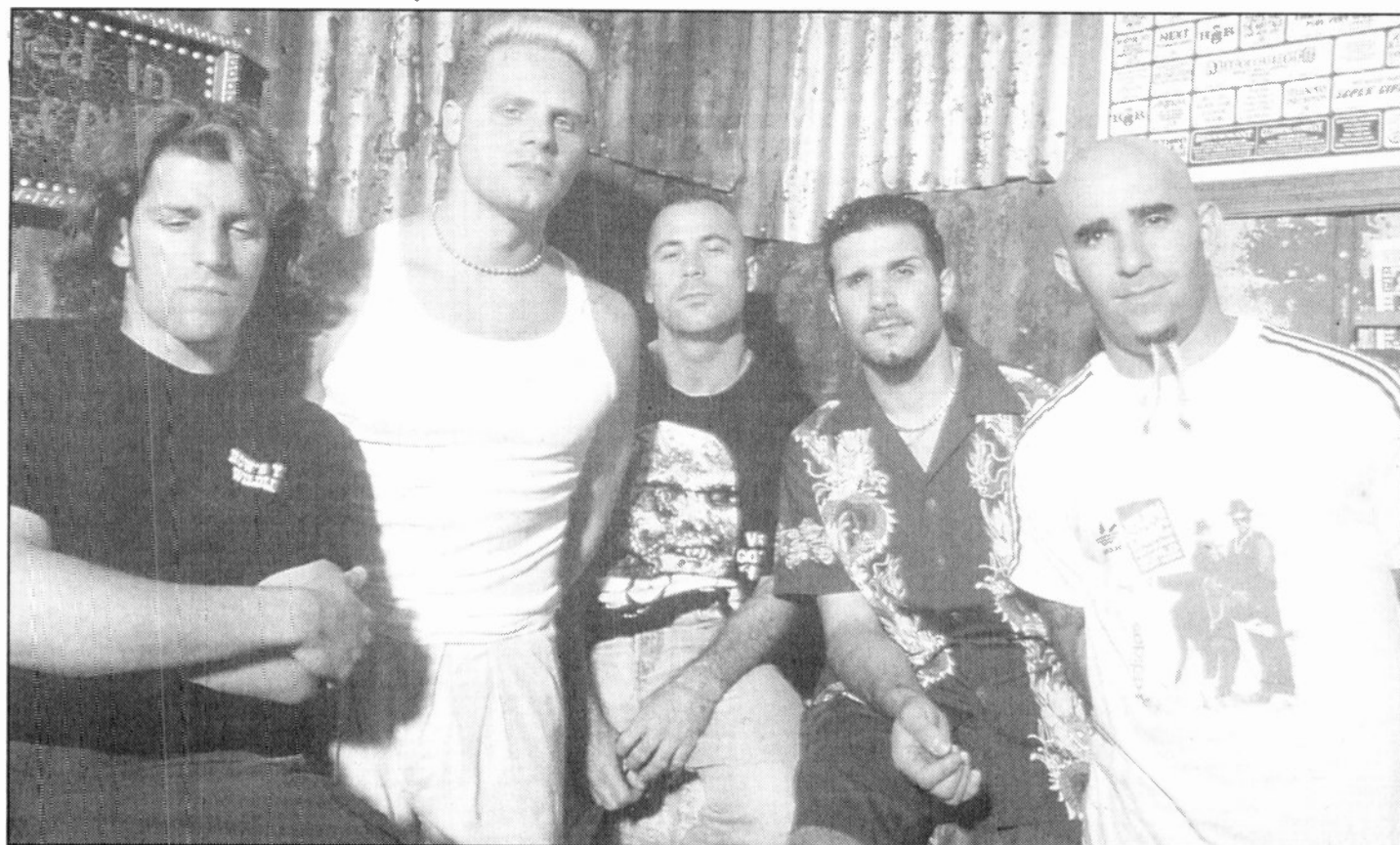
JB: We didn't perform. We did this skit. It was actually last year, when we were recording [the version of] the song "Superhero" that's probably going to be on [the next] record. This was during the anthrax [scare]. Jay Leno wanted to do this skit where he was suggesting name changes. Our attitude was "if he's going to poke fun at it, then we've got to poke fun at it, because he is." It was really fun.

Which song did you play on Late Night With Conan O'Brien?

JB: That was "Nothing" [from *Stomp 442*]. The great thing about that is we did a skit that they showed a couple of weeks later. The premise was that the drummer, Max Weinberg, was jealous that we were playing, so they started sabotaging our playing. We filmed it when there was no audience. We did all these different crazy things — they were throwing drumsticks at us, he's holding up pictures of his family vacation. It was really hilarious. It was a lot better than playing, actually.

While Anthrax has had three core members over the last 17 years, there have been some notable changes. When he left, was guitarist Dan Spitz tired of the band?

SI: Danny didn't want to leave. He was fired. We called him and told him that we didn't want him in the band anymore. Mostly we felt that he didn't want to be in the band anymore. He was never there. He was never a part of anything for years. It was like we were just carrying this empty suitcase around with us. We finally made the decision. In the recent



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The Anthrax lineup featuring Paul Crook, in 1998. From left, Frank Bello, Paul Crook, John Bush, Charlie Benante, and Scott Ian.

past, he wrote Charlie a letter saying "Thank you for recognizing how lazy I'd become and that I wasn't into it anymore."

FB: You know what's weird? I was going to sleep one night, clicking through the channels, and I see Danny on *The 700 Club*. It just freaked me out, man. Danny was born Jewish, and he's talking about this whole new religion and [being] reborn. If it helps you, great, man, go for it. I just wish him luck, because I like Danny. I have no animosity towards anybody. Joey and Danny are great people. That's the bottom line.

Do you think Danny's departure affected the band at all?

CB: Well, Danny had a certain style. I'm sure it changed because he wasn't there anymore. What we started to do is have guest guitarists on the record, like Dimebag [Darrel, from Pantera], myself, and our friend Paul Crook, who became a member of the band after that. He's a really good guitar player also.

When was Paul officially a member of Anthrax?

CB: Paul was in the band from 1995-2001.

Who did you have playing with you on the recent Judas Priest tour?

JB: Rob Caggiano, who played in a group called Boiler Room. He and his partner Eddie Wohl are producing the new record. He's great. He's a young, inspired person. He's got some cool ideas, and he's a good player. He's a local Yonkers boy, so he fits in very well.

Believe it or not, Charlie is an amazing guitar player. When Danny started losing interest in Anthrax, Charlie started thinking — and this is the guy that wrote the bulk of the Anthrax songs anyway — not in an arrogant way, [but] he thought he should play

guitar. The band needed that other guitar player to counter Scott. I think it was a breath of fresh air that the band needed. He's been doing some great stuff. He's still going to play a lot of guitar on this record.

CB: I'm all over this record. When I'm writing a song, I hear the finished song in my head — most of them. Scott will do every rhythm [part] on the record. When it comes for John to sing, he'll sing in the day, and at night I'll put in these guitar overdubs and textures on the songs. A lot of the times it brings a new level to the song. Sometimes it's just a counter melody or just a little lick here and there, and it just does something.

Were you a drummer first or guitarist first?

CB: A drummer first. Since I was three or four years old.

When did you pick up guitar?

CB: Probably when I was about 15. I just taught myself how to play. I think the first real guitar riff I ever learned was [from] a Kiss song. I always thought Ace Frehley was the greatest.

It's interesting you play both instruments. I've always thought that drums can be a very melodic instrument.

CB: It's very hard to write a song on the drums. With this record, there's a song called "Nobody Knows Anything," which basically started off as a drum beat, and then the riff came after it. So it can work both ways. Most of the time it works with me playing a guitar riff. "Indians" was another one that [started off as] a drum riff.

What was it like dismissing Joey from the band?

SI: Joey was a much bigger and harder decision when that had to go down. We just really

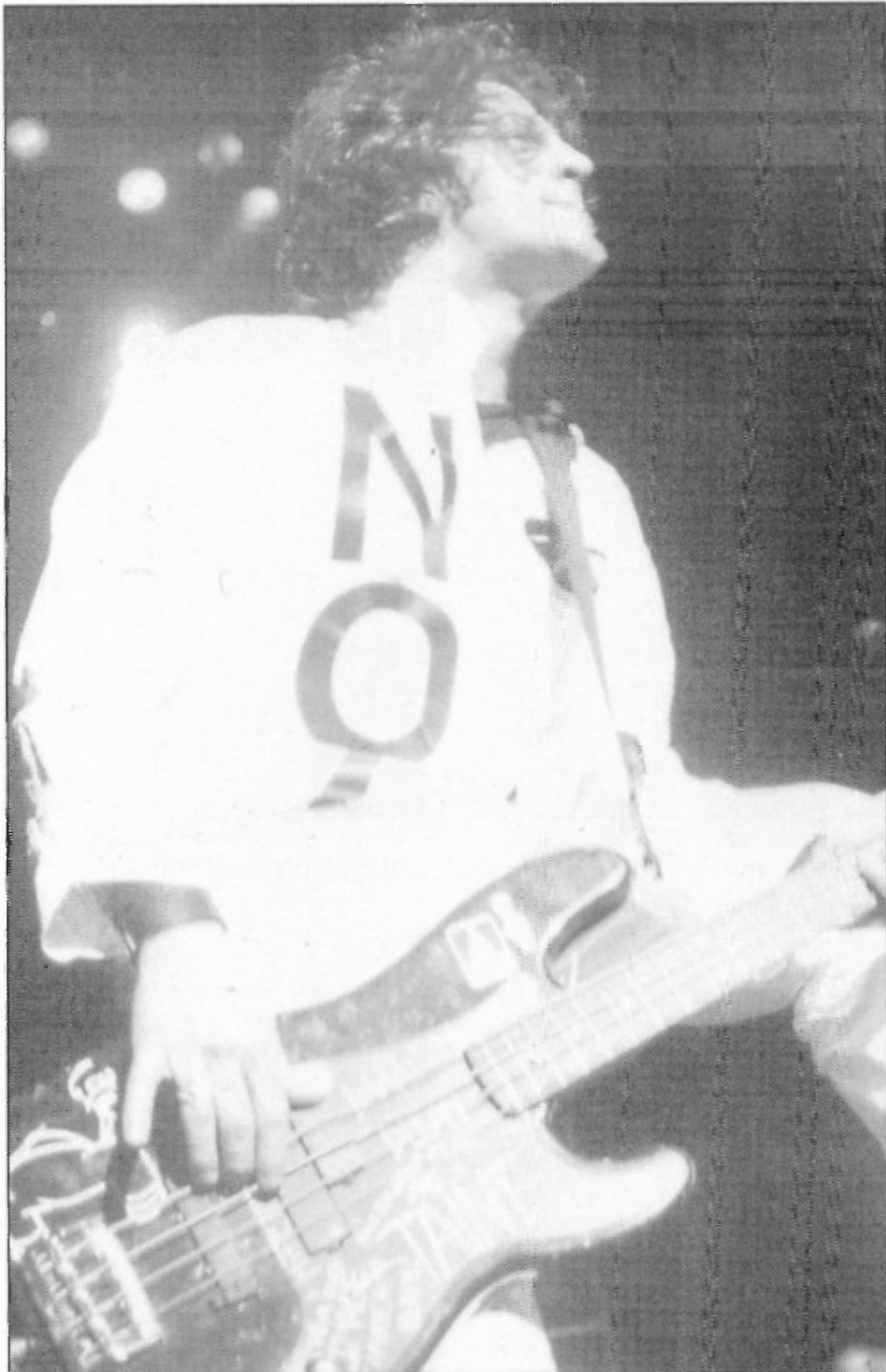
felt so strongly that we had to make the change. It was the scariest thing we ever had to do. Look, we were commercially doing so well, and at this height of popularity, and here we are about to throw our singer out of the band. Are we just about to shoot ourselves in the foot with the biggest gun we can find? We worked so long and so hard to get to where we were. It came down to us deciding that we can't go on like this as a band. It's just not going to work, and Joey just wasn't the guy anymore.

We had tried for years to kind of make it work and get what we wanted out of it. I look back at *State Of Euphoria* and *Persistence* — and there's things I love about those records — but they are mostly flawed records to me because they mostly weren't what I envisioned them to be. The idea of going on and making another record with Joey became, we either make the change or we don't go as Anthrax.

Why did the two-singer tour in support of Attack Of The Killer As fall through?

SI: It was January and February of 2000. We had these two months booked, and again, in the 11th hour, Joey decided not to do it. This was leading up to Christmas, and he came back to our manager and said, "I'm not going to do it. I'm not getting paid enough money." We couldn't believe it, because we had all agreed to do it. It was out of the blue for us. Charlie and I had our reservations about doing it — is this too nostalgic or too contrived? — but our attitude at the end of the end of the day was that no one has ever done this before and the fans are going to get a treat. It's only going to be this one time, and it's not like we have a new record out, so why not? Then he came back and said, "I don't want to do it."

FB: That hurt, too. I remember sitting in a bar with John and Joey, and we talked about



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Anthrax members performed at the New York Steel charity gig last fall while wearing outfits spelling out "We're not changing our name." Here, Frank Bello.

how much fun it was going to be. He got some bad advice. It was a good thing for our fans, and it would have been fun. Whoever gave him that advice screwed him over pretty badly. It's a shame, but that's what happens. I like Joey, I have no problem with him, but I'll never understand that. You can't disappoint the fans like that. You just can't do that.

SI: And we still sold out every show, which was amazing for us. We did better business than we had done in five years.

Has the time off from Anthrax rejuvenated you creatively?

SI: We have never taken that much time away from Anthrax in the history of the band. In a sense, this is like making a first record again. We've never given ourselves this much time to write an album, except for the first album. [chuckles] You can't make a record every five years, but that would be great.

JB: I think that it was necessary for this

band [to take a hiatus] at that time. We had reached our end with the record label woes, and we were frustrated and didn't know what to do. The last thing we wanted to do was make another record and just hand it to some label that was going to stumble and fall with it. So we had to take some time off. Things have a way of working themselves out, and that was the right move to make. I think we'll make another great record.

[Author's note: Anthrax have named their upcoming album *We've Come For You All*, and it is due out his summer. Some of the tracks may include "Black Dahlia," "Refuse To Be Denied," "Superhero," "Safe Home," "What Doesn't Die," "Strap On My Old School," "Taking The Music Back," "Nobody Knows Anything," "Expiration" and "Think About An End." B-sides/Bonus tracks may include *Exit* (U2 cover), "Next To You" (The Police cover) and "We're A Happy Family" (Ramones cover).]

Anthrax U.S. Discography

by Tim Neely

Vinyl releases

45s

Label/#	Title (A-side/B-side)	Year	NM\$
Megaforce MRS-01	Soldiers Of Metal/Howling Furies	1983	\$25
Megaforce MRS-01	Soldiers Of Metal/Howling Furies (picture sleeve)	1983	25

12-inch singles (promo)

Island PR 2015	Indians (same on both sides)	1987	12
Island PR 2070	I'm The Man/Sabbath Bloody Sabbath	1987	12
Island PR12-6635	Got The Time (unknown versions)	1990	15
Island PR12-6654	Bring The Noise (same on both sides)	1990	15

Albums

Megaforce MRI-469	Fistful Of Metal	1983	10
Megaforce CAROL-1383	Fistful Of Metal (reissue)	1987	8
Megaforce MRS-05	Armed & Dangerous (EP)	1985	10
Megaforce CAROL-1382	Armed & Dangerous (EP, reissue)	1987	6
Island 90480	Spreading The Disease	1985	8
Island 90584	Among The Living	1987	8
Island 90685	I'm The Man (EP)	1987	8
Island 91004	State Of Euphoria	1988	8
Island PR 2563	Statements Of Euphoria (promo-only interview album)	1988	15
Island 846 480-1	Persistence Of Time	1990	15
Island 848 804-1	Attack Of The Killer B's	1991	15

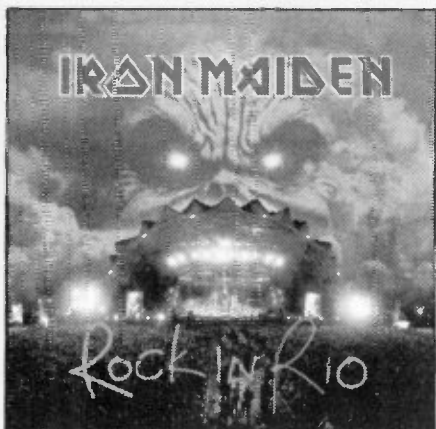
Compact disc releases

Singles (promo unless noted)

Island PR 2654-2	Anti-Social	1988	8
Island PRCD 6632-2	Got The Time (edit/LP version)	1991	5
Island PRCD 6670-2	Bring The Noise/Milk	1991	5
Elektra PRCD 8755-2	Only (edit/LP version)	1993	5
Elektra PRCD 8821-2	Black Lodge (edit/black strings mix)	1993	5
Elektra 66277	Black Lodge (three versions)/Love Her All I Can/ Cowboy Song (stock copy)	1993	6
Elektra PRCD 8870-2	Room for One More	1993	5
Elektra PRCD 8953-2	Hy Pro Glow/Got The Time (live)	1994	10
Elektra PRCD 9345-2	Fueled	1995	8
Elektra PRCD 9346-2	High Octane (three-song sampler)	1995	8
Elektra PRCD 9509-2	Nothing	1996	8
Mercury 121	Bordello Of Blood (clean version)	1996	8
Ignition 4038	Inside Out (radio edit/LP version)	1998	6
Ignition 4050	Born Again Idiot/Giving The Horn/Phantom Idiot	1998	10
Beyond 78020	Ball Of Confusion (edit/LP version)	1999	8
Beyond 78140	Crush	2000	6

CD albums

Island 90584-2	Among The Living	1987	15
Megaforce CAROL-1382	Armed & Dangerous (EP)	1987	12
Megaforce CAROL-1383	Fistful Of Metal	1987	15
Island 91004-2	State Of Euphoria (regular issue)	1988	15
Island 91004-2	State Of Euphoria (with hologram sticker)	1988	20
Island 826 668-2	Spreading The Disease (reissue)	1990	8
Island 842 363-2	State Of Euphoria (reissue)	1990	8
Island 842 447-2	Among The Living (reissue)	1990	8
Island 842 448-2	I'm The Man (EP; reissue)	1990	6
Island 846 212-2	State Of Euphoria (clean version)	1990	10
Island 846 480-2	Persistence Of Time	1990	8
Island 848 804-2	Attack Of The Killer B's	1991	8
Island PRCD 6654-2	Free B's (promo sampler)	1991	15
Elektra 61430-2	Sound Of White Noise	1993	10
Island 518 920-2	Live: The Island Years	1994	8
Island PRCD 6830-2	Drocernikuftaerg/This Sampler Contains Selections From Anthrax Live: The Island Years Sampler (promo)	1994	15
Elektra 61856-2	Stomp 442	1995	10
Megaforce 1953	Fistful Of Metal (reissue)	1995	8
Megaforce 1954	Armed & Dangerous (EP; reissue)	1995	6
Ignition 4034	Volume 8 — The Threat Is Real!	1998	8
Beyond 578 067-2	Return Of The Killer A's	1999	8
Island 586 004-2	Madhouse: The Very Best Of Anthrax	2001	8
Beyond 578 210-2	Stomp 442 (remastered edition)	2001	8
Beyond 578 211-2	Sound Of White Noise (remastered edition)	2001	8



IRON MAIDEN
Rock In Rio
 Portrait/Columbia (C2K 86000) (Two discs)

The release of *Rock In Rio*, Iron Maiden's fifth full-length live album in its 26-year history, begs the question: Why, in the name of Eddie, do we need another one? Well, for starters, the London lads haven't released a live record since they issued *three* of them in 1993 — *A Real Live One*, *A Real Dead One* and *Live At Donnington*.

The two-disc, 19-song, 116-minute *Rock In Rio* set, recorded at the third annual Brazilian festival of the same name in January 2001, effectively covers all periods of the band's history — including a couple of nods to the controversial Blaze Bayley-as-frontman era and a whopping six tracks from *Brave New World*, the band's 2000 comeback album with singer Bruce Dickinson.

It's surprising that the newer tracks such as "The Wicker Man" and "Ghost Of The Navigator" hold up in the live setting just as strongly as older cuts such as "Two Minutes To Midnight" and "Run To The Hills" — a track the band hadn't played during the entire tour but pull out at the end of a four-song encore here.

All six members of Iron Maiden appear to be in fine spirits this time out, even though Dickinson sounds rawer and more weathered than ever and some of the triple-guitar attacks get a bit sloppy. Yet the fact that these aging headbangers can still whip 250,000 people into a frenzy with their traditional brand of British heavy metal and ridiculous lyrics — and still sound fresh doing it — is a testament not only to the strength of Maiden's catalog, but also to the combined gumption of Dickinson; guitarists Adrian Smith, Dave Murray, and Janick Gers; bassist Steve Harris; and drummer Nicko McBrain.

As with most live albums these days, *Rock In Rio*, given its rather glossy production courtesy of Harris and Kevin Shirley (Aerosmith, Dream Theater, Journey), has come under suspicion that it contains overdubs. Harris explained recently on the band's Web site (www.IronMaiden.com) that the closest he and Shirley came to overdubbing was copying and pasting Dickinson's voice into repetitive parts during which the crowd was singing along.

"If you don't like what I've done with the album, don't buy it," Harris warned. Fair enough. But this warts-and-all performance, in front of Maiden's largest crowd ever, could go down as the band's most genuine live document.

— Michael Popke

BARON
Love Valley
 Kivel Records (4701-44393-2)

Does the world really need a new band that wraps Def Leppard, Aerosmith, and Winger into a massive ball of unadulterated '80s pop-metal? You bet. *Love Valley*, the first album from Baron, the New York City band formerly known as Active, rekindles that Big '80s sound with big vocals and big guitars — but without the big hair. In a musical climate rife with angry headbangers and whining modern popsters, what could be better than feel-good, arms-in-the-air rock 'n' roll?

Baron is the brainchild of veteran singer and guitarist Peter Baron, who uses Def Leppard singer Joe Elliott's lower register as

Baron is the brainchild of veteran singer and guitarist Peter Baron, who uses Def Leppard singer Joe Elliott's lower register as a starting point for his vocal performance on the title track, while "Run From Your Love" recalls a sober Steven Tyler from Aerosmith.

a starting point for his vocal performance on the title track, while "Run From Your Love" recalls a sober Steven Tyler from Aerosmith. The ballad "In the Rain" is almost as dramatic as Winger's signature lighter-waving tunes. On the other hand, "Fallen In Love Again" goes a bit overboard on the babe-in-the-backseat bravado, and the "Do you want it? Yeah!/Do you need it? Yeah!" call-and-response gimmickry of "Everybody Needs A Boost" reeks of cheese.

The audio quality on *Love Valley* varies considerably, too, as the first half packs added oomph with production by Eddie Kramer (Kiss, Led Zeppelin), while the final six tracks, produced by Baron himself, sound a bit weaker.

Yet that doesn't distill the essence of this album, which brilliantly captures the spirit of arena rock. *Love Valley* closes with "Star Spangled," an amplified instrumental version of America's national anthem dedicated to the victims of the Sept. 11 terrorist attacks — making this record as American as American rock music gets.

— Michael Popke

BLIND GUARDIAN
A Night At The Opera
 Century Media (7995-2)

The mere fact that "And Then There Was Silence," the final track on Blind Guardian's stunning new epic, *A Night At The Opera*, cracked the U.S. *Billboard* Singles chart at #171 is either a sign of the apocalypse or an indication of metal's undying willpower. Either way, it looks (and sounds) as if Blind Guardian may finally be metal's next big thing.

Almost two years in the making, the German quartet's ninth studio album gets in one's face with enough bombast, chaos and

Already huge in Europe and Japan (with impressive sales of four previous albums issued in the United States), Blind Guardian stand on the brink of North American domination.

classical overtones to make Blind Guardian sound like the illegitimate offspring of Queen and Iron Maiden. Complex and melodic tracks such as "Precious Jerusalem," "Wait For An Answer" and "Punishment Divine" actually expand the realms of metal. Throughout much of *A Night At The Opera* Hansi Kürsch sings over layer upon layer of vocal tracks — 50 alone on "And Then There Was Silence," which also includes 30 guitar tracks. (It's no coincidence this album takes its title from the 1975 Queen record of the same name.)

While Kürsch's gravelly and often shrill voice could grate on the uninitiated's nerves, it plays an integral role in the drama that unfolds within each of these 10 majestically orchestrated songs (11, if you count the North American bonus track, "Mies Del Dolor.")

Already huge in Europe and Japan (with impressive sales of four previous albums issued in the United States), Blind Guardian stand on the brink of North American domination. Granted, some of the subject matter on *A Night At The Opera* won't appeal to everyone — "The Soulforger," for example, pays homage to a character in the *Dragonlance* fantasy saga. But if *A Night At The Opera* doesn't elevate Blind Guardian to the top of the metal heap, I'm afraid no record will.

— Michael Popke

MEGADETH
Rude Awakening
 Sanctuary Records (06076-84544-2) (Two discs)

An album that should have celebrated almost 20 years of making some of the most influential speed/thrash metal in rock history has instead become Megadeth's tombstone. A mere two weeks after the release of *Rude Awakening* — the band's first live album — founder and singer Dave Mustaine surprised



Megadeth's Rude Awakening

headbangers all over the world by announcing the death of Megadeth. He cited family commitments and a career-threatening "compressed radial nerve" in his left arm and hand as reasons for disbanding the group, although other sources claim Mustaine also suffered a relapse from sobriety.

Whatever the rationale behind the band's breakup, *Rude Awakening* now serves as its final testament. In a way, this 24-track, 123-minute album is a fitting send-off. It's full of the brutal and in-your-face intensity for which Mustaine and Co. became known during the last two decades. Drawing from all of their albums, save the aptly titled *Risk* record, Megadeth pound their way through skull-crushers such as the set-opener "Dread And The Fugitive Mind," "In My Darkest Hour" and "Mechanix."

In the process, the audio quality seems to take a beating, resulting in some tinny performances. Mustaine's cartoon-character voice often sounds scratchier than usual, although that only augments songs such as "Symphony Of Destruction," "Kill The King" and "Burning Bridges." But some of new guitarist Al Pitrelli's solos — such as the ones on "1000 Times Goodbye" and "Wake Up Dead" — come off as if they were recorded in a hole, and bass player David Ellefson sometimes gets lost in the mix. On the other hand, drummer Jimmy DeGrasso turns in an exhilarating yet brief drum solo on "She-Wolf."

Although the liner notes don't specifically refer to a recording date and location, the tour from which *Rude Awakening* is taken supported the band's 2001 album, *The World Needs A Hero*. Set lists for each night's show were chosen by fans who voted for songs posted on the band's Web site.

Those who saw Megadeth perform in clubs and other small venues throughout America last year got more than they expected by witnessing a slice of metal history — albeit most likely inadvertently. But it's possible Mustaine at least had an inkling that *Rude Awakening* could become the band's swansong, as evidenced by his parting words as the last rumblings of set-closer "Holy Wars" fade. "You've been great; we've been Megadeth," he shouts. "Good-bye."

— Michael Popke

Collectormania!

UNWARPING A RECORD — RECIPES FOR RECORD SANDWICHES

by Chuck Miller

There are so many Zen koans of thought in the world... "What is the sound of one hand clapping?" "If a tree falls in the forest and nobody is around to hear it, does it make a sound?" "Who put the bomp in the bomp-pa-bomp-pa-bomp?" And of course, for record collectors, the most mysterious question of them all — "How do I un-warp a record?"

In a Utopian world (no, not a world where God is Todd Rundgren), all records would remain flat for the duration of time. Unfortunately, sometimes records develop warps. Records can suffer from heat warps, which occur when a record is exposed to prolonged sunlight or stored near a radiator or furnace. Records can also develop compression warps, when they are stored improperly and the vinyl is actually bowed or bent over time. Warping is an equal-opportunity problem; it affects shellac 78s, vinyl LPs and styrene 45s with equal malevolence.

Sometimes collectors can compensate for a slight warp by simply adjust the tracking and anti-skate on their turntable tonearm. The larger and more pronounced the warp, however, the more likely the needle will not track properly and the sound will be affected. Sometimes, instead of the peaceful, gradual glide from record edge to runout groove, a warp can cause the tonearm to jerk, swing, bob, weave, bounce and (sometimes) leap from the groove. No warped record should ever be considered of a higher grade than Good. And, of course, the more severe the warp, the lower the collectible value.

But what can be done if, for example, your copy of Mike Oldfield's *Tubular Bells* has developed a warp? What if it is that pressing of The Delfonics' "Didn't I Blow Your Mind (This Time)" that was you and your girlfriend's favorite song? What if it is an old 78 of Rosemary Clooney singing "Come On-a My House" and you want to play it on your restored Victrola 78?

Before you break out that Rolling Stones "I Wanna Be Your Man" 45 with the slight edge warp and start any of these techniques, read these suggestions carefully and understand a) not every technique will work for every type of record; b) unwarping a record is a tricky process and requires a lot of skill, patience and perseverance; c) the need to practice these techniques with records to which you have no emotional attachment (now where are my wife's Christopher Cross records?). Many of these unwarping methods have varying degrees of success, and there is no guarantee that even if the record flattens that the grooves will not acquire a hiss or a mistrack upon play.

1. The "Oven Baking" method (has been known to work on shellac 78s and thick vinyl LPs). Many people swear that they can unwarped a record by using an oven. Required for this recipe are two 14-inch square sheets of tempered glass. According to Greg Weaver at <http://home.attbi.com/~analyst18/unwarp.htm>, begin by preheating the oven to 150 degrees. Clean the record and rinse it with distilled water to make sure there is no dust, dirt or other residue in the grooves. Place the record between the two sheets of tempered glass, then place in the oven. Wait 12 minutes. Carefully take the glass-and-record sandwich out of the oven and place on a cooling rack for 30 minutes. Then gently remove the glass and inspect the record. It should have returned to its original flatness. Oven temperatures and cooking times may vary; add an extra two or three minutes if necessary. [Garnish with 45 adapters. — Ed.]

2. The "Solar Baking" method (works best on shellac 78s). This method was discovered at Greyhaven's Roadhouse Web site: (www.angelfire.com/fl5/roadhouse/warped.html). The formula requires two 14-inch pieces of 3/8-inch thick glass, two large pieces of approx. 3/16-inch "place mat/craft" vinyl/foam, one quality album sleeve, five pieces of cork and common household glue.

Trace the outline of a 12-inch vinyl LP on the craft foam (make two of them, one for top and one for bottom). Cut out the center on each craft foam sheet so that only the vinyl grooves are covered by the mats. Use common household glue to attach five pieces of cork on the bottom piece of glass to avoid any clanking when setting it down; plus it makes it easy to pick back up.

Clean the LP and place it inside a protective sleeve, such as a Discwasher VIP sleeve. Then place the record and sleeve between the craft foam mats and place all that between the two sheets of glass. Take outside on a sunny day and let sit for 10-15 minutes (sun times may vary whether you live in Houston or in Seattle). Bring the glass-and-record sandwich inside and let it cool for a day. Then inspect.

3. The "Hot Towel" method (may work better on 45s). This method uses a thick towel and heavy books. Place the towel in the dryer for a full cycle (no need to use static sheets). Once the dryer cycle is finished, take the towel out and place it on your table. Lay a record flat on one end of the towel, and cover the other side of the record with the rest of the towel. Place heavy books on top. Inspect after 30 minutes.

