

GOLDMINE

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May 31, 2002

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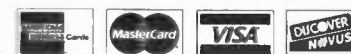


Reviews

- ▶ **Elvis Costello**
- ▶ **Jethro Tull**
- ▶ **Jon Dee Graham**
- ▶ **Patti Smith**
- ▶ **Jack Nitzsche**
- ▶ **Willie Nelson**



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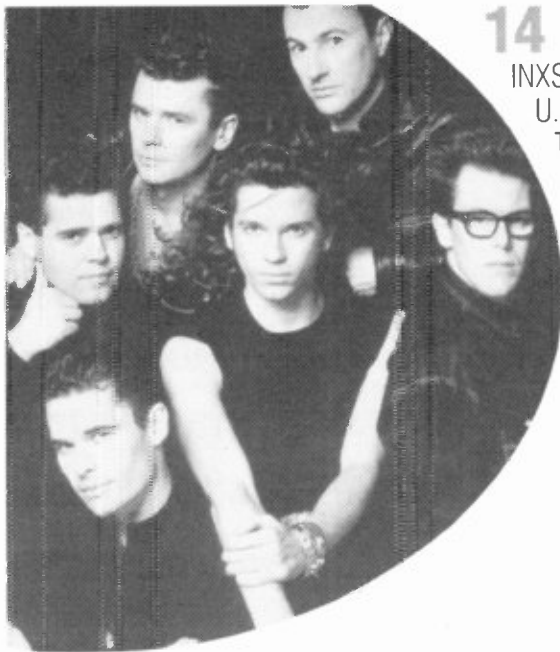
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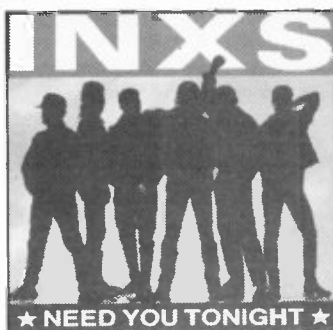
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14 INXS

INXS gradually emerged from their Australian base in the early '80s but didn't take the U.S. by storm until 1986's #5 "What You Need" and 1987's smash #1 "Need You Tonight," followed by five more Top 10 songs. Their albums fared even better, with one gold and seven that have attained at least platinum status out of 12 releases. By the mid-90s the band ran out of steam. Later in the decade, on the eve of their 20th anniversary tour and after the release of *Elegantly Wasted* in 1997, vocalist Michael Hutchence took his own life. Devastated back then, the close-knit band has now had their bitter tears wiped away as they launch a new tour, hoping to start a new sensation. Here's the INXS story.

...by Amy Hanson



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More than 20 years of recording means lots of INXS goodies, including 7-inch and 12-inch vinyl singles, CD promos and albums.

...by Amy Hanson and Tim Neely

12 2002 VOCAL GROUP HALL OF FAME INDUCTEES



Goldmine readers helped vote on this year's ballot of candidates for induction into The Vocal Group Hall Of Fame. The 12 members of the Class Of 2002, including The Chantels (left), will be inducted later this year.

...by Greg Loescher

PLUS...



SARA EVANS



NEW RELEASES

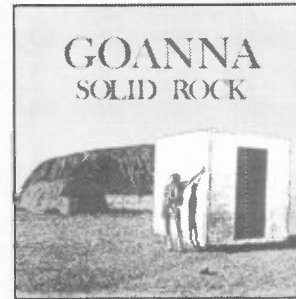


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...by Chuck Miller

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PUBLISHER
WAYNE YOUNGBLOOD

EDITOR
GREG LOESCHER

ASSOCIATE EDITOR
CATHY BERNARDY

R&B EDITOR
ROBERT PRUTER
(PO Box 768, ELMHURST, IL 60126)

RESEARCH DIRECTOR
TIM NEELY

ADVERTISING MANAGER
JILL RUESCH

ADVERTISING SALES
JOANNA GILLUND
TREVOR LAUBER

ADVERTISING SALES ASSISTANT
JENNIFER PHILIPPON

Main office:
700 E. State Street, Iola WI 54990-0001
FAX: 715-445-4087
Telephone: 715-445-2214
E-mail: goldmine@krause.com

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Please Mr. Postman

LETTER FROM THE EDITOR

There is still good stuff waiting to be mined

If the recent Whatzit Day™ event held April 20, 2002, here at Goldmine's parent company, Krause Publications, is even just a small indication, there are still plenty of vintage records and memorabilia waiting to be added to your collection. The annual event is a free appraisal service the company promotes to the public, with many of our hobby experts in various collecting areas on hand to look over people's attic and closet stashes.

Along with the usual polka, easy-listening and Living Strings albums we see every year, people brought in never-played Elvis Presley albums, sheet music (some nice Glenn Miller, Bing Crosby, and Ames Brothers pieces), a Japanese pressing of a Mickey Dolenz 45, and a Milwaukee Braves World Series LP in perfect condition (worth about \$40).

At the very end of the day, one woman laid out about 10 Beatles and a handful of Monkees picture sleeves on the table before me. I feared the worst, as the sleeves were extremely damaged. But inside, the records were pristine, never played, which was amazing, considering the condition of the sleeves! The post office couldn't have done a better job trashing them!

Some of the best stuff, though, was what didn't show up that day. Many folks brought in everything but records to the event but stopped to tell me what they had left at home. One local guy's father had been a DJ in northern Wisconsin for many years. After he passed away in the late '80s, his 45 collection ended up with his son (another son has all the albums). I knew right away there would be some good promo stuff in the stash, so I asked him to bring the records over. He excitedly stopped by

several days later with a box full of 100 or so 45s. Sure enough, there were a lot of near-mint copies of all sorts of good promo stuff, ranging from Junior Wells, The Kinks, and The Everly Brothers to the "Holy Grail" of the bunch — a Velvet Underground/Nico promo worth about \$300.

Two days after this event, I received a phone call from the daughter of an obsessive collector (to her) who had just passed away. He left behind an accumulation of 5,000 LPs, some never played or even opened, plus four- and eight-track tapes, 45s, reel-to-reel tapes and a stack of Johnny Cash records on Sun.

All of these records came from a basically rural area of the country. Imagine what other cool records still lurk in the homes of Americans.

Speaking of record collecting, be sure to mark your calendar for this year's National Record Show™ at The Rock And Roll Hall Of Fame. The theme of this year's show is "50 Years Of Rock 'N' Roll." We'll be announcing our lineup of speakers shortly.

Forget the '60s' Summer Of Love and Ken Kesey's Merry Pranksters — check out the strange trip the innovative 19th century composer Hector Berlioz was on in this issue's *Classical Notes* by Peter Gutmann! Think Frank Zappa living in the early 1800s!

— Greg Loescher

Editor's recommendation: Gary Moore, *The Best Of The Blues* (Virgin 74328 11205 2 7) (Two CDs). A compilation of early '90s album cuts with a bonus live disc of blazin' blues from guitarist Gary Moore (Thin Lizzy, Skid Row), with special guests Albert King and B.B. King. I've got blisters on my fingers!

Lipovskys (St. Catherines, Ontario, Canada) and others. We'll see just how worthy he is in the eyes of the Hall's induction committee when the 2003 ballot comes out later this year. — Ed.]

4 Seasons story — memories of first concert

Wow! What an absolutely wonderful issue The 4 Seasons one was ("Walk Like A Man," Goldmine #566, April 4, 2002)! I read the entire copy cover to cover. The 4 Seasons were the first rock band I ever saw. I was taken to see them by an older relative sometime during the 1966-67 school session at Newark State College in Elizabeth, N.J. We sat in the balcony and were mesmerized. I remember most of their instruments were white Fender guitars and amps.

I have since tried to find out the date of this concert. The college has since changed its name and the archives have gone with it! If someone out there has some sort of documentation of this concert, a photocopy would be fine. I would be appreciative and will send a 4 Seasons LP as a gift. I am also trying to find the date of a Bazoooka Joe warehouse fire in the mid-60s and possibly the one-page Gift Of Merchandise catalog that the company sent out during the same

Giving warped records the slow burn
In regard to your intriguing article on un-warped records (*Collectormania!* by Chuck Miller, Goldmine #569, May 17, 2002), I have tried all the methods listed in the article and have found that any time a record is re-exposed to enough heat to flatten it, the groove collapses or distorts any way it can. The only method I have found that causes no additional harm is to lay the sleeved record on a flat, mildly cushioned surface with a 3/4-inch sheet of plywood at least as large as the surface area on top, with a pile of heavy objects (books, bricks, etc.) on top of it for a period of about six months. This should not be done in a cold room or before the record reaches room temperature. Warm rooms such as an attic in the warmer months work well.

— Eric Swedberg
Crossroads Music
Portland OR

[Eric, thanks for trying out these methods and reporting the results to our readers. Those living in colder climates had better get those ol' records in the attic now. Winter is six months away! — Ed.]

Is the blue vinyl Dylan promo 45 real?

I enjoyed the article on Bob Dylan (Goldmine #564, March 8, 2002), however, I have some questions regarding one of his singles, "Like A Rolling Stone." I read in your Goldmine *Promo Record And CD Price Guide, 2nd Edition*, by Tim Neely about Dylan's single being issued as a blue-vinyl, white-promo label pressing but yet it wasn't listed in the discography in the March 8, 2002, issue. Is this record a legitimate promo copy or an after-hours pressing made by a pressing-plant employee? No other price guide lists this single that I know of. Some guides list three promo variations of this disc but not the blue vinyl copy.

Also, was there ever a promo copy of this single with the B-side "Gates Of Eden" similar to the commercial copy? If not, and a copy were to turn up, wouldn't it be included in Dylan's 25+ rare records list?

— Robert Manago
Chicago IL

[Goldmine price guide author Tim Neely replies: "They are all excellent questions. I can't confirm the existence of a blue vinyl "Like A Rolling Stone" promo; that information was handed down to me from the book's former author, Fred Heggeness, and he has passed away. There indeed is a white-label promo with "Gates Of Eden" on the B-side and the full-length version of "Like A Rolling Stone" on the A-side. Is it one of the 25+ rare records? No. It goes for less than half the "Part 1"/"Part 2" red-vinyl promo, but it does go for more than the "Part 1"/"Part 2" on black vinyl, which also exists.]

Jackson Browne, Hall-bound or a hold-out?

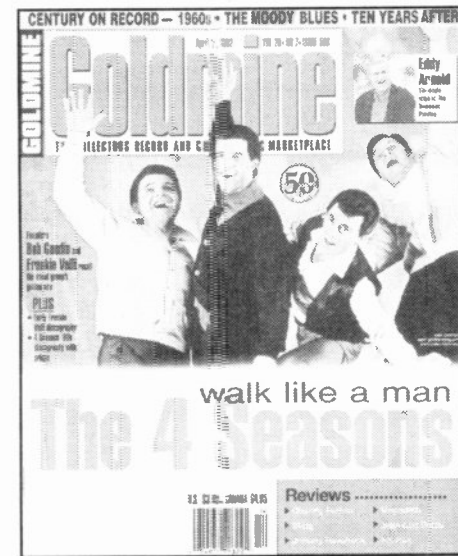
I am writing to comment on your request for input on future Rock And Roll Hall Of Fame inductees. The musician is Jackson Browne. I suggest a visit to an awesome Web site: www.jrp-graphics.com/jackson_browne.html. This site speaks volumes about the

musical contributions of a wonderful songwriter well-deserving of induction into the Hall Of Fame next year.

Russ Paris has done such a great job of summarizing Browne's career (among many other things)! One could spend hours and hours reading about the artist, his music, his life, his collaborations, his contributions to great causes... but the best part of the site (in my opinion) is reading the Fan Letters/Reviews. This is because the songs, the music and the man have touched so many people in so many ways all over the world. I hope Goldmine readers take a few minutes to look at this site. If they are influential in the voting process, I know they will certainly cast their vote next year for Browne. Thank you for listening.

— Debra Socci
via e-mail

[Debra, thanks for the heads-up on the Browne site. He is definitely a worthy candidate for inclusion in the Hall. In fact, in addition to your letter, Goldmine received letters of support for Browne's inclusion from Lynne Shaw (Miami, Fla.), Clyde Strickling (Winston-Salem, N.C.), Robert



Goldmine #566, April 5, 2002

period or the date it went from the big bubble gum comic to the small one. A million thanks!

— M. Su
Box 1133
Santa Ana CA 9270

[You're welcome! We hope some of our Goldmine readers can help you out on your historical questions. Speaking of Bazoooka Joe, my father has a roll of those comics from the late '50s directly from the printer, which was just a block away from where he grew up. It's now in my collection! — Ed.]

The "Nine Lives" of Brian Setzer

I agree with Vic Asterino that a comprehensive Brian Setzer solo article is long overdue (*Please Mr. Postman*, Goldmine #569, May 17, 2002). According to Setzer's Web site (www.BrianSetzer.com), he has numerous projects in the works this year including Brian Setzer Orchestra Christmas album and a second '68 Comeback Special CD. I believe that there would be no better time than the present for an in-depth article on the "Nine Lives" of the King Of The Cats.

Since Setzer has a vast foreign output, an all-encompassing U.S. and foreign discography would also be much appreciated! I have always enjoyed the magazine and look forward to reading an article on Setzer in the near future.

— Eric Has
Columbia TN

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

Submitting letters to Goldmine...

Letters to *Please Mr. Postman* are encouraged but cannot be responded to individually. Please keep your letter brief: it has a greater chance of being published. Send your letter to:

Please Mr. Postman/Goldmine
700 E. State Street
Iola WI 54990
FAX: 715-445-4087

e-mail: loescherg@krause.com

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

Grapevine

Singers, AFTRA battle over retirement funds

After nine years of legal wrangling and negotiations, a settlement may be reached in a case involving 15 vocalists, their estates, and the American Federation Of Television And Radio Artists (AFTRA). While some singers are willing to accept the settlement, others fear that agreeing to the settlement might limit future reparations for themselves and for their fellow performers.

The plaintiffs in this case, Moore vs. AFTRA, include legendary performers such as Jerry Butler, Lester Chambers (The Chambers Brothers), Carl Gardner (The Coasters), Damon Harris (The Temptations), Brian Hyland, Sam Moore (Sam & Dave), Bill Pinkney (The Drifters), Marshall Thompson (The Chi-Lites), and Brenton Wood, as well as the heirs of Mary Wells, the estates of Jackie

appearances on television.

"They joined AFTRA as union members because of their appearances on all the television shows," said Joyce Moore, wife of Sam Moore, one of the plaintiffs in the suit. "That's how most of the people joined the union."

"That has absolutely nothing to do with the record company's obligation under the Phono Code to report and pay in on compensation for each artist. It has nothing to do with the record company's requirement under the Phono Code to file Schedule Ds for every master that is created by their company and/or acquired by their company and/or that changes hands through their company every year. It does not have anything to do with what the Phono Code under Section 34 terms as gross compensation, which includes advances, studio costs,

In 1993, these artists sued AFTRA for benefits owed to them under the Phono Code Agreement, a compact between the AFTRA union and the record companies that provided for, among other things, a vocalist's health coverage and retirement benefits.

Wilson, Barbara Acklin, Curtis Mayfield, and Doris Jackson (a.k.a. Coley, Kenner) (The Shirelles).

In 1993, these artists sued AFTRA for benefits owed to them under the Phono Code Agreement, a compact between the AFTRA union and the record companies that provided for, among other things, a vocalist's health coverage and retirement benefits. The lawsuit alleged that the record labels for whom these recording artists had made hit records, primarily in the 1950s and 1960s, had not accurately reported all of the artists' royalty earnings from these recordings to the AFTRA funds and, as a result, had not made all required contributions to the AFTRA funds.

"The Phono Code required that artists sign a contract and join the union within 30 days," said Fred Wilhelms, the former director of AFTRA's H&R Fund, who is now assisting the plaintiffs in their lawsuit.

"The record companies are also supposed to send the contracts to the union," Wilhelms explained in a phone conversation with *Goldmine*. "The union was only concerned that certain minimum standards were made — so that vocalists weren't making less than the session singer. The companies didn't send a contract, the unions didn't ask, and even when the records came out, the unions didn't pursue."

Some vocalists weren't even aware they had to join the union until they made

session costs, promotions and any other monies spent on behalf of the artist and on 100 percent of product, no deduction, no packaging deduction, no setoffs.

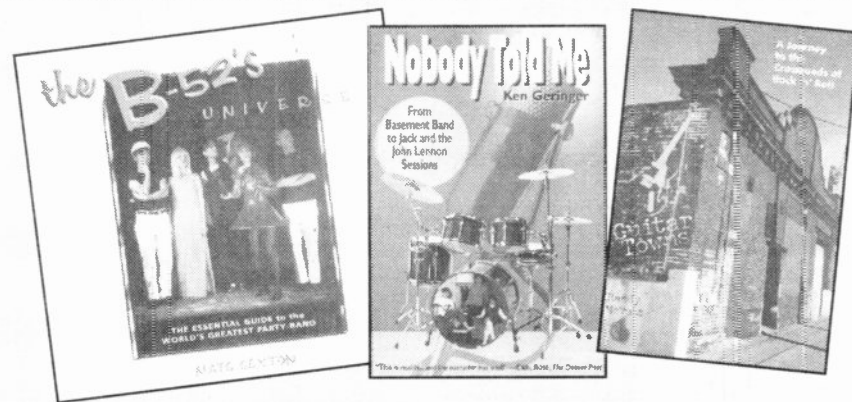
"So it's more than just one's royalties that would in fact be part of what they were supposed to report as gross compensation, as stated in the Phono Code," she explained.

By the 1980s, many of these artists did not know they had health and retirement benefits available through AFTRA — to the point where in 1990, vocalist Mary Wells was in a Los Angeles hospital, undergoing cancer treatment at the hospital's charity ward because she could not afford any other medical coverage.

"Mary had been a friend," said Moore, "and she called me from the indigent cancer ward. She said she had no money. She hadn't been able to work. She was being put out of her house, her car was being repossessed and she was in a lot of trouble and she called me. I made some phone calls, and I spoke with Fred Wilhelms, who at that time was director of AFTRA's health and retirement fund. I said to him, 'I don't understand that Mary doesn't have health insurance. Can you help?' He did some internal checking, and he got to the bottom of the fact that AFTRA had messed up pretty badly, and she was entitled to be covered."

(Please see Vocal benefits battle, page 23)

GRAPELEAVES



On the bookshelf: *The B-52's Universe* by Mats Sexton (Plan-B Books) includes more than 400 previously unpublished photos of the world's greatest party band, along with a year-by-year history, discography, tour chronology and comments by the band members on every B-52's song... *Nobody Told Me: From Basement Band To Jack And The John Lennon Sessions* by Ken Garinger (Hipway Press) is a firsthand history of the the wild and the hard times of Grammy® Award-winning producer Jack Douglas, the last person to see John Lennon alive, and the author, who became best friends with Douglas, and the inside scoop on the music industry of the late '70s and '80s... *Guitar Towns: A Journey To The Crossroads Of Rock 'N' Roll* by Randy McNutt (Indiana University Press) is an exploration of 12 of the regional music centers of the 1940s-70s, including likely suspects Memphis; Bakersfield, Calif.; New Orleans, La.; and Muscle Shoals, Ala., to forgotten former hotspots such as McGonigle and Hamilton, Ohio; Norfolk, Va.; and Jackson, Miss. McNutt, a longtime writer for the *Cincinnati Enquirer* (not to be confused with the *National* one...) and a record producer, has dug deep to locate former DJs, artists and record industry folks to weave a colorful history of the recording roots of rock... Record Research has just published the third edition of its *Billboard* chart book *Joel Whitburn's Top Adult Contemporary 1961-2001* and *Joel Whitburn's Album Cuts 1955-2001*, a new spinoff compiled from *Top Pop Albums 1955-2001*. The latter new book lists every album track from the albums listed in the *Top Pop Albums* book and lists all the artists who covered the song and what year it was covered.