4. The "Heat And Bath" method. I came across this one by using an Internet search engine. The URL is kind of long, so type carefully: (www.google.com/search?q=cache:jg_ggFZ2dhMC:chronictronic.org/spin/warped.htm+warped+record+fix&hl=en)

This one is interesting. Once again, place the record between two plates of tempered glass and bake in the oven. While the record is baking, fill a bathtub with cold water, at least four inches deep. After the record has baked for 12 minutes or so, take the glass-and-vinyl sandwich out of the oven, carry it to the bathroom and submerge it into the cold tub water. After a few seconds, the record should be flat. Make sure to use tempered glass; some types of glass will fracture after going from extreme heat to extreme cold.

5. The "Scientific Procedure" method (www.cueburn.com/warped.html) (may work with pressure warps and heat warps). Some enterprising young students at this Web page actually designed a science project on unwarping records. Their tools included the requisite glass sheets and the solar method of flattening the records, as well as an aquarium thermometer that was applied to one of the glass sheets to monitor the interior temperature. "First the thermometer was applied on the glass in hope that later in the test we can get an estimate of the temperature of the glass itself. Then the glass was wiped clean to make sure no dust or debris could get embedded onto the record. Only water-dampened paper towels were used to clean the glass. We didn't want to risk using a glass cleaner in case it contained any chemicals that may harm the vinyl."

They then placed a record between the two pieces of glass and set the apparatus outdoors on a table. "The first thing that was checked was the actual outside temperature. After a cou-

ple of minutes the thermometer settled in right around 86 degrees. From this point on, it was just a matter of letting time pass and checking for changes. We decided to check the record every five minutes. This was done by lifting up the top piece of glass and tapping around the surface of the record. If this caused the record to "see-saw" we knew the warp was still present. Written notes and mental notes were made of each record so that any changes could be gauged."

Eventually they noticed the record did start to flatten, but after 60 minutes they brought the disc inside ("We decided to limit the test to 60 minutes, due to the fact that some records contain styrene in their vinyl composition, which makes the record more susceptible to damage by ultraviolet rays. As well as any record being exposed to direct sunlight for any lengthy amount of time can't be good for it.")

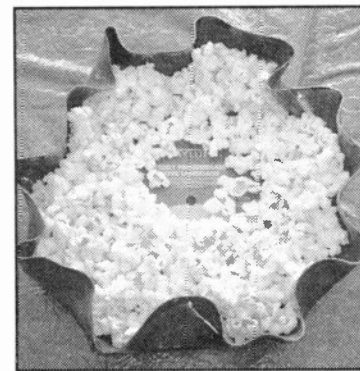
Some of the other unwarping formulas I've come across involve hand-held hair dryers, microwaves, wrapping a record in a towel and flattening it with a steam iron — but no matter the method, the following can happen:

- Other heat warps or ripples, where the concentric groove will no longer allow the needle to track properly;
- Melting of dirt and debris directly into the grooves if the record is not cleaned ahead of time;
- Flattening of the grooves, making the record unplayable.

But what can you do if your record is just too warped to play — or even repair? There are two suggestions. One is to purchase a replacement by placing a listing in the "Goldmine Want Lists" section of this magazine.

Or, you can get really creative with your warped record. Take a 12-inch album and apply heat to the grooves. As the record softens, pull up on the edges until you have a bowl. Plug the record's center hole with a cork or tape to create a decorative potato chip bowl — a perfect party favor for Grammy® Awards night. Who said those arts and crafts classes in school would never pay off? Just think — an M&M bowl made from an Eminem 12-inch record.

What techniques have you used to unwarped a record? Drop me a note at: Chuck Miller, c/o Goldmine, Krause Publications, 700 East State Street, Iola WI 54990 or e-mail at Clctrmania@aol.com. Visit me on the Web at <http://chuckthewriter.com>, which contains an archive of past *Collectormania!* columns. Hope to hear from you soon!



How warped is it to turn a record into a popcorn bowl?!

Hidden Track EPs

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

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

Elvis Presley
The Shirelles
The Jackson Five
LL Cool J

Hidden track: Genesis

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

Answer to #567's Hidden Track EP: The artists all have songs with playing card titles: "Queen Of Clubs," "Queen Of Hearts," "From A Jack To A King," "Ace Of Spades," and, of course, "The Joker."

THE LEGEND CONTINUES!

BOB MARLEY

and the WAILERS



Remastered With Bonus Tracks • Available In Stores May 21st

LEGEND



Newly remastered version of the best-selling reggae album of all-time now features 2 additional bonus tracks.

REBEL MUSIC



This newly remastered version of the best-selling thematic compilation features 1 additional bonus track, the rare US single mix of "Wake Up & Live."

TALKIN' BLUES



Features three previously unreleased bonus tracks recorded live at the Record Plant in San Francisco, and presents, for the first time, the complete Wailers' KSAN Radio session, along with rare studio versions and a Marley interview.

NATURAL MYSTIC



This newly remastered version of the 1995 best-selling follow-up to LEGEND gains 1 additional bonus track, the worldwide hit "Positive Vibration."

DELUXE Edition



CATCH A FIRE
Features the previously unreleased version of the album recorded in Jamaica in 1972 on Disc One.
Disc Two features the London mix of the album.
2 CD Set



EXODUS
Newly remastered with additional rare mixes, b-sides, alternate takes and unreleased live performances.
Disc Two features Live tracks from The Rainbow Theatre in London and sessions with Lee Perry.
2 CD Set



LEGEND
A specially-compled, two compact disc digitally-remastered edition of this historic album, featuring bonus tracks -- "Easy Skanking" and "Punky Reggae Party."
Disc Two features an entire disc of rare remixes.
2 CD Set



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

Jazz Sides

Pianist and composer Renee Rosnes' new album, *Life On Earth* (Blue Note), is a triumph in the fusion of worldbeat rhythms and modern jazz composition. Although it's just nine tunes, all showcase complicated rhythms, lush melodies and have an air of originality and genius.

Indian tabla master Zakir Hussain joins her on *Life On Earth*, as do djembe player Mor Thiam, from Senegal, percussionist Duduka Da Fonseca from Brazil, and trombonist and seashell player Steve Turre, who also lives in the same part of northern New Jersey that Rosnes now calls home.

Rosnes was born in Saskatchewan and raised in Vancouver, B.C., long considered one of North America's most beautiful cities. While Vancouver may be beautiful, there wasn't much jazz on the radio there, Rosnes reveals in this interview.

In 1994, Rosnes discovered her Indian birth mother not long before her adoptive mother passed away from cancer. After learning about her Indian roots, Rosnes has become more aware of Indian folk culture, values and especially, music. At her home in northern New Jersey, married to jazz drummer and audiophile Billy Drummond, Rosnes has had the time in recent years, while raising her now 3-year-old son, to listen to all types of music in Drummond's stereo room. She regularly listens to classic jazz, classic R&B, Indian music, Brazilian music, African music and blues.

Zakir Hussein, who I was a big fan of. I had never met him and I asked him if he'd like to join me on this project and thankfully he said yes, so I wrote something specifically with him in mind. To my knowledge there's not much Indian music that features the tabla with the piano, so I thought it was a unique pairing, to try and create a piece of music that had a jazz sensibility to it. The whole record is basically a modern jazz album. I stretch the boundaries a little bit in terms of my composing and the people I've invited to join me. "Senegal Son" features Mor Thiam, the percussionist, and we met when we were playing together with Ray Drummond. It just kind of fell into place together.

Ray Drummond is no relation to your husband?

No, they're just good friends. And for a while we played together in a trio called The Drummonds. It was Billy Drummond, Ray Drummond and myself. Billy and I are married, so I'm technically a Drummond as well.



©2001 Ivan Olski/courtesy of Blue Note

14 Questions For...

Renee Rosnes

by Richard J. Skelly

Goldmine: How do you write songs and compose?

Renee Rosnes: It varies a lot. I keep a notebook of ideas. Sometimes melodies come to me at the piano, and sometimes they come to me while I'm sitting in an airplane. Sometimes it's just a bass line and sometimes I have an overall outline of the kind of song emotionally that I want to write. It's at different times of the day and night, and I always have musical ideas running around in my mind. Very often my best ideas come when I'm not sitting at a piano.

Is this a departure — more of a world-music direction for you — than your last few albums?

I have a variety of musicians and a variety of flavors. I have a wonderful tabla player,

You were born in Canada and first arrived on the scene in New York City in 1986. What prompted your move from western Canada to New York City?

I had a Canada Council On The Arts grant, and I moved to New York City and began to study. In the first few years here, I began to get called for some good work and made the decision to stay. I miss Vancouver, but I'll be playing the Vancouver Jazz Festival and the Victoria Jazz Festival this summer.

Most of the time your band includes your husband on drums?

Lately, the performing quartet has been myself, Billy, [saxophonist] Walt Weiskopf, who's also featured on the album, and John Patitucci on bass, when I can get him. There are a lot of great players in New Jersey, because we're so close to New York City.

Speaking of New Jersey, your startlingly good arrangements are all over the new Jimmy

Scott album, But Beautiful, on Fantasy.

I love his singing and it was a real thrill to not only accompany him, but to take part in some of the arranging for that album!

Growing up in Vancouver, what was your earliest awareness of jazz and blues?

I began playing the piano when I was three and studied classically, but it wasn't until high school that a high-school music teacher recruited me for the jazz band. It was the first time I became aware of the music, because my parents didn't listen to jazz. I realized right at the outset of listening to jazz that there were many different kinds of jazz and it was a long and varied tradition with many different forms of the music.

I still stay in touch with that teacher. After high school I went to the University Of Toronto in the classical performance program there, but after two years I left and went back home to Vancouver to pursue being a performer. This was about 1981.

What was your decision to quit based on?

My desire to just get out there and start playing. I knew where my passion lied in jazz. I knew what I wanted to do, and I didn't want to waste time. That's how I felt at the time.

(Please see Rosnes page 23)

NEWS & NOTES

Its mid April and I'm working my buns off covering the 23rd annual Cuyahoga Community College JazzFest. It's a smorgasbord of jazz spanning traditional players such as cabaret singer Bobby Short, exotica such as vocalist Omara Portuondo of The Buena Vista Social Club and modernists such as trumpeter Dave Douglas and — four decades in — Wayne Shorter.

Douglas' new *The Infinite* (RCA Bluebird 09026-63918-2) is an interesting collection of pop covers and originals. His New Quintet includes Uri Caine on keyboards, Chris Potter on tenor sax, James Genus on bass, and Clarence Penn on drums. They're funky and creative and their brilliant solos are probes of music rather than ego. One could call covering Rufus Wainwright's "Poses" and Mary J. Blige's "Crazy Games" a calculated attempt at crossover, but Douglas' music is pure no matter his source material. He and his New Quintet prove that modern jazz can be both cerebral and accessible.

In Shorter's show, the material was more unusual, the presentation more orthodox. He's leading a powerhouse group, too: Danilo Perez on piano, John Patitucci on bass, and Brian Blade on drums. No matter how hard they played, they were never showy. Shorter's approach is anti-macho, his tone soft no matter how penetrating. The melodies, fragmentary as in "Sanctuary" or clear, as in "Ju Ju," don't hit listeners over the head.

Shorter has been a jazz force since his days with Art Blakey's Jazz Messengers and a jazz guru since his tenure with Miles Davis in the late '60s. At 68, he remains a vital improviser and composer, leading a band whose technique is beyond question. *Footprints Live!* (Verve 01188-2) whets the appetite for a studio album, due out early next year, featuring his current quartet along with numerous other jazz texturalists.

On a non-live note, check out these CDs: Misha Mengelberg Quartet, *Four In One* (Songlines SGL SA 1535-5). Mengelberg is a Ukrainian native and a major figure on the Dutch jazz scene. A witty pianist, he is strongly influenced by Thelonious Monk and plays three Monk tunes here. The eight Mengelberg originals include the mock-Neapolitan "We're Going Out For Italian" and "Poor Wheel," a Cubist Salvation Army hymn. Joining Mengelberg in his entertaining deconstructions are the ubiquitous trumpeter Dave Douglas, bassist Brad Jones, and Mengelberg's long-time drum compatriot, Hans Bennink. This is a Super Audio CD, by the way.

Illinois Jacquet, *Jumpin' At Apollo* (Delmark DE-538). Twenty-three tracks of boss tenor courtesy of Jean Baptiste Illinois, or Illinois Jacquet. The improvisation is terrific, the bandmates exceptional (they include a young Charles Mingus and Bill Doggett) on these tracks, recorded in Los Angeles and New York in 1945, 1946 and 1947. Makes you wish you'd been at the dances Jacquet blew so hard for.

— Carlo Wolff

On the racks

ILLINOIS JACQUET
Jumpin' At Apollo
Delmark (DE-538)



The raspy yelp of Illinois Jacquet's tenor is one of the most distinct sax signatures in jazz and R&B, and it may not be coincidental that the electric guitar in rock (which has a definite lineage with Jacquet's aggressive swing) sounds so much like his horn. On *Jumpin' At Apollo*, recording with his first bands from '45-'47, we hear him blowing with far more confidence and rhythmic sophistication than would be expected from someone still in his early 20s. Jacquet snags most of the solo space on these sextet, octet and nonet offerings, playing with such cockiness that the rest of the band (bassist Charles Mingus, trumpeter Joe Newman, pianists Bill Doggett, and Sir Charles Thompson, to name a few spread across the 23 cuts) may have gladly relegated themselves to the supportive role. Just when listeners picture Jacquet as the fierce handleader capable of blowing cigarette ashes off the tables closest to the stage, he wows them with a killer ballad such as "Memories Of You" — as sultry as anything by Ben Webster or Coleman Hawkins. The *Apollo* in the title, by the way, refers to the label on which Jacquet recorded these cuts, not the New York club.

— Dave McElfresh

MAROON
Migratory
head fulla brains (002)

The jazz vocal scene hasn't been as vibrant in decades, and it's being constructed on the influence of offbeat, very un-Ella Fitzgerald-like singers such as Carla Bley, her daughter Karen Mantler, Meredith Monk, and Annette Peacock — all of whom can be heard echoing behind Hillary Maroon on her group Maroon's *Migratory* as she philosophizes and croons about love in vocal shades more traditional jazzers will find uncomfortably stark and unromantic. It's their loss. Not surprising, Maroon unearths Peacock's eery "Dreams (If Time Weren't)" while coloring Bob Dylan's "Love Sick" even darker than the original. Composer/pianist/organist Benny Lackner, the other half of Maroon, is damn near her shadow so well does he support her as she sails in unexpected directions on a radical revamping of the Ellington classic "Caravan" and a delicate reading of Charlie Haden's "First Song."

— Dave McElfresh

VARIOUS ARTISTS
Pachuco Boogie
Arhoolie (7040)

While we acknowledge Dizzy Gillespie and Charlie Parker having been influenced by the Latin rhythms of Cuban jazz, there's not much out there documenting how Chicanos were creating their own Latin jazz stateside for the zoot suit-ers of the late '40s. For this reason, *Pachuco Boogie*, the 10th volume in Arhoolie's

series of Historic Mexican-American Music is a significant addition to any collection of swing or early R&B. While a few of these dozen or so stateside Hispanic artists lean more toward traditional mariachi, groups such as Don Tosti's Pachuco Boogie Boys and Dacita & Her Orchestra mix jazz with R&B, showing how Mexican-Americans moving from a rural to an urban environment created their own hip culture, successfully offending their square parents in the process. These Texas and L.A.-based swing bands flaunt the same youthful, oppositional values that every American parent was supposed to hate, though done here with Latin piano runs and south-of-the-border percussion. The swing of *Pachuco Boogie* falls directly between the hipster jive of Cab Calloway and the contemporary cultural mix found in Santana and Los Lobos.

— Dave McElfresh

BILLY BANG
Vietnam: The Aftermath
Justin Time (165-2)

In the liner notes of his *Vietnam: The Aftermath*, violinist Billy Bang states that he recently decided to face the memories of his Vietnam War experiences, re-created as these eight, understandably dark improvisations. Bang's melodies implement Southeast Asian harmonies, piercing minor-key melodies and frantic soloing, enhanced by the support of pianist John Hicks, bassist Curtis Lundy, and drummer Michael Carvin. Carvin and a number of the guest players — trumpeter Ted Daniels, saxophonist Frank Lowe, conductor

Butch Morris, and percussionist Ron Brown — are also armed forces veterans. Their cumulative efforts depict ominous environments sometimes so disturbing one wonders how nerve-wracking the studio experience must have been. Still, it's easy to picture Bang someday reviewing his considerable catalog and deciding that this vivid and unsettling recreation of his past is his most dynamic effort.

— Dave McElfresh

BENNIE WALLACE
Moodsville
Groove Note (GRV 1010-2)

If the *Moodsville* cover photo of a somber Bennie Wallace isn't showing him grimacing, he should be. The tenor sax monster remains so apallingly underrated (and under-recorded) as to suggest he's the victim of a voodoo curse. Few of the most popular saxophonists come anywhere near matching Wallace's punchy, aggressive style, and fewer yet are able to shift mid-tune from the smoky balladry to octave-leaping wildness that permeates this collection of mostly unhurried standards ("Con Alma," "Milestones," "I Concentrate On You," etc.). Actually, his ability to shift seamlessly from melody to mayhem may be what lost loads of listeners he caught with the first verse, though if that's what accounts for his mysterious lack of recognition, a lot of narrow jazzers need to be whacked headside. Pianist Mulgrew Miller, bassist Peter Washington and drummer Lewis Nash would no doubt agree.

— Dave McElfresh

(Rosness from page 22)

Who would you credit as being your earliest jazz piano mentors? Would it be people you heard on radio in Canada or people you knew on records?

When I was first beginning to learn, I was really at the mercy of people I was introduced to. My earliest influences would have been people like Oscar Peterson, Herbie Hancock, McCoy Tyner, Chick Corea. Horace Silver was one of the first people I listened to on record.

I think the first album I ever bought was a McCoy Tyner album called *Atlantis*, and it was a double album. It had a picture of pillars rising out of the ocean. I think I bought it because I really liked the cover! It was quite an adventurous album, and I didn't understand the music at all at that time. I still read liner notes, but it's not presented in such a user-friendly way anymore with CDs!

Can we talk about jazz on Vancouver area radio?

No, we can't, not really. There wasn't a lot going on. Growing up, there wasn't a lot of jazz on Canadian Broadcasting and my parents didn't listen to it, so my exposure to the music was through recordings.

In the early 1980s in Vancouver there was a very healthy jazz scene, and there were a lot of clubs bringing in American musicians, a lot of high-profile people. I was so lucky at the time. There was a place that brought in people for two weeks at a time, and I remember going and enjoying Oscar Peterson for two weeks, Sarah Vaughan for two weeks, Ella

Fitzgerald for two weeks and Toshiko Akiyoshi for two weeks. That club was the International Plazazz Room, but there were a lot of other clubs in Vancouver at the time. There was an after-hours club that I played at very regularly, and it was in a kind of a seedy part of town and local groups would be playing 'til five in the morning. The reason I mention it is because the touring groups would get word that this place was still open, so they'd come over and hang out and sit in. And it was wonderful for the local musicians who played there. I remember Freddie Hubbard and Woody Shaw coming in and hanging out and playing with us, a lot of the younger guys in Wynton [Marsalis]'s group and Branford [Marsalis] and Jeff Watts and Kenny Kirkland came down.

I forged a lot of relationships so that when I came to New York there were a lot of musicians that I knew 'cause we'd spent some time playing together in Vancouver.

So even though you attended the University Of Toronto, you got your real education in the jazz clubs of Vancouver, B.C. What were your first impressions of New York?

I was overwhelmed by it, because culturally it's a whole different ballgame from Vancouver to New York. I enjoyed it. There were just so many musicians in my age group that had just come here. There were jam sessions going on. I remember playing in the Blue Note [jazz club] jam session nightly.

(Please see Rosnes page 40)

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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

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

CHAPMAN, PAUL "Ghost" ex-UFO guitarist after leaving *Waisted* in 1987 moved to Florida and formed *Ghost*, vocals *Carl Sentence* currently of *Krokus*, first time available, 11 tracks, Zoom UK (arrived April 10th) \$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" and "Black Attack is Back" Black Oak Arkansas vocalist 1984-86 albums CD debut, UK (arrived Dec 12th)..... each \$14.98

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

FARNER, MARK "Red, White & Blue" Grand Funk vocalist-guitarist new 3 song EP includes 2 new songs plus a 6 minute acoustic version of "Closer to Home/I'm your Captain" Lissmark USA (arrived April 1st)..... \$ 9.98

FREE "Tons of Sobs"+9, "Free"+10, "Fire and Water"+6, "Free Live"+7, "Heartbreaker"+6, "Highway"+6, "Free at Last"+6, British band featuring *Paul Rodgers* catalog 1968-73 remastered, bonus tracks BBC sessions and alternate versions, Island Records UK (7 titles, Call)..... each \$17.98

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

GIANT "Giant III" *Dan Huff* late 80's band back with an all new album, "reviews say album of the year" Frontiers Italy (arrived Nov 27th)..... \$14.98

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

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

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

HELLOWEEN "Treasure Chest" (3 CD's) Germany's leading power metal band compilation 1985 to present remastered and remixed tracks, Limited Edition bonus third disc of B'sides, German (arrived April 4th)..... \$24.98

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" Glenn Hughes and Joe Lynn Turner new project, excellent reviews say "for fans of *Deep Purple and Rainbow*" guests *John Sykes* guitar on an 8 minute ballad and *Paul Gilbert* on a rocker, 11 tracks, German (over 300 sold, arrived February 21st)..... \$16.98

HUMANIMAL "Humanimal" vocals *Jeff Scott Soto* with *Marcel Jacob* and *Pontus Norgren*, 10 tracks, Z Records UK (arrived February 6th)..... \$15.98

IMPELLITTERI "System X" guitarist *Chris Impellitteri* new studio album reviews say "great riffs and more melodic sound with the return of original vocalist *Graham Bonnet*", 10 tracks, Japan (arrived March 22nd)..... \$27.98

LANE, LANA "Project Shagri-La" prog-vocalist sixth album with *Vinnie Apicce, Erik Norlander, Mark Boals*, Sweden (arrived 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

LYNOTT, PHIL "Live in Sweden 1983" with *John Sykes, Brian Downey*, and *Mark Stanway*, includes the unrel. track "Look at these Eyes" plus only live version of "Sarah", soundboard, 11 tracks, UK (arrived April 10th)..... \$17.98

LYNOTT, PHIL "Live in Sweden 1983" (2 CD) Zoom Records Ltd Edition only 1000, sold only on their UK website for \$29., includes bonus second show and special long box (10 copies arriving April 25th, CALL)..... \$34.98

MAGNUM "Breath of Life" first new album in 6 years, original members *Bob Catley, Tony Clarkin, Mark Stanway*, German (arrived Feb 22nd)..... \$17.98

MARILLION "Anorak in the UK Live" recorded on the UK 2001 tour, includes "Easter" not on website version, EMI UK (arrives approx April 25th) \$22.98

MARTIN, ERIC "I'm Going Sane"+2, Mr. Big vocalist new solo album, bonus track "Fly" one of his best, Japan (arrived March 13th)..... \$27.98

MCCAFFERTY, DAN "Dan McCafferty and Into the Ring"+9 (2 CD's) Nazareth vocalist 1975 self titled album of covers and his 1985 album first time on CD paired together on a double CD remastered with bonus tracks, 33 tracks, Eagle UK (arrived February 27th)..... \$19.98

MECCA "Mecca" ex-Toto vocalist *Fergie Frederiksen* and *David Hungate*, songwriting *Jim Peterik*, Frontiers Italy (arrives approx April 24th)..... \$15.98

METALIUM "Her 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) 17 tracks+Limited Edition bonus disc 14 Live blues tracks, Virgin UK (arrived February 6th)..... \$23.98

MR. BIG "Live in Japan" farewell performance Tokyo Feb 5, 2002 Ltd Ed pressing with 48 page booklet, Japan (arrives approx April 26th)..... \$29.98

NAZARETH "Homecoming" new live album recorded in their homeland of Scotland October 2001, reviews say "great show filmed for future video", 16 tracks 75 minutes, Eagle UK (arrived March 28th)..... \$19.98

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

PAPPALARDI, FELIX "Don't Worry Ma" Mountain bassist & Cream producer 1979 album CD debut, 24 bit remaster, Japan (arrived Mar 29th)..... \$23.98

PELL, AXEL RUDI "Shadow Zone" German guitarist 13th album with former *Hardline* vocalist *Johnny Gioeli*, German (arrives approx Apr 29th) \$17.98

PLANET X "Live from Oz" *MacAlpine, Sherinian* and *Donati* with bassist *Dave LaRue* 2001 Australia show, German (arrived April 17th)..... \$15.98

PRETTY MAIDS "Planet Panic" Denmark's leading metal band's new studio album their 11th since 1983, reviews say "slightly dark and heavy but still plenty of good hooks" 10 tracks, German (arrived March 20th)..... \$17.98

RACER X "Snowball of Doom Live at the Whiskey" *Paul Gilbert's* band 2001 show, was Japan only, 14 tracks, Sweden (arrived Mar 20th) \$14.98

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

SCHENKER, MICHAEL "Thank You 2" new instrumental acoustic album followup to 1993 release, 11 tracks, German (arrived April 17th)..... \$15.98

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

SUPERTRAMP "Slow Motion" *Rick Davies* and *John Helliwell* new studio album no U.S. date scheduled, EMI UK (arrived March 29th)..... \$20.98

TABOR, TY "Safety" King's X guitarist new solo album, 10 tracks, Metal Blade USA (arrived April 8th)..... \$14.98

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) all remastered, from their first single to a Grand Slam demo+other rarities, book-type box (300 sold, arrived Dec 11th)..... \$57.98

TURNER, JOE LYNN "Slam" ex-Rainbow vocalist new solo album, "over 250 Sold" 12 tracks, German (arrived September 25th)..... \$16.98

21 GUNS "Demolition" unreleased demos, band lineup *Scott Gorham, Mike Sturgis, Tommy La Verdi, Leif Johansen*, UK (arrived April 17th) \$15.98

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

UDO "Man and Machine" ex-Accept vocalist new studio album includes a duet with *Doro*, 11 tracks, SPV Germany (arrived March 19th)..... \$15.98

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

URIAH HEEP "Magician's Birthday Party" 2001 London show joined by *Ken Hensley* and *John Lawton*, UK (arrives approx April 24th)..... \$21.98

URIAH HEEP "Lansdowne Tapes" (2 CD) early rarities collection expanded from 14 to 34 tracks over 150 minutes, UK (arrived April 10th)..... \$17.98

VANDEBERG "Vandenberg" "Heading for a Storm" and "Alibi" 1982-83-85 albums was Japan only, Wounded Bird USA (arrived Feb 8th)..... ea \$12.98

WISHBONE ASH "Bona Fide" new album lineup *Andy Powell, Ray Weston, Bob Skeat* and new guitarist *Ben Granfelt*, UK (arrived April 19th)..... \$17.98

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BRIGHTON ROCK "A Room for Five Live" all four original members reformed, recorded at 2001 show (Z Records UK release 5/13)..... \$15.98

KEN HENSLEY & JOHN WETTON "More than Conquerors" Live 2001 show featuring Ken's songs with John backing (UK release TBA)..... \$19.98

JOHN WETTON & KEN HENSLEY "One Way or Another" Live 2001 London show featuring John's songs with Ken backing (UK release TBA)..... \$19.98

KEN HENSLEY & JOHN WETTON (DVD) "More than Conquerors" video to December 2001 London show listed above (UK release TBA)..... \$21.98

KOTZEN, RICHIE "Slow" Mr. Big guitarist solo album Japan only December 2001 release until now includes bonus track (Lion Sweden 4/26)..... \$15.98

MACALPINE, TONY "Violent Machine" previous 1996 release on Tony's own label with *Mike Terrana* and *Kevin Chown* (Lion Sweden 4/26)..... \$15.98

MACALPINE, TONY "Live Insanity" previous 1997 release on Tony's own independent Metropolis label (Lion Music Sweden release 5/24)..... \$15.98

MENIKETTI, DAVE Title TBA, guitarist vocalist of Y & T new solo rock album not a blues album this time (Japan release 6/19)..... \$27.98

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

SOUTHER, HILLMAN, FURAY BAND "Souther, Hillman, Furay" and "Trouble in Paradise" both 1974 albums CD debut (Wounded Bird 6/11)..... ea \$11.98

SURVIVOR "Recorded Live in Tokyo 9/21/85" first time released, CD of an MTV broadcast featuring *Jimi Jamison* (Japan release 5/15)..... \$27.98

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

URIAH HEEP (DVD) "Magician's Birthday Party" video of 2001 London show joined by *Ken Hensley* and *John Lawton* (UK release 5/13)..... \$21.98

WESTWORLD "Act III" third album, *Tony Harnell* of TNT, *Mark Reale* of Riot, *Bruno Ravel* of Danger Danger & *John O'Reilly* (UK 5/13)..... \$15.98

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BLAZE "Tenth: Dimension" (ex-Iron Maiden vocalist second solo, Limited Edition 5 track bonus disc & 28 page booklet) 2002/German..... \$19.98

DR. SIN "Shadows of Light" (vocalist *Mike Vescera* joins prog-metal band as lead vocalist) 11 tracks/2001/Metal Mayhem USA..... Sale \$10.98

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

MARINO, FRANK "The Power of Rock and Roll" (one of his most sought after albums first time on CD) 8 tracks/1982/Holland..... 17.98

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

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

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

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SAXON "Killing Ground" (new studio album, reviews "best album since the 1980's") 11 tracks/2001/SPV Germany..... \$14.98

STARCASTLE "Shine on Brightly" (live show Boston 1979, same as previously released "Concert Classics") 8 tracks/Pilot Records UK \$17.98

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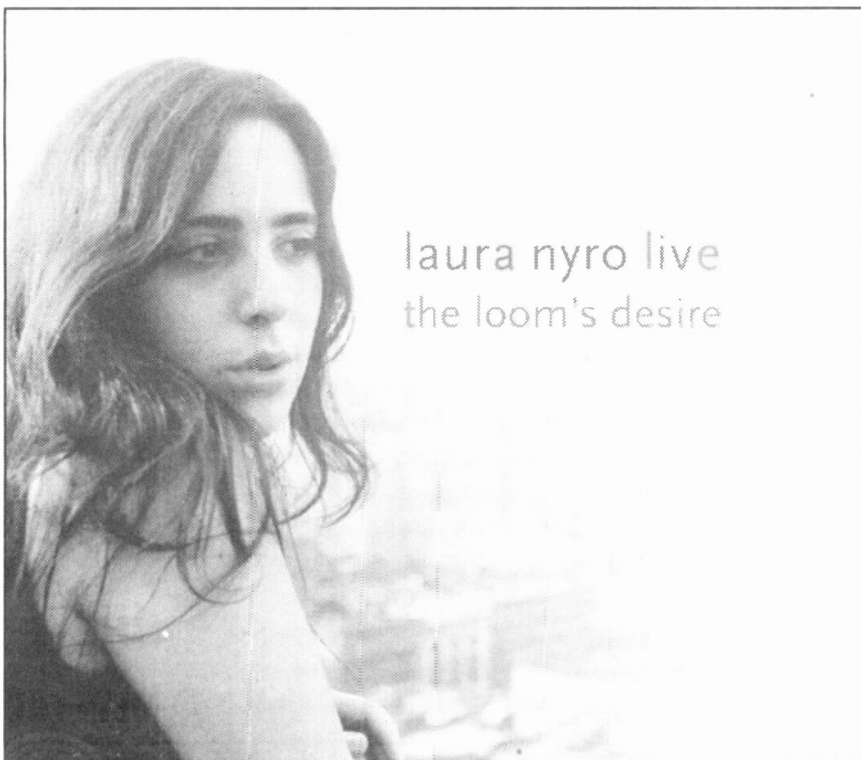
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Footnote Archives

CATATONIA COLLAPSE — WAITING TO SEE HOW IT ENDS

by Dave Thompson

It is possibly the biographer's worst nightmare. He works for untold eons on a band's definitive story, ends the tale with upbeat optimism — only for his subject to turn around and do the total opposite of the biography's conclusions.