Kiss items hot sellers: Kiss items are still selling like hotcakes. One of the most valuable Kiss collectibles is the Kiss pinball machine, manufactured by Bally in 1979. According to *SuperSeller*, the weekly online newsletter for active Web auction users, one recently sold for \$3,050, which is considered unusually high for this item. Others recently sold for around \$1,600, a more typical price for this item. A set of four Mego Kiss dolls from 1978, in their original boxes, went for \$415. Individual dolls sell for close to \$100 if they're mint in the box and closer to \$50-\$70 loose and in near-mint condition. A Kiss board game sold for \$100, while an excellent-condition Kiss garbage can even sold for \$240. Kiss posters issued commercially from 1977-78 and never used are also getting as much as \$75. (To subscribe to the free *SuperSeller* newsletter, go to <http://superseller.krause.com>)

For couch potatoes: Recent DVD releases include Jethro Tull's *Living With The Past*, which includes 21 songs, a photo gallery, a bonus track, outtakes and many other features. The live concert takes are from the

band's 2001 U.K. and U.S. tours. The band has performed more than 3,000 concerts since releasing their debut album, *This Was*, in 1968 (recently reissued with bonus tracks; see review on page 52)... Universal has just released *The Carpenters' Gold: Greatest Hits*, a 15-track DVD with performances from 1969-1981, including eight of the brother-and-sister act's Top 10 hits; *Tesla's Time's Makin' Changes: The Videos And More* (Geffen/UME), a 16-track DVD companion (released on VHS back in 1995) to the band's gold-certified greatest-hits album, *Time's Makin' Changes*. The DVD also includes behind-the-scenes footage and a pair of live performances available only on this DVD; and *PHYC*, a 1997 concert by *Portishead* at the Roseland Theatre in New York City. A 30-piece New York Philharmonic Orchestra and a five-piece horn ensemble accompanied Britain's *Portishead* on this 16-track concert reprise, which includes a previously unreleased acoustic version of "Wandering Star," short films, the band's promo videos and additional tour footage.

Lennon tapes bring in \$195,200 at Christie's auction: The original cassette of John Lennon improvising songs and telling stories to his then-6-year-old stepdaughter Kyoko Ono brought in \$110,000 at a recent Christie's auction, with a second tape, a 25-minute recording of Lennon working on "She Said She Said" from *The Beatles' Revolver* nabbed \$85,200. The latter tape includes lyrics that never made it in the album version. The recordings were purchased by a private U.S. collector. The auction ended up being Christie's best-ever pop memorabilia auction, bringing in a total of \$770,000.

Hard Rock Cafe to open museum: The Hard Rock Vault is slated to open in November 2002 on International Drive in Orlando, Fla., that city's busy tourist lane. The interactive 17,000-square-foot museum will house some of the more than 64,000 pieces of rock memorabilia — displayed in a historical timeline — worth more than \$32 million that the 100-unit worldwide chain has amassed since the early '80s. (Look for a review of the splendid hardcover book *Treasures Of The Hard Rock Cafe* soon in *Goldmine*.)

Buddy Holly's glasses on view in Seattle: Experience Music Project (EMP) in Seattle, Wash., has just opened a new exhibit, "(Un)Common Objects: Pop Music's Sacred Stuff," featuring more than 40 pieces ranging from Buddy Holly's glasses, *Madonna's Blonde Ambition* bustier, and *Devo's* energy domes (red flowerpot hats) to *Nancy Sinatra's* boots, *John Lennon's* wire-rimmed glasses, and *Garth Brooks's* black cowboy hat. The special exhibit runs through September 2002. (www.emplive.com)

— Greg Loescher

Donny Osmond announces new Vocal Group Hall inductees

"Bom-ba-ba-bom-fa-dang-a-dang-fa-ding-a-dong-ding" from the #1 hit "Blue Moon" could have been the vocal response The Marcells' bassman Fred Johnson had about his Pittsburgh, Pa.-based group's induction into The Vocal Group Hall Of Fame.

The 60-year-old Johnson, who was on hand during the press conference announcing the inductees, said he was "overwhelmed" and "spellbound" about his group's induction. "It hasn't really hit me yet."

Johnson said he was influenced by many of the groups inducted, citing The Chantels' 1958 #15 hit "Maybe" as "the ultimate" song. Of course, his own bass lines in "Blue Moon" are the most immortal "words" ever sung.

The list of the 12 Class Of 2002 inductees, which includes The Marcells, was announced by acclaimed entertainer Donny Osmond at a press conference held April 24, 2002, at the Hall's Sharon, Pa., museum. Osmond was in the area for a Youngstown, Ohio, concert and was asked by new Hall director Bob Crosby to make the announcements.

The 2002 inductees are heavy into doo-wop and pop and range from 1940s vocal groups Swan Silvertones and The Four Knights to '50s doo-woppers The Chantels, The Clovers, The Five Keys, The Harptones, and the bass-laden Marcells to the pop vocals of the '60s and '70s groups The Fifth Dimension, Jay And The Americans, The Shirelles, The Skyliners, and ABBA.

The nominees were voted upon by *Goldmine* readers in a ballot inserted into the magazine earlier this year and also by the Hall's induction committee, which is made up of music industry professionals and historians. *Goldmine* readers have been involved in the voting process since 1998, the first year of inductions.

As a solo artist, Osmond had 20 Top 100 hits in the '70s, including 1971's #1 "Go Away Little Girl," and seven Top 50 hits with his sister Marie, including the #4 "I'm Leaving It (All) Up To You" in 1974.

He was impressed with the museum, stating that it reminded him of how vocal groups used to rise to fame — by singing. Today's music industry can take people with limited talent and make superstars out of them through recording trickery and image alone, he told the Sharon, Pa., *Herald*.

"It's nice to have a museum like this, because the younger generation can learn how [vocal harmonizing] started," he said.

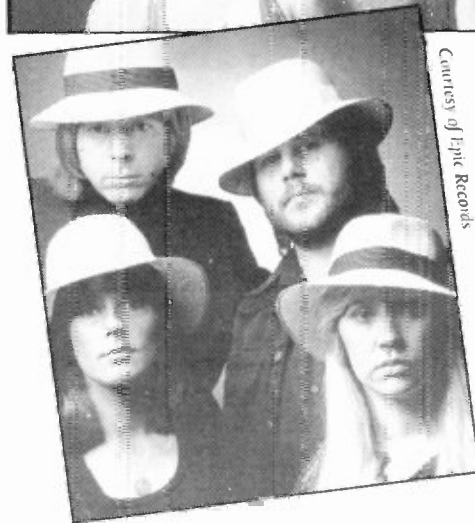
The Hall is planning on a late-summer induction ceremony, according to Crosby, but the final details have not been made, as the artists need to be contacted and schedules need to be arranged. Crosby is also hoping to



Left: Courtesy of Bell Records



Courtesy of Ray Funk/Rhino Records



Courtesy of Epic Records



From the Goldmine archive

Clockwise, from upper left: The 5th Dimension, Swan Silvertones, The Harptones, and ABBA.

released more than 100 albums, were inducted into the Hall last year. The inductions have been held annually since 1998.

The Vocal Group Hall Of Fame And Museum, which houses memorabilia from more than 90 vocal groups, is the first segment in a series of music-related halls of fame planned for the city. Last fall the Barber-shop Hall Of Fame opened up in a building across the street from the Vocal Group Hall. Sharon is located approximately 90 miles south of Cleveland and 60 miles north of Pittsburgh. For more information on the Hall, go to www.vocalgrouphalloffame.com.

— Greg Loescher

The Vocal Group Hall Of Fame Class Of 2002 Inductees

Listed in alphabetical order

ABBA
The Chantels
The Clovers
The 5th Dimension
The Five Keys
The Four Knights
The Harptones
Jay & The Americans
The Marcells
The Shirelles
The Skyliners
Swan Silvertones

Rare Finds

Japanese Led Zeppelin III picked up for a mere \$1.57

I have been a collector for many years now, with Led Zeppelin and Marillion being the two dominant groups. I have been a regular customer of a particular record shop over the past 27 years. It carries imports and rare recordings as well as domestic releases, new and used, magazines and memorabilia. It started on the first floor of a house and now has seven outlets. My wife swears that it was able to add these other shops with the money that I have spent there through the years.

Anyway, several years ago they quit handling vinyl. Then they started selling used vinyl that they had collected for trade-ins. I was going through their bins and came across *Led Zeppelin III*. I noticed the MT 2043 on the front cover and Nippon Grammophon on the back. Unfortunately the obi was missing. The disc is in VG++ with the cover showing wear but no writing, no seam splits and the cardboard "wheel" still works fine. It had a sticker price of \$1.50 on the cover. I calmly walked up to the counter and quietly paid the \$1.57 and left. I don't know what the value is, but I have two Japanese Nippon Grammophon singles with the "MT" prefix, and I have been told they sell for \$100.

At the bottom of the label is the state-

ment, "Licensed by Atlantic Recording Corporation, USA — Manufactured and distributed by Nippon Grammophon Co. Ltd Japan." I checked other Zeppelin Japanese pressings and they also say the same thing. However, on Japanese pressings of Marillion, they state licensing from the U.K. Since Zeppelin is also a British band, why the licensing from a U.S. corporation instead of a British one?

I also remember searching for a Marillion U.K. CD single for many years and found an advertisement in your magazine with that item listed. I called and reserved and bought it. When it arrived I said, "Yes!" My wife thought I had gone completely mad. Luckily I married a classy lady. She doesn't understand collectors but puts up with me. Sometimes I say to her, "This album is now selling for this price." She says, "Are you selling it?" I say, "No" and then she says, "Then it's not worth that price." Or I might get an album and show it to her. She'll ask, "You mean that album has the exact same songs as those other 17 copies?"

Album collecting is something that I really enjoy. How can you express in words the joy of finding something exciting for your collection? Your magazine has always

been a joy to get and read. My wife knows that when it arrives not to bother me for the next two hours.

— Bob Johns
Cockeysville MD

(Bob, thanks for the story! Zeppelin is a highly collectible band, and a Japanese pressing of III should surely get \$100, if not more, although the missing obi strip may bring down the value to hard-core collectors. Someday your wife will understand, probably when she has to dispose of your collection, if you pass away before she does! As for the Marillion/Zepplin licensing differences, it just depends on how the corporate structure is set up for licensing these things. Also, many U.S. and U.K. versions of albums are different, so perhaps the Japanese company requested a specific album lineup, thus resulting in it being licensed either by the U.S. or U.K. label affiliate. — Ed.)

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



From the Goldmine archives

The Marcells

INXS

Never tear us apart

by Amy Hanson

1997 was to have been a glorious year for INXS. On the heels of a long hiatus, one that effectively put the band out of sight and mind for most, the Australian rockers returned from their self-imposed oblivion with a new album and a few U.S. dates. *Elegantly Wasted* showcased an INXS more relaxed, grown up and wiser than ever before. It was to have been a triumph, another feather in the cap for the band who ruled the world a decade earlier. They didn't care about numbers, about ticket sales or press. What mattered most was that they were enjoying the ride again.

Unfortunately, it wouldn't play out that way at all. On the November eve of INXS' 20th anniversary Australian tour, vocalist Michael Hutchence took his life at the Ritz Hotel in Melbourne. In one evening, the door slammed shut on a band whose career and relationships had remained solidly in place for an extraordinary length of time.

Few bands, after all, have endured two decades with so little internal strife. The band formed in 1977 as The Farriss

Brothers: All three Farrisses — Andrew (guitar, keyboard), Jon (drums) and Tim (guitar) — had been involved in music since their early teens. It was inevitable that they would eventually form their own band, rightly assuming that by pooling their resources and talents they would do better and go further. School friends Kirk Pengilly (guitar, sax), Garry Gary Beers (bass), and Hutchence were duly recruited, completing the lineup.

The six were close-knit in a kind of two-times-Three Musketeers-y way and, when the Farriss' parents decided to relocate to Perth, Australia, they brought Jon with them so he could finish his last year of school. But rather than put their fledgling band on hold, break up or recruit another member, the remaining five upped and moved the thousands of miles to Perth with him.

That move proved a smart choice. In a new city with no contacts, The Farriss Brothers spent a year writing material, jamming, rehearsing and generally honing their sound. By 1979, with Jon finally out of school, the band were ready to step into the spotlight. They relocated back to Sydney where they changed their name, choosing the more egalitarian INXS, and made their live band debut in September at the Oceanview Hotel in Touckley.

INXS' gameplan to rehearse, rehearse and rehearse even more allowed what had been a ragtag coterie to become a polished band. Those careful stepping stones quickly exploded into a full-fledged eagerness, which paid off in 1980 when INXS linked with the Australian indie Deluxe and released their debut 45 in May. "We Are The Vegetables"/"Simple Simon" was followed in October by "Just Keep Walking," which made the Australian Top 40. Indeed, "Just Keep Walking" would walk right back into the U.K. charts more than 20 years later, in November 2001, this time heavily imbedded in the club hit "I'm So Crazy" by Par-T-One vs. INXS.

1980 also saw the release of *INXS*, the band's debut album, and their first concentrated burst of touring, vigorously swinging up and down the coast from Brisbane and Sydney to Melbourne. Overflowing with eager lyrics and effusive melody, their set was full of the vigor with which a fledgling band hits the business.



Courtesy APA Talent And Literary Agency

INXS today, back row, from left: Gary Gary Beers, Tim Farriss, and Andrew Farriss. Front row: Jim Farriss, Jon Stevens, and Kirk Pengilly.

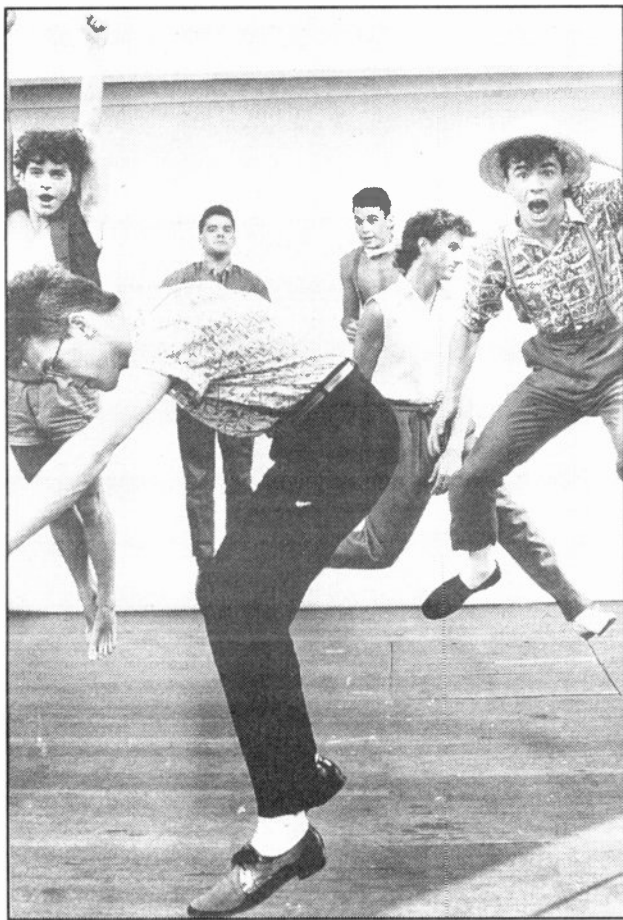
Indeed, although the songs bore little resemblance to INXS' late-80s output, the skeletal husk was there. Asked to name some bad lyrics he had written, Hutchence laughed as he quickly answered, "The whole first album!"

"Take your pick. I thought they were pretty good at the time, but when you look back, you realize that there's an awful lot of self-deceit going on. I was trying to be too interesting. Too oblique. I was equating obscurity with talent," he said in a previously published interview.

That may have been the case, but only in part. What young lyricist hasn't delivered utter silliness masquerading as Kafka? While *INXS* didn't go down in history as the best album ever recorded, it certainly was — and remains — a far more ambitious project than many first outings. What it did do was allow the band to feel the waters and begin to perfect their take on pop — a take that, within the decade, would be the hottest sound around the globe.

What happened next, in 1981, set a precedent that became the norm for INXS. The band set off on a grueling tour of Australia, playing some 300 shows in the course of the year, often gigging seven nights a week. This exercise in endurance was punctuated in March with the release of their next single, a cover of "The Loved One." The song had already scored on the Australian charts in the 1960s for the Melbourne beat-group The Loved Ones and, with INXS now at the helm, it dove into the Top 20. "The Loved One" would resurface once more, in 1988, re-recorded on *Kick*.

Two songs on the charts and extensive touring banged the band into the limelight. There were few in the country who hadn't heard of INXS by the middle of 1981, and, as so often happens, a little buzz became a big bee, bringing the major labels out for a little honey. RCA took Deluxe in hand to release the band's second album, *Underneath The Colours* in October 1981.



Courtesy of Atco

If INXS made only a ripple, this album was an absolute splash, reaching #15 on the Australian charts. (Neither album would be released in the United States until 1984.)

INXS commenced their globetrotting on a tour of New Zealand in early 1982. Meanwhile, RCA released the first two singles in England, where they sank faster than lead. England was still sorting out the melange of their gothic, post-punk and new-wave revolution and wasn't interested in great pop — from anywhere.

Back in Sydney after a successful tour and not at all pleased with how RCA was handling them, especially regarding the export of their music, INXS jumped ship and signed to WEA, who they hoped would do a better job of representation. They also returned to the studio to begin recording their third album — the album that would break them to the world.

Sessions in early 1982 brought producer Mark Opitz into the fold. Opitz, known for his smooth pop production, had and would handle some of Australia's brightest including AC/DC, Hoodoo Gurus, and Hunters And Collectors. INXS' "The One Thing" shot them into the charts again, reaching #15 in Australia, and it became their U.S. debut single the following February.

With a few nudges from Opitz, INXS had found their sound. Their next LP, *Shaboo Shoobah*, offered a major leap forward in style, fluidity, cohesion and presentation. It was amid the now-solid rhythm section from Beers and Jon Farriss, Andrew Farriss' pure synth keyboards, and Pengilly's sax, that Hutchence, too, found his style — that sultry, sexy and slightly edgy vocal grumble.

Of course this masterful slab of pop proved another hit for INXS, as it reached #5 in Australia; it also became the band's U.S. album debut later in 1983, giving the country a welcome alternative to the synthy-pop armies, and the band their American chart debut at #46.

In January 1983, the band signed to Atlantic Records in the States and commenced a whopping introductory North American tour supporting The Kinks and Adam Ant. They couldn't have been smarter. Both groups commanded massive attention, and a band with INXS' energy was unlikely to fall by the wayside, even as an opening act. By the time "The One Thing" was released in March, at least some of the country was primed and ready for this new Australian sensation.