Those who care for Van Halen, for example, still chuckle at the memory of the mid-1980 tome that confidently predicted many more years of music from David Lee Roth and his bandmates, only for the singer to quit the same week that the book came out. Those who loved Catatonia and were avidly devouring Brian Wright's recent biography of the band had just reached page 180 and vocalist Cerys Matthews' pledge, "I would be a right twat if I left"... when she left. *To Hell And Back With Catatonia* (Fire Fly Publishing, U.K.) had barely even reached British bookstores when what should have been simply the first installment suddenly became the full story.

One of the finest British bands of the late 1990s, Catatonia were proof positive that the flourish of brilliance that marked that the Brit Pop boom of the middle decade was neither confined to the English capital nor defined by its Englishness. The band formed in Cardiff, Wales, in 1992. Fronted by the statuesque tonsils of Matthews, the group came together when guitarist Mark Roberts and bassist Paul Jones, formerly of a local pub band called Y Criffl (The Body), hooked up with Matthews — a fan of the band with vague notions of a musical career.

She and Roberts busked together for around a year, then — so band legend insists — ran an ad insisting, "three gullible tossers required to make up a dodgy beat combo. Laundry skills a must. Do you like Mud?" Biographer Wright acknowledged that he has never been able to confirm the existence of this ad, but something drew more musicians to the duo. By 1992, Matthews, Roberts, and Jones had been joined by Clancy Pegg (keyboards) and Dafydd Ieuan (drums) — at that time, a member, also, of The Super Furry Animals.

Matthews and Roberts were drunk when they took the band's name from Aldous Huxley's *The Doors Of Perception* — they assumed it meant something akin to Nirvana but weren't at all phased when they discovered otherwise. For a short time, the band attempted to lighten the nomenclatural load by becoming Sweet Catatonia but swiftly dropped the appendage while retaining the name for a song title.

By the end of 1992, Catatonia were gigging around Cardiff, amazing the locals with a repertoire that ranged effortlessly between hard rock, punchy pop and emotive, traditional-sounding ballads. Readily performing in both English and the linguistically superior Welsh, Catatonia soon found themselves sliding into the burgeoning company of — as the English press delightedly labelled them — The Taffia; that is, The Taff Rock Mafia Of The Super Furrries, Gorky's Zygotic Mynci, The Manic Street Preachers and more. Indeed, the first-named pair became staunch allies of Catatonia's, regularly gigging together and building further ties when all three were picked up by the Welsh TV network S4C for regular appearances on youth-oriented programming.

Catatonia made their recorded debut in April 1993, on the Ankst label's *AP Elvis* compilation album, but their relationship with the fervently pro-Welsh language label would be strained by the group's willingness (and preference) to perform in English. Although they would record several more tracks for label compilations (including *Triskedekaphilia* and *S4C Makes Me Want To Smoke Crack*), by mid-1993, a per-

formance on Welsh TV had brought Catatonia to the attention of another, less doctrinaire, Welsh label, Crai.

Catatonia signed and, in September 1993, released the five-song *For Tinkerbell* EP, an instant Single Of The Week in the *New Musical Express* (NME). It was followed in May by the three-song *Hooked*, a similar success, and the cue for the mainstream music industry to begin paying attention to the group. (Both EPs have since been compiled onto the 1993/1994 mini-album.)

By summer, Rough Trade had invited Catatonia to contribute to the label's ongoing Singles Club — "Whale" was released in August and made it three NME Singles Of The Week in succession for the band that one critic memorably christened "an explosion in a knife-and-fork factory."

February 1995 brought the indie chart smash, "Bleed," on the Nursery label and, with several major labels now keeping tabs on Catatonia, the band themselves began talking record contracts with Blanco Y Negro. Rough Trade head Geoff Travis was that label's A&R man, and his long-standing faith in the band overcame any other blandishments thrown Catatonia's way. They finally signed in late 1995, shortly after Pegg quit to join Crai, and Ieuan finally acknowledged the impossibility of playing with two fast-rising bands and joined The Super Furry Animals.

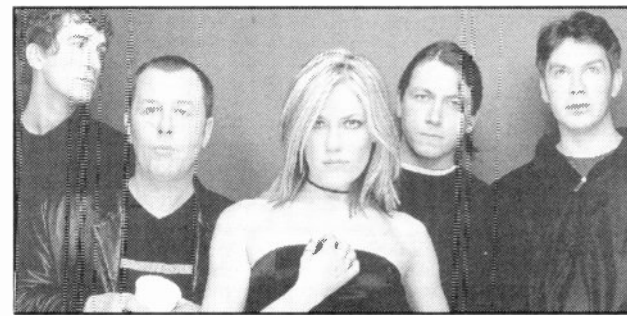
The pair were replaced by guitarist Owen Powell (ex-Crumb Blowers) and Aled Richards (drums), old friends of Roberts who moved into place just as Catatonia recorded their major-label debut and first nationally charting hit, a terrific re-recording of the first EP's "Sweet Catatonia."

The media loved the band. Delightfully outspoken and often draped in a T-shirt emblazoned "fastrisinglagersoakedriproaringpoptart," Matthews in particular courted both controversy and attention, at home and abroad. Indeed, by 1995, Catatonia's fame had spread as far afield as Japan, with the 10-track collection of singles and compilation cuts, *The Sublime Magic Of Catatonia*, issued around the same time as Catatonia recorded their first BBC radio session for Mark Radcliffe.

"Lost Cat" in April 1996 took Catatonia to #41 just as the band launched a British tour with Space; three months later, "You've Got A Lot To Answer For" debuted the band in the Top 40. Produced by Morrissey/Blur mastermind Stephen Street and backed by phenomenally well-received performances at the Reading and Phoenix festivals, the single was a trailer for Catatonia's *Way Beyond Blue* debut album, a punchy collection whose strong reception was further assured by a hit reissue of "Bleed." Even journalists who seemed not to like the band were impressed — "knackered old bastards with dodgy pub-rock roots," announced the NME. "But they are still doing it better than the rest."

Catatonia toured through much of 1997 before returning to the studio with former Sugarcubes producer Tommy D to cut a new track, tentatively titled "A Case For Mulder And Scully — The Ex-Files," an ode to the conflicts between getting involved in a relationship and getting pregnant, or "staying single and thin." The ticking of the biological clock has never been so catchily amplified, but, when the band suggested the track as a single to Blanco Y Negro, the label was deeply unimpressed.

However, when their own choice for the group's next single, "I Am The Mob," climbed no higher than #40 in October, the label reconsidered its position — and the band were rewarded with their biggest hit yet. "Mulder And Scully" was a #3 hit on the eve of the second Catatonia album, *International*



Courtesy of Atlantic/By Rankin

Catatonia, from left: Owen Powell, Paul Jones, Cerys Matthews, Aled Richards, and Mark Roberts

Velvet. Matthews alone then teamed with Space to join it in the Top 5 — "The Ballad Of Tom Jones" is a riotous duet by a couple whose murderous hatred for one another is cured by their mutual love of singer Tom Jones. Jones himself was sufficiently impressed by the song that he subsequently invited both Matthews and Space to join him on his own next album.

Catatonia themselves played a short, low-key U.K. tour in February 1998 to coincide with the release of *International Velvet* — as low-key, that is, as it's possible to be when your latest album has just galloped to the top of the chart. Two months later, with a new single, the hyper-inflectious "Road Rage," driving into the Top 5, Catatonia made their first-ever trip to America — Warner Bros. issued the album through their Vapor imprint, then landed the group a spot on the HORDE tour. Oddly, perhaps, the venture did not make stars of Catatonia. Home again, the summer was devoured by the British and European festival circuit, while two further singles, "Strange Glue" and "Game On" were culled from the album for further chart plaudits.

Catatonia's third album, released in April 1999, was originally to be titled *Catatonia Are Shit*. Perhaps wisely, they eventually settled for *Equally Cursed And Blessed* — another U.K. chart-topper (and American turkey), it was accompanied by the now inevitable welter of hit #5s, "Dead From The Waist Down," "Londinium" and "Karaoke Queen." The rest of the year, of course, was taken up with touring; much of 2000, too, was spent on the road, before the group hooked up with producers Clive Langer and Alan Winstanley to record last year's *Paper Scissors Stone* album.

All, however, does not seem to have been well. A rash of canceled concerts dating back to 1999, accompanied by tales of official exhaustion, illness and the like, were countered by the grapevine's insistence that something more sinister was transpiring — and so it proved, when Matthews admitted, in mid-2000, that she'd spent much of the band's most successful period tottering on the edge of a breakdown.

Matters appeared to have been resolved in the studio, but a confident album can only camouflage so much. In March 2001 Matthews made another solo appearance on the BBC's *Life And Lyrics* tribute to the late Kirsty MacColl and, as the band's summer tour loomed, rumors that she was eyeing further, and further-reaching lone ventures, began circulating wildly.

More cancellations blighted the band's diary, with the entire summer U.K. tour being shot down when Matthews was hospitalized for exhaustion and asthma — among the casualties were high-profile appearances at festivals in Plymouth and Guildford. Finally, in early September 2001, it was confirmed that she had quit the band. Why she quit, however, has yet to be revealed. Certainly she has not rushed into a solo career — in the past six months, Matthews has made a mere handful of very low-key solo appearances, including duets with Placebo's Brian Molko and jazz legend Cleo Laine, performing "Old Man River" on BBC radio this past March. Neither have her erstwhile bandmates acknowledged more than a desire to remain together, albeit under a new name.

So, perhaps the final chapter of Wright's book is still waiting to be told. In the meantime, 10 years of Catatonia left behind a remarkable story and an even more impressive body of music. Maybe while you're waiting to read how it ends, you could get on with acquainting yourself with the saga so far.



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Under Rug Swept
 Maverick (9 47988-2)

Alanis Morissette's self-produced new album *Under Rug Swept* has plenty of great lyrics, and the music is solid rock 'n' roll. But sometimes the music has to fight for its own space between the words. The opener, "21 Things I Want In A Lover," has the signature guitar sound of Stone Temple Pilots' Dean DeLeo busting through the speakers. This tune sets up the rockin' tempo of the entire record. "Narcissus" has Red Hot Chili Peppers' Flea guesting on bass. It's 2002's answer to Carly Simon's classic 1972 #1 hit "You're So Vain."

Morissette's voice is highlighted with "Hands Clean." She is subtle and uses her vocal strength in a soulful but a self-controlled manner. No doubt she's a real singer — we need her badly on the radio so at least "the-radio-listening-only" folks can hear actual talent. I really like the sound of the ear-friendly "Flinch." On the melodic "You Owe Nothing To Me" and "So Uneasy," she's joined by Me'shell Ndegéocello on the bass guitar. The vibe of Jefferson Airplane comes to mind on the uplifting aurora of "Surrendering," a song about commitment and giving up what you have for love. "Utopia" closes the album with the soft sounds of an acoustic guitar, lightly played drums and an airy arrangement.

With its CD-ROM capabilities, the CD

comes with some cool options — access to videos and unreleased songs. Personally I wished that she had a better guitar sound on *Under Rug Swept* (and perhaps a better album title! — Ed.) because she's a great singer, and the two go hand in hand. This album still proves that she is one of the best recent finds in music. What she does is real.

— Guy Lee

RUSH
Vapor Trails
 Atlantic (83531)

It has been an uphill struggle for Rush to piece together their lives and music in the last five years. Drummer Neil Peart tragically lost his daughter in a car accident in 1997 and then his wife, 10 months later, to cancer.

For some bands, that would be enough to send them careening into ruin. For a while that is precisely how it looked for Rush. We heard nary a word from the legendary Canadian rock trio outside the release of a 1998 live collection *Different Stages*. Rush looked, if not gone forever, then infinitely dormant.

But, if there is one thing that Rush has shown throughout their 28-year recording career, is that they exemplify grace under pressure. After a six-year hiatus from the recording studio, the three iconic amigos have returned, arguably, stronger than ever with 13 honest, hard-edged songs that neither ignore the recent Peart tragedies nor exploit them.

Though the band experienced the kind of stress that could cause any rock band to collapse under the weight of their own uncertainty, fans would never know it when listening to the robust *Vapor Trails*, Rush's latest and 17th studio release. Peart, Geddy Lee, and Alex Lifeson are perhaps more connected to each other than ever before. It's as if these guys were shot out of a canon five years ago and miraculously landed on the same patch of grass in 2002.

The record is simply a jolt of energy and is, dare we say, one of the most consistent Rush records in the last 20 years. Guitarist Lifeson sends out wave after wave of seemingly endless crunchified riffs, and bassist Lee performs an assortment of vocal calisthenics while pounding out some sweet bass chords. Peart has perhaps never sounded as straightforward in his percussive attacks. The barrage of sound never seems to let up, and it takes the band's music to new heights of intensity. The music is so aggressive, keeping the needle in the red zone, the listener hardly senses a dramatic shift even when the band members do pull back. Tracks such as "Secret Touch," "Ceiling Unlimited," "Earthshine," and the first single, the opener, "One Little Victory," are absolute monsters.

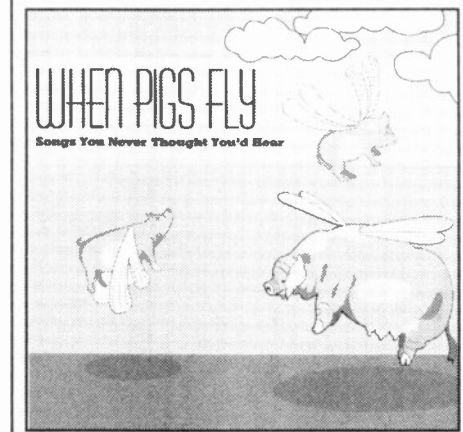
Peart, who handles the lyrics as he's done for most of his time with the band, speaks clearly to his undeniable living nightmares in "Freeze" and "Nocturne," among others. But we get a sense, upon listening to tracks such as "Sweet Miracle," of the drummer's

— Brian Sherman

World Radio History

(Please see New Releases page 49)

NEW RELEASES NEWS



Just out: *When Pigs Fly: Songs You Never Thought You'd Never Hear* (Xemu/Aorta Records) is a fascinating 12-track compilation mismatching artists with what one would normally consider improbable classic covers — don't laugh — with surprisingly good, or at least unique, results. To name a few, Ani DiFranco and Jackie Chan duet on Nat King Cole's *Unforgettable*; Ohio's own new-wavers Devo take a shot at Crosby, Stills, Nash & Young's "Ohio"; Herman's Hermits tackle Billy Idol's "White Wedding"; The Box Tops take on Blondie's "Call Me"; The Oak Ridge Boys countryfry Kansas' smash "Carry On Wayward Son"; and, perhaps the strangest at all, squeaky-clean party-girl Lesley Gore roars through AC/DC's "Dirty Deeds Done Dirt Cheap"... Dokken's just-released studio album is *Long Way Home* (CMC International)... W.C. Clark, The Godfather Of Austin Blues, just released *From Austin With Soul* (Alligator).

Coming up: Due May 7 from Coal Chamber, who are currently touring, is *Dark Days* (Roadrunner)... Rounder's new releases coming May 7 include roots-blues guitarist Corey Harris' *Downhome Sophisticate* and singer/songwriter legend Laura Nyro's *Live! The Loom's Desire* (two CDs)... The long-awaited new album from Rush is due May 14. *Vapor Trails* (Atlantic) is the trio's first album in five years and will be supported by a summer and fall North American tour... Out May 21 is *Frantic* (Virgin), the new album from former Roxy Music frontman Bryan Ferry, has elements of blues, rock and country-swing and includes Ferry playing harp on two Bob Dylan covers... Also due on the 21st is *West Side* from The Alchemist (Led Sled), made up of vocalist Glenn Hughes (Deep Purple/Black Sabbath), guitarists Tim Pierce (Roger Waters, Phil Collins, Goo Goo Dolls, Bon Jovi, Rod Stewart) and Ian Crichton (Saga) and drummer/keyboardist Carl Kennedy (Greg Lake).. Due June 18 from Pere Ubu is *St Arkansas* (spinART), the band's 12th studio release and 18th overall in their 27-year history... Also coming June 18 is *Guided By Voices'* new release, *Universal Truths And Cycles* (Matador).

New label by Dead's Phil Lesh: The first-ever studio album from former Grateful Dead founding member/bassist/vocalist Phil Lesh And Friends, *There And Back Again*, is being released May 21 on the new Lapis Music label, a collaboration between Lesh and Columbia Records. Lesh And Friends, which includes Gov't Mule guitarist Warren Haynes, will be supporting the album with a major U.S. summer tour.

— Greg Loescher

Indie Label Spotlight

REB BEACH
Masquerade
 Frontiers Records (FRDC 105)

Reb Beach was a member of Winger. If that wasn't enough to get you to stop reading this review, you're a better person than most. Beach also played on one album, tour, and live album with Dokken, which, stepping into former Dokken guitarist George Lynch's shoes, was the toughest job since Randy Rhodes passed away and left Ozzy Osbourne guitarist-less. Beach did a killer job with Dokken but has been replaced in that band by Swedish guitar god John Norum, formerly of Europe.

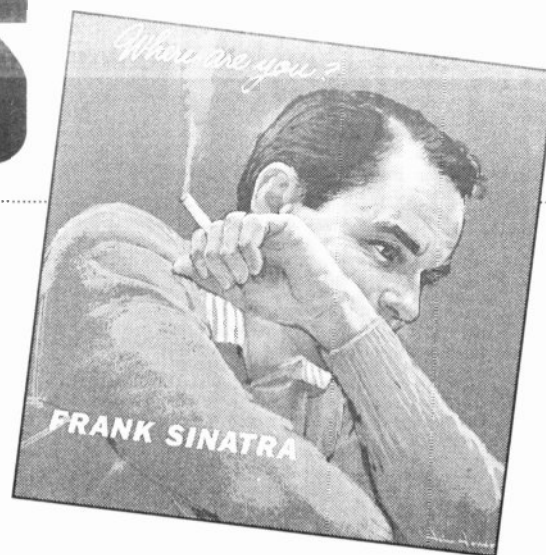
Well, Beach has gone and done the solo thing, and unlike a lot of guitarists who go off on their own, he actually delivers a stellar album. Crossing genres effortlessly, he gives us progressive rock, pop, metal, and alternative in one neat package called *Masquerade*.

Beach handles guitars and vocals, and it turns out he has a really strong voice. More important, he can make even the few cheesy lines work. In "Red" he tells us "like a fire I saw red and it burns inside my head." Most gifted vocalists couldn't make that line work, but Beach's voice has an endearing quality that lets him get away with it. "Red"

is also one of the best tracks on the album, brimming with metal riffs and topped off with a killer progressive break. "Dark Places," the first track on the CD, mixes Zeppelin with Cream and Jimi Hendrix and tops it off with modern distorted vocal polish. The lead takes us to new bluesy heights then rips into the stratosphere. A true hit lies in the track "Ghost," which would fit at home on a Matchbox 20 CD, but as I mentioned previously, Beach transcends genres with the flick of his wrist, and it works in context with the rest of the material. "Better Shade Of Grey" could be Alice In Chains, as could "Bleed." With dark riffs and great melodies, "Fanatic" dances the border of progressive and alternative. Also included is a cover of Robin Trower's "Day Of The Eagle," which is enjoyable but unnecessary.

Beach's guitar work is spectacular throughout. With the exception of the song "Sorrow Stained Eyes," where he pulls out all the stops, the lead tracks are never as excessive as most metal guitarists' solo material. Solid rhythm, spectacular leads that run from the tasteful to the speedy, and very original guitar fill-work make dissecting the tracks a joy.

Reissues



FRANK SINATRA

Frank Sinatra Conducts Tone Poems Of Color
Capitol (72435 33738 2 5)

Close To You And More
Capitol (72435 33743 2 7)

Where Are You?
Capitol (72435 33746 2 4)

No One Cares
Capitol (72435 33741 2 9)

Nice 'N' Easy
Capitol (72435 33745 2 5)

Come Swing With Me!
Capitol (72435 33739 2 4)

Point Of No Return
Capitol (72435 33740 2 0)

At the dawn of the CD era, Capitol Records undertook reissuing its catalog of Frank Sinatra albums in the new medium. Under the direction of Pete Welding, who also wrote new annotations for most of the discs, Sinatra's 16 regular album releases for Capitol (excluding compilations) between 1954 and 1962 were reissued — *Songs For Young Lovers* (1954), *Swing Easy* (1954), *In The Wee Small Hours* (1955), *Songs For Swingin' Lovers!* (1956), *Close To You* (1957), *A Swingin' Affair!* (1957), *Where Are You?* (1957), *A Jolly Christmas From Frank Sinatra* (1957), *Come Fly With Me* (1958), *Frank Sinatra Sings For Only The Lonely* (1958), *Come Dance With Me!* (1959), *No One Cares* (1959), *Nice 'N' Easy* (1960), *Sinatra's Swingin' Session!!!* (1961), *Come Swing With Me* (1961) and *Point Of No Return* (1962). They came out on CD between 1987 and 1991, with bonus tracks added to bring the running times up to what Welding called "acceptable" CD length. (*Songs For Young Lovers* and *Swing Easy*, originally released as 10-inch LPs, were put on a single disc.)

In 1992, Capitol combined the albums, adding the 1956 instrumental collection *Frank Sinatra Conducts Tone Poems Of Color*, to create the 16-disc box set *Concepts*.

In 1998, just before the singer's death, Capitol embarked upon a new reissue program dubbed *Entertainer Of The Century* that involved 24-bit digital remastering of the albums for reissue both as single discs and in a new edition of *Concepts*.

The seven albums under consideration here represent the completion of this program. In all cases, they are the same in terms of selections and packaging as the CDs released between 1987 and 1992. The only difference is the improved sound, which is noticeable, though it is not dramatic enough to recommend that someone who has the earlier discs ought to replace them.

One disc that such a Sinatra fan might not have to replace is *Tone Poems Of Color*, since it was available on CD previously only as part of *Concepts*; this is its first CD release on a stand-alone basis.

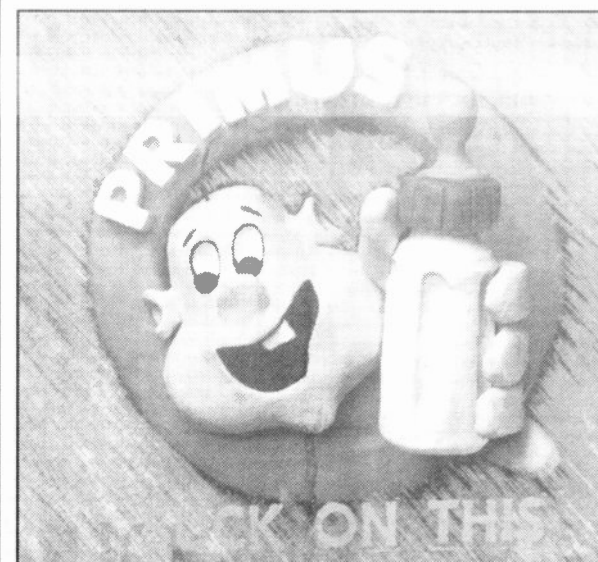
Sinatra sprinkled a few conducting projects throughout his career, and this one, which he undertook in the late winter of 1956, was his first in more than 10 years. Intrigued by a group of poems written by Norman Sickel, each of which characterized a color, he commissioned some of his favorite arranger/conductor/composers — Victor Young, Gordon Jenkins, Billy May, Jeff Alexander, Alec Wilder, Nelson Riddle, Elmer Bernstein, and André Previn — to create musical settings for them. The result sounds like 12 excerpts from 1950s movie soundtracks. The composers haven't gone much beyond obvious effects, so that, for example, Young's "White" employs a bell tree to create Christmas-like sounds, Wilder comes up with a reflective theme for "Gray" and Previn treats "Red" as if he'd been hired to score a war film. Sinatra's involvement, it should be reiterated, is restricted to conducting; there are no vocals.

With *Songs For Young Lovers*, Sinatra initiated the idea of creating thematically and musically unified collections consisting of new arrangements of compositions dating mostly from the 1930s and '40s (some of which he had previously recorded). With *Swing Easy*, he began a pattern of alternating ballad sets with up-tempo, or "swing" albums. *Close To You* (which Welding called *Close To You And More* due to the addition of three tracks recorded at the original sessions but left off of the original LP) was the third ballad album in the series, arranged and conducted, like its predecessors, by Riddle. For this album, Sinatra and Riddle hit upon the idea of limiting the strings to four, performed by The Hollywood String Quartet, along with a rhythm section and isolated reed and brass instruments. This gave the music an intimate feeling appropriate to the material. Unlike its lovelorn predecessor, *In The Wee Small Hours*, *Close To You* consists of contented love songs for the most part. With the exception of "The End Of A Love Affair," which dates from 1950, all are songs of the '30s and '40s, and Sinatra had cut three of them before. The surprise among the bonus material is "There's A Flaw In My Flue," which he sings perfectly straight even though it's a novelty song that uses a broken fireplace as a metaphor for romantic trouble.

Where Are You?, the fourth of the ballad albums, was Sinatra's first with arranger/conductor Gordon Jenkins, then recently arrived at Capitol from Decca Records. Jenkins' talent for large, haunting string charts is on display in the collection of songs, ranging from 1919's "Baby, Won't You Please Come Home" to 1951's "I'm A Fool To Want You," which are about love lost, separated and recalled.

(Please see Reissues page 61)

World Radio History



Out now: *A Magical Gathering: The Clannad Anthology* (Rhino) is a two-disc overview of the band that brought new-age Celtic music to the forefront, culling 34 tracks from the band's 14 albums released from 1973-1998. Guests on the anthology include U2's Bono and pianist/singer/songwriter Bruce Hornsby, among others... Recent new 180-gram vinyl reissues from Sundazed include *Love Revisited*, featuring "My Little Red Book," written by Hal David and Burt Bacharach, and "Hey Joe"; Booker T. & The MG's classic 1962 debut *Green Onions*, the title cut being a #3 hit; and The Rascals' *Once Upon A Dream* from 1968... *Amy Grant: Greatest Inspirational Songs* (BMG) celebrates the five-time Grammy® Award-winning contemporary Christian/pop-crossover artist's 25 years in music... *Stardust Records Presents The Mills Brothers: The Best Of The War Years* is an eight-track set featuring "Lazy River" and a medley of "I'll Be Around," "You Always Hurt The One You Love" and "Paper Doll"... DVD-audio disc releases from Valley Entertainment include Graham Nash's *Songs For Survivors* and Queen's classic *A Night At The Opera*... German metal mavens Helloween, featured in the Nov. 17, 2000, issue of *Goldmine*, just released *Treasure Chest* (Metal-Is/Sanctuary), a two-CD anthology with brand-new remixes of several of the band's best-known songs as well as liner notes that include a "family tree" of the band's history and rare photos. Sanctuary Records is also planning to release this fall a DVD of the band's *High Live* performance.

Coming soon: Out April 23 are two out-of-print albums from alternative rock/funk pioneers *Primus*, *Frizzle Fry* and *Suck On This*, remastered with bonus material... Due May 12 from Chrome Dreams is *Bryan Adams: The Early Years*, a 12-track set released for the first time on CD of his '70s output with his band Sweeney Todd. It includes a 16-page color booklet with Adams' early history and a discography... Due May 21 is the 10th-anniversary edition of *On The Go* by modern rockabilly artist *Big Sandy And The Fly-Rite Trio*. The set includes four bonus tracks with new liner notes and photos... Also due from Rhino/Elektra May 21 is the second set of three reissues from Los Angeles rock band X, 1983's *More Fun In The New World*, 1985's *Ain't Love Grand* and 1987's *See How We Are*. All have bonus tracks of previously unreleased material, and the first album was the final of four that were produced with the help of ex-Doors keyboardist Ray Manzarek... Coming June 1 from Underground, Inc. is *Mutations: A Tribute to Alice Cooper* — *King Of Shock Rock* featuring 18 Cooper tracks covered by various metal bands such as *My Life With The Thrill Kill Kult*, *Godhead*, *Chris Connelly* (*Revoluting Cocks*, *Pigface*), and *Grim Faeries*... Due June 12 from Columbia/Legacy are remastered and expanded editions of three Laura Nyro albums: *Eli And The Thirteenth Confession*, with three bonus tracks including a "Stoned Soul Picnic" demo; *Gonna Take A Miracle* (with Labelle), with four bonus tracks; and *New York Tendaberry*. While Nyro had limited chart success, her songs were taken to the top of the charts by many acts, including *The 5th Dimension* ("Wedding Bell Blues," #1, and "Blowing Away," #21), Barbra Streisand ("Stoney End," #6) and Blood, Sweat & Tears ("And When I Die," #2).

— Greg Loescher

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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

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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

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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 renegeing 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.
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Jimi Hendrix "Durning" Guitar. The legendary 1967 Hendrix/Zappa Fender Stratocaster guitar originally owned by Jimi Hendrix and set on fire by Jimi at the 1968 Monterey Pop Festival. After the incendiary performance the charred guitar was given to Jimi's friend legendary rocker Frank Zappa, who also performed at the Festival. Frank Zappa restored the Hendrix/Zappa guitar and played it throughout the 70's. Dweezil later found it in pieces underneath a staircase in the Zappa home in the mid '80s and rebuilt the Hendrix/Zappa guitar. Today, the guitar sports a new neck and new pick guard. "The Hendrix/Zappa guitar is obviously very special because it was played by two of the greatest guitarists who have ever lived," says Dweezil Zappa. "Just by looking at the guitar you can sense the history behind the music. It's very inspiring."



1973 Fender Stratocaster. Autographed by Eric Clapton during his 1986 Tour. Comes with original hard shell case. The guitar is all original except for a brass nut.



"KISS" Gene Simmons Ax Guitar by Kramer, No. 64/1000 Limited Edition Kramer Ax Guitar. Supposedly they only made about 500 of these, then stopped production. Autographed and numbered by Gene Simmons. Comes with original hard shell case.



Stevie Ray Vaughan's "Hamilton" Strat. This guitar was hand built by luthier Jim Hamilton, who built the original SRV Hamiltons as a promotional guitar. Never played and in new condition, stamped "promotional" on the back of the headstock. Comes with a picture of SRV & Jim Hamilton the night he gave the guitar to Stevie in 1984. Comes with a hard shell case and a certificate of authenticity.



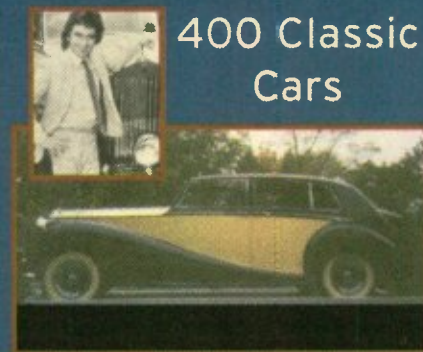
Buddy Holly's shoes, 1950s. A pair of lace-up, white suede shoes with Good Year rubber soles, originally purchased from his wife Maria. The shoes were purchased along with several other personal effects from Holly's widow, Maria at a fan festival in Lubbock, Texas. According to Maria the shoes were worn both in concert and in private by him.



Elvis' drummer D.J. Fontana's Gretsch Drumkit. D.J. Fontana's Gretsch drum kit used in all his early performances with Elvis Presley, in the film Jailhouse Rock and for the '68 Comeback Special. The kit comprises four drums namely a 4 x 20 inch Bass with unshaven calfskin front, 5 1/2 x 14 inch Snare, 8 x 12 inch Tom and 14 x 14 inch Floor Tom. The kit has been completely restored to its original condition and is sold together with an image of Elvis playing the drumkit himself. Sold by catalogue only.