"The One Thing" actually cracked the U.S. Top 40 charts at the end of the month, reaching a more-than respectable #30. This was due, in part, to the marketing maelstrom that was MTV. Before MTV beamed its images across the ether, bands were made and broken by radio. But, as the middle of the decade loomed, a decisive transference of power was blooming. INXS were one of the first bands to benefit from the burgeoning video revolution.

MTV slammed "The One Thing" video into heavy rotation, and that was the proverbial shot heard around the world. Video killed the radio star to be sure, but it also put many bands under the microscope, as they expected not only to offer ear candy, but eye candy as well.

Musing on the difficulty of being a video band, Beers put it all into perspective in 1984. "There is definitely too much emphasis on the



©Anastasia Pantisios

Michael Hutchence, 1988.

visual side of a band. When I used to buy records as a kid, how you saw the band was how they were on the cover.

"I think the only video I saw in the early days was Deep Purple's 'Black Night' — and that must have cost 100 bucks — and you felt privileged. Now, it's all about video, not the music. People have even said to us, 'You released the wrong video for the second single' — never mind the song."

But, as bitter as the age of video was becoming, it was also very sweet. His video image, beamed into television sets all over the country, literally demanded Hutchence become the frontman most likely to...

With a successful American debut under their belts, a tour in the works and their first headlining gig at New York's Ritz out of the way, as well as a slot at that year's US Festival in California, INXS headed into New York's Power Station studios in September 1983 to record for the first time outside of Australia. Joining them was esteemed musician/producer Nile Rodgers, hot in rock circles from his recent reinvention of David Bowie. Now, with INXS, he set about shaping the band's new single, "Original Sin," an experience Hutchence remembered as transcendental.

"I had always been like, 'Oh God, the tapes rolling,' but I remember doing the vocal while Nile was in the control room with about 15 of his friends... getting into it and creating

this fantastic atmosphere. And right in the middle of the vocal, he started playing with the boom button and shouting things at me. It was like having a party with your own soundtrack, and it totally changed the way we tried to operate in the studio."

As the song was being recorded, with Daryl Hall adding backing vocals, the assault continued on the United States with the U.S.-only release of the *Dekadance* EP. Comprised of four remixed tracks from *Shaboo Shoobah* ("Black And White," "To Look At You," "The One Thing" and "Here Comes II"), *Dekadance* may not have been a hit-maker, peaking 102 places lower than *Shaboo*, but it did ensure that that band wouldn't fall out of sight or mind in the interim.

INXS then traveled first to England and then back home to record *The Swing*, using "Original Sin" as the lead track and sonic blueprint. While the band were busy completing the final mix of the album and preparing to launch a month-long Australian tour, "Original Sin" was just as busy taking over the rest of the world — almost. The song hit #1 in Australia (obviously), but also in France, as well as climbing the charts in Argentina — only the U.K. seemed impervious to their antipodean charms.

INXS didn't care. In February 1984, the band embarked on their first all-out worldwide tour, with the U.S. shows a total tri-

umph, selling out in city after city including at the prestigious Hollywood Palladium in Los Angeles. INXS' first two albums finally received release in the States, joining *The Swing* in stores, thus giving the eager Americans a triple assault. In January 1985, INXS learned they had gone double-platinum, as *The Swing* proudly took its place as one of the Top 5-selling albums in Australia — ever. [*The Swing was certified gold in the U.S. in 1987 and has since gone platinum.* — Ed.] INXS were already at a pinnacle and about ready to go a lot higher.

Pengilly always knew that this was bound to happen. Interviewed as the band's wild ride commenced, he commented, "From when I was 10 and, along with Tim, who has been playing in bands with me since high school, we both knew we would one day be successful. If you believe in something strongly enough, you can make it happen."

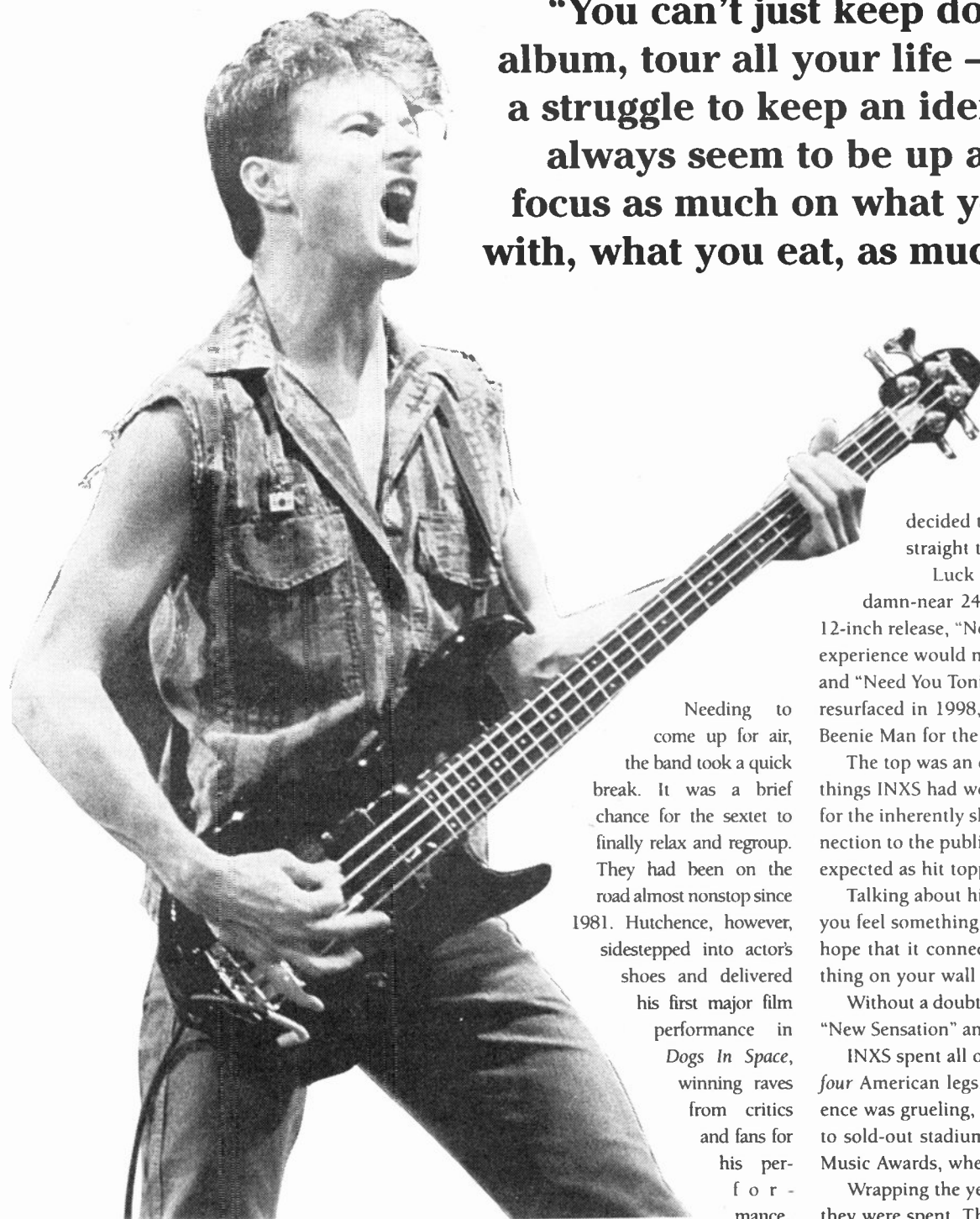
The stars had lined up perfectly for INXS. They filled a void with much-needed, honest pop, and they were in the middle of a ride few bands ever get to take.

1985 was a banner year, and INXS were proving unstoppable. Recording sessions in March for yet another album gave way in July to the concert of the decade, of a lifetime. Live Aid is the largest charity carnival ever staged, raising money and awareness while rocking a record number of people. The brainchild of Boomtown Rat Bob Geldof, the concert for famine victims in Ethiopia was a masterpiece in planning. The bulk of the gig took place in London and Philadelphia, while performances were beamed in via satellite from Germany, Japan, Russia and Australia's OZ For Africa. INXS, of course, represented the latter, satellite-sending their charged performance of "Don't Change" around the world. At the end of the day, everyone had to admit, Live Aid was one hell of a rush.

Adjourning to London's AIR Studios in August, the band completed the final mix on *Listen Like Thieves*, an album that would give them a U.S. Top 5 with the infectious "What You Need," as well further chart splashes with Andrew Farriss' haunting "This Time" and the album's title track. INXS also spread their wings with an odd, experimental instrumental, "Three Sisters," that is absolutely inspired and was a unique addition to the INXS catalog.

Then it would be back to Australia to kick off their world tour, although charitable causes again took precedence in November. INXS returned to Melbourne, mid-tour, to take part in the Rockin' The Royals charity concert, well-publicized and attended by Prince Charles and the late Princess Diana. The concert was a high point for the couple in the midst of an otherwise disappointing Royal tour. The imposed formality of protocol rubbed many Australian citizens the wrong way, creating an atmosphere that often bristled. The concert, however, quashed the protocol and released tensions.

While the band continued their tour, *Listen Like Thieves* was busy adding hit after hit to chart after chart. In January 1986, "Need You Tonight" reached #5, giving INXS their first lingering taste of their real Stateside hit potential. Indeed, by March the album had been certified gold and hovered just outside the Top 10.



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Garry Gary Beers

“You can’t just keep doing album, tour, album, tour, album, tour all your life — it gets draining. As a band, it’s a struggle to keep an identity or even integrity when you always seem to be up against the critics’ wall. People focus as much on what you are wearing, who you sleep with, what you eat, as much, if not more, than the music.”