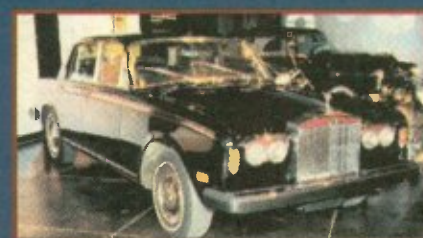


Two ledgers owned by the Presley family's Doctor, Dr. Hunt containing Elvis birth records and details of his visits to the family. Two date-bound ledgers, the first a historic document containing the hand-written record of the birth of Elvis Presley on 8 January 1935 (the other containing various hand-written references to the Presley family, including one stating 1939 sermon Presley on June 7 to residence to visit baby, which also refers to the young Elvis. Other members of the Presley family mentioned include Vester, Delta Mae and J.D. Both ledgers are quite distressed. (2) Each measures approx. 6 1/4 inch. (15 x 35 cm).



400 Classic Cars

1956 Rolls-Royce Silver Wraith. Used in the movie "Arthur" starring Dudley Moore and Liza Minnelli. Bodied by H.J. Mulliner, this privately owned motor mobile is a rare left-hand drive formal limousine with air conditioning.



1973 Rolls-Royce Silver Shadow. Owned by Frank Zappa, "Mothers of Invention" founder and regarded as a very serious composer and world class guitarist. License plate "RBN2L" is the title of a Zappa instrumental composition. From the collection of the Zappa Family Trust.



A Hofner Congress guitar signed Bob Dylan. A Hofner Congress acoustic guitar, signed and dated "To Barry Best Wishes, Bob Dylan" 1965, in black marker pen. The guitar is labeled inside, Hofner, Serial no. 9848, Model Congress Conditions. The guitar lacks strings and has cracking to glazing.

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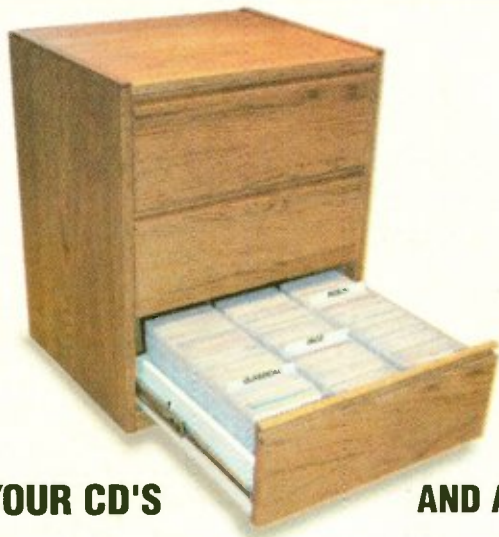
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"I always have musical ideas running around in my mind. Very often my best ideas come when I'm not sitting at a piano."

— **Renee Rosnes**

(Rosnes from page 23)

Then I started to get some work with OTB, Out Of The Blue, a band put together by Michael Mossman.

Your entire recording career has been with Blue Note Records?

Yes, the first one, self-titled, was released in 1990 but recorded in 1989. Then there was *For The Moment*, which featured Joe Henderson; the third record was *Without Words*, which featured Billy, Buster Williams and myself with a string orchestra; and then there is *Ancestors*; *As We Are Now*; *Art And Soul*; and a compilation called *With A Little Help From My Friends*. Now there's *Life On Earth*.

Tell us about your approach to performing? I gather from listening to this album that you have no shortage of original compositions that haven't been recorded?

Usually I write specifically for each album and for the musicians that are in my hands that I'm going to be recording with. But yes, I do have a lot of pieces that haven't been recorded yet. I've recently recorded an album as a guest



of the Danish Radio Jazz Orchestra, and it features some of my arrangements for Big Band and Michael Mossman did a couple as well.

My live shows tend to be mostly original compositions, or sometimes I play tunes by other members of my band. I'm a big fan of Walt Weiskopf's composing, so frequently I play his music. Sometimes I do arrangements of standards.

Anyone you're listening to these days, any up-and-comers on the scene?

I'm not up on the up-and-comers. I have a 3-year-old son, and I just don't hang out as much as I used to! I don't see a lot of younger players, but I've always listened to a wide variety of stuff. My husband Billy is a great audiophile and he has several stereo systems and he's always buying records, and he's familiar with *Goldmine*.

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Table listing DVD releases including Barclay James Harvest, Bruford's Earthworks, Roger Dean, Ken Hensley & John Wetton, The Strawbs, Uriah Heep, Queen, Eric Clapton, Dishwalla, Dave Edmunds, Brian Ferry, Bob Marley, Moody Blues, Motorhead, Alan Parsons, Graham Nash, Randy Newman, Ohio Players, Gerry Rafferty, Sex Pistols, Stray Cats, Uriah Heep, Yes, Bryan Ferry, Coryells, Simple Minds, Various Artists.

Table listing Compact Disc releases including AEROSMITH & members, ARENA, ASIA, AYREON, THE BABYS, JOHN WAITE, PAT BENATAR, BLACKFOOT, BLOODROCK, TERRY BOZZIO projects, BOZZIO LEVIN STEVENS, Explorers Club, Missing Persons, Missing Persons, Jordan Rudess, Lonely Bears, U.K., CAIRO, CAMEL, Pete Bardens, Colin Bass, Colin Bass.

Table listing DVD Audio releases including Queen, Eric Clapton, Dishwalla, Dave Edmunds, Brian Ferry, Bob Marley, Moody Blues, Motorhead, Alan Parsons, Graham Nash, Randy Newman, Ohio Players, Gerry Rafferty, Sex Pistols, Stray Cats, Uriah Heep, Yes, Bryan Ferry, Coryells, Simple Minds, Various Artists.

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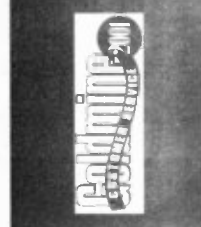
Table listing various music releases including artists like Happy The Man, Ice Age, Journey, Pink Floyd, and Steve Morse, with columns for price, format, and release details.

May 17, 2002

Goldmine #565



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Table with columns for artist/album, price, and other details. Includes entries like 'The Beatles - Sgt. Pepper's Lonely Hearts Club Band', 'The Rolling Stones - Exile on Main Street', etc.

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MANY MORE GREAT TITLES ON OUR WEBSITE!

After a six-year hiatus from the recording studio, the three iconic amigos [Rush] have returned, arguably, stronger than ever with 13 honest, hard-edged songs that neither ignore the recent [Neil] Peart tragedies nor exploit them.

(New Releases from page 32)

newfound hope that has pulled him through incredibly unbearable circumstances. While this record certainly has its dark moments, Peart's willingness and ability to sit behind the drum kit and put pen to paper to create something, anything, transcends those spots and leaves us with a life-affirming message.

On the whole, the CD features heavy, complex material that reveals its "hidden treasures" upon repeat listens. If *Vapor Trails* possesses any subtlety, it's that the music's immediacy can easily, and ironically, be mistaken for simplicity. That's the key to Rush's long-term success: Even when they are in your face, there is still cause to pause and reflect on what their songs mean. It's why they've survived to show a whole new crop of nu-metal acts that they are a force to be reckoned with.

Having been away for so long, one might expect Rush to try to latch on to some current trend in music. To their credit, there aren't find any screams, angst-riddled lyrics, or hip-hop grooves that typify current rock records. There's nothing wrong with any of those things, but Rush doesn't dabble in them. Rush has always charted their own course, and *Vapor Trails* underscores this point, big time, while offering some of the band's most powerful music.

— Will Romano

TWO FIRES

Ignition

Now & Then/Frontiers (FR CD 105)

Veteran singer and songwriter Kevin Chalfant last made a dent in the American charts more than a decade ago with *The Storm's* album-oriented rock monster "I've Got A Lot To Learn About Love" (#26). But he and former Storm guitarist Josh Ramos have soldiered on under the name Two Fires, shamelessly fanning the AOR flame in a country where AOR has less mainstream appeal right now than comeback crooner Barry Manilow.

Nevertheless, Chalfant and Ramos manage to extend their musical boundaries a bit on *Ignition*, *Two Fires'* second record, while retaining an uncanny sense of melody as the backdrop for Chalfant's soaring vocal prowess. At one point, Chalfant was set to succeed Steve Perry in *Journey*, and it's still easy to hear why. When he wraps his voice around these 10 pure and classy tunes about girls, love and peace in our time, magic happens.

Whether he's singing the rousing title-track opener, the atmospheric ballad "More Than A Mystery" or the outwardly honest rocker "You're Bringing Me Down," Chalfant

(Please see New Releases page 55)

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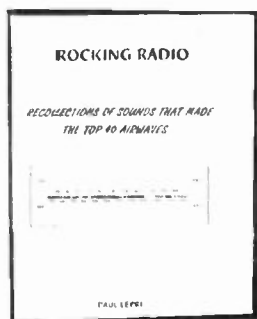
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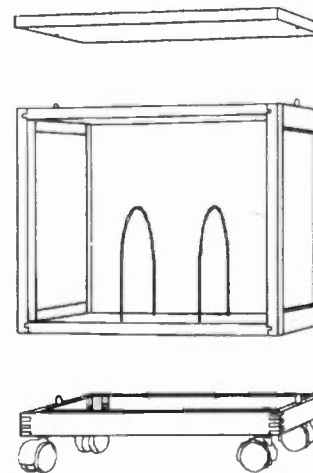
"Rocking Radio" is self-published and is a limited edition - only 100 copies printed! There are 10 chapters in the book which totals 75 pages. It is 8 and one half by 11 inches with a black spiral cover. The cover page contains dark blue lettering with a yellow AM/FM radio dial. If you are a radio broadcasting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

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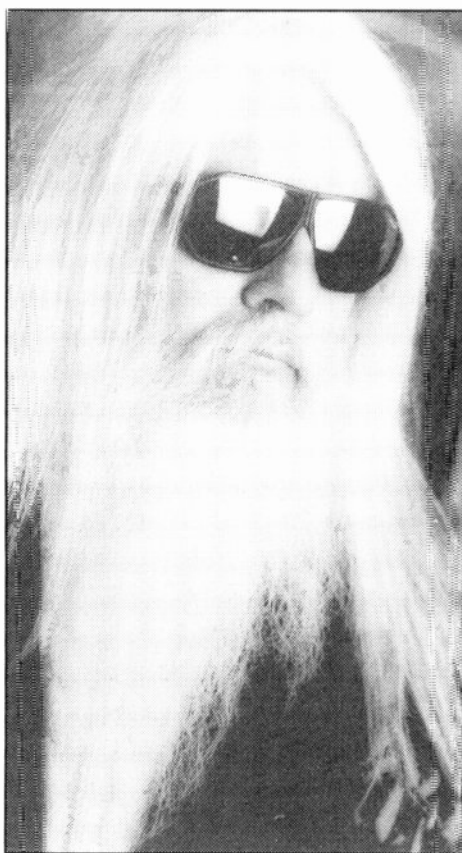
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Leon Russell

Leon Russell is taking back control of his music and simultaneously exposing several new talents to the world. With the formation of Leon Russell Records, Russell returns in the immortal guise of country legend Hank Wilson with the long-awaited reissue of the classic *Hank Wilson Vol. 2* and an album of all-new Hank Wilson material titled *Hank Wilson Vol. 4: Rhythm & Bluegrass*, recorded with the incomparable Newgrass Revival.

"I cut it with *The New Grass Revival* about 23 years ago," said Russell, in a telephone interview with *Goldmine*. "I never released it because I felt that the powers that be didn't understand what was going on. And bluegrass in many ways has kind of always had a stigma attached to it — at least in Nashville. They kind of freak out. But there's been a resurgence of music by T-Bone Burnette, and the music in that movie, *O Brother Where Art Thou?* Oddly enough, this music is like that. It's got a Ray Charles tune on it and a Beatles tune. But it's a bluegrass album."

Also recently released was a Russell holiday album of Yuletide hymns. His first Christmas album, *Hymns Of Christmas*, was recorded at his Paradise Farms Studios in Gallatin, Tenn., and contains instrumental versions of his favorite Christmas hymns, his exquisite keyboard playing accompanied by an orchestra. Dedicated to his mother, this beautiful set presents Russell like fans have

never heard him before. The set features 10 songs including "We Three Kings," "Joy To The World" and "The First Noel."

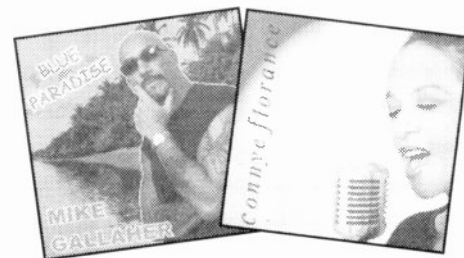
Composer of timeless rock 'n' roll gems such as "This Masquerade," "Superstar" and "Delta Lady," Russell is mining his own considerable catalog as well as a wealth of new and contemporary artists as well.

The first set of releases, which came out Sept. 11, 2001, included the sublime Russell compilation *Signature Songs*, a long-awaited — at least by his scores of fans — piano-and-vocal-only retelling of his greatest hits. The second wave of releases, out last November, contains three more classic Russell albums.

Russell was quick to reply when asked why he has chosen to kick off an independent record label at this stage in his career.

"It's a cycle thing in the music business," said Russell. "It ends up where there's four or five record companies responsible for all the records. And when that happens, there's so many people who don't fit the model of whatever guidelines they use for choosing their talent. They're not young enough, or they're not country enough — you know that whole list."

"Suddenly there are literally thousands of artists floating around who are great, but they can't get on a record label. So then comes the resurgence of small labels like mine that go in there and try to pick up the slack and get those people exposed that should be heard."



he pointed out.

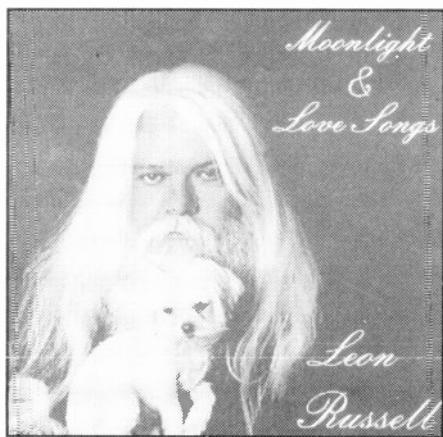
"The window of music that the music listener would like, is about to the power of four larger than the record companies would have you believe. I think it takes too much money to take a chance on something they don't recognize, which is largely everything."

"That's what this deal is for — to give people an opportunity who deserve a platform to be heard by music listeners, because I think they're going to enjoy it as much as I do. Of course my records are going to be on there too, but that's not the primary thrust of it."

"We have a girl vocalist, Connye Florence, and a guitar player who may be the best in the world, named Mike Gallaher. And we have *The New Grass Revival* and my son-in-law has a record and my son has a record," Russell explained.

"One of the components of the audience is that they like many different types of music, so we are going to put out many styles."

— Michael Buffalo Smith



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Moonlight And Love Songs
Leon Russell Records (LRR 300003-2)

I would have to suppose that owning your own record company must be a pretty cool thing. You could do any type of album you desired, without running it by a panel of suits. This is not Leon Russell's first record company. He had Shelter Records way back when but later returned to the majors. Now, Russell has spearheaded his own Leon Russell Records, and the results have so far proven outstanding, from reissues such as *Hank Wilson's Back Vol. 3* and new issues such as a fabulous set of Russell's best, reworked for just the artist and his piano. All of this is on his new label, and some brilliant new artists as well.

The latest effort from Russell is a dream realized for the artist himself, an album filled with the lush jazz and pop music that so heavily influenced Russell early on. Like Willie Nelson's immortal *Stardust* release, *Moonlight And Love Songs* is much more than just a trip down memory lane. Russell delivers the songs with a heart full of soul, from Thelonus Monk's "Round Midnight" to

timeless torchers such as "The Shadow Of Your Smile," "As Time Goes By" and "Smoke Gets In Your Eyes." And the hits just keep on coming. "Stormy Weather," "The Very Thought Of You," "Once In A While," "Angel Eyes" and "That Lucky Old Sun" — all drenched in smoke and martinis, delivered by the same man who gave us "Superstar" and "A Song For You" (Not to mention "Tight Rope" and "Lady Blue").

You've all heard the spiel about dogs and their owners looking alike? Well sir, check out this CD cover and tell me Russell's pooch doesn't look just like him! Seriously.

Well, beside the cover art being kind of cool, the music is incredible and provides a low-pressure backdrop for a day in front of the computer or in front of the potter's wheel, or — well, anywhere one can tote a CD player and pop in some ear buds. It's music so smooth it would make Barry White envious.

— Michael Buffalo Smith

LEON RUSSELL
Hymns Of Christmas
Leon Russell Records (LRR 300007)

Hank Wilson Vol. 2
Leon Russell Records (LRR 300006)

Rhythm And Bluegrass: Hank Wilson Vol. 4
Leon Russell Records (LRR 30012)

Signature Songs
Leon Russell Records (LRR 300008)

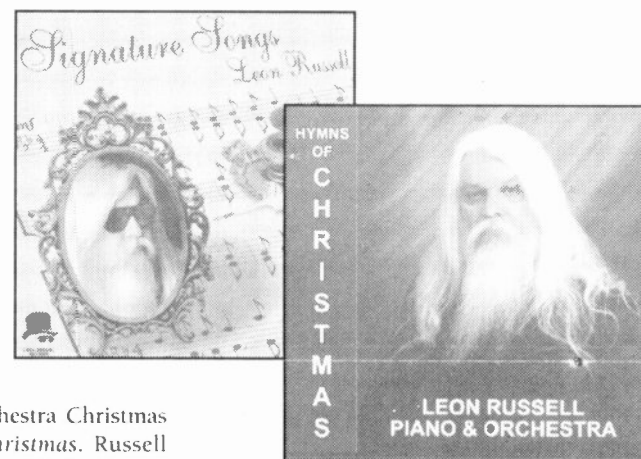
Leon Russell is nothing short of a rock 'n' roll icon. Let's face it, there aren't many folks who grew up in the '60s and '70s who don't know the name. From his studio session work, to his great solo material and his associations with Joe Cocker (*Mad Dogs And Englishmen*), Delaney & Bonnie, Willie Nelson, *The New Grass Revival*, *The Gap*

Band, George Harrison (*The Concert For Bangla Desh*) and beyond, Russell is revered as one of the finest piano players and songwriters in the field of pop and rock.

With the advent of his new record company, Leon Russell Records, Leon has reissued a few of his timeless recordings, along with some brand-spanking-new material, including a breathtaking piano and orchestra Christmas album called *Hymns Of Christmas*. Russell puts his magic touch on well-loved holiday classics such as "Oh, Holy Night," "Silent Night" and "The First Noel." If any complaint at all can be lodged, it would be that the 10-song CD is rather short. It seems to play out very quickly, but then again, there's a lot to be said for quality over quantity.

A reissue worth checking out is *Hank Wilson: Vol. 2*, in which Russell reprises the role of country star Hank Wilson and dishes up yet another fine array of country standards such as "Wabash Cannonball," Harlan Howard's "Heartaches By The Number" and the romping "I'm Movin' On," a classic by Hank Snow. Wilson — that is, Russell — digs into the Southern gospel bin with "On The Wings Of A Dove" and "I Saw The Light," and his remake of Ernest Tubb's *Waltz Across Texas* is perfect.

As for new music from Wilson, Russell presents *Rhythm And Bluegrass: Hank Wilson: Vol. 4*, a record that was recorded 23 years ago but not released until now. Years before there was ever a *Pickin' On The Beatles*, Russell teamed with *The Newgrass Revival* to record a smoldering bluegrass work up of the Fab Four's "I've Just Seen A Face." There are also banjo and fiddle versions of Ray



Charles' "I Believe To My Soul," Sam Phillips' "Mystery Train" and "Bluebirds Are Singing For Me," a Lester Flatt favorite. Also included are a pair of Russell compositions, "Rhythm And Bluegrass" and "Pilgrim Land," all delivered in one of rock's most distinctive voices.

With *Signature Songs*, Russell gives his fans something for which they have been begging for quite some time — an album of his greatest hits, performed solely on piano with vocal. The results are astounding, as Russell puts his all into gems such as "A Song For You," "Lady Blue," "This Masquerade," "Delta Lady" and yes, even "Tightrope."

Russell said he established Leon Russell Records to fulfill his vision of providing an outlet for the endless stream of talent that he has and continues to come across. While he has issued some great music by emerging artists, it is his own work that will draw the crowds in. The mission statement of Leon Russell Records is to "Provide Quality Music For Everybody." It looks as though he is already succeeding in that mission.

— Michael Buffalo Smith

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AC/DC...Boston And Bon...Boston & Glasgow '78
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 AEROSMITH...Paul's Mall 1973...Boston 1973
 AEROSMITH...Get Your Wings Tour...Detroit 4/14/74
 AEROSMITH...Stage West 1980...Hartford, Ct 1980
 AEROSMITH...Rats In The Tower...Phila 1978
 JOE PERRY PROJECT...Burning At The Palms...Milw 1980
 JOE PERRY PROJECT...Royal Treatment...Mich 4/23/80
 BLACK SABBATH...London To Pitts...UK '77, Pitts '78
 BLACK SABBATH...Mass For Ian...Worcester, Ma 1983
 BLACK SABBATH...Reading Festival 1983...UK with Gilliam
 BLACK SABBATH w/Glenn Hughes...8th Star demos
 BLUE OYSTER CULT...On Your Knees...Ct. 1980, Mn '79
 BUDGIE...Milwaukee 1978
 CACTUS...Roach Chester...Rochester, NY '71
 CACTUS...Action House...NYC 1971
 CHEAP TRICK...Capitol Crimes...Passaic, NJ 1980
 ALICE COOPER...Cincinnati 1987
 DEEP PURPLE...Paradiso...Amsterdam 8/24/69
 DEEP PURPLE...Grand Hotel...Machine Head Outtakes
 DEF LEPPARD...1979-1980...Reading '80, London '79
 DEFTONES...Amsterdam...Melwah 10/13/97
 DEFTONES...Dynamo...Germany 1998
 DIO...Rainbow In The West...San Jose/Fresno 1983
 GRAND FUNK RAILROAD...Hawaiian Eyes...Hi '70, rare TV
 GAMMA feat Ronnie Monstrose...LIVES!...NYC/Dallas '80
 JIMI HENDRIX...Crash Landing Original Mix...original tape
 IRON MAIDEN...Killers In Japan...Nagoya 5/23/81
 IRON MAIDEN...Phantom On NY...NY 6/29/82
 KROKUS...Screaming In LA...Pasadena/Hollywood '83

LED ZEPPELIN...Earl's Court 1975...UK
 LIMP BIZKIT...Rochester 1997...NY '97
 MAHOGANY RUSH...At The Agora...Cleveland 1978
 MAHOGANY RUSH...Cal Jam 2...Ca '83
 MAHOGANY RUSH...On The Beeb...BBC '83
 MOTLEY CRUE...1983-84...US Fest '83, Tuscon '84
 TED NUGENT & Amboy Dukes...Atlanta...1973
 TED NUGENT...Cal Jam 2...Ca. 1978
 TED NUGENT...Detroit Riot...Grande Ballroom 1979
 OZZY OSBOURNE/RHOADS...Cleveland Rocks...1981
 RUNAWAYS...Out On Bail...Cleveland Agora 1976
 RUSH...Here Again, Cleveland...Agora 12/16/74
 RUSH...Fancy Dancer In Cleveland...Agora 8/26/74
 RUSH...Electric Lady Studios 1974...NYC 1974
 JOE SATRIANI...88 Memories...San Jose 4/88
 SCORPIONS...Chicago Nights...Chicago 1979
 SCORPIONS (w/Uli Roth)...In Trance Tour...Cologne '75
 THIN LIZZY...Live In Rock City...Detroit 5/14/76
 THIN LIZZY...Chicago Fire...Chicago 5/27/76
 THIN LIZZY...Outtakes With Gary Moore...1978 Outtakes
 THIN LIZZY...LIVES!...Dublin '80, Phila '77, BBC '74
 TOOL...Houston 1996
 Robin TROWER...Little Bit Of Cincinnati...Cinc '74/SM Civic '74
 Robin TROWER...Richard's Atlanta...Atlanta 1974
 Robin TROWER...Tear It Up...San Raphael, Ca '88
 Robin TROWER...Nagoya 21/10/1989 AD
 UFO (w/M Shenker)...Boogie For Michael...Starwood 1975
 W.A.S.P...The Last Command Tour...Tokyo FM 5/7/86
 VAN HALEN...The Full Bull...Uruguay 1983
 VAN HALEN...Pasadena Daze...Pasa. '76-'77
 VAN HALEN...At Their Best...Covers/Outtakes '76-81

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BLACK SABBATH	ARCHANGEL RIDES AGAIN (1CD-R)	(rare 1969-1991)	\$22
BLACK SABBATH	DRUMS SOLO, PLEASE (2CD-R)	(Nagoya 21/10/1989) AD	10
BLACK SABBATH	FEIGH DEATH BLACK (2CD)	(Offenbach, Germany Sep.18 '83 + Montreal, Canada Oct. 21 '83) Gypsy Eye	22
BLACK SABBATH	LIVE IN UK 1995 (2CD)	(10/11/1995) H-bomb	27
BLACK SABBATH	SABBATH FINALLY SABBATH (LA 6/1/1999) SB STTP		25
OZZY OSBOURNE	BLIZZARD ON FIRST STAGE (1CD-R)	(SCOTLAND 12/9/1980)	10

OZZY OSBOURNE CRAZY PARANOIA (Salt Lake City 18/3/1984) SB STTP	15
OZZY OSBOURNE NO MORE ROUDER? (2CD) (Osaka, Japan, 5/11/1991) Neptune	20
OZZY OSBOURNE SILVER CROSS (2CD) (Memphis, 28/8/1982) SB Neptune	20
OZZY OSBOURNE STILL BELIEVER (CD-R) (Michigan 9/2/1982) SB STTP	20
RANDY RHOADS GUITAR SEMINAR (Private Lesson Hollywood '79 + Greensburg, PA Feb. 2 '82 + Whisky A Go-Go, LA Jan. 25 '79) STTP	20
COZY POWELL OVER THE BBC (1CD-R) (JAN 1980) SB	12
DIO HOLY EVIL (1CD-R) (Fresno 16/10/1983) SB	10
DIO ROCK 'N' ROLL CHILDREN OF THE NIGHT (1CD-R) (1/8/1987) IY, Malmsteen	12
MOTLEY CRUE MAXIMUM ZERO (E Center, Salt Lake City, Utah Jul. 5 2000 + Unreleased "New Tatto" Outtake) Bondage	18
MOTLEY CRUE DECADENT LIVE (1CD-R) (Tucson, Arizona 1983 + more) SB Bondage	18
MOTLEY CRUE HERE I COME + TACOMA (USA 15/10/1987) STTP	10
GLENN HUGHES BIEBOB VOSSRLAAR (22/10/1994) Taurus	6
GLENN HUGHES BURN IN EUROPE (Borlange, 17/6/1993)	12
GLENN HUGHES MADE IN SWEDEN (1993)	6
ZACK WYLD LOVE SHADOWS (2CD) (NAGOYA, JAPAN 8/14/1997 + PRIDE & GLORY SWEDEN, 6/11 1994) B.S.T.	20
DEEP PURPLE COLD SPRING ESSEN (2CD) (Germany 12/2/1972) Darker Than Blue	20
DEEP PURPLE DEEPEST 1973 (2CD) (Hemmerlein Halle, Nuremberg, Germany Jun/19/73 + Austria Mar/14/73 + NY (SDB) '73) Bondage	22

New Release This Month

WHITE STRIPES CANDY STRIPES (Madia Vale Studios, London Jul.25/2001) SDB Wonder Boy 18
 SLIPKNOT IN THE NOOSE (Dynamo Fes. 2001 + Piora, IL 2001 + Rock Am Ring Fes. Germany Jun/2001 + Oz Fes. 1999) SDB Wonder Boy 18
 GEORGE HARRISON LET IT ROCK AROUND THE WORLD (2CD) (Radio Show, Oct/18/74 + Broadcast, Oct/5/75 + BBC Radio2, Jul/1/99) Yellow Cat 36
 GEORGE HARRISON & RAVI SHANKER EAST & WEST, YIN & YANG (Rare Compilation 1968-2000) Yellow Cat 20

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Elvis News

ANOTHER MONTH OF ASSORTED ELVIS GOODIES

by Eddie Hammer

Here we go again with another month of assorted goodies for those in the Elvis world. When Elvis collecting is no longer a pleasure, I'll quit, but I don't see that in the future.

Sentimental Me is a five-track promo from the Sweden Elvis Presley Fan Club. It is beautiful with its 1954 cover photo displaying The King young and handsome. This promo celebrates the 20th Elvis Festival in Sweden, and it struck me as odd that an Italian picture sleeve was included. Granted, it is the best choice for the song. The insert tells about the club and its festivals over the years and some of their famous Elvis-related guests. The track selection is original, for a change, with "Good Luck Charm," "Doin' Best I Can," "Anyway You Want Me," "Just Call Me Lonesome" (!!) and the title track, which I've loved for many years. Well done guys — a great album suited for any collection.

Happy New Year From Pontiac 1975 is a new two-disc non-royalty RCA set from the Quality Music Company, recorded in the Silver Dome with 60,000 fans (the largest indoor concert ever at that time). Elvis, pictured with his arms outstretched, makes for a nice cover. The set presents his opening acts, theme, welcome and a typical concert set except for "Trying To Get To You" and "America The Beautiful." Counting down the New Year and "Auld Lang Syne" end the album — not bad, but the rest bored me.

Cajun Tornado, another two-CD set, concentrates on 1975-77 concerts from Florida to Texas, but that doesn't help this 50-track endeavor. This was a time when Elvis needed money due to reduced Vegas appearances. He wanted to prove his power and talent, which were a given. Candid pics of the tour and shows are part of the enclosed booklet. He goes through his classic songs quicker than General Clydes S. Grant took Richmond, not doing any justice to all those songs associated with our star's unequalled rise to fame. But, our golden boy was not looking well. Liner notes explain the title — a whirling tour was like a tornado going across the country. Again, no need for this one if you are looking for new, never-before heard albums.

The Best Of Elvis Presley, featuring 25 tracks from his songbook, is another Czech Republic issue — "Epice Kapital" (GZ Company) — and has all the writers on the back cover. I like their choices, especially that eerie version of "Blue Moon," "Mystery Train," "I Was The One" and Little Richard's "Ready Teddy."

In 1976, fans could buy the boot LP *Legend Lives On*, which was an excellent album at the time. Well, it's now on the DVD, *Elvis, The Colonel, And Me*, with an on-stage photo on the picture disc. Ed Bonja is the responsible producer. This is definitely not a documentary proving the King's talent. This one is comprised of behind-the-scenes footage and stage antics, dealing with the *Aloha* press, and "persona" Elvis things. Too bad it wasn't the boot — a worthy transfer to CD was nice, ever see it? It exists in one of my piles.

While many countries have their versions of 50 greatest hits-type albums, Norway is the only country in the world that had a promo. My friend who is the chief honcho of one of the best Elvis fan clubs in the world sent me a copy, and it was very much appreciated. *Ikke For Salg* has mid-50s photos on the cover and disc. "Heartbreak Hotel," "Suspicious Minds" and "Moody Blue" are included, as well as bonuses of the laughing version of "Lonesome" and his '76 Jaycees Award acceptance. My friend also sent me tickets to the past Elvis "Festivalen," which have the same photos as the promo. His club is responsible for the extra-classy *Flaming Star* mags that

I wish were in English.