— Garry Gary Beers

Needing to come up for air, the band took a quick break. It was a brief chance for the sextet to finally relax and regroup. They had been on the road almost nonstop since 1981. Hutchence, however, sidestepped into actor’s shoes and delivered his first major film performance in *Dogs In Space*, winning raves from critics and fans for his performance.

In May, however,

er, it was back to business as the band began their aptly titled, *If You Got It, Shake It* tour, while December saw Hutchence return to the studio with countryman Jimmy Barnes, singer for Cold Chisel and a fellow beneficiary of producer Opitz’s skill, to record a one-off track for *Australian Made* — a project dedicated to promoting Australian bands. The single, “Good Times,” backed by “Lay Down The Law,” was released on Mushroom in Australia. “Good Times” would surface in the States in August 1987, hitting the charts and the silver screen as part of the soundtrack for the Kiefer Sutherland vampire sleeper *The Lost Boys*.

Following in the footsteps of the *Australian Made* project, Hutchence and co. began 1987 headlining the *Australian Made* tour, as part of an eight-band roster, playing stadiums in a massive tour of the country to promote home-grown talent. Then, for INXS, it was back to the grind of continent-tripping as sessions for *Kick* commenced in Sydney, continued in Paris and wrapped in London.

Kick was released just after INXS started their Calling All Nations world tour in the United States. And *Kick* finally sealed the deal, consummating an American love affair started years earlier. The album spawned a whopping four Top 10 singles, hit #3 itself and spent 81 weeks on the charts — an unprecedented feat for the band in any country but their own.

In an odd twist, just as the U.S. fully embraced the band, fans in Australia began to cool down. The situation was reminiscent of the scandalous dissing of Scottish band Bay City Rollers when they became superstars in the States and were dropped like hot haggis by their jilted home supporters. The new INXS album’s lukewarm reception by press and fans alike was something no one in the band had anticipated. It was very much a “you’ve stolen by my best friend and you can’t do that” situation, and the behavior of his compatriots incited Hutchence to lash out at the very people who had, until now, offered the band unconditional support.

Stateside, meanwhile, the band was going through another type of identity crisis. In the past, INXS had drawn a mid- to late-20s audience but, with the advent of *Kick* and the smash

“Need You Tonight,” a song that Hutchence once said did wonders for his sex life, the fan base of the band had shifted — to teenybopper heaven.

As INXS became synonymous with sex in 1987, the situation suddenly became sex, drugs and rock ‘n’ roll with the tea party set. Pengilly admitted, “We never considered [“Need You Tonight”] as a single, but we decided to release it in America to give people a taste of the new album, and it went straight to #1. We were like, ‘Oh, that was lucky, wasn’t it?’”

Luck or not, “Need You Tonight” spent 25 weeks on the charts and enjoyed damn-near 24-hour-a-day rotation on MTV. Boosted by the popularity of the video, the 12-inch release, “Need You Tonight”/“Mediate,” ensured that anyone who had missed the INXS experience would now receive full initiation. By the end of 1987, Hutchence was as big as God, and “Need You Tonight” remains, for many, the single defining INXS experience. The song even resurfaced in 1998, remixed as “Makes Me Sweat” by rapper Big Punisher and dancehall star Beenie Man for the soundtrack *How Stella Got Her Groove Back*.

The top was an odd place for the band to be. On one hand, such stellar fame was one of the things INXS had worked so hard for, but it was also a vaguely uncomfortable space, especially for the inherently shy Hutchence, who was in the spotlight most often. The songs were his connection to the public, and the unwanted attention regarding his private life was unwelcome but expected as hit topped hit.

Talking about his songs, Hutchence explained, “You know, they’re like babies, songs. When you feel something and you think you’ve written something that means a lot to your soul, you hope that it connects to a lot of people. The end result is, of course, record sales and a gold thing on your wall — that’s proof. But really it’s a connection.”

Without a doubt, there was one hell of a connection as 1987 slid into 1988 and “Devil Inside,” “New Sensation” and “Never Tear Us Apart” joined “Need You Tonight” in peeling off the album.

INXS spent all of 1988 on the road, ripping it up from Europe to Asia with an unbelievable four American legs, commencing each section of their most successful tour ever. The experience was grueling, exhilarating and excruciatingly draining as the band traveled from stadium to sold-out stadium. The last quarter of the tour culminated in New York at the MTV Video Music Awards, where INXS swept the event, taking home top honors in five major categories.

Wrapping the year with dates across Japan and ending up home in Australia, INXS admitted they were spent. They had enjoyed an unbelievable 16 months on the road but now desperately needed to take a sit-down, even if it was at the expense of their career, as Beers admitted later.

“Just before *X* [1990] and after *Kick*,” he explained, “we had a bit of a break and got a lot out of our systems, which was probably a bit destructive for the band’s career.”

Destructive or not, the hiatus was necessary. Beers finally got to do more than turn the lights on in his home studio. He had built it several years before, but the band kept him so busy elsewhere, he said, that all he ever had the time to do was open the door, look around and say “wow,” then go away again. Hutchence, meanwhile, again dipped his hands into the greasepaint, this time putting on the skin of Percy Bysshe Shelley in the art house flop *Frankenstein Unbound*.

He also picked up with longtime chum Ollie Olsen to record an album with Max Q — a band, Olsen said, “that has been together for about 15 years and we just got this really good new singer and songwriter.” Hutchence added the album and its resulting splash to the other projects he’d worked on during past breaks, the only time he’d had a chance to be just Michael Hutchence — not Michael Hutchence, frontman of INXS.

The Farriss boys, too, were just as busy, with Andrew taking the helm as producer for Australian singer Jenny Morris’ second album, while Tim, Jon, and Pengilly all contributed to a fishing documentary. Beers also flexed his skills behind the board, coproducing an album for Absent Friends, *Here’s Looking Up Your Address*.

But, by late fall, the band had had the better part of a year without having to “do” INXS and now began looking ahead to their next project. As Beers described, “When it came time to get back together again, you just realize that it’s not any one person, it’s the sum of individuals. Everyone’s got their strength.”

As INXS launched the second part of their career, that strength would prove vital to their survival. 1990 was the year of *X* and “Suicide Blonde,” a song about which Hutchence laughed, “Kylie Minogue inspired the song when she dyed her hair and called it that. I just thought of all these blondes and how they tended to wipe themselves out if they were successful. There’s a history of it — the public kills them.”

Despite enormous pressure to follow up *Kick* with something equally successful, INXS weren’t phased at all, and *X* rose beautifully to the occasion. “Suicide Blonde” reached #9 in the

charts while its successor, "Disappear" scrambled in just behind it.

The band toured extensively all through 1990 and 1991 as well, beginning notably with a slot in the annual Rock In Rio extravaganza. Playing the second day, their set included "New Sensation" and "Never Tear Us Apart" as well as "Bitter Tears" from their new album. Charity took center stage again that year when INXS performed "By My Side" via satellite at the Simple Truth concert for the Kurdish refugees, May 12, 1991. The rest of the year was spent on the scaled-down Australian Pub Tour and recording. For the first time since their earliest days, INXS were playing it low-key, something, that Beers admitted, the band needed to do.

"You can't just keep doing album, tour, album, tour, album, tour all your life — it gets draining. As a band, it's a struggle to keep an identity or even integrity when you always seem to be up against the critics' wall. People focus as much on what you are wearing, who you sleep with, what you eat, as much, if not more, than the music."

But INXS were also using this tour time to record shows around the world for what would become their next album, November's *Live Baby Live*. Yet the album, their 10th, debuted Nov. 26 at its peak U.S. chart position — a paltry #72 — although, later, it would be revered by many as one of the best live albums of all time. It seemed that the worldwide mania surrounding the band was beginning to grind to a halt — ironically, just as it was finally beginning to pick up in the U.K. For the first time, INXS began to consistently enter the charts there.

The smaller tour, and staying at home, served two very important purposes. It gave INXS a chance to get back to basics, and it also pulled the band out of the worldwide limelight at a time when, in the United States anyway, they were dangerously close to overkill. But not *too* close.

The band's next onslaught, 1992's *Welcome To Wherever You Are*, was released in August to much critical praise and a debut spot in the Top 20 — not shabby for an album that pulls back from slick pop and substitutes the Australian Concert Orchestra instead. It was a strange and unexpected move for a band who had been counted on to deliver pure pop with attitude. Stranger still was the short, small-venue American tour that followed in May. Only 11 dates long, INXS' Get Out Of The House tour emulated the earlier Australian Pub tour. It was almost as if the band were drawing in, secreting themselves away, letting the ride end gracefully.

Although there would be a greatest-hits album in 1994, (one that slammed into the British charts at #3), there would be only one more band recording before the major break after 1994's world tour. *Full Moon*, *Dirty Hearts* (November 1993) is the opposite of *Welcome*, the epitome of a back-to-the-beginning sound, rough, raw and surprisingly good — and very stripped down.

It was, as Beers revealed, "the second part of *Welcome To Wherever You Are*. We didn't wait to see how *Wherever* sold but went straight back into the studio to do *Full Moon*."

Hutchence explained the reasons behind

the musical shift. "People get pretty sanctimonious. We've always been a pretty earthy bunch of people; maybe it's being Australian. Once we work out the details, we go in there and be a band and have a good time. It's gotta have passion."

Full Moon certainly didn't lack passion. Rough and intense, the songs were a refreshing change from the super smooth, shiny pop the band delivered during their phenomenal reign. Adding to the unusual nature of the record were some odd additions to the sessions, including Pretender Chrissie Hynde guesting on "Kill The Pain" and Brian Eno mixing "I'm Only Looking."