A new product, "Elvis is Art-I-Facts," supposedly "directly from Graceland" is a box of 14 reproductions offered to the public for the first time — '50s cards, the *Elvis Country* bonus baby pic with Gladys and Vernon, glossy autographed pics, etc. — all previously seen printed before, so don't get faked out. But the box with the Elvis collage is nice.

Forget the new boot *Eagle Has Landed*, as it is the same old Houston concert and has a disclaimer that the concert tapes were damaged in parts — need more info to stay away from it?

Elvis Presley Rock & Roll Hero is another charmer you don't need, because it is that same *Louisiana Hayride* show yet again. Hard-core collectors should check out their France section, as I did, to find the cover of this CD. It is from the rare second cover of their 10-inch "Good Rockin' Tonight" that commands *beaucoups frans*.

Russia is back with three new releases, *Elvis Presley (Best of?)* is one that I can't read the Russian title, even though I was there about 15 years ago. But 33 Elvis standards are never turned down, especially when they're all from the '50s and '60s. It was also nice to hear "Witchcraft" and "Please Don't Drag That String Around," as they get little praise or airplay. And check out the familiar nine-pic cover — nice grouping.

I know many people collect [1970s Las Vegas live concert shows] and enjoy them, but I have never understood why. I collect everything. What's your excuse?

Rock And Roll Hits has Chuck Berry on the cover in one of his outdated pink polyester shirts and bell-bottomed pants, but it also contains our guy singing "Love Me Tender." The compilers must love Gene Vincent, because he has four songs here, including "Race With The Devil" and "B-I-Bickey-Bi" (I must admit that Vincent is on my "top 10 of all-time" rockers list.) While his fame faded in the U.S. after a few years, Europe embraced him and everything he ever did. He's another guy who died too young, as well as his best friend, Eddie Cochran, who I met in the '50s (very cool guy).

And finally from Russia, *Elvis For Everyone/Tomorrow Is A Long Time* is a terrific coupling, especially with the purple disc that has the album covers with "1965+'66" and notes of all the recording dates. The fold-out insert was a pleasant surprise because it shows the U.K. cover from *Everyone*, which makes the U.S. version look sick.

Funtime In Shreveport is another boot to forget, even if you are a jumpsuit lover — he wears the blue and white eagle suit. Miss this boring '75 show.

Pure Platinum, that U.K. series of concerts delivered in DVD boxes, is not my cup of tea because the shows have very few differences, except their novel covers. Here are the latest: *Winding Down In Las Vegas* (December '76) has a live "Rip It Up," *Crving Time* (Vegas August 1973), *It's Over* (August 1971 Vegas), *Adios California* (last concert ever in California), *Yesterday* (Las Vegas, Aug. 6, 1969, a complete 69-minute show), *A December Night In Las Vegas* (Dec. 15, 1975, includes "O So Mio" in Italian), *60 Minutes In Saginaw* (4/25/72 first time on

CD?), and *Mid-South Mania* (March 17, 1974, a missing Memphis show?). I know many people collect these and enjoy them, but I have never understood why. I collect everything. What's your excuse?

Rapid City — South Dakota (Elvis in concert) another new boot, has a thick gatfold matte cover and a picture disc of Elvis with a rose in his mouth, wearing the ugly Mexican sundial suit and not looking well at all. Even the extra autographed photo doesn't help this one. "For Elvis Fans Only — Not For Sale" appears on the disc, which is a joke by now. I wish these illegal guys would quit this notice. The interesting part of this concert is that he talks about the TV special, sings "Hawaiian Wedding Song" and even introduces that gold-digger Ginger Rogers. There are two pressings of this concert album. Try to get the first pressing picture disc in black (white is the second).

Three new vinyl products are available from the U.K. and should be put on everyone's want list, even those who have no record player (they are that nice). *I'll Be Home For Christmas*, a 10-inch album using the cover art of the *White Christmas* CD with eight holiday hits and two black-and-white back shots, make it an inevitable choice. Catch the 1960 (-61?) photo with his high pompadour inside Graceland — you'll buy it. The other two albums are the collectable expanded versions of his most successful soundtracks complete with booklets (dynamite!) about the songs, movies, crew, side-lights, etc. — *Blue Hawaii* and *G.I. Blues*. The discs have related photo labels. Last, but not least (maybe more important than the albums themselves) is the inclusion of two extended plays that look like they were released decades ago — *Stay Away Joe* and *Live A Little, Love A Little*. They're complete with old time-looking U.K. labels and even tax codes and are needed if you collect all the different pressings of U.K. seven-inch vinyl, as crazy I do. These two movies were real losers, with songs to match. But, it's very cool and clever by The Castle Group and will lure every collector — you can take that prediction to the bank. I hope they continue their vinyl releases. When's the last time you heard "Edge Of Reality," "Wonderful World," "Goin' Home," "Dominic" and "All I Needed Was The Rain"? You know something? They brought back some memories. One doesn't have to be a rocket scientist to realize we have some real winners with these albums and bonuses.

Got a late Christmas item that I'll mention briefly. A very nice set in the old longbox form titled *Christmas Through The Years* has an album each for Elvis, Frank Sinatra, and Bing Crosby. I thought that format was dead, but I welcome its return. Did you know that all the early longbox Elvis CDs are worth 10-25 percent more if you saved all those boxes? I'm glad I saved them all.

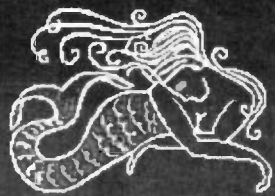
Under The Influence Of Elvis is exactly what the title indicates. Everyone wanted to sound and look like our idol. Even the "Imitation" label gives it all away. We have some winners here who had the sound in a limited way but never had the look (no matter how hard they tried), sexiness or charisma. There was and always will be only one greatest entertainer ever. This album does give credit to my man Ral Donner as the "closest," which I have been preaching for years. Did I ever mention that I have an autographed glossy photo of him? Those who are below Donner on my list include the early Conway Twitty, Jody Reynolds, and Vince Edwards. The others? Forget about it! You really don't need this one unless you want to hear these "wanna-bes," which means you go to those Elvis tribute shows all over the world, which I hate. If you heard and saw the original, that's all you need — case closed. P.S. The cover that pictures a '50s-era Elvis dressed up with a black and white tie doing his thing is the best part.

Still hot off the presses is an excellent DVD from Europe, *Elvis The Missing Years*, with Elvis garbed in his winter Army gear. As a bonus, we have yet another '50s *Hayride* session with The Blue Moon Boys, but it also contains interviews during his Army stretch and a booklet showing the man during the early years as he claimed the American dream.

So this is only part of my monthly report with so much more, it stuns me. The world never forgot Elvis and never will — he was one of a kind. Speak to your next month.

— Eddie Hammer T.C.B
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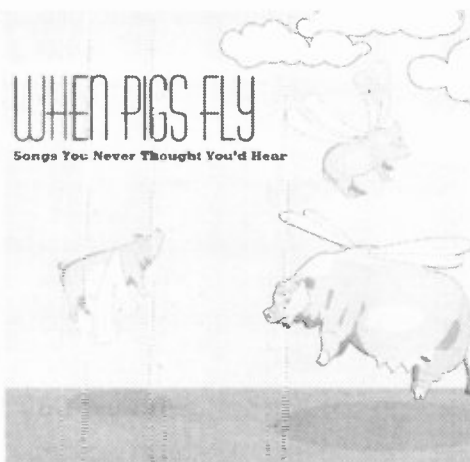
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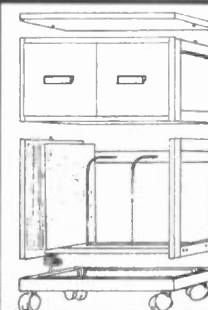
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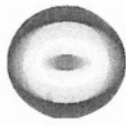
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(New Releases from page 44)

belts out the notes louder, stronger and cleaner than ever, proving that well-trained voices don't fade with age. Perhaps the best display of Two Fires' collective talent — Chalfant and Ramos employ several session players on *Ignition* — is the scorching Paul Rodgers-influenced "I See Red," which recalls The Storm's finer hard-rock moments.

Unfortunately, a rather raw mix replaces the glossy sheen that made 2000's self-titled *Two Fires* debut burn so brightly. Yet *Ignition* deserves a spot on the "must-buy" list of every music fan who still longs for wind-in-your-hair power ballads and fist-pumping arena rock.

— Michael Popke

THE JIM McCARTY BAND

The Jim McCarty Band

Mooreland St. Records (no catalog number)

BRITISH INVASION ALL STARS

British Invasion All-Stars

Mooreland St. Records (MSR 469)

Here are two powerful chunks of retro Beat-Boom fun 'n' games unleashed by a remarkable conglomerate of names and legends. A Yardbird is here! Matthew Fisher (Procol Harum)! Noel Redding (The Jimi Hendrix Experience), a couple of Pretty Things, two Downliners Sect-ers, a Pirate and a Nashville Teen, plus representatives from The Inmates and Mott The Hoople. As Invaders go, these Brits hold half the history of rock in their palms.

Musically there's not too much in the way of surprises — but that's as it should be. The original British Invasion may not have had a single definable sound, but there was a mood, a vibe, a momentous sense of occasion to the best of its outpourings, and that's what we get here.

Former Yardbirds drummer Jim McCarty's album, *The Jim McCarty Band*, is a driving R&B creation, a lurching leviathan loaded with 14 absolutely solid pounders, including a superb rendering of "Framed" and a hard-hitting "Black Hearted Woman." It feels like a live recording or, at least, a one-take blast, as loose-limbed and playful as one would imagine the 'birds must have been in their prime, jamming in the rehearsal room or blazing at Eel Pie Island.

The British Invasion All-Stars, by comparison, is a shade more self-conscious, although that's the choice of material (and our perceptions of it) talking, rather than the performances. Could anyone but Keith Relf sing The Yardbirds' smash hit "Shapes Of Things?" Should anyone but Jeff Beck play the solo? Probably not, but The Creation's Eddie Phillips has a damned good go at the latter and, if one can forget the

CD & DVD Review

BÉLA FLECK & THE FLECKTONES

Live At The Quick

Columbia (CK 86355)

Typercasting Béla Fleck & The Flecktones as merely a bluegrass group is like calling Disney World simply an amusement park. There's so much more to the man and the band that a simple desultory description doesn't begin to do them justice.

That conclusion is confirmed with the group's latest entry, *Live At The Quick*, an awe-inspiring concert collection that boggles the mind with its dazzling display of instrumental dexterity. Call it "blu-bop" if you will (a term coined by the critics), but beyond the fact that Fleck's extraordinary banjo-picking remains at the fore, these selections are about as far from traditional fare as your MP3 player is from your big brother's old eight-track machine. Try to imagine the results if Jimi Hendrix or John Coltrane had made the banjo his instrument of choice.

In truth, most of these melodies are a series of seemingly spontaneous performances that define fusion music in the truest sense, as the band and its special guests (including Andy Narrell, Paul McCandless and a most unusual vocalist, Congar ol'Ondar) jam on basic chord progressions while still leaving plenty of room for improvisation. The range of styles is especially impressive, from the wistfully sublime "Zona Mona" to the frenzied funk of "Scratch & Sniff," from the traditional jazz feel of "Lover's Leap" and the freewheeling "Amazing Grace" to the inspired Americana of "Big Country" and "Hoedown." The net results are innovative and incandescent, supple yet striking timeless tunes that are melodic, accessible and unfailingly exhilarating.

— Lee Zimmerman

BÉLA FLECK & THE FLECKTONES

Live At The Quick

Columbia Music Video (CVD 54058)

All too often, DVDs that spotlight musicians captured in concert are merely a superfluous distraction, a visual sidebar that adds little effect to the actual performance. However, in the case of *Live At The Quick*, a companion piece to the recently released album of the same name, that assessment simply doesn't apply. In fact, a listen to the CD alone doesn't begin to produce a full appreciation of this particular series of shows. It requires a viewing of the DVD to fully comprehend the unusual and unlikely sounds that Béla Fleck & The Flecktones coax from their instruments, a combination that forms the rousing musical mix of jazz, folk, rock and bluegrass that critics have coined "blu-bop."

sound of the originals ("Gimme Some Lovin'," "Tobacco Road," "I'm A Man," etc.), a lot of the album works sensation-ally. Mick Green powers a crushing "Shakin' All Over"; Ray Phillips re-creates "Tobacco Road" with insatiable glee; and McCarty's "Heavy Weather," though reprised from nothing more vintage than his own album, sums up every intention the album could have. Listening to the album is a grand time spent with a grand bunch of guys — remember them this way.

— Dave Thompson

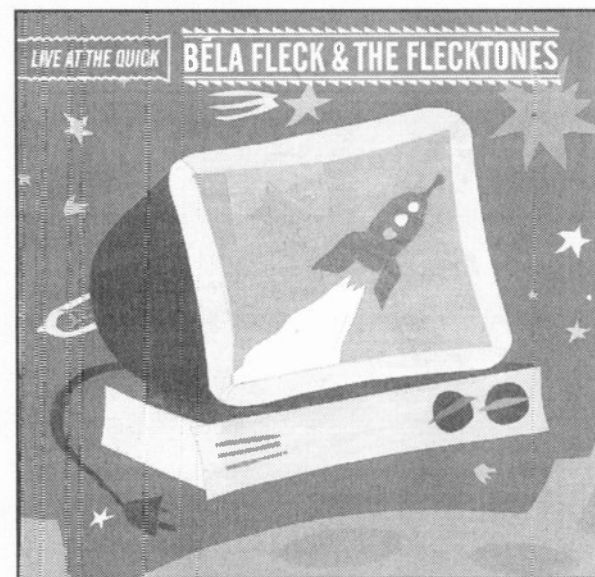
NINE INCH NAILS

And All That Could Have Been (Regular and Deluxe Editions)

Nothing Records (06949 31852; 06949 31842)

Nine Inch Nails' *The Fragile* from 1999 may have been considered a commercial disappointment, but its attendant Fragility 2.0 tour was a smashing success on all fronts. Commemorating that experience is *And All That Could Have Been*, which neatly sums up an era during which Trent Reznor and Nine Inch Nails were arguably the single most important industrial/electronic outfit in alternative rock.

And All That Could Have Been relies too heavily on *The Fragile* (six songs) to work as a completely satisfying career



The *Live At The Quick* DVD underscores all the reasons why The Flecktones are so fascinating; each and every song showcases the amazing dexterity that results from the players stretching the traditional parameters of their particular instrument. For example, Fleck may be one of the most inventive players to ever pick a banjo, his technique deliberately abandoning all preconceived notions of how its traditional role has become associated with bluegrass basics.

Victor Lemonte Wooten creates a new role for his fretless bass as a lead instrument (check out his stellar solo spin on "Amazing Grace") while percussionist Future Man's efforts on his synth-axe drumitar, a guitar-like rhythm instrument, simply defy description.

However, nothing prepares the viewer for what may will be the concert's most unexpected showstopper — Tuvan throat singer Congar ol'Ondar. Quite simply, there's no way accurate way to describe the bizarre sounds he emits during the two songs that provide him the spotlight, "Alash Khem (Alash River Song)" and "A Minute So Close." To spin an old cliché, his performance literally has to be seen to be believed.

As engaging as the music is on record — "Big Country" and "Lover's Leap" in particular — actually seeing the musicians as they interact in performance makes these melodies all the more memorable. Factor in some individual insights, the lively backstage footage and an occasional diversion (watching Fleck and a friend demonstrate their ability to double up on a single banjo is in itself worth the price of admission) and it soon becomes clear that *Live At The Quick* is one of those special DVDs that's absolutely essential.

— Lee Zimmerman

retrospective, but it comes pretty darn close.

Although Trent Reznor is an obsessive studio perfectionist (recommended starting point: *The Downward Spiral*, an essential slab of Generation X-styled angst), he is also a spell-binding live performer. After all, he was one of the few stand-outs from the pathetic cash grab that was Woodstock '94, and he also highlighted many an early Lollapalooza festival.

Granted, the little nuances of his songs can get lost amid the chaos of a live audience, and the sound quality on these songs is muddier than on their studio counterparts, most of which are admittedly superior. However, the sound quality is still very good for a live recording, and Reznor's brutally intense fury comes across remarkably well. Pumping up the beats and adding more guitar to his dance-oriented material (such as the three stellar tracks from *Pretty Hate Machine*), Reznor and company (Danny Lohner, Jerome Dillon, Charlie Clouser, and Robin Finck) also add enough moody breaks in the action to ensure that this 74-minute experience isn't completely draining. It is awfully intense, though, and in a good way, as no other Nine Inch Nails album can boast a better track listing.

As an added enticement, the deluxe edition of *And All*

(Please see New Releases page 56)

That Could Have Been includes a second nine-song CD subtitled *Still*, which contains three new instrumentals ("Adrift And At Peace," "The Persistence Of Loss" and "Leaving Hope") that are of a piece with the ambient interludes that appear throughout *The Fragile*.

"And All That Could Have Been" is another impressive new song. The disc also includes stripped-down versions of more familiar songs such as "Something I Can Never Have," "The Becoming" and "The Day The World Went Away." It's not exactly Nine Inch Nails *Unplugged*, but *Still* does contain some of Reznor's mellowest music to date, and as such it serves as a nice counterpoint to the hard-rockin' first disc. Taken together, they make a convincing case for Reznor's art, as he proves equally compelling and capable whether unleashing a blood curdling scream or barely emitting a low-key whisper.

— Scott Floman

MARK EITZEL

Music For Courage & Confidence
New West Records (NW6038)

He's come undone, again. Mark Eitzel's ability to dissect himself, splay out his guts on record and offer it all up for our perusal has become the stuff of cult fan wonder. Eitzel, who ordinarily parades his personal pains, demons and confusion through the back alleys of heartache, takes us on a detour covering 10 classic tunes by others and delivers us a sense of his own vulnerability.

Though his own compositions usually reek with the stench of irony (about as strong as formaldehyde), Eitzel plays it straight here. He crawls inside the shells of these "Eitzel-ized" remakes and imparts a depth of emotion that arguably rivals the originals. But don't get the wrong impression. It's not as if Eitzel impeccably captures these songs note for note. Far from it.

The California native's familiar gloomy glory (which made him a cult hero with his previous band, American Music Club) and expert use of quiet moments (these songs implode, not explode, most of the time), clouds these tracks in a blanket of blue darkness, blurring the line between tribute and reinterpretation.

In Anne Murray's "Snowbird," Eitzel swoons like a lounge singer with psychedelic tendencies. Culture Club's "Do You Really Want To Hurt Me" and "I'll Be Seeing You," an audacious stab at the classic Billie Holiday version, are quite simply, beautiful — morose wounds opening in slow motion, bleeding in pastel.

LENNON IN AMERICA

by Geoffrey Giuliano

Cooper Square Press (Paperback, 270 pages, \$17.95)

Lennon In America, another in a series by unrelentingly prolific Beatles author Geoffrey Giuliano, now available in paperback, is not for the squeamish. You read about John Lennon groping his mother's breast as a teen, receiving oral sex from Stuart Sutcliffe, a male transvestite and Denny Laine's wife Jo Jo and sharing a "wank" with Brian Epstein on their notorious "Spanish honeymoon" in 1963. And that's just by page nine!

For someone who professes to admire The Beatles, Giuliano's books read suspiciously like

lurid tell-alls. He's also an inconsistent writer, changing details as it suits him. In chapter one, for example, he describes Lennon's 1972 "One-To-One" benefit concert in glowing terms, while in the chronology he calls the show "disappointing." In his "Lennon For Others" discography, he can't be bothered to provide release info for records like Yoko Ono's *Approximately Infinite Universe*, saying "Dates were not available." Maybe he should have looked in a book such as *The Beatles: The Ultimate Recording Guide*, Applelog, *Beatles Undercover*, John Robertson's *The Art And Music Of John Lennon or Lennon*, the Perry Cox price guides, or the Harry Castleman and Walter Podrazik discographies, to name a very few. Or, for that matter, his own *The Beatles Album*.

For someone who professes to admire The Beatles, [Geoffrey] Giuliano's books read suspiciously like lurid tell-alls.

With such sloppiness around the edges, it's hard to take any of Giuliano's more substantial claims too seriously or to buy the sincerity of his contention that "to ignore something as fundamental as an artist's sensual proclivities would be a profound disservice to his memory." Of course, one could also argue that to present an artist's sensual proclivities for the sole purpose of getting the audience to snigger at them is a profound disservice as well.

The big selling point of this book is that Giuliano claims to have based his work on a copy of Lennon's unpublished diaries that he acquired from Harry Nilsson. But even he says it's "difficult to discern" what Lennon's writings meant and has at least one interviewee denying something Lennon

wrote in the diaries about her, so how reliable can they be? In fact, the bulk of *Lennon In America* just reshapes stories readily found in books by the likes of May Pang, John Green, Fred Seaman, and Albert Goldman. The rest of it's hearsay or bizarre fabrication; Giuliano has Lennon masturbating while fantasizing about "rising star Madonna" — in 1975, when the "rising star" was still a high-school student in Michigan.

Doubtless we don't know all about Lennon's years in America, but Giuliano isn't the man to turn to for the story. "Ultimately, I don't give a damn about what anyone says about me," he writes in the book's prologue. Well, then he shouldn't mind this review.

— Gillian G. Gaar

Eitzel's low, smooth and sometimes off-kilter voice in "Ain't No Sunshine" captures all the longing, loneliness and wanting of the Bill Withers original. But this later take is brought down a notch, and in the process, contains an overabundance of the above-mentioned characteristics. Of course there are some conventions Eitzel cannot escape, nor would he be wise to do so. Curtis Mayfield depended on Henry Gibson's magical conga work to uplift the 1970 hit "Move On Up," and Eitzel enlists the capable and multitalented Joey Waronker (Smashing Pumpkins, Beck) whose classy/funky rhythm recaptures that feel and powers the tune with train-

like propulsion.

While *Music For Courage & Confidence* doesn't contain new Eitzel compositions, the sheer originality, treatment (thanks in part to eccentric songwriting collaborator Napoleon Hill) and track choice is perhaps just as telling. Hearing Eitzel's breathy and minimalist approach giving new life to these tunes is as enthralling as any of his previous solo releases.

— Will Romano

(Please see New Releases page 59)

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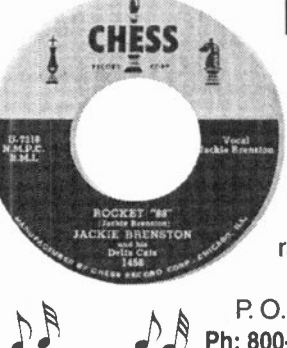
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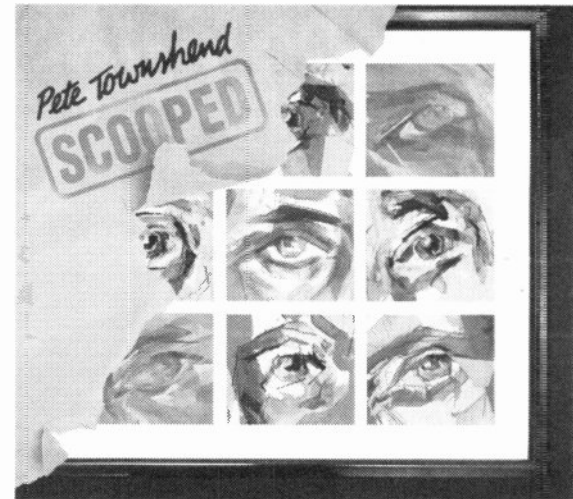
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Cool New Stuff On CD

- AC/DC - Boston and Bon - Boston 8/21/78 - excellent FM broadcast
- AC/DC - Herculaneum - no venue information - excellent soundboard
- AC/DC - Rare...Rarer...Rarities - demos and unreleased studio tracks
- AC/DC - Remastered Bees - fourteen BBC tracks 1976-79 - excellent FM broadcasts
- Bee Gees - Live and Acoustic - live on tour 1989-97 - excellent soundboards
- Black Sabbath - War Pigs - Paris 12/20/70 television broadcast - excellent quality
- Deep Purple - Grand Hotel - Montreux, Switzerland 12/6-21/71 - excellent soundboard
- Jimi Hendrix - On the Killing Floor (2 CD) - Stockholm, Sweden 1/6/69 first show and second show - excellent soundboards
- Iron Maiden - Phantom of New York - New York Palladium 6/29/82 - excellent soundboard
- Judas Priest - Devil's Spine (2 CD) - Palladium, NYC 1982 - excellent soundboard
- KISS - Rock Hard Again (2 CD) - Pittsburgh 7/21/96 - excellent soundboard
- Led Zeppelin - Robert's Last Stand (2 CD) - Knebworth Festival 8/11/79 - very good soundboard
- Led Zeppelin - Rock and Roll Hall of Fame - induction ceremony NYC 12/11/95 (four tracks) plus Page and Plant at London Studios 11/1/94 (two tracks) and Robert Plant at Parkpop Fest, Holland 6/26/93 (four tracks) - excellent soundboards
- Limp Bizkit - Stiff Metal Ass Beating - NYC 7/22/97 - excellent soundboard
- Madonna - Ultra Rare Trax - dance club remixes - excellent studio recordings
- Madonna - Ultra Rare Trax Volume 2 - dance club remixes - excellent studio recordings
- Metallica - Enter Mudman (2 CD) - Woodstock 8/13/94 - excellent soundboard
- Metallica - Woodstock '99 (2 CD) - Rome NY 7/24-99 - excellent quality from a satellite broadcast
- Motley Crue - 1983 - 1984 - US Festival 5/83 plus Tucson, AZ 1984 - excellent FM broadcasts
- Motley Crue - Wembley - Wembley Stadium, London 11/1/89 - excellent soundboard
- Ozzy Osbourne - Chelmsford Flash - Ozzy with Randy Rhoads, Chelmsford Odeon, UK 10/22/80 - very good audience recording
- Ozzy Osbourne - Dirt Rhodes - Dallas 1981 soundboard with Randy Rhoads plus Kansas City 8/24/86
- Ozzy Osbourne - End of a Good Time - Randy Rhoads' last performance - very good audience recording
- Ozzy Osbourne - The Ultimate Metalian - Kansas City MO 8/24/86 - very good audience recording
- Ozzy Osbourne - Zakknam Commeth (2 CD) - Live 3/1/98, Live Aid 1985 and Ozfest 1997
- Ozzy Osbourne and Randy Rhoads - Cleveland Rocks 1981 - Cleveland 5/11/81 - excellent FM broadcast
- Ozzy Osbourne and Randy Rhoads - NYC '81 - NY Palladium 5/2/81 - the complete late show - very good audience recording
- Pet Shop Boys - Ultra Rare Trax Volumes 1 and 2 - excellent studio mix
- Procol Harum - Live - Featuring Robin Trower - WPLJ Studios, NYC 3/71 - very good FM broadcast
- Queen - Classic Remixes - dance remixes - excellent studio recordings

- Radiohead - If You Don't Like It, Piss Off - rarities 1993-97 - excellent studio recordings and soundboards
- Rainbow - Still I'm Sad (2 CD) - Munich, Germany 10/20/77 - excellent soundboard
- R.E.M. - In Rio 2001 - Rio de Janeiro, Brazil 1/01 - excellent soundboard
- Randy Rhoads - Axeman - Indianapolis 6/4/81 is the date on the cover, but Ozzy and company did not play Indy that summer - nevertheless, this is an excellent audience recording with eleven tracks (probably from Cleveland on or about that date)
- Rolling Stones - Bedspring Symphony - European tour 1973 - excellent soundboards
- Rush - Natural Science - St. Louis MO 2/14/80 - excellent soundboard
- Santana - Live in Chicago 2000 (2 CD) - World Music Theater, Tinley Park IL 8/19/00 - excellent soundboard
- Santana - Pacific Coast Rehearsals - San Francisco, CA 4/69 - excellent soundboard
- Santana - April 23, 2000 Tokyo, Japan - the title says it all - excellent soundboard
- Joe Satriani - Bospop 2000 - Weert, Holland 7/9/00 - excellent audience recording
- Bob Seger - Ultra Rare Trax, Volume One - demos and alternates - excellent studio outtakes
- Bob Seger - Ultra Rare Trax, Volume Two - studio and live rarities - excellent outtakes and soundboard
- Kenny Wayne Shepard - Multiplicity (2 CD) - live on 4/3/96 - soundboard recording
- Kenny Wayne Shepard - Playing with the Emus (2 CD) - Eugene, OR 1/6/99 - very good soundboard
- Kenny Wayne Shepard - Slow Ride to Ohio - Columbus OH 9/3/99 - excellent soundboard
- Kenny Wayne Shepard - Three for Kelly - San Diego 1996 plus Cambridge MA 1995 - excellent soundboards
- Smashing Pumpkins - Live at the Riviera - Chicago 10/23/95 - excellent FM broadcast
- Smashing Pumpkins - Machina II: The Friends and Enemies of Modern Music (2 CD) - unreleased songs from Machina plus Gravity demos - excellent studio tracks (not the MP3 download)
- Smashing Pumpkins - Mellon Collie Demos - demos, outtakes, and unreleased songs - studio quality
- Smashing Pumpkins - The Second to Last Gig Ever! (2 CD) - penultimate performance at the United Center in Chicago 11/29/00 - excellent FM broadcast
- Smashing Pumpkins - 3 Feet High - Chicago 8/93 - excellent audience recording
- Britney Spears - Live in Cincinnati - Cincinnati 3/15/00 - very good audience recording
- Britney Spears - Quiet Heartbreaker - Hillsboro OR 7/29/99 - good audience recording
- Britney Spears - Rock in Rio 2001 - Rio de Janeiro, Brazil 1/18/01 - excellent soundboard - 13 tracks + backstage cursing!
- Britney Spears - True Love Live - Toronto 7/18/99 - excellent audience recording
- Britney Spears - The Ultimate Heartbreaker - Pensacola, FL 3/8/00 - very good audience recording
- Staind - Just Go to Philly - Philadelphia, PA 8/25/99 - very good audience recording
- Stevie Nicks - Memphis Blues Again - Memphis TN 5/74 - excellent soundboard
- James Taylor - From Carnegie to Berkeley - NYC 5/21/74 plus Berkeley, CA 3/16/70 - excellent soundboards

- Mick Taylor - Is There a Life After the Stones? - Taylor plays with Bob Dylan, Jack Bruce Band, and All Star Blues Band 1996 - excellent soundboards and studio tracks
- Traveling Wilburys - Volume 3 - out-of-print album plus nine bonus outtakes - excellent quality
- U2 - Paradise in Boston (2 CD) - Fleet Center, Boston MA 6/6/01 - excellent soundboard
- U2 - The Spice Boys (2 CD) - Fleet Center, Boston MA 6/6/01 - very good audience recording
- U2 - United Center (2 CD) - Chicago 5/15/01 - excellent soundboard
- Van Halen with Neil Young - Rake It & Rock It - Bammies, San Francisco 3/5/94 plus Bridge School Benefit, San Francisco 11/6/93 - excellent soundboards
- Van Halen - That's All Folks! (2 CD) - Warner Brothers demos plus miscellaneous live, solo and deleted tracks - very good to excellent quality
- Stevie Ray Vaughan - Greatest Hits Live - Toronto 1983, Philadelphia 1984, Boston 1988, and Austin 1990 - excellent soundboards
- Stevie Ray Vaughan - Live in Japan (2 CD) - Tokyo 1/24/85 and Philadelphia 8/7/83 - excellent soundboards
- Stevie Ray Vaughan and Buddy Guy - See You Later - Chicago's Legends Club 7/30/89 - excellent soundboard
- Stevie Ray Vaughan - Unsurpassed Masters Volumes I, II, and III - "Touch the Sky" sessions - studio recordings (may be ordered separately)
- Joe Walsh - Clown Prince of Rock - Live in the USA - Greatest Hits 1981-91 - excellent soundboards
- The Who - Boris Goes to School - 1999 Bridge School Benefit - excellent FM broadcast
- Brian Wilson - Sweet Insanity - second version of the rejected Warner Brothers album plus rare B-sides
- Zakk Wylde - Plugged and Unplugged - Holland 11/15-16/97 - excellent soundboards
- Neil Young - Catalyst Tapes Volume One - Santa Cruz, CA 2/6/84 first set - excellent soundboard
- Neil Young - Catalyst Tapes Volume Three - Santa Cruz, CA 2/7/84 first set - excellent soundboard
- Neil Young - Catalyst Tapes Volume Four - Santa Cruz, CA 2/7/84 second set - excellent soundboard

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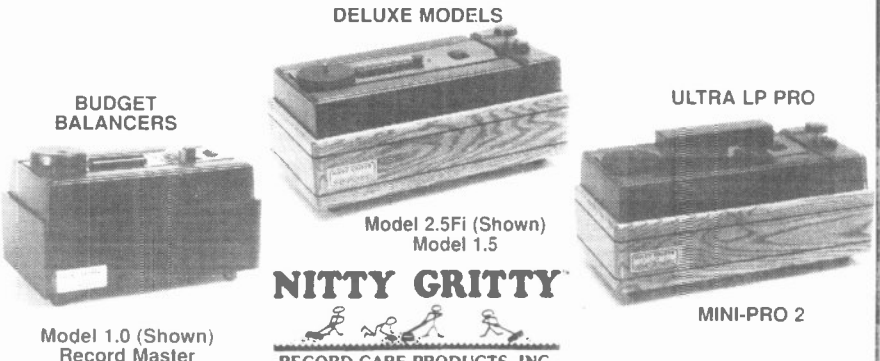
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Record Shows



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

- May 3-5 NY, New York City. WFMU Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- May 4 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- May 4 LA, Shreveport. Record & Music Show, Historic Municipal Auditorium, SH: 10am-4:30pm, T: 8', F: \$30., A: free. Arch Cunningham, PH: 318-742-9528 or Alton Warwick, PH: 318-227-9110.
- May 4 ME, Portland. 7th Annual WMPG Record Show, University of Southern Maine, Sullivan Gym, Portland Campus, Falmouth St., SH: 10am-4pm, F: \$30., A: 1. PH: 207-780-4424.
- May 4-5 NC, Statesville. Records, Toys, Beanie Babies, Sports & Comics Show, Signal Hill Mall, Exit 50 off I-77, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$60., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.
- May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- May 5 MI, Kalamazoo. Record & CD Collectors Show, Days Inn, Sprinkle Rd. Exit from I-94, 3 mi. E. of US 131, SH: 11am-5pm, T: 40-6', A: \$2. Blain, PH: 616-323-7262.
- 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, Rochester. Bop Shop Record Show, Village Gate Square, SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.
- May 5 OH, Cincinnati. Music Collectors' Convention, Radisson Hotel, 11320 Chester Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, \$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.
- 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 5 WI, Appleton. Record & CD Convention, Best Western Midway, 3033 W. College Ave., SH: 10am-4pm, T: 8', F: \$35., A: \$2. PH: 920-954-9969.
- 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 15 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, PH: 765-948-3326.
- 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 Cir. 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsv.
- May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- May 19 IL, Hillside. Chicagoand Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- May 19 MA, Boston. New England Record & Compact Disc Expo, Holiday Inn, 15 min. S. of Boston next to Lombardo's, SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- May 19 MI, Grand Rapids. Record & CD Collectors Show, Midway Hotel-Best Western Conf. 4104 28th St. SW, T: 50-8', A: \$2. Blain, PH: 616-323-7262.
- May 19 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charmel 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, A: \$5. MaxMichaels Productions, PH: 215-514-6323.
- May 19 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- May 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- May 26 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- May 31-Jun 2 IL, Chicago. Fantastic Film Festival, The Gateway Theatre, 5216 W. Lawrence Ave., SH: Sat. 10am-6pm, Sun. 10am-4pm, A: \$15. 1 day, \$20. 2 days. CF3fest.com, 707 S. Harvey, Oak Park, IL 60304. PH: 800-878-9378.
- Jun 1 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.