Through 1994's world tour, it was evident that the band were tired, even though the tour went well and the band enjoyed playing the small venues so perfectly suited to the essence of the album. Beers reflected on the grueling nature of their never-ceasing schedule.

"The boring part of being in INXS is the traveling. If you actually add up how many hours a week is spent twiddling your thumbs on an airplane when you could be doing something like writing music or being with the kids, you get down."

Coming off the road, for all intents, ended a monumental chapter in INXS' long, long ride. The band splintered and went their own ways once again, with Hutchence working on his oft-delayed self-titled solo album.

But, as always, INXS wouldn't be kept apart. The ties were too strong, and they needed to have a ball in the air and a record to record. Even after all these years, INXS was lifeblood. A little shake up was in order, though, so they changed managers, changed record companies and went into the studio, emerging, they hoped, back into the limelight with the wonderfully titled *Elegantly Wasted*.

1997's *Elegantly Wasted* was the child of proud parents who couldn't be kept down and refused to recede into the wings. Filled with catchy hooks and stylish rhythm behind Hutchence's trademark snarl, the album should have been a smash. But too much time had passed, INXS had been relegated to the realm of rock has-beens, the music scene had been reinvented and the album stalled.

Although sales never got off the ground, the band insisted that stuff like that had never mattered. Still it was a confusing period — they played some dates, but people were unsure of what kind of comeback the band were staging. In the end, though, none of that would matter. Hutchence's death shattered the band and gave the press what it had really wanted: tabloid fodder.

At the time it seemed unbelievable that the band wouldn't always be there, waiting in the wings with a new project or tour. In the aftermath, in the midst of endless speculation of cause and effect and the legal jockeying that surrounded the Hutchence estate, there were rumors of unreleased material, solo albums and the continuation of a nearly two-decade-old vision.

The band insisted they would go on without a vocalist, although as time passed and wounds healed, Jon Stevens was added to the INXS camp, effectively becoming a permanent "guest" vocalist. Stevens had long been

(Please see INXS page 28)



Courtesy of Glenn A. Baker Archives, Australia

INXS receive record awards for *Kick* in Sydney, Australia, in 1988. From left: P. Mortlock (WEA International MD), Jon Farriss, P. Turner (Chairman WEA Records), Michael Hutchence, Garry Gary Beers, Gary Grant (MMA Management), Chris Murphy (MMA Management), Andrew Farriss, Kirk Pengilly, and Tim Farriss.

INXS
Kick (Rhino R2 78204)

X (Rhino R2 78205)

Welcome To Wherever You Are (Rhino R2 78206)

The Best Of (Rhino R2 78251)

Happy days are here again! After a self-imposed four-and-a-half-year hiatus in the wake of Michael Hutchence's death in November 1997, INXS have come back to us. Going nearly underground, the band veiled themselves in a silence that was punctuated only by rare appearances and gigs — now with Jon Stevens billed as (and remaining) guest vocalist. But there were always rumors that a revitalized band would re-launch — a feeling that was heightened after the release last year of the double-CD *Shine Like It Does The Anthology*.

The band have reassembled, are planning to tour the U.S. this summer and, in celebration of both momentous occasions, Rhino Records has released a grand slam. First out of the gates are fully remastered and expanded reissues of the group's *Kick* (1987, now six-times platinum), *X* (1990, now double-platinum), and *Welcome To Wherever You Are* (1992, now platinum). If that weren't enough, this nice little trio is capped off by a 21-track "definitive" *Best Of*.

INXS' three proper albums are all must-have replacements — the remastering is very

well done, and the sound is exceptional, putting to shame the '80s vinyl and earlier CD issues. And, of course, each of the three discs is packed with bonus tracks. *Kick* includes the unreleased outtake "Jesus Was A Man," plus demos of "Mystify" and "The Trap." Included too is "Move On," the second B-side of 1988's "Never Tear Us Apart" 12-inch single. *X* gives us three more demos — "Salvation Jane," "Who Pays The Price" and "Dark Of Night," plus "Waiting To Be Free" and "Deepest Red," the B-side of "Not Enough Time." *Welcome To Wherever You Are* winds things up with two further unreleased tracks, "The Answer" and "The Indian Song," plus alternate versions of "Wishing Well" and "All Around," and a demo of "Heaven Sent."

For those who need a single disc to pop in the car, *The Best Of* will fill the bill nicely. A solid effort, it covers all of INXS' major and minor hits, including "Suicide Blonde," "New Sensation" and "What You Need" plus the equally beloved "The One Thing" and "Original Sin," which features Daryl Hall on backing vocals. Also included are "Salvation Jane," enjoying not one, but two simultaneous releases (sneaky!) and yet another previously unissued gem, "Tight" — an inclusion that ensures the completist will find this particular disc of vital importance.

It's a perfect time to rediscover one of the most important pop bands the world has ever known — in new and improved Rhino-phonics style.

— Amy Hanson

INXS: U.S. and early Australia discography

By Amy Hanson with additions by Tim Neely

Australia

(Only those earlier than U.S. are listed)

7-inch singles

Label/#	Title (A-side/B-side)	Year
Deluxe 103586	Simple Simon/We Are The Vegetables	1980
Deluxe 103661	Just Keep Walking/Scratch	1980
Deluxe 103741	The Loved One/The Unloved One	1981
Deluxe 103884	Stay Young/Lacavocal	1981
Deluxe 103934	Night Of Rebellion/Prehistoria	1982

Albums

Deluxe VPL1-6529	INXS	1980
Deluxe VPL1-6601	Underneath The Colours	1981
Deluxe SP 245	INXSive 1980-82	1982

U.S.

7-inch singles

Atco 7-99905	The One Thing/Phantim Of The Opera	1982
Atco 7-99874	Don't Change/Long In Tooth	1982
Atco 7-99833	To Look At You/The Sax Thing	1983
Atco 7-99766	Original Sin (Edit)/Stay Young	1983
Atco 7-99731	I Send A Message/Mechanical	1984
Atco 7-99703	Burn For You (Remix)/Johnson's Aeroplane (Remix)	1984
Atlantic 7-89497	This Time/I'm Over You	1985
Atlantic 7-89460	What You Need/Sweet As Sin	1985
Atlantic 7-89418	Kiss The Dirt (Falling Down The Mountain)/Six Knots/The One Thing (Live)	1986
Atlantic 7-89429	Listen Like Thieves/Begotten	1986
Atlantic 7-89237	Good Times [with Jimmy Barnes]/Laying Down The Law	1987
Atlantic 7-89188	Need You Tonight/I'm Coming (Home)	1987
Atlantic 7-89144	Devil Inside/On The Rocks	1988
Atlantic 7-89080	New Sensation/Guns In The Sky (Kookaburra Mix)	1988
Atlantic 7-89038	Never Tear Us Apart/Different World	1988
Atlantic Oldies Series 7-84967	What You Need/This Time	1987
Atlantic 7-87860	Suicide Blonde/Everybody Wants U Tonight	1990
Atlantic 7-87784	Disappear/Middle Beast	1990
Atlantic Oldies Series 7-84927	Need You Tonight/Devil Inside	1997
Atlantic Oldies Series 7-84926	New Sensation/Never Tear Us Apart	1997
Atlantic Oldies Series 7-84877	Disappear/Good Times (with Jimmy Barnes)	1993
Atlantic Oldies Series 7-84876	Suicide Blonde/The One Thing	1993

12-inch singles (stock)

Atco 0-96957	Original Sin (Dance/Dub Version)/Original Sin (LP Version)/Just Keep Walking/Stay Young	1983
Atlantic 0-86832	What You Need/What You Need (Extended)/Melting In The Sun (12" Version)/Burn For You (12" Version)	1985
Atlantic 0-86818	Listen Like Thieves (Extended)/Listen Like Thieves (Instrumental)/Listen Like Thieves (Live)/Begotten (Instrumental)	1986
Atlantic 0-86645	Need You Tonight/Mediate/I'm Coming (Home)	1987
Atlantic 0-86622	Devil Inside (Remix)/Devil Inside (7")/On The Rocks	1988
Atlantic 0-86572	New Sensation (Extended)/Guns In The Sky (Kick Ass Mix) (black vinyl)	1988
Atlantic 0-86563	New Sensation (Extended)/Guns In The Sky (Kick Ass Mix) (picture disc)	1988
Atlantic 0-86538	Never Tear Us Apart/Different World (12" Mix)/Move On	1988
Atlantic 0-86139	Suicide Blonde (7" Mix)/Suicide Blonde (Earth Mix)/Suicide Blonde (Devastation Mix)/Suicide Blonde (Milk Mix)/Suicide Blonde (Demolition Mix)/Everybody Wants U Tonight	1990
Atlantic 0-86093	Disappear (Extended)/Middle Beast/What You Need (Coldcut Force Mix)	1990
Atlantic 0-86080	Bitter Tears (Lorimer Remix)/Bitter Tears (Instrumental)/The Other Side	1990
Atlantic 0-85942	Shining Star/Send A Message (Live)/Faith In Each Other (Live)/Bitter Tears (Live)	1991

12-inch singles (promo)