- Jun 1 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Jun 1-2 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Linate Airport), Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.
- Jun 2 IA, Des Moines. Record & CD Convention, Holiday Inn, Merle Hay, I-35 & I-80, Exit 131, SH: 10am-4pm, T: 8', F: \$30., A: \$3. PH: 608-562-6313.
- Jun 2 MA, Ashland. Groovy Productions Vinyl Only, Gamewell Firemans Hall, SH: 10am-4pm, F: \$50., A: \$5. Groovy Productions, PO Box 351, Morganville, NJ 07751. PH: 732-583-4150.
- Jun 2 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
- Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre, PH: 765-948-3326.
- Jun 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jun 8 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Jun 9 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.
- Jun 9 FL, Ft. Lauderdale. Record & CD Show, Airport Inn, 2440 State Road 94 (just W. of I-95), SH: 7am-4pm, F: \$40., A: \$2. John Miller, PH: 954-815-7625 or 815-FROCK.
- Jun 9 GA, Atlanta. Record & CD Show, Ramada Inn, I-85 N., Exit 66, 418 Armour Dr., SH: 10am-4pm, T: 8', F: \$65., A: \$3. Keith Alverson, PH: 770-463-2727 or Victor, PH: 770-946-5050.
- Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Jun 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Jun 9 PA, Pittsburgh. All Vinyl Record Convention Blow Out, Radisson Hotel Greentree, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, T: 8', F: \$40., A: \$3. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.
- Jun 9 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$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.
- 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 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, \$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.
- 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 15 NC, Greensboro. 19th Triad Antique & Coll. Toy, Doll & Sports Card Show, Coliseum Complex, High Point Rd. (Exit 217), SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 450-8', A: \$6., \$2. ages 6-12. Inside Pitch Promos., Ray & Dot Mazingo, PH: 919-553-4285.
- Jun 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 16 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, \$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.
- Jun 23 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jun 23 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.
- Jun 23 PA, Allentown. Summer 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend, PH: 765-948-3326 or FAX: 765-948-3389.
- Jun 30 CA, Buena Park. Greater Orange County Monthly

- Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 7 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
- Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 13 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Jul 13 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Jul 13 TN, Memphis. CD & Record Show, Agricenter International, 7773 Walnut Grove Rd., SH: 9am-4pm, T: 50-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 14 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- Jul 14 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, \$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.
- 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. Record & CD 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. Music Collectables Show, Capitol Banquet Center, 6435 Dixie Rd. Lorne VanSclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Jul 20 IL, Chicago. Record Collectors' Show, Radisson Hotel, 5000 W. 127th St., SH: 9am-3pm, A: \$3., \$1.50 60 or older, 12 & under free. Record Recovery Productions, PH: 773-585-6252.
- 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. Chicagoand Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Jul 26-28 HI, Honolulu. 12th Annual Hawaii All-Collectors Show, Blaisdell Exhibition Hall, 777 Ward Ave., SH: Fri. 4pm-9pm, Sat. 11am-8pm, Sun. 11am-5pm, A: \$3.75, \$2. ages 7-11, seniors 65 & over free. Ilene Wong, PO Box 61704, Honolulu, HI 96839. PH: 808-941-9754.
- Jul 27-28 MD, Frederick. Record Show, Independent Fire Hall, 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jul 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 28 KY, Louisville. Music Collectors' Convention, Executive Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$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.
- 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 3-4 NJ, Wildwood. Rock & Music Collectibles Show, Convention Ctr. Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-5pm, A: \$3. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.
- Aug 9-11 MD, Salisbury. Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 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

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- Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 18 OH**, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30, if paid one week in advance, \$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.
- Aug 24-25 AL**, Birmingham. 18th Annual Record Collectors Record & CD Show, South Meeting Hall, Civic Ctr. 1 Civic Center Plaza, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 100, F: \$60, A: \$3. Jerry, PH: 205-491-7004 or Ben, PH: 205-631-3339.
- Aug 25 CA**, San Francisco. Rock 'n' Swap. University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55, \$30, ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Aug 25 IN**, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, \$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.
- Sep 7 NY**, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40, for 1, \$70, for 2, A: \$3. Gary, PH: 718-972-3872.
- Sep 8 MI**, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Sep 8 MO**, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Sep 8 PA**, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501, SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Sep 8 WI**, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55, A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
- Sep 14 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 15 FL**, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60, for 1, \$150, for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- Sep 15 IL**, Hillside. 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.
- Sep 15 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Sep 15 NJ**, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5, \$3, seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Sep 15 NY**, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55, in advance, \$60, at the door, A: \$4, R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Sep 15 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4266 Secor Rd., SH: 10am-4pm, T: 8', F: \$25, A: \$2. Stephen of Becky, PH: 419-874-1725.
- Sep 15 WI**, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH:

- 10am-4pm, T: 8', F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Sep 21 NY**, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 21 OH**, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- Sep 22 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 22 PA**, Allentown. Fall 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55, before Sep 17, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 22 HUNGARY**, Budapest. XVIII International Record Fair, Petofi Csarnok Varosliget, T: 100. Lemezbörze, plusz Magazine, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 29 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflor Ave., SH: 10am-3pm, T: 100-8', F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Sep 29 VA**, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 11am-4:30pm, T: 6', F: \$35, in advance, \$45, after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 29 WI**, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30-\$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Oct 4 TN**, Memphis. CD & Record Show, Agricenter International, 7773 Walden Grove Rd., SH: 12noon-8pm, T: 50-6', F: \$45, A: \$3. Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 5 MN**, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Oct 5 NY**, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40, for 1, \$70, for 2, A: \$3. Gary, PH: 718-972-3872.
- Oct 5 TN**, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45, A: \$3. Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 6 IA**, Des Moines. Record & CD Convention, Holiday Inn, Merle Hay, I-35 & I-80, Exit 131, SH: 10am-4pm, T: 8', F: \$30, A: \$3. PH: 608-562-6313.
- Oct 6 MA**, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
- Oct 6 MI**, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Oct 6 WA**, Tacoma. Northwest 45 & 78 RPM Record Convention, VFW Post #91, 2000 S. Union Ave., SH: 10am-5pm, T: 6', F: \$25, A: \$3. Don Kirsch, PH: 253-627-1342.
- Oct 12 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 13 CT**, Danbury. Record & CD Expo, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.

(New Releases from page 56)

THE CATHOLIC GIRLS Make Me Believe Skymarshall (TCG6616)

When The Go-Go's began scaling the pop charts in the early '80s, The Catholic Girls were the *other* all-female, new-wave pop group: the one who didn't quite make it (although MTV did briefly play the group's video for "Boys Can Cry"). Undaunted — OK, maybe a *little* daunted — The Catholic Girls have returned with their first record in more than 20 years, and it blows the old stuff away.

The 2002 model Catholic Girls are still fronted by singer/songwriter/guitarist Gail Peterson and lead guitarist Roxy Anderson, accompanied by relative newcomers Kyd Ellsworth on bass and Jen Bond on drums. *Make Me Believe* offers six new Catholic Girls tracks, supplemented by acoustic versions of four of the songs and an "MTV mix" of another.

And the Lord saw that it was good. "If No One Fell" is an effective affirmation of the romantic ideal, conceding that "lust is better" but concluding that Peter And Gordon were ultimately correct in preferring not to live in a world without love. "Niagara Falls" is a lovely, country-tinged (if tongue-in-cheek) celebration of impending wedded bliss, while "It's Fun (To Be In Love)" and "Young Boys" are pleasant throwaways (with the latter tune demonstrating once again that girls want only one thing; jeez, why can't they just love me for my mind?).

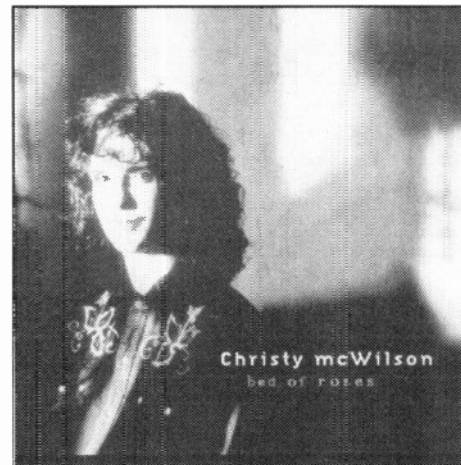
But the two key tracks on *Make Me Believe* are the title track and "Somebody In The USA." "Make Me Believe" presents an unexpectedly convincing, moving plea for something to believe in in the post-Columbine world, while "Somebody In The USA" is an unapologetic statement of intent, as The Catholic Girls actively seek the fame and fortune that should have been theirs back in the President Ronald Reagan era.

Of the duplicate tracks, the acoustic versions of "It's Fun (To Be In Love)," "Niagara Falls" and "If No One Fell" actually improve on the plugged-in takes, and the acoustic "Make Me Believe" is just as compelling as its electric sister. The "MTV mix" of "Somebody In The USA" merely changes the lyrics slightly, stressing The Catholic Girls' goal to get back on MTV. Given that naked ambition, it's fitting that the CD closes with a plea from the band's management to spread the gospel according to The Catholic Girls. Consider this a wish that their prayers be answered: *We believe!* (11140 Rockville Pike, Suite 132, Rockville, MD 20852; www.thecatholicgirls.net)

— Carl Cafarelli

CHRISTY McWILSON
Bed Of Roses
HighTone Records (HCD8143)

Christy McWilson's new *Bed Of Roses* is, in a word, "unforgettable." It would be lazy, and just plain wrong for us to attribute it to the critical go-to explanation of "superior songwriting." It would be equally irresponsible to simply credit the all-star cast of Peter Buck (R.E.M.), Dave Leisz (Joni Mitchell, Beck), Dave Alvin (The Blasters), Don Heffington (Emmylou Harris, Bob Dylan) and others. On *Bed Of Roses*, McWilson offers us something much, much more — an intangible quality, that "it" that sticks with listeners and rises above the structure of these 12 country-rock gems.



Christy McWilson
Bed of roses

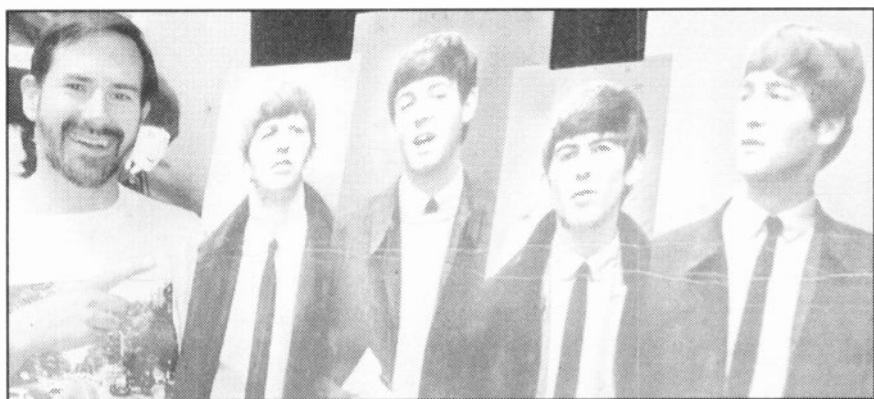
After only one listen, the disc keeps one's consciousness captive and refuses to let go. The weight of these tunes hits listeners hard in the head, yet, hard-core alt-country, it isn't. Similar to her 2000 HighTone debut, *The Lucky One*, there is not much aggression, and grittiness is present here. If anything, as a country-rocker, McWilson errs on the side of psychedelic philosopher, not mobile-home mom.

Moreover, those looking for bar brawlin', "I've been to hell and back" type of songs, frankly, have come to the wrong trailer park. McWilson is much too busy trying to find love and meaning in this world through her songs. Sprouting images of incandescent gardens and weeping willows, her honest lyrics and Emmylou Harris-like vocal stylings (circa 1975's *Pieces Of The Sky*) take on lives of their own. Simply put, McWilson's voice has an uncanny presence that is hard to shake.

Given the urge of many country bands to portray themselves as unrepentant "outlaws," it's refreshing to hear a twanger crooning about the power of love ("True Believer"), how naked she feels on stage ("Lila Jean") and being disappointed with the ordinariness of her own life (the title track). McWilson further underscores her psychedelic leanings by delving into her chronic depression in the beautiful yet strange "Sheep Song" and covers of Moby Grape's 1967 melancholy track "8:05" (spooky baritone courtesy of Alvin) and The Youngbloods' "Darkness, Darkness."

Perhaps what makes this disc so memorable is how much McWilson's gentle and poetic spirit resonates within us long after the final spin.

— Will Romano



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Short Takes

Even with six previous albums under their belt, *Granfaloon Bus*' quest for fame and fortune seems to be proceeding at a remarkably unhurried pace, defying any notion of commercial considerations with their seventh set, *Exploded View* (Future Farmer 49322-6916-2). It's a decidedly downcast album that rivals the listless strains of Cowboy Junkies in terms of melancholy. The Bus also wrap their lyrics around an odd set of circumstances — a pair of songs deal with unabashed alcoholism while another recounts the tragic consequences that come with being drunk and disorderly. Be forewarned — a preoccupation with mixed metaphors and sinister sentiments turn a trip with *Granfaloon Bus* into a somewhat scary journey. (Future Farmer Recordings, P.O. Box 225126, San Francisco CA 94122; www.futurefarmer.com).

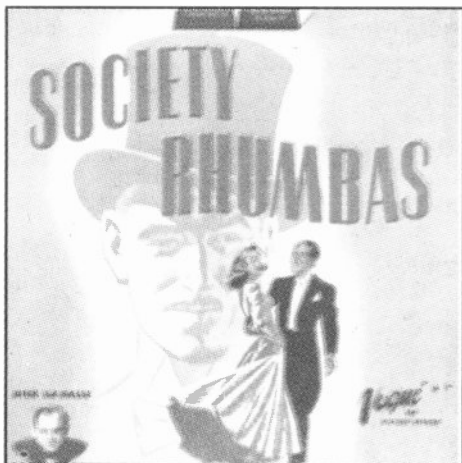
— Lee Zimmerman

Auction of collection of entire run of Vogue picture discs includes rare pressings worth up to \$5,000

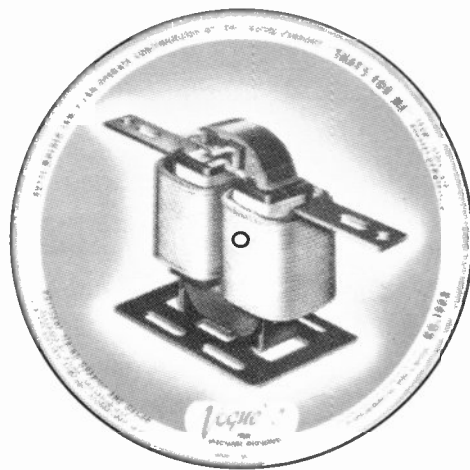
One of the most extensive collections of Vogue picture discs, including some titles rarely seen except by hardcore Vogue collectors, is now on the auction block. Kurt Nauck, a collector and dealer of rare and collectible 78s and cylinders, is putting his entire collection of the passion-portraited phonograph pieces on his vintage music Web site (www.78rpm.com) as part of his current auction of rare and hard-to-find records and cylinders.

"I regularly see Vogues as I'm out buying collections," said Nauck, who assembled the collection, piece by piece, over the span of 10 years. "A number of years ago, I thought about holding on to one copy of every title. There are a handful I've found that are exceedingly rare, some of which haven't been seen by anyone. I figured as long as I bought and sold Vogues as part of my auctions, I would pick up a few for my own collection. Over the years, I have been fortunate in finding some of the rare ones."

The 92-piece lot includes at least one copy of every commercially released Vogue disc, including label and artwork variations. Also included are eight Vogue album sets, a General Electric advertising record, three prototype



Vogue V-104, one of eight Vogue album sets up for auction.



All photos courtesy of Nauck's Vintage Records

"There are probably around a half a dozen R-784s known to exist."

— Kurt Nauck

Three of the colorful Vogue picture discs up for auction (from left): the ultra-rare copy of the General Electric promotional picture disc, Vogue R-710, and the Philco-Kay Kyser disc.

demonstration records (including one with Glenn Miller's picture but containing Judy Garland on vocals), a Charlotte Winters 33 1/3 rpm Vogue disc and three picture discs that the company pressed for Mercury Records.

Nauck is actually auctioning the collection to help defray the construction costs of a new store/warehouse for his vintage record resale business.

"All the issued Vogue titles are in this auction. As far as the non-issued material, most of it is there — I'm missing maybe three or four non-issued Vogues that I'm aware of," Nauck told *Goldmine*. "One or two I had in the past, but I sold them before I started hanging onto those things. And I would have continued until I acquired all of those as well, but I am in the process of putting together a 6,000-square-foot shop, and the money to build this building is more important to me than the Vogue collection."

Vogue picture discs were manufactured between 1946-1947 by Sav-Way Industries of

Detroit. Although the company went out of business within a year, Vogue picture disc records have increased in collectibility in the past few years, with some rare titles valued at more than \$5,000. In 1999, Bear Family Records released a series of Vogue picture disc reissues, pressing 10-inch 45 rpm editions of the original 78 rpm records. There is even a Web site devoted to Vogue disc collecting at www.voguepicturerecords.org.

"The Vogue picture record phenomenon has only really taken off within the last five years or so," said Nauck. "It's a very finite group of records to search out, and once you've got the first 60 easy numbers, at that point it's really tough."

"Not only are the short-printed ones very expensive, but even if you've got the money, you've got to find one willing to sell it."

"I don't know of how you could put together a collection of what I'm putting together here. I'm in the fortunate position of getting records offered to me on a daily basis,"

he pointed out. "I really beat the bushes and I pay well for rare records. So this is I think a once-in-a-lifetime opportunity to get the entire Vogue collection in one purchase."

Among some of the rarest titles in the Vogue collection is R-784, "Queen For A Day"/"At The End Of A Perfect Day," by Art Kassel And His Orchestra.

"There are probably around a half a dozen R-784s known to exist," Nauck pointed out. "Most collectors feel that it wasn't commercially issued, which accounts for its scarcity. That, and some of those other promotional things that I have listed in my auction, if it came out with its own title and illustration, then I definitely went after those for my collection."

For more information on the Vogue lot for auction, including a list of titles and conditions, visit Nauck's Vintage Records Web site, at www.78rpm.com.

— Chuck Miller

(Market Beat from page 12)

were released in Japan leaving *Born To Die*, their 12th album, as the only title not to have seen the light of day on CD. ... The Capitol U.S. label did finally release five of the titles in 1998 but didn't do the last seven, and they didn't remaster them like the Japanese. However, they now anticipate releasing three of them this summer and the others in groups of three in 2003 and beyond. Still way behind the Japanese."

Neither do the major labels want to deal with releasing side or solo projects by members of these "old" bands, such as "Steve Vai from Frank Zappa, Ritchie Blackmore from Deep Purple and Rainbow or a lesser-known such as Uli Jon Roth from The Scorpions' mid-70s era way before their mega-80s days." (Case in point, see page 32 for a review of Reb Beach's new album.)

On the other side of the platter from new releases from past bands are the foreign versions of bands' past releases, such as promos or seven- and 12-inch singles, which perhaps have different picture sleeves than in the U.S. or never came out domestically.

Andy Johnson of Visual Vinyl in the U.K. specializes in '80s metal/groups. "In this respect, for my market, a year ago I was

selling reasonably well on Metallica and Def Leppard whereas now these artists sell at a trickle. Bon Jovi has sold well for many years and continues to grow strong, outselling all others. With the news of Guns N' Roses coming over here to tour early last year their sales went from close to zero to being a good seller. They continue to sell well now even though the tour has continued to be put back/canceled."

He said about 20 percent of his customer base is from the U.S., people seeking to buy foreign material directly from the U.K. rather than importing it from a U.S. dealer, and 60 percent from the U.K. While the economy might be a little shaky presently, overall the current state of the metal market isn't a road to nowhere.

As the universe is a cyclical machine, today's 30-somethings in the '80s dug up "old" albums from Led Zeppelin, Kiss, and Black Sabbath as the foundation for the then-current music scene. Even though vinyl from the popular '80s bands will never be rare, current bands name-checking '80s influences should spur some interest in material from that era, Popoff told *Goldmine* recently.

As evidenced by the "helpful" ratings on some of the more elo-

quent negative customer reviews of the new Ozzy Osbourne remasters, some Amazon.com customers are heeding advice and not buying them. Popoff said that there could be a resurgence in people buying the original LPs — or at least not getting rid of their old copies after purchasing the albums on CD. Though, again, the albums have stayed in print and will probably never be rare.

"The biggest impact on world sales last year had to be, understandably, Sept. 11th," Johnson said. "The world's eyes were focused on that day's events and the days/weeks thereafter until a confirmed reaction had been announced. The market had about 90 percent recovered by late October."

"With the emergence of CD-Rs, imports have taken a slight hit in the reissue area. Putting your old record on CD for the price of a dollar appeals to some, but many still want the remastered CD taken from the original tapes and with all the artwork in CD format," Wallick said.

Collectors will be collectors, after all.

— Cathy Bernardy

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Book Review

BLACK GOLD: THE LOST ARCHIVES OF JIMI HENDRIX

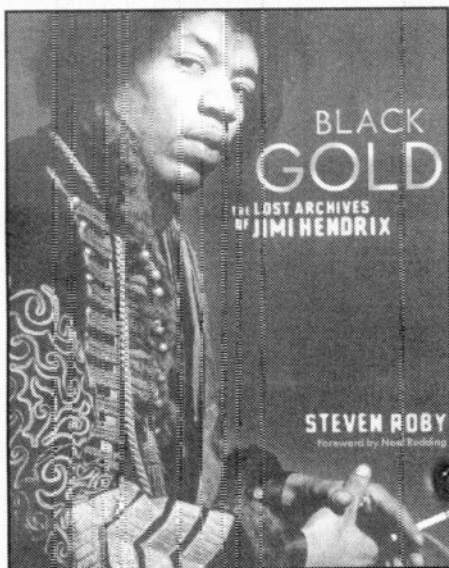
by Steven Roby
Billboard Books (288 pages, softcover, \$19.95)

Black Gold: The Lost Archives Of Jimi Hendrix, by Steven Roby, the editor/publisher of *Straight Ahead: The International Jimi Hendrix Magazine*, sorts through the vast maze of Jimi Hendrix's recordings, including demos, jams, live shows, and studio recordings, both released and unreleased.

Arranged chronologically, *Black Gold* takes readers step-by-step through Hendrix's career, relating details about every known recording session, whether or not anything is currently available from the session. For example, Roby's section about one of Hendrix's first bands, The Rocking Kings, notes that a person in Seattle allegedly has a tape of the group; elsewhere, bassist Billy Cox says he has tapes featuring jams he did with Hendrix during their army days. None of this material has surfaced even on the collectors' circuit.

The chapters concerning Hendrix's pre-Jimi Hendrix Experience years are illuminating in establishing the range of recordings on which he appeared, such as Jayne Mansfield's "As The Clouds Drift By" single. It's interesting to learn that Hendrix first hit the Top 40 not with the Experience but as a session musician on Don Covay's 1964 hit "Mercy, Mercy." Roby also disputes Rosa Lee Brooks' claim that she and Hendrix cowrote her 1965 single "My Diary," based on an interview with Arthur Lee (who also appeared on the single) who says he is the song's sole author. Roby painstakingly sorts through the many permutations of Hendrix's sessions with Lonnie Youngblood and Curtis Knight And The Squires that have been released before and after his death, some featuring no contribution by Hendrix at all.

Hendrix's Experience years are dealt with in the same fashion. Collectors should find Roby's discussions of legendary shows such as Hendrix's Woodstock appearance and his Band Of Gypsies New Year's Eve shows of special



interest, as Roby notes how the official releases still don't feature complete performances.

This extends to the 1997 release of the album intended as Hendrix's fourth studio album, *First Rays Of The New Rising Sun*. Though the album's liner notes say Hendrix's instructions for the set list were "absent," Roby says just such a set list was printed in the French magazine *Folk & Rock*. He also presents the track listing himself, begging the question as to why this wasn't used in compiling the official album. The last chapter covers Hendrix's appearances on film, from a 1965 TV show backing Little Richard to his final concert in Germany Sept. 6, 1970.

What's especially impressive is seeing just how prolific Hendrix was; if he wasn't on tour or rehearsing, he would return almost compulsively to the studio, explaining why new material continues to be found.

Roby does a great job in clarifying exactly what happened at each session, where respective tracks can be found and in what quality, supplemented by interviews with many of the key figures in Hendrix's life. All of this makes *Black Gold* a terrific reference guide for those seeking out Hendrix's work, in both the legitimate and collector's realm.

— Gillian G. Gaar

(Reissues from page 34)

"Maybe You'll Be There" is a remake of a song Jenkins himself recorded for a hit in 1948, while Sinatra had previously recorded five of the songs. Since the two worked together on only three album projects for Capitol, there are no stray Sinatra/Jenkins tracks that weren't released save one, and Welding was forced to use four Riddle arrangements from 1953-54, songs that are consistent with the album's theme, even if they sound distinctly different from what has gone before. (Though Welding fails to note it, this CD restores "I Cover The Waterfront," which had been featured only on monophonic copies of the album and thus had been out of print since the '60s. *Where Are You?* was Sinatra's first album to be recorded in stereo, and the wide grooves necessary for the new process necessitated cutting one of the songs from the stereo release.)

Frank Sinatra Sings For Only The Lonely, the fifth ballad album, recorded with Nelson Riddle, is one of the most successful LPs of Sinatra's career, but he returned to Jenkins for the sixth one, *No One Cares*. Like many of Sin-

tra's albums, this one boasts a title song specially written by Sammy Cahn and James Van Heusen, after which the rest of the songs, as usual, date back to the '30s and '40s. Among them are songs already in the Sinatra catalog, such as his first major hit, "I'll Never Smile Again" and his final recording for Columbia Records, "Why Try To Change Me Now?"

Very much in the mood of *Only The Lonely*, *No One Cares* treats romance as either unhappy or unattainable. Even "I Can't Get Started," often given a comic interpretation, is here (with new lyrics, probably courtesy of Cahn) in a despairing mood. Welding was able to dig up one more Jenkins chart from the album sessions, "The One I Love (Belongs To Somebody Else)," as a bonus track, along with three Riddle arrangements of 1950s songs that are also about romantic regret but have a different sound from the rest of the disc.

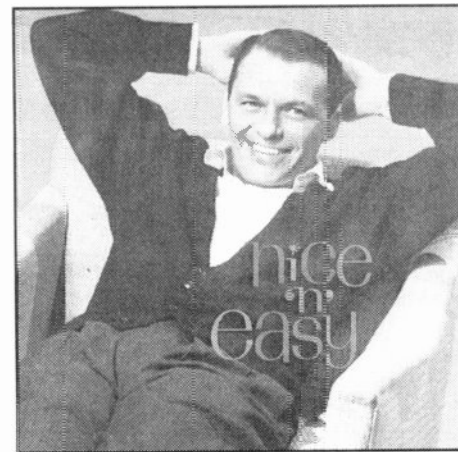
Nice 'N' Easy, which immediately followed *No One Cares* in Sinatra's discography although it was released a year later, in 1960, broke the pattern of fast and slow albums, since it was another ballad collection. It wasn't quite like the "saloon song" LPs, however,

since, after the newly written title track (a minor singles chart entry; it was unusual for Capitol to release a single from one of the concept albums), the Riddle arrangements were medium-tempo treatments of light, contented songs. Also, while Sinatra's albums usually contained a few remakes, *Nice 'N' Easy*, with the sole exception of the title song, consisted entirely of songs he had recorded before. Clearly, his public didn't mind; the LP had the longest run at the top of the *Billboard* charts (nine weeks) of any in his career. Welding adds "The Nearness of You," a song from the same sessions, and three songs of a similar mood from the early '50s.

The only one of Sinatra's swing albums to be included in this batch of releases is *Come Swing With Me!*, a late entry that came at a time when the singer was also cutting material for his newly formed Reprise label. In fact, as Welding points out, some of these recordings were made on the same days Sinatra was recording his Tommy Dorsey tribute LP for Reprise, *I Remember Tommy*.... Using Billy May as conductor and May and Heinie Beau as arrangers, when Sinatra wasn't remembering Dorsey, he was remembering the '40s, re-recording "Almost Like Being In Love," "Five Minutes More," "American Beauty Rose," "That Old Black Magic" and "Lover." He also put his own stamp on '40s standards such as "Sentimental Journey" and "I've Heard That Song Before." At a time when rock 'n' roll seemed to be receding, 1961's *Come Swing With Me!* argued that the music of 20 years before was far superior. On the five bonus tracks, Welding combines some of Sinatra's earliest Capitol sides with later ones, notably "I Gotta Right To Sing The Blues," his final Capitol waxing.

Sinatra's final full-length album for Capitol, 1962's *Point Of No Return*, brought him full circle, since it reunited him for the first time in more than eight years with Axel Stordahl, his primary arranger-conductor of the '40s. Appropriately, this ballad album took aging as its theme. It was full of songs of wistful reflection and maturity, a harbinger of the 1965 album *September Of My Years* that acknowledged the singer's age (he was 45 at the time). Stordahl as ever was a master of such material, and his touch made the collection sound like Sinatra's early work, even as Sinatra sang about being young, a nice touch. Welding appended Sinatra's first Capitol session from 1953, which also employed Stordahl, including a previously unreleased version of "Day In — Day Out."

Having learned something from its experience with The Beach Boys two-fers (which it attempted to replace with short, single-album



releases only to return to the more popular form), Capitol has opted to re-create Welding's well-programmed CD reissues of the '80s and early '90s, making them the standard CD versions of Sinatra's Capitol albums. The records' status as classic works is unsailable after 40-plus years, and they deserve a place in the collections of pop music fans.


— William Ruhlmann

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(Please see Reissues page 65)

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STORE DIRECTORY

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GOLDMINE #566

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1 year \$234.00 6 months \$117.00

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GOLDMINE • 700 E. State St. • Iola, WI 54990-0001 or Call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

U2 DVD Review

U2
Elevation 2001/U2 Live From Boston
Interscope Records (3145865439)

Somewhere during the last decade, the four Irishmen in U2 lost their way. Staging high-profile tours riddled with sensory overload detracted from the band's politically charged anthems, save-the-world aplomb and take-care-of-each-other vibe. But all that changed last year, when U2's original members, intact and sounding tighter than ever after 20 years, mounted the U.S. Elevation 2001 Tour, during which the band reconnected with its audience via a red, heart-shaped catwalk that helped singer Bono, guitarist The Edge, bass player Adam Clayton, and drummer Larry Mullen Jr. find the honesty, charisma and undeniable sense of humility they had abandoned.

Class resonates throughout the stunning 107-minute performance on *Elevation 2001/U2 Live From Boston*. Even though this show was filmed prior to the Sept. 11, 2001, World Trade Center and Pentagon terrorist attacks, viewing the concert today offers solace and hope in a post-Sept. 11 world.

Evocative lighting combines with haunting video images to make each of these 19 songs — from new tracks such as "Elevation" and "Walk On" to earlier arena rockers such as "I Will Follow" and "Where The Streets Have No Name" — a memorable performance, fueled by youthful exuberance yet tempered by maturity. Extra DVD highlights include a 25-minute "making of" documentary and alternate views of the performance.

Elevation 2001/U2 Live From Boston overflows with poignant moments — including Bono lying flat on the stage singing "With Or Without You" to the trembling face of a woman plucked from the audience.

But perhaps the most impressive scene is one in which the side of Bono's head gets hit by a thrown object at the beginning of "Sunday Bloody Sunday." Instead of flipping off the perpetrator, the singer extends an extra finger and flashes the peace sign. America — and the world — need U2 now more than ever.

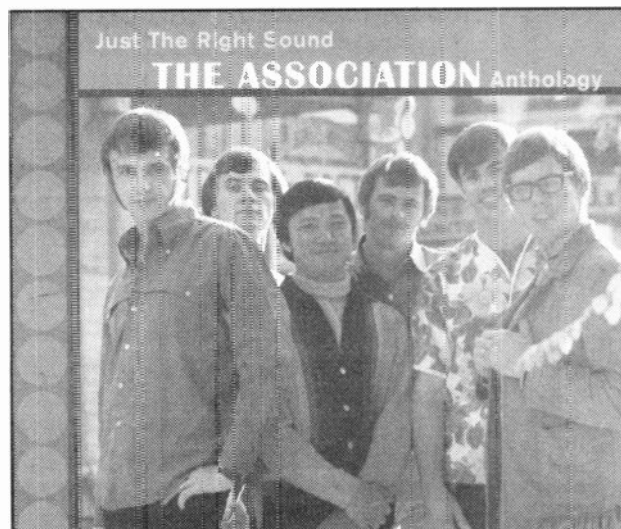
— Michael Popke

hides his face on the back cover photo. After Jackson's troubles began, though, it was just one of several "clues" that seemed to sort out *Dangerous* from Jackson's catalog at that point, as if perhaps we were being told something (more on "clues" later). There are probably scholars who can explain every detail of the *Dangerous* cover. But as for me, the pictured nude child holding an alligator skull on the front is enough to justify that the word "weird" should apply in proper context somewhere inside the parameters of description.

Still, Jackson was on top of the pop music world in a way that he may never capture again. His music video releases were not just innovative and full-fledged media events, they had also become mini-movies with all-star casts to include the likes of superstars such as Eddie Murphy and supermodels such as Iman, in "Remember The Time." The video "Black Or White" set a new standard, with mesmerizing special effects as people's faces morphed into one another such as we had never seen. *Dangerous* also contains the spiritual "I Will Be There," plus the lovely "Heal The World" — in all, seven more Top 40 hits, just as Jackson's *Thriller* and *Bad* had contained before it. The hype was there, the music was there, the video there — everything was in place, and most important, the Jackson image was spotless. However, in just a few short months, everything would look different, for both *Dangerous* and Jackson.

As time passes, it seems increasingly difficult to separate rumors from facts of just what allegedly did or did not happen concerning Jackson's affairs and goings on during this period. Did he really own the "Elephant Man" John Merrick's skeleton? Was it actually on display in his house? Time would prove that the artist might well have had some skeletons by the early '90s, albeit tucked away in the closet.

(Please see Reissues page 66)



The Way," a spare, piano-based tune featuring an absolutely breathtaking lead vocal by Jim Yester.

The only caveat here is that the underappreciated album from 1973, *Waterbeds In Trinidad*, is represented by only one track (at the very least, "Silent Song Thru The Land," "Come The Fall" or "Little Road And A Stone To Roll" could have been included). That said, *Just The Right Sound: The Association Anthology* is a wonderful collection that will prove, beyond a shadow of a doubt, that The Association were much more than the sum of their hits.

— David Bash

MICHAEL JACKSON
Dangerous — Special Edition
Epic (EK-66071)

If one still digs the best that pop music had to offer in the early '90s, (save for a few filler tracks along for the ride here) then one should snap up Michael Jackson's *Dangerous — Special Edition* limited edition CD. Yes, *Dangerous* is remastered and sounds terrific, and no, there are no bonus tracks or commentary, as with the other recent reissues of Jackson's classic albums in the series, this being the final one so far.

However, perhaps it is because of the bizarre underlying circumstances that the *Dangerous* reissue has been allowed to pass without as much fanfare as the others before it. It is with this thought in mind that I want to shine a hindsight flashlight on *Dangerous*, in hopes that perhaps music fans will give a fresh listen to and enjoy the best of this album again, as it has been consciously and even subconsciously marred in the ears of the public by the ordeals Jackson faced after its release.

In many ways *Dangerous* was a breaking point in Jackson's career. He had split with longtime producer Quincy Jones, and that shows, as the album is somewhat bloated and less focused than its streamlined predecessors, (much like his current release *Invincible*), as otherwise outtake numbers attest, such as the failed, uninfected single "Jam," the self-centered "Why You Wanna Trip On Me," "Give In To Me" and the title track itself.

The *Dangerous* cover art is stark, leery and masked (perhaps trying to keep pace with Prince at the time). Gone is the complimentary wide-open photo of Jackson, as pictured on every album — well, since the beginning. Jackson even

As time passes, it seems increasingly difficult to separate rumors from facts of just what allegedly did or did not happen concerning [Michael] Jackson's affairs and goings on during this period. Did he really own the "Elephant Man" John Merrick's skeleton? Was it actually on display in his house? Time would prove that the artist might well have had some skeletons by the early '90s, albeit tucked away in the closet.

World Radio History

(Reissues from page 61)

dirty fun far more than Atlantic, Savoy or Specialty did. Previous decades' country blues had been loaded with innuendo, so it was natural for urban jump-blues and then R&B to continue the less-than-delicate tradition.

The two-CD *King Anthology Of Risqué Blues*, of course, includes Hank Ballard & The Midnighters' infamous "Work With Me Annie" and the logical sequel "Annie Had A Baby" (but not the trilogy's lesser finale, "Annie's Aunt Fanny"). Everyone knows that Bullmoose Jackson's "Big Ten Inch Record" — a future Aerosmith cover — refers to a 78 rpm platter. In the shouter Roy Brown's "Rockin' At Midnight" and "Boogie At Midnight," might rockin' and boogie have meanings other than "dance"? Maria Muldaur revamped The Swallows' 1952 "It Ain't The Meat (It's The Motion)" in the '70s. Food metaphors (Pete "Guitar" Lewis' "Chocolate Pork Chop Man," Wynonie Harris' "I Like My Baby's Pudding") are frequent. Harris' "I Want My Fanny Brown" could be an assertion of racial pride.

Many of the nicely remastered but totally unannotated 34 tracks were already available on *Risqué Rhythm* (Rhino) and/or *Ride, Daddy, Ride* (Charly). For "Part 2" of Roy Brown's whackin' two-sided "Butcher Pete," search out his *Good Rocking Tonight* (Rhino), though here we find Little Esther — long before she became Esther Phillips — sounding experienced way beyond her teen years. Today's rap is far more explicit, but these oldies are far more jovial, as when The Dominoes' deep-voiced bass promises to "rock and roll 'em all night long. I'm a 60-minute man."

— Bruce Sylvester

THE ASSOCIATION

Just The Right Sound: The Association Anthology
Warner Brothers/Rhino (R2 78303) (Two discs)

The Association are one of those bands who have unjustly been branded with the label of "singles group" and are often waved off with that well-worn, backhanded compliment of "a good greatest-hits collection will suffice" (the irony here is that, up until now, the only U.S. greatest hits collection available on CD was the dreadful-sounding one on Warner Brothers).

Those who really know the band realize the stigma is so far from the truth as to be folly, and that Association albums such as *And Along Comes The Association* and *Birthday* deserve to rank up there with the best the '60s had to offer.

Just The Right Sound: The Association Anthology, a new two-disc retrospective, goes a long way toward eradicating the stigma, offering 51 tracks spanning the band's long career. The set includes unreleased tracks and hard-to-find solo material that will whet the appetite of even the hardest collector.

Beyond even the high quality of the songs, this collection, best showcases The Associations' six-part harmonies, which create a lush, rich, lilting collage that only The Beach Boys have surpassed. It didn't take long for the band to hone their harmonic craft, and once listeners get past the folk-rock stylings of early tracks on disc one, such as "Babe I'm Gonna Leave You" and the cover of Bob Dylan's "One Too Many Mornings," they'll hear the full-bodied vocals that embrace *Along Comes The Association*. Check out the vocals on tunes such as "Standing Still," "Remember" and "Enter The Young" along with the hits "Cherish" (#1) and "Along Comes Mary" (#7). Psychedelic tracks on disc one, such as the disquieting "Pandora's Golden Heebie Jeebies" and "You Hear Me Call Your Name," are neatly counterbalanced by the tranquil "On A Quiet Night," "We Love Us" and the #2 hit "Never My Love," as well as the boppy "When Love Comes To Me" and "Happiness Is."

Disc two welcomes the listener with "Come On In" from *Birthday*, as well as other beautiful tunes from that album such as "Everything That Touches You," "Barefoot Gentlemen," "Birthday Morning," "Like Always" and the thrilling "Time For Livin'."

Other gems on this disc include perhaps the happiest-sounding song of all time, "Goodbye Columbus," the island-y "Just About The Same," the lovely "Under Branches," a rich cover of The Lovin' Spoonful's "Darling Be Home Soon," a twangy tune called "What Were The Words" and "Dreamer," a single from 1981 that proved the band still had it after all those years. Perhaps the real epiphany on this disc is "Along

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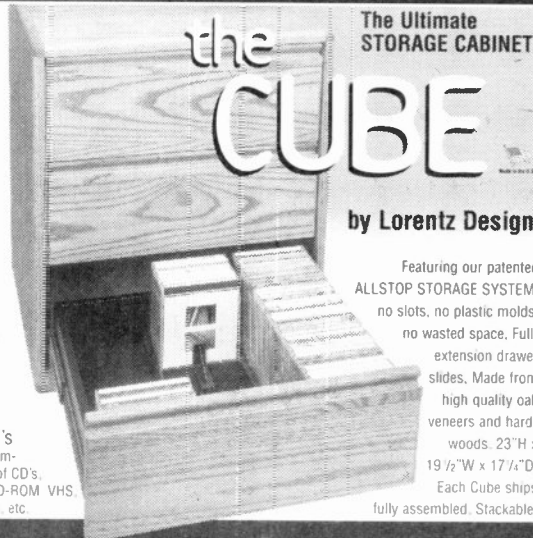
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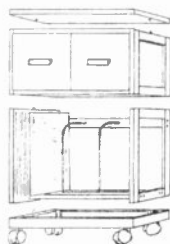
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Nashville bashing being endemic to Austin country music, "Nashville Rash" was reportedly inspired by Watson's playing in the video for Pam Tillis' "Mi Vida Loca." It would take his girlfriend's highway death in 2000 to bring out Watson's pensive side on *Every Song I Write Is For You* (Audiium, 2001). From his earlier, happier days, this diesel-engine retrospective finds him mining country's bygone themes with the notion that even a trucker's blues should be fun.

— Bruce Sylvester

(Reissues from page 65)

With the public as a judge, celebrities especially are prone to be found "guilty" until proven innocent, and even if proven innocent, often it is still the "needle and the damage done," as Neil Young once sang. As for what was on the horizon for Jackson, quite frankly, Humpty Dumpty never had it like this.

When the child molestation charges were filed on Jackson in September 1993, a certain measure of suspicions by many onlookers were confirmed. Yes, Jackson more or less lived a childlike existence and surrounded himself with toys, gadgets, playgrounds and children, often taking youngsters out with him in public. Remember Emmanuel "Webster" Lewis at the award show? Still, who would have ever thought that when charges like these were leveled, it would be Jackson himself — while all the while claiming his innocence — who would provide the most damning evidence, in the eyes of many, by eventually settling out of court on the matter(s).

Elton John once told Barbara Walters that if he had been Jackson and someone had unjustly accused him (John) of allegations such as those, he would have gone down to selling the paintings off the wall to defend his name. John confirmed that Jackson had come to him for help, and John put him up for a few days, as Jackson's state was "copus menus" as John put it, because Jackson was so far gone on drugs while reeling from the pain of it all.

But it was, and still is, all so hard to take, a jagged pill — even now. This is Jackson we're talking about here. Everybody had loved Jackson. Who wanted to face this? This reviewer has personally been a Jackson fan since "I Want You Back" and *ABC*; (an album I must have played a gazillion times as a kid). We watched him on Saturday morning cartoons; so kind, so gentle and innocent was his persona. Just the mere thought of some wrongdoing on Jackson's part has violated the minds of us all, and that is the cloud that hangs over *Dangerous* and Jackson even now.

Back to the clues. After months on the charts in 1993, when the charges were brought up, suddenly *Dangerous* was seen in a different light. The exciting album title itself now

appeared to be a creepy foreshadowing; the once-mysterious album cover now gave chills and a bizarre, sick feeling in one's stomach. Song titles such as "In The Closet," "Give In To Me" and "Can't Let Her Get Away" seemed Freudian. Looking back now, I wonder if music fans are consciously aware of just why *Dangerous* is so stigmatized, whereas *Thriller*, *Off The Wall* and *Bad* are relatively joyous and even comforting albums, still.

Yet *Dangerous* cannot be musically dismissed on the basis of the ominous (allegedly ominous anyway) circumstances that surrounded it. At least four cuts will stand with any in his canon of classics: "Gone Too Soon," "Will You Be There," "Black Or White" and "Heal The World." At any rate, Jackson has pressed on, and so have we — if only in bewilderment.

Back to the idea of the fresh listen. Put this new CD in the player and program it like this: 8, 5, 6, 7, 9, 11, 12, 4, 6 and 13. Forget it was ever called *Dangerous*. This is now Michael Jackson's *Black Or White* album. It sounds focused and majestic; sometimes less really is more. Then just pretend 1, 2, 3 and 14 are bonus-track outtakes.

Even though *Dangerous* may never give off those good vibes in the way *Thriller*, *Off The Wall* and *Bad* did, perhaps with this re-release we can listen again with an untainted perspective, remembering the music and not necessarily remembering the time.

— C. Brian Jasper

DALE WATSON
Best Of The HighTone Years
HighTone (HCD8140)

"New music done in the old way" is Dale Watson's term for his retro-twang honky-tonk rockers. His big-rig songs reflect the original truck-driver songwriter Dave Dudley's influence, and Watson's smooth but rugged vocals have a trace of young Merle Haggard. Compiled from 1995-97's gear-clutching *Cheatin' Heart Attack*, *Blessed Or Damned* and *I Hate These Songs*, Watson's quick, 13-song *Best Of The HighTone Years* emphasizes tried-and-true themes (cheating, honky-tonks and truck stops) with just a trace of humor (in contrast to Commander Cody's spoofing the truck genre). He's tight and slick but never too slick to lose an aura of sincerity.

THE PLAYBOYS

"Over The Weekend" And Other Hits (1956-1962)
Dec-Jay Jamboree (DJCD 55107)

No, not The Playmates — these are The Playboys. In the late summer of 1958, they enjoyed a mid-size hit with the title tune from "Over The Weekend" And Other Hits (1956-1962). They lasted six weeks on the *Billboard* charts, played *American Bandstand* four times and then disappeared from national attention. Of course, they didn't stop gigging or recording, for that matter, and to fans in the Pennsylvania/New Jersey area they were something of an institution.

The Playboys offer more proof — as if it were really needed — that the history of '50s rock 'n' roll would be markedly different without the contributions of Philadelphia-based Italian-Americans. Even beyond obvious names such as Frankie Avalon, Fabian, and Bobby Rydell (né Ridarelli), the second tier of Italian rock groups who populated the lounges and clubs that dotted Philly neighborhoods kept the New Jersey shore resorts (Wildwood and Atlantic City) humming.

Working the same musical territory as Louis Prima, Dave Appell & The Apple Jacks, and Freddie Bell & The Bellboys, The Playboys were rarely short of bookings. In fact, their reputation in the clubs probably depended more on word of mouth and less on the success of their single releases. These guys could sing mellow ("Over The Weekend" was a harmony ballad) but also knew how to rock and honk and also borrowed liberally from the style of '50s black tenor-saxmen such as Red Prysock. At heart they were probably jazz/swing guys, which becomes obvious listening closely to this release, but they also knew a trend when they saw it. It's interesting to note that relatively few of the recordings on this disc are in the ballad style that brought the group chart success.

So here we have a composite of 27 tracks detailing The Playboys' modest fame and fortune (in more depth than anybody would have thought possible). Compiled by Stefan Wriedt, the tracks are drawn from single releases on Cameo, along with United Artists, Rainbow, Martinique, Casa Blanca and Cotton as well as a Chancellor LP issued in 1961. The latter features a number of live recordings that probably give

(Please see Reissues page 76)

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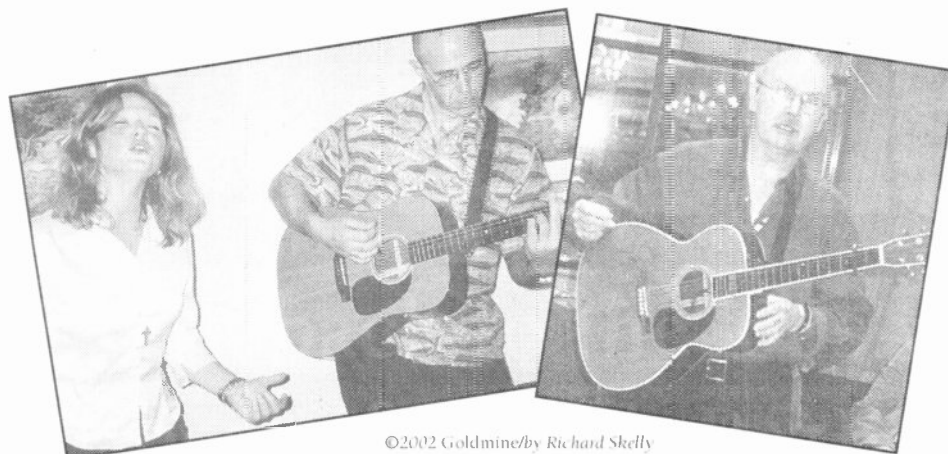
Folk Alliance gathering celebrates America's diverse roots music

JACKSONVILLE — Put 1,500 singer/songwriters, blues artists, zydeco musicians, country-western acts and Americana stylists together and what do you have? The International Folk Alliance Conference, which this year converged on the Adams Mark Hotel in Jacksonville, Fla. for four days, Feb. 20-24, 2002.

Perhaps it was Texas-based singer/songwriter Ruthie Foster who best summed up what Folk Alliance is all about, as she rambled elegantly through her own skillful interpretations of Mississippi John Hurt and Brownie McGhee tunes with percussionist Cyd Cassone at her side. Or Florida-based folksinger Rod MacDonald, who performed "House Of The Rising Son" in an impromptu tribute to late folksinger Dave Van Ronk, who passed away Feb. 10, 2002.

To a great extent, the annual Folk Alliance gathering, held in different cities every year, is about carrying on the tradition. In another showcase on Friday night, Steve Riley And The Mamou Playboys were carrying on their native southwest Louisiana Cajun and zydeco music traditions, performing not only a smattering of their own songs, but also songs from masters of the idioms — gone-but-not-forgotten musicians such as Clifton Chenier and Dewey Balfa.

Legendary folksinger Tom Paxton was



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Concerts, impromptu and planned, took place constantly during the 2002 Folk Alliance Conference. Left: Jonnell Mosser and John Hall perform together. Right: Folk legend Tom Paxton.

Those who book folk festivals and coffee houses and the DJs who play the music on the radio were all educated about the contemporary Irish music scene through a set by Cathie Ryan.

Highlights included hotel-room showcases by up-and-coming roots singer/songwriter Jonnell Mosser and John Hall (formerly of the band Orleans) as well as sets by Northern Blues Music artists Otis Taylor and a young slide guitar wizard and singer, David Jacobs-Strain. This spring and summer, Strain will surely set the blues and folk festival circuit on fire! James Talley, a Nashville-based singer/songwriter, proved awesome in a set of original songs before Mosser and Hall performed their set in what became a very crowded Room 437 at the Adams Mark. Mosser, a vocalist who has a gift for the blues, reminded this writer at times of a young Janis Joplin.

During the day, Folk Alliance patrons gathered in workshops on songwriting, the business of being a folk-music DJ, seminars for agents and managers and a host of other peer-group sessions. One of the most interesting seminars was "An Interview With Harold Leventhal," conducted by rock critic Dave Marsh. Leventhal regaled the audience with stories about the early days of the folk music scene in New York City in the late 1940s and early 1950s and recalled the days of Communist blacklisting and how Pete Seeger and other artists he managed were blacklisted and denied mainstream television access. Leventhal also worked with legendary folksinger Woody Guthrie for a few years.

"Woody was just another one of the guys, but after a while in working with him, you realized he was a genius," Leventhal said. Today, Leventhal oversees the Woody Guthrie Archives from his offices on 57th Street in New York.

"This business has to be about integrity and honesty," Leventhal said in wrapping up his interview. "To me, folk music is all about social progress."

Sonny Ochs, a retired public school teacher and a folk DJ based near Albany, N.Y., and the older sister of the late legendary folksinger Phil Ochs, noted that the Folk Alliance is many things to many people, depending on their perspective. For the past 10 years, Ochs has been unstoppable in her efforts to carry on her brother's music. (Her brother Phil, a manic depressive, hung himself at Ochs' house in Far Rockaway, N.Y., on April 9, 1976.)

Sonny Ochs has been at every Folk Alliance gathering since 1996.

"The thing I really like about Folk Alliance is getting the music out there and helping people," Ochs said, adding that the concerts she presents are all benefits and she is not paid for her radio show at WRPI in upstate New York.

"When I come to the Folk Alliance, I'm here to see all the wonderful people I love, and there's no profit motive. But for people who are coming here for business, you often get these sound-byte conversations. As you're talking to someone, they'll see someone else they have to go and talk to," she said, laughing.

Asked about the growth of the showcases at Folk Alliance conferences in recent years, Ochs said she doesn't necessarily think it's a bad

thing that the conference has grown so much.

"If you have 2,000 people running around, you can have people at all of the showcases," she argued, "and I think Tom Prasado-Rao had something like 12 showcases this weekend."

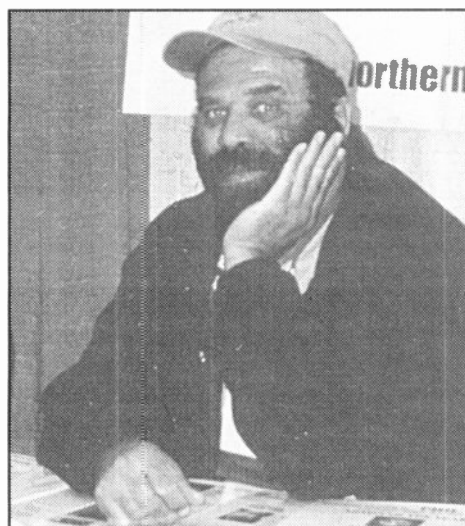
Since she began hosting Phil Ochs Song Nights in 1983 at Speakeasy, a now-closed club in New York's Greenwich Village, Ochs said Phil Ochs Song Nights have been held in Madison, Wis.; Hightstown, N.J.; Cleveland, Ohio; Cedar Rapids, Iowa; at last year's Folk Alliance in Vancouver, B.C.; and in Sydney, Australia, in January of this year. Not surprising, the Phil Ochs Song Night at Folk Alliance in Jacksonville was also a success.

"It gives me pleasure to know that these songs of Phil's are staying alive," Ochs said.

Call it staying alive or call it carrying on the tradition, that's what the Folk Alliance is all about: whether it's Ruthie Foster doing John Hurt tunes, Jonnell Mosser singing her own special blend of blues and originals or an impromptu gathering of musicians such as Tom Paxton, David Massengill, and Rod MacDonald remembering the music and wonderful sense of humor of the recently departed Van Ronk.

— Richard J. Skelly

For more information on next year's Folk Alliance, slated for Feb. 6-9, 2003, in Nashville, Tenn., visit the Folk Alliance Web site at www.folk.org or write: Folk Alliance, 962 Wayne Ave., Suite 902, Silver Spring MD 20910.



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Blues artist and label owner Otis Taylor.

presented with a Lifetime Achievement Award by his publisher, ASCAP, while Harold Leventhal, a New York City-based manager of acts such as The Weavers, Pete Seeger, and Woody and Arlo Guthrie, was presented with a Lifetime Achievement Award by the Folk Alliance. Other Lifetime Achievement Award winners included the Appalachian singer/songwriter Hazel Dickens and a posthumous presentation to the father of bluegrass, Bill Monroe. Formal showcases were held at the beautifully restored Florida Theatre, all of three blocks from the Adams Mark Hotel. A range of other formal and informal showcases — literally hundreds of them — were held inside the Adams Mark's conference and hotel rooms.

Folk fans who may not have known much about the sacred-steel gospel tradition surely got an education during a Saturday night showcase by Calvin Cooke And The Sacred Steel Ensemble. Attendees who had never heard the Georgia Sea Island Singers were enlightened in a showcase on Thursday night.

Obituaries

Calvin Carriere, Creole fiddler

Calvin Carriere, one of the last of the traditional black Creole fiddle players, died March 3, 2001, from lung cancer. He was 80. Born in Opelousas, La., Sept., 10, 1921, Carriere was the son of Eraste Carriere and the nephew of Joseph "Bebe" Carriere, a popular accordion/fiddle duo who played waltzes, two steps and blues at house dances and *fais do-dos*.

Carriere eventually teamed with Dalton Broussard to form The Lawtell Playboys, a group that was quite popular in southern Louisiana for several decades. The Lawtell Playboys were featured on a 1976 album, *La La La Music: Louisiana Black French Music*, but by that time the group's sound was becoming dated, as zydeco was adopting a more modern R&B edge. Although it was neglected, Carriere's traditional sound wasn't lost forever. In 2000, he recorded *Les Miseres Dan Le Coeur* with his Lawtell neighbor, accordionist Goldman Thibodeaux, which captured many of the old Creole songs.

— Jeff Hannusch

John "Speedy" Keen, singer/songwriter, drummer

John "Speedy" Keen, singer/songwriter/drummer for Thunderclap Newman, passed away in England in March 2002, as reported by Pete Townshend's Web site March 21, 2002. He was born in London March 29, 1945.

Keen first appeared in the public eye as Townshend's chauffeur/personal assistant.

— Kent H. Benjamin

In 1967, he convinced Townshend to give his songwriting a chance and thus became the first and only outsider to contribute an original song to a Who album ("Armenia City In The Sky," found on *The Who Sell Out* and subsequently covered by Bob Mould's band Sugar).

In 1969, Townshend brought together Keen with pianist/postman Andy Newman and young guitar prodigy Jimmy McCulloch as Thunderclap Newman, and the band scored a U.K. #1 and substantial U.S. hit in the spring of 1969 with the classic "Something In The Air," followed the next year by the cult fave LP *Hollywood Dream* with its follow-up single "Accidents." According to legend, Thunderclap Newman played only five gigs, but the band do survive on video via a lone German *Beat Club* appearance. "Something In The Air" has gone on to become a standard, regularly appearing in films (among them *The Strawberry Statement*, *The Magic Christian* and *Almost Famous*), and was famously covered by Tom Petty And The Heartbreakers in 1993 on *Greatest Hits*.

Keen released two excellent solo albums, 1973's *Previous Convictions* and 1975's *I Know What I Mean* (currently unavailable on CD). He went on to produce Johnny Thunders & The Heartbreakers' 1977 classic *L.A.M.F.* and Motörhead's *Motörhead*, although little is known at this writing of his subsequent musical activities, if any.

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VARIOUS - CD Set - Voices of Living Stereo Volumes 1 and 2 (I want sets of both volumes) - Living Stereo
RICHARD WAGNER & PIERRE BOULEZ - CD Set - Philips Boulez/Bayreuth Edition - Ring Cycle. Lohengrin, Parsifal, Tristan and Isolde, Tannhauser, Flying Dutchman, Mastersingers of Nuremberg - all conducted by Pierre Boulez at Bayreuth in Presentation Box - Philips
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JOHN COUGAR MELLANCAMP - CD - Small Town (Acoustic Version)

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

HI I'M looking for a video tape of Paul McCartney from the 2002 tour. I have audio and video tapes too. Cell #516-317-1566.

WANTED: BEATLES CONCERT tickets, unused only, top \$\$\$ paid. Chuck 800-822-2443, 24 hours.

WANTED: BEATLES Pepperland on Secret Trax, original only. Call John 202-255-0512.

5060 BLUES

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5090 CATALOGS

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FREE: FOUR Seasons Mint Record, anyone can document 66-67 Newark State College Concert or Bazooka Joe 60s catalogue, or information Box 11331, Santa Ana, CA 92705

a more accurate glimpse of The Playboys than their sanitized studio fare.

The 16-page book accompanying the disc is a delight. It includes a treasure trove of detailed info (Robert Bosco's notes are just great), vintage photos and original advertisements for gigs. Somebody kept a hell of a scrapbook! When the boys played the Colonial Bowling Lanes in Trenton, N.J., the ad for their appearance was saved. Who would have guessed that 40 years later it would appear as part of a hits CD?

As usual, there is this question for U.S. collectors to ponder: Why do thoughtful and detailed reissue projects like this almost invariably originate in Europe (this is a German CD) rather than in the country of their own origin? More information on this and related releases can be found at www.go.to/dee-jay.

— Hank Davis

DONOVAN

What's Bin Did And What's Bin Hid
Castle/Sanctuary (06076-81132-2)

Listen to Donovan's earliest recordings and it's impossible to pick up so much as a trace of the psychedelic pop stylings for which he later became so well-known. Instead, his 1965 debut *What's Bin Did And What's Bin Hid* (titled *Catch The Wind* in the States) found Donovan in full folkie mode accompanied by his acoustic guitar and harmonica, a bare-bones sound occasionally augmented by bassist Brian Lockings and drummer Skip Alan that invited comparisons to Bob Dylan. If Donovan's sound was derivative — he even managed largely to ditch his English accent — this singer in search of his own sound was revealing already impressive skills as a songwriter.

Where Dylan was pointed and acerbic, Donovan was sweeter and unabashedly romantic. The record's best-known song, "Catch The Wind," that lovely plaintive cry of unfulfilled longing, is presented here in two versions — one the original single with strings courtesy of the London Philharmonic Orchestra and the other an album version sans strings.

The rest of the record is comprised of acoustic folk-style tunes and ballads, all of which generally lack the more dreamy, abstract quality of his later work. These include a cover of Woody Guthrie's puerile "Car Car (Riding In My Car)," a beautiful love song ("Josie"), a morose ode to 9-to-5 enslavement ("Goldwatch Blues") and the tender "To Sing For You" (the song Donovan played in the '65 Dylan documentary *Don't Look Back* [highlighted in Goldmine's recent Bob Dylan issue, March 8, 2002, #564. — Ed.]).

In addition, *What's Bin Did And What's Bin Hid* contains some unique bonus tracks, among them the B-side to "Catch The Wind," "Why Do You Treat Me Like You Do," which finds Donovan uncharacteristically railing at an unfaithful lover with Dylan-esque scorn, and "Every Man Has His Chain" (previously released on a French EP), which borrows the melody from "Catch The Wind."

He may have gone on to do better things, but on this album, Donovan proves he was more than good back in the days before he got a whole lot better.

— Tierney Smith

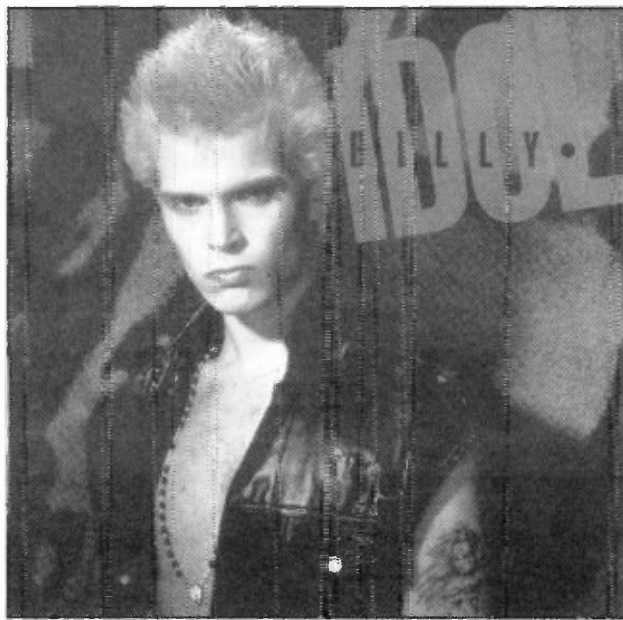
BILLY IDOL

Self-titled
Chrysalis (72435-32860-2-6)

Vital Idol
Chrysalis (72435-32859-2-0)

At his best, Billy Idol was more than just a fashion statement or a punk rocker turned pop singer. Underneath all the leather, the jewelry and the hair, there was a decent songwriter — one capable, on occasion, of penning songs that are fun, a bit sardonic and uniquely his own. Unfortunately, the reissuing of Idol's self-titled solo debut LP and his mid-80s dance remix compilation, *Vital Idol*, will do little to help his supporters justify his existence.

Idol's debut album gave us an updated re-release of "Dancing With Myself," a hit for his former band, Generation X, and also "White Wedding," both '80s rock staples. Most of the rest is a pop-oriented mess full of lazy lyrics, long-dated



synthesizer sounds and weak melodies. During parts of the album, *Idol* couldn't seem to decide what he wanted to be — an edgy power-popper or your basic pop star. Had he leaned too far toward the latter on the albums that followed he surely would have disappeared.

Should there ever be a *Miami Vice* reunion show, the synth sounds of *Vital Idol* might come in handy. If you're reading this review while sitting in your DeLorean, drinking a New Coke and trying to figure out why parachute pants are so hard to find these days, this may be the album for you. The highlight is a very danceable version of "Dancing With Myself." The lowlights whiz by like cars on a freeway.

True *Idol* worshippers will appreciate the remastered sound of these albums — both are crisp and vibrant. But they will be the only ones willing to listen to them loud enough to notice.

— Irwin Soonachan

MADONNA/OTTO VON WERNHERR

Early Years
Trojan/Sanctuary (06076-80264-2)

As is sometimes the case with prominent "career" artists, pre-fame recordings inevitably surface, and Madonna's are no exception. Back in her struggling days, she teamed up with fellow unknowns Steve Bentzel and German vocalist Oscar Von Wernherr and came up with some rather crude dance tracks (circa early 1980s) that, as Paul Lester reminds us in the record's liner notes, are best viewed as "historical curios."

In Madonna's defense, she was hardly articulating her own vision in those days — she had no hand in writing any of the songs on *Early Years* (all of which are reprised in extended versions on the record's second half), and her squeaky voice is often used as just another blip in the proceedings — yet she is the best thing about this record.

The songs couldn't be more lightweight. Most of them barely go beyond merely reciting their titles. Von Wernherr's droning, robotic vocals (he doesn't sing; he merely talks) are a major annoyance and would drag things down altogether were it not for Madonna's relentlessly chipper vocals. Her sheer youthful exuberance energizes the material every time. (Check out the ragged disco track "Wild Dancing," presented in a better version on the extended mix with Von Wernherr's vocals mercifully set well back.) Their songs range from the catchy techno number "Shake" to the positively atrocious "We Are The Gods" — guaranteed to clear a room at warp speed — with Von Wernherr droning over a military-style drumbeat and Madonna reduced to screaming inanities in the background ("Mommy, mommy, it's the gods!").

With a bit of funk ("Get Down"), new wave ("Cosmic Club") and the occasional unlistenable mess ("Oh My," indeed), this trio sounds for all the world like the rank amateurs they were, with Madonna, the record's shining star and saving grace, rising far enough above the thin sonic gruel to make her presence known — even then.

— Tierney Smith

Book Review

Behind The Muse: Pop And Rock's Greatest Songwriters Talk About Their Work And Inspiration
by Bill Demain
Tiny Ripple Books (\$24.95)

As one half of the pop duo Swan Dive, author Bill Demain (a journalist who has also contributed to *Musican* and *Entertainment Weekly*) may have a particular interest in his subject, which involves the mechanics of songwriting. But one doesn't have to be a composer to thoroughly enjoy this entertaining and insightful look at more than 40 gifted songwriters reflecting on their work, writing processes and the inspirations behind their greatest songs.

Conducted in a Q&A format, each interview in *Behind The Muse: Pop And Rock's Greatest Songwriters Talk About Their Work And Inspiration* is preceded by a brief sketch of each artist's impressive musical accomplishments. Inspiration can strike during the most mundane activity (one song came to Aimee Mann while she was washing the dishes) or appear to be divinely inspired — Smokey Robinson insists that inspiration can come only from God himself ("When you create you are being used by God, you are a catalyst").

In the case of Richard Sherman who, with brother Robert, wrote musical scores for numerous family films (*Winnie The Pooh*, *Mary Poppins*) inspiration came by investing his animated characters with human qualities.

"They have feelings, they have emotions, they have heart, they love, they're afraid. They're just as real to us as if we were writing for a live actor."

For country superstar Dolly Parton, writing is an intense experience in itself: "A lot of times when I write, boy, I'll just be sitting there with tears rolling down my face. I get caught up in the emotion of it myself."

What these artists all seem to share is their uniquely original approach to their work in the face of an industry that routinely discourages such individuality. For Jimmy Webb ("Wichita Lineman," "By The Time I Get To Phoenix") keeping it fresh means defying traditional song construction: "It's always been my musical nature to try to point the melody in a different direction or to change directions unexpectedly."

Behind The Muse is also enlivened with numerous fascinating anecdotes, i.e., The Byrds' Roger McGuinn discussing his days as a Brill Building staff writer where he states, "It was our assignment to listen to the radio" and "write songs like the ones we heard"; Parton recounting the time she turned down Elvis Presley's request to record "I Will Always Love You" when he demanded half the publishing first; and Don McLean telling us the real story behind his misunderstood epic "American Pie."

Given these songwriters' passion for their craft, it isn't surprising that many take the opportunity to vent their grievances against a music business where profit takes precedence over quality. McLean, one of the most vociferous critics of the industry, casts his eye over a musical landscape he views as "inhospitable," pronouncing today's music "a complete pile of garbage." He takes aim at a media that caters to the lowest common denominator ("Will a great songwriter be created in a society so perverse that he's afraid to write anything that's openly romantic?").

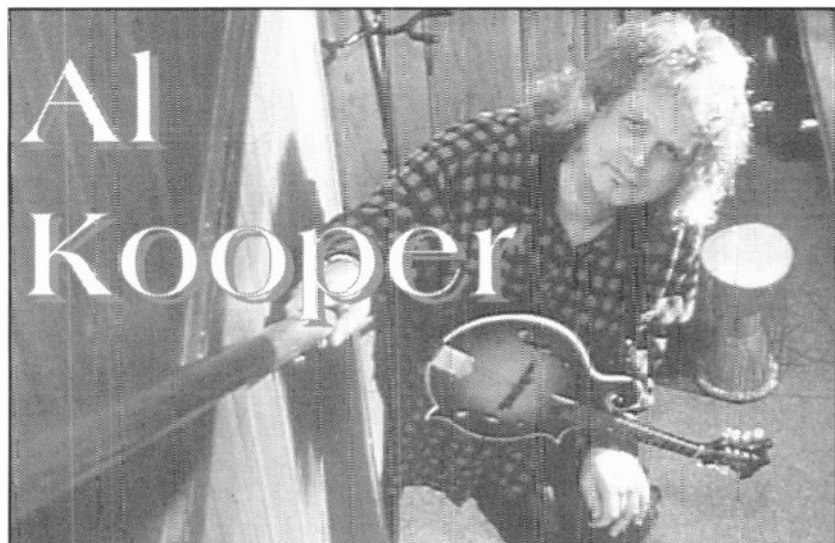
Likewise, Tori Amos frets about an industry that dictates "what we're going to talk about" and discourages unique voices ("This is not about an inner experience or even somebody else's inner experience that they stole. This is about listening to another song on the radio that was a hit and formulating it.")

All told, *Behind The Muse* is a penetrating look inside the minds of real songwriters who created songs that really matter.

— Tierney Smith

Coming to...

Goldmine



Courtesy of Harvey Kubernik

Al Kooper is one of the most influential artists of the '60s. One may not know him by name, but his musical imprint is everywhere, similar in some respects to producer Phil Spector. Kooper played the organ on "Like A Rolling Stone" from Bob Dylan's *Highway 61 Revisited*; popularized blues with Blues Project; launched horn-backed rock music via Blood, Sweat & Tears, who influenced Chicago; and also discovered Lynyrd Skynyrd and The Tubes. His songwriting and musical career began in the late '50s at age 15 as a member of The Royal Teens, and in 1965 he wrote "This Diamond Ring," a #1 hit for Gary Lewis And The Playboys. From the '70s-90s, Kooper produced many albums for top artists and even toured in 1991 with Joe Walsh. *Goldmine* explores the talented Kooper's career with this exclusive interview.

Advertisers: This issue is perfect for advertising '60s-'90s rock and blues material and items from all genres and eras.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
June 14	May 16	May 23	May 31

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
May 2	May 31	May 9	May 17
May 16	June 14	May 23	May 31
May 30	June 28	June 6	June 13

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

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(Please Mr. Postman from page 8)

I don't know how old Carpenter is (and I'm not asking!), but let's be clear about one issue. In retrospect, he may feel that the stereo mix is a masterpiece, but it was only an alternate version and not the one that was cherished by millions of fans who made it their anthem. By all means include it in a comprehensive anthology, but let's not play revisionist history with our precious memories.

— Peter Gutmann
Washington DC

A different angle on the Moodies' Hall pitch

Re: Recent letters from *Goldmine* readers George Krieger and Doug Dalton in support of The Moody Blues and others for induction into The Rock And Roll Hall Of Fame. It's ironic that the Moodies are rare among British bands formed during the mid-60s in that they did not make high-profile careers out of music based on American R&B. The Justin Hayward and John Lodge incarnation of the group tried to grind out "Go Now" and other R&B stuff but knew it wasn't true to their roots. They acknowledged that they knew nothing about living in the American South.

So they veered off and helped create a genre of music that the Hall Of Fame has forgotten was once embraced glowingly by the music industry (check out any *Rolling Stone* reviews of Moodies albums in the late '60s/early '70s).

The Hall has turned its back on the real reasons for its own existence — to honor music that is innovative for its time, regardless

of someone's individual preferences. It's only a matter of time before they honor rap music — and the Moodies will yet to even have been nominated once. By being true to their own creativity, this band has succeeded in every way except in the minds and memories of those on the Hall's nominating committee.

— Jane Fieberts
Monroe CT

{Jane, you bring out a good point about the Moodies not latching onto American R&B, instead creating their own unique progressive sound mixing rock and classical music. It is still one of the great mysteries of the music world as to why the Hall overlooks this innovative group. Your crystal-ball glimpse into the future of Hall inductions may unfortunately come true. Thanks for your comments. — Ed.}

Dave Edmunds' CD — lost and found

I'm trying to locate a copy of Dave Edmunds' *Hand Picked Musical Fantasies* that was reviewed way back in *Goldmine* #535 (Jan. 26, 2001). Where might I find a copy?

— Brian Lushington
Lantz, Nova Scotia
Canada

{Brian, you can pick up a copy through Edmunds' Web site at www.daveedmunds.com or possibly at Handpicked Records' site at www.handpickedrecords.com, although I did not see it listed on the label's site. FYI: Handpicked was started by Hootie And The Blowfish. — Ed.}

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1/4 pg	4 7/8"x6 1/2"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16"x10"	526.00	499.00	473.00	447.00	421.00
Full pg	10"x13"	721.00	685.00	649.00	614.00	577.00

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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.com 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.

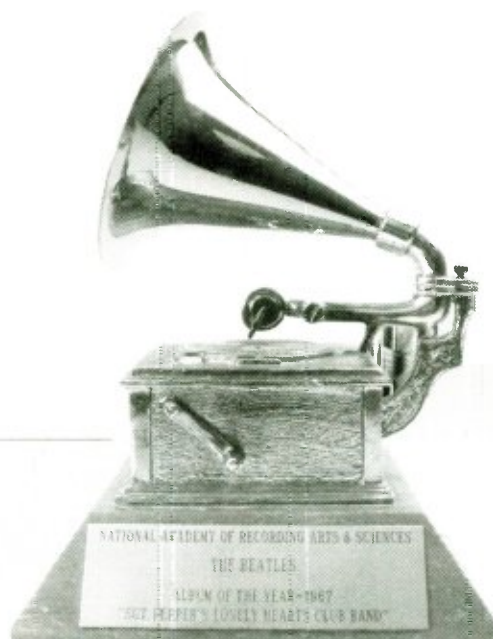
The Gotta Have It!® Beatles Auction

APRIL 25 - MAY 9

EXHIBITION APRIL 25 - MAY 2

The sale includes over 100 lots at all price levels including autographs, photographs, documents, rare vinyl, posters, tickets, programs, handbills and other memorabilia.

The Beatles 1967 Grammy Award for
"Sgt. Pepper's Lonely Hearts Club Band"
Album of the Year
Estimate: \$80,000-100,000
Starting bid: \$70,000



John Lennon's Steinway
piano from The Dakota
Estimate: \$400,000-600,000
Starting bid: \$300,000

Sothebys.com

exhibition at Sotheby's, 72 & york

inquiries: vanessa.peters 212.606.7910 vanessa.peters@sothebys.com

bob.schagrin 212.750.7900 auctions@gottahaveit.com

for a complete listing of special auctions, log on to www.sothebys.com/specialauctions



BAGS Unlimited INC.



7 Canal St., Dept. A, Rochester, New York 14608

http://www.bagsunlimited.com

E-mail: info@bagsunlimited.com



FREE PHONE CALL CATALOG

1-800-767-BAGS

SEE PAGES 24 & 25 FOR MORE AUDIO PROTECTION PRODUCTS

For the BEST in RECORD Collection Protection

12" LP-33 1/3 rpm / LASER DISCS

10" LP / 78 RPM

SLEEVE 3 Mil Poly Album Sleeves Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. <table border="1"> <tr> <th>12 5/8 x 12 5/8 No Flap</th> <th>12 3/4 x 12 3/4 *No Flap</th> <th>12 5/8 x 12 5/8 RESEALABLE FLAP</th> </tr> <tr> <td>100 \$11.90</td> <td>\$12.05</td> <td>\$19.70</td> </tr> <tr> <td>500 41.70</td> <td>43.20</td> <td>75.60</td> </tr> <tr> <td>1,000 72.50</td> <td>73.90</td> <td>134.40</td> </tr> <tr> <td>5,000 329.75</td> <td>336.55</td> <td>628.40</td> </tr> </table> <p>* with FLAP add 10%.</p>			12 5/8 x 12 5/8 No Flap	12 3/4 x 12 3/4 *No Flap	12 5/8 x 12 5/8 RESEALABLE FLAP	100 \$11.90	\$12.05	\$19.70	500 41.70	43.20	75.60	1,000 72.50	73.90	134.40	5,000 329.75	336.55	628.40	MAILER LP Mailer Folder 13 x 13 Expandable <table border="1"> <tr> <td>10</td> <td>\$14.85</td> </tr> <tr> <td>25</td> <td>25.65</td> </tr> <tr> <td>50</td> <td>39.80</td> </tr> <tr> <td>100</td> <td>73.55</td> </tr> <tr> <td>200</td> <td>137.45</td> </tr> <tr> <td>550</td> <td>302.50 + Frt (Ships 100 wt.)</td> </tr> <tr> <td>1,000</td> <td>515.75 + Frt (Ships 100 wt.)</td> </tr> </table> <p>Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.</p>			10	\$14.85	25	25.65	50	39.80	100	73.55	200	137.45	550	302.50 + Frt (Ships 100 wt.)	1,000	515.75 + Frt (Ships 100 wt.)	DISPLAY LP/Laser Disc Display 24 x 12 X 13 1/2 <table border="1"> <tr> <td>1</td> <td>\$40.00</td> </tr> <tr> <td>2</td> <td>70.00</td> </tr> <tr> <td>4</td> <td>120.00</td> </tr> <tr> <td>10</td> <td>220.00 + Frt</td> </tr> </table> <p>Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.</p>			1	\$40.00	2	70.00	4	120.00	10	220.00 + Frt					
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SLEEVE Poly Album Sleeves Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. <table border="1"> <tr> <th>12 3/4 x 12 3/4 No Flap</th> <th>2 Mil</th> <th>4 Mil</th> <th>6 Mil</th> </tr> <tr> <td>100 \$10.75</td> <td>\$21.20</td> <td>\$31.70</td> <td></td> </tr> <tr> <td>500 37.20</td> <td>76.20</td> <td>114.20</td> <td></td> </tr> <tr> <td>1,000 62.10</td> <td>127.65</td> <td>191.40</td> <td></td> </tr> <tr> <td>5,000 287.40</td> <td>608.00</td> <td>911.60</td> <td></td> </tr> </table> <p>Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.</p>			12 3/4 x 12 3/4 No Flap	2 Mil	4 Mil	6 Mil	100 \$10.75	\$21.20	\$31.70		500 37.20	76.20	114.20		1,000 62.10	127.65	191.40		5,000 287.40	608.00	911.60		MAILER Album Mailer Box-Holds 12 13 x 13 x 1 1/2 <table border="1"> <tr> <td>10</td> <td>\$15.95</td> </tr> <tr> <td>25</td> <td>34.10</td> </tr> <tr> <td>50</td> <td>54.00</td> </tr> <tr> <td>100</td> <td>97.00</td> </tr> <tr> <td>200</td> <td>178.75</td> </tr> </table> <p>Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.</p>			10	\$15.95	25	34.10	50	54.00	100	97.00	200	178.75	DISPLAY Album Jacket Frame Kit Black Matte Finish <table border="1"> <tr> <td>1</td> <td>\$10.00</td> </tr> <tr> <td>2</td> <td>18.00</td> </tr> <tr> <td>5</td> <td>39.25</td> </tr> <tr> <td>10</td> <td>64.50</td> </tr> <tr> <td>25</td> <td>152.50</td> </tr> <tr> <td>50</td> <td>287.50</td> </tr> </table> <p>Outside Dimension of Frame 14" x 14"</p>			1	\$10.00	2	18.00	5	39.25	10	64.50	25	152.50	50	287.50
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SLEEVE Poly Box Album Sleeves 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. <table border="1"> <tr> <th>2 Mil</th> <th>5 Mil</th> </tr> <tr> <td>50 \$10.00</td> <td>\$16.10</td> </tr> <tr> <td>100 16.10</td> <td>28.50</td> </tr> <tr> <td>200 28.50</td> <td>67.20</td> </tr> <tr> <td>500 67.20</td> <td>127.70</td> </tr> <tr> <td>1,000 127.70</td> <td></td> </tr> </table> <p>Fits over outer Box Album Sets.</p>			2 Mil	5 Mil	50 \$10.00	\$16.10	100 16.10	28.50	200 28.50	67.20	500 67.20	127.70	1,000 127.70		MAILER Album Mailer Box-Holds 20 13 x 13 x 3 <table border="1"> <tr> <td>10</td> <td>\$19.20</td> </tr> <tr> <td>25</td> <td>44.30</td> </tr> <tr> <td>50</td> <td>71.60</td> </tr> <tr> <td>100</td> <td>126.50</td> </tr> <tr> <td>200</td> <td>230.70</td> </tr> </table> <p>Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.</p>			10	\$19.20	25	44.30	50	71.60	100	126.50	200	230.70	DISPLAY Album Art "Frame" BACK BY POPULAR DEMAND 12 1/2 x 12 1/2 x 1 1/2 <table border="1"> <tr> <td>2</td> <td>\$17.00</td> </tr> <tr> <td>5</td> <td>36.25</td> </tr> <tr> <td>10</td> <td>60.00</td> </tr> <tr> <td>25</td> <td>125.00</td> </tr> <tr> <td>50</td> <td>225.00</td> </tr> </table> <p>Clear Acrylic Frames.</p>			2	\$17.00	5	36.25	10	60.00	25	125.00	50	225.00										
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SLEEVE 12" Poly / Polylined <table border="1"> <tr> <th>POLY</th> <th>POLYLINE</th> </tr> <tr> <td>100 \$11.50</td> <td>50 \$17.55</td> </tr> <tr> <td>500 42.15</td> <td>100 26.60</td> </tr> <tr> <td>1,000 74.10</td> <td>200 43.90</td> </tr> <tr> <td></td> <td>400 83.00</td> </tr> <tr> <td></td> <td>800 124.75 + Frt</td> </tr> </table> <p>Made from 100% Pure Virgin 3 Mil Polyethylene. 4.800 747.10 + Frt</p>			POLY	POLYLINE	100 \$11.50	50 \$17.55	500 42.15	100 26.60	1,000 74.10	200 43.90		400 83.00		800 124.75 + Frt	FILLER LP Mailer Filler Pads 12 5/8 x 12 5/8 <table border="1"> <tr> <td>50</td> <td>\$18.15</td> </tr> <tr> <td>100</td> <td>26.15</td> </tr> <tr> <td>250</td> <td>50.20</td> </tr> <tr> <td>500</td> <td>83.00</td> </tr> <tr> <td>1,000</td> <td>124.75 + Frt</td> </tr> </table> <p>Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.</p>			50	\$18.15	100	26.15	250	50.20	500	83.00	1,000	124.75 + Frt	CLEANER Record Cleaning System Discwasher D4+ Record Replacement Fluid Cleaning System <table border="1"> <tr> <td>1</td> <td>\$21.50</td> </tr> <tr> <td>3</td> <td>50.25</td> </tr> <tr> <td>5</td> <td>80.75</td> </tr> <tr> <td>10</td> <td>145.00</td> </tr> </table> <p>Record care system includes record cleaning pad with walnut handle, 1 1/4 oz D4+ Fluid and DC-1 pad grooming brush.</p>			1	\$21.50	3	50.25	5	80.75	10	145.00												
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SLEEVE 12" White Paper <table border="1"> <tr> <th>Regular Weight</th> <th>Medium Weight</th> <th>Heavy Weight</th> </tr> <tr> <td>50 \$9.20</td> <td>50 \$10.20</td> <td>50 \$13.85</td> </tr> <tr> <td>100 14.65</td> <td>100 16.20</td> <td>100 22.00</td> </tr> <tr> <td>500 52.00</td> <td>250 34.50</td> <td>400 75.20</td> </tr> <tr> <td>1,000 90.10</td> <td>800 79.30</td> <td>800 108.10</td> </tr> <tr> <td>2,000 154.70</td> <td>1,600 147.10</td> <td>1,200 150.70</td> </tr> <tr> <td>4,000 248.05 + Frt</td> <td>2,400 203.30</td> <td>1,600 160.60 + Frt</td> </tr> </table> <p>Fits directly over 12" Record. Comes with die cut center hole.</p>			Regular Weight	Medium Weight	Heavy Weight	50 \$9.20	50 \$10.20	50 \$13.85	100 14.65	100 16.20	100 22.00	500 52.00	250 34.50	400 75.20	1,000 90.10	800 79.30	800 108.10	2,000 154.70	1,600 147.10	1,200 150.70	4,000 248.05 + Frt	2,400 203.30	1,600 160.60 + Frt	BOX Album Storage Box 13 X 13 X 10 1/2 <table border="1"> <tr> <td>2</td> <td>\$13.60</td> </tr> <tr> <td>5</td> <td>27.80</td> </tr> <tr> <td>10</td> <td>43.00</td> </tr> <tr> <td>25</td> <td>87.75</td> </tr> <tr> <td>50</td> <td>161.70</td> </tr> <tr> <td>100</td> <td>231.00 + Frt</td> </tr> </table> <p>Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.</p>			2	\$13.60	5	27.80	10	43.00	25	87.75	50	161.70	100	231.00 + Frt	CLEANER Record Cleaning Fluid Groovy™ Cleaner 4 oz. <table border="1"> <tr> <td>1</td> <td>\$6.00</td> </tr> <tr> <td>3</td> <td>16.50</td> </tr> <tr> <td>5</td> <td>25.00</td> </tr> <tr> <td>10</td> <td>45.00</td> </tr> </table> <p>Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.</p>			1	\$6.00	3	16.50	5	25.00	10	45.00	
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JACKET 12" LP Jacket 12 1/4 x 12 1/4 <table border="1"> <tr> <th>WHITE</th> <th>BLACK</th> </tr> <tr> <td>5 \$7.10</td> <td>\$10.35</td> </tr> <tr> <td>10 12.00</td> <td>17.40</td> </tr> <tr> <td>25 16.95</td> <td>25.60</td> </tr> <tr> <td>50 30.75</td> <td>45.30</td> </tr> <tr> <td>100 58.70</td> <td>77.00</td> </tr> <tr> <td>300 138.60 + Frt</td> <td>152.10 + Frt</td> </tr> </table> <p>High Gloss Cardboard. Specify with OR without center hole.</p>			WHITE	BLACK	5 \$7.10	\$10.35	10 12.00	17.40	25 16.95	25.60	50 30.75	45.30	100 58.70	77.00	300 138.60 + Frt	152.10 + Frt	BOX Album Storage Box WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 <table border="1"> <tr> <td>2</td> <td>\$16.00</td> </tr> <tr> <td>5</td> <td>35.75</td> </tr> <tr> <td>10</td> <td>66.00</td> </tr> <tr> <td>25</td> <td>120.00 + Frt</td> </tr> </table> <p>A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.</p>			2	\$16.00	5	35.75	10	66.00	25	120.00 + Frt	CLEANER Cloth / Sponge Record Cleaning Cloth <table border="1"> <tr> <td>1</td> <td>\$2.00</td> </tr> <tr> <td>5</td> <td>6.25</td> </tr> <tr> <td>10</td> <td>10.00</td> </tr> </table> <p>Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans.</p>			1	\$2.00	5	6.25	10	10.00														
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OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price. No PO Box numbers for FedEx Ground Delivery. Please send street address.			SHIPPING & HANDLING: ▲ States of Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted. Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.			BOX 10" LP/78 RPM Storage Box 10 1/2 x 10 3/4 x 13 <table border="1"> <tr> <td>2</td> <td>\$14.65</td> </tr> <tr> <td>5</td> <td>28.80</td> </tr> <tr> <td>10</td> <td>47.90</td> </tr> <tr> <td>25</td> <td>98.35</td> </tr> <tr> <td>50</td> <td>181.00</td> </tr> </table> <p>Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.</p>			2	\$14.65	5	28.80	10	47.90	25	98.35	50	181.00																																
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MAILER 78 RPM Mailer Box / Filler 10 1/2 x 10 1/4 x 1 1/2 <table border="1"> <tr> <td>10</td> <td>\$12.40</td> </tr> <tr> <td>25</td> <td>19.85</td> </tr> <tr> <td>50</td> <td>34.05</td> </tr> <tr> <td>100</td> <td>61.05</td> </tr> <tr> <td>500</td> <td>289.80</td> </tr> </table> <p>Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.</p>			10	\$12.40	25	19.85	50	34.05	100	61.05	500	289.80	FILLER 10 1/8 x 10 1/8 <table border="1"> <tr> <td>50</td> <td>\$18.15</td> </tr> <tr> <td>100</td> <td>24.20</td> </tr> <tr> <td>250</td> <td>45.40</td> </tr> <tr> <td>500</td> <td>72.60</td> </tr> </table>			50	\$18.15	100	24.20	250	45.40	500	72.60																											
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PLEASE CHECK APPROPRIATE BOX:

MONEY ORDER

CHECK ENCLOSED

CHARGE TO MY VISA / MC / AMEX

SEND C.O.D. ADD \$5.50

CREDIT CARD

VISA MASTERCARD C.O.D.

SIGNATURE _____

DAY PHONE () _____

EXP. DATE _____

CARD NO. _____

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE
NAME				
STREET ADDRESS				
CITY				
STATE		ZIP		
NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax				
▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.				
CUSTOMER ACCOUNT CODE				
TOTAL				