Atco PR 481	The One Thing (Edit)/The One Thing (Extended)	1982
Atco PR 499	Don't Change (same on both sides)	1982
Atco PR 527	To Look At You/To Look At You (Extended)	1983
Atco PR 586	Original Sin (Edit) (LP Version) (Dance Mix)	1984
Atco PR 618	I Send A Message/I Send A Message (Long Distance Remix)	1984
Atco PR 639	Burn For You (three versions)	1984
Atlantic PR 788	This Time (same on both sides)	1985
Atlantic PR 824	What You Need (same on both sides)	1986
Atlantic DMD 910	What You Need (LP Version) (Extended Version)	1986
Atlantic PR 865	Listen Like Thieves (same on both sides)	1986
Atlantic DMD 936	Listen Like Thieves (three versions)	1986
Atlantic PR 885	Kiss The Dirt (Falling Down The Mountain) (same on both sides)	1986
Atlantic PR 888	Kiss The Dirt (Falling Down The Mountain) (live)/Listen Like Thieves (live)	1986
Atlantic PR 2050	Good Times [with Jimmy Barnes] (same on both sides)	1987
Atlantic PR 2116	Need You Tonight (same on both sides)	1987
Atlantic PR 2191	Devil Inside (LP Version) (Edit Version)	1987
Atlantic DMD 1137	Devil Inside (Remix) (Edit Version)/On The Rocks	1987
Atlantic PR 2276	New Sensation — Music And Interview (two records)	1988
Atlantic DMD 1172	New Sensation (Nick's 12" Mix) (Radio Remix Edit) (LP Version)	1988
Atlantic DMD 1550	Suicide Blonde (four versions)	1990
Atlantic DMD 1616	Bitter Tears (Lorimer Remix) (Instrumental)	1990
Atlantic DMD 1933	Taste It (Club Mix) (Instrumental) (Youth Acapella Mix)	1992

Atlantic DMD 2078	Please (You Got That...) (Club Mix)/Freedom Deep (Extended)/Please (You Got That...) (Needful Dub Mix)/Please (You Got That...) (Downtown Dub Mix)	1993
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Cassette single (selected)

Atlantic 4-87409	Taste It/11th Revolution	1993
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CD singles (stock)

Atlantic 86139-2	Suicide Blonde (7" Mix)/Suicide Blonde (Earth Mix)/Suicide Blonde (Devastation Mix)/Suicide Blonde (Milk Mix)/Suicide Blonde (Demolition Mix)/Everybody Wants U Tonight	1990
Atlantic 86093-2	Disappear (Extended)/Middle Beast/What You Need (Coldcut Force Mix)	1990
Atlantic 86080-2	Bitter Tears (Lorimer Remix)/Bitter Tears (Instrumental)/The Other Side	1990
Atlantic 85942-2	Shining Star/Send A Message (Live)/Faith In Each Other (Live)/Bitter Tears (Live)	1991
Atlantic 87437-2	Not Enough Time (Barcelona LP Fade)/Light The Planet	1992
Atlantic 85819-2	Not Enough Time (Barcelona LP Fade)/Deepest Red/Firma Terror/In My Living Room	1992
Atlantic 87409-2	Taste It/Questions (Instrumental)	1992
Atlantic 85722-2	The Gift/Born To Be Wild/The Gift (Extended)/The Gift (Bonus Beats Mix)/Heaven Sent (Live)	1993
Atlantic 84876-2	Suicide Blonde/The One Thing	1993
Atlantic 84877-2	Disappear/Good Times	1993
Atlantic 85609-2	The Strangest Party (These Are The Times)/The Strangest Party (Apollo 440 Mix)/Need You Tonight (Big Bump Mix)/I'm Only Looking (Ball Yard Club Mix)	1994

CD singles (promo)

Atlantic PR 2132-2	Need You Tonight	1987
Atlantic PR 2399-2	Never Tear Us Apart	1988
Atlantic PR 2549-2	Mystify	1988
Atlantic PR 3460-2	Suicide Blonde	1990
Atlantic PRCD 3655	Disappear	1990
Atlantic PRCD 3740	Bitter Tears (gatefold cover)	1990
Atlantic PRCD 3860	Bitter Tears (two versions; North American tour card sleeve)	1991
Atlantic PRCD 4248	Shining Star	1991
Atlantic PRCD 4600	Heaven Sent	1992
Atlantic PRCD 4721	Not Enough Time	1992
Atlantic PRCD 4729	Taste It	1992
Atlantic PRCD 4888	Beautiful Girl	1992
Atlantic PRCD 5286	The Gift	1993
Atlantic PRCD 5366	Time (digipak with locking plastic opening)	1993
Atlantic PRCD 5367	Time (regular jewel case)	1993
Atlantic PRCD 5369	Please (You Got That...) (Club Mix) (Main Edit)	1993
Atlantic PRCD 5920	The Strangest Party (These Are The Times)	1994
Mercury MECP 192	Elegantly Wasted (Alternative Edit) (Album Version)	1997
Mercury MECP 283	Don't Lose Your Head	1997
Mercury MECP 319	Searching (Leadstation Radio Edit) (Album Version)	1997

Vinyl albums

Atco 90072-1	Shabooh Shoobah	1983
Atco 90115-1-A	Dekadance (EP)	1983
Atco 90160-1	The Swing	1984
Atco 90184-1	INXS (first U.S. issue of debut Australian LP)	1984
Atco 90185-1	Underneath The Colours (first U.S. issue of second Australian LP)	1984
Atlantic 81277-1	Listen Like Thieves	1985
Atlantic 81796-1	Kick	1987
Atlantic 82140-1	X	1990
Atlantic A1-82294	Live Baby Live (two LPs; issued only by Columbia House record club)	1991

CD albums

Atco 90072-2	Shabooh Shoobah	1985
Atco 90160-2	The Swing	1985
Atlantic 81277-2	Listen Like Thieves	1985
Atco 90184-2	INXS	1987
Atco 90185-2	Underneath The Colours	1987
Atlantic 81796-2	Kick	1987
Atlantic 82140-2	X (standard version)	1990
Atlantic 82151-2	X (6- x 12-inch pop-up gatefold version)	1990
Atlantic 82294-2	Live Baby Live	1991
Atlantic 82294-2-A	Live Baby Live (6- x 12-inch custom gatefold edition with 32-page booklet)	1991
Atlantic 82394-2	Welcome To Wherever You Are (in Ecopak packaging)	1992
Atlantic 82541-2	Full Moon, Dirty Hearts	1993
Atlantic 82622-2	The Greatest Hits	1994
Mercury 314 534 531-2	Elegantly Wasted	1997
Rhino R2 74262	Shine Like It Does: The Anthology (1979-1997) (two CDs)	2001
Rhino R2 78204	Kick (with four bonus tracks)	2002
Rhino R2 78205	X (with five bonus tracks)	2002
Rhino R2 78206	Welcome To Wherever You Are (with four bonus tracks)	2002
Rhino R2 78251	Best Of INXS	2002

CD promo samplers

Atlantic PRCD 3416-2	New Music From INXS	1990
Atlantic PRCD 3675-2	Profiled! (music and interview)	1990

SOCIAL CONSCIENCE SOLID AS A ROCK

THE MUSIC OF GOANNA

BY CHUCK MILLER

It was an innocent letter on *Goldmine's* *Please Mr. Postman* letters page. A simple request, asking if any *Goldmine* readers remembered a song from the early '80s with lyrics about a solid rock and sacred ground. Usually with such a request, another collector will write in and answer the question, and that is that.

But this time, letters poured into the *Goldmine* editorial office. The song was called "Solid Rock," and it was by a group called Goanna. In America, the song climbed as high as #71 in June 1983, fell off the charts, and its group was never heard on these shores again.

But in Australia, Goanna were a catalyst for socially conscious folk-rock. Their songs literally kept a river flowing and brought a voice to a stolen generation. "Solid Rock" was a triple platinum-selling anthem, a call to the rights of the indigenous people who for 50,000 years called a huge rock their home. It was a testament to one of the most holy places in Australia — and to the change it made to a folksinger's life.

The guiding force behind Goanna was lead singer/songwriter Shane Howard, who was born into a large music-loving family in Dennington, a small working-class town in western Victoria.

In the early 1970s, he spent his time working across Victoria, playing songs for a few dollars, picking fruit for a few dollars more. By 1976, he had enrolled in Geelong Teachers College and was recruiting people for a new folk-rock band. Originally known as the Ectoplasmic Manifestation, the group later changed the name to The Goanna Band, their songlists filled with Bob Dylan and Little Feat covers. Armed with his sister Marcia and family friend Rose Bygrave, Shane's band performed up and down the Great Ocean Road, playing any place with a stage and an audience.

"I didn't really want my sister in the band back then. She was very young, and I saw it as a corrupting influence. But in retrospect, it was beautiful having your sister there — personal achievements diminish in favor of family memories."

By 1982, The Goanna Band had become the opening act on James Taylor's Australian tour, and signed with WEA (Warner Bros.' Australian affiliate).

"The Australian live music scene at that time was very healthy," said Shane. "There were some great bands touring the country — Dragon, Split Enz, Men At Work were contemporaries of ours."

The group continued touring throughout the Southwest coast, but Howard had a young family to support, and the long performing schedule began to take its toll on his health. In May 1980, on a doctor's advice, he took a month's hiatus from The Goanna Band and

traveled to Ayers Rock, a geographic serrated monolith in the center of the Nullabor desert. To the aboriginals who lived in the area, Ayers Rock was known to them as Uluru, a sacred location where tribes gathered, worshiped and swapped the stories of their history. It was this chance meeting with the aboriginal tribes that gave Howard a new direction for his music.

"I ended up on a train from Melbourne to Adelaide, from Adelaide up to Alice Springs, and a bus out to Uluru, Ayers Rock as it was known then. Today there's a resort and accommodations, but in those days you took a tent and you camped there. And it was a dirt road for 300 kilometers to get there. It was a pretty remote place. I set up my camp there near the Rock. To put you in the picture, it's bright red, sandy desert with scrubby little trees and this huge red massive monolith that is probably the size of 20 Super Bowls. And there was a little sign on a toilet block, just a handwritten sign that said 'Inmar' — a ceremonial dance — 'tonight at the other side of the rock, 7:30.'"

That night, Howard saw a tribe from the South Australian border in the Musgrave ranges. "In firelight, all you can see is the white body markings, so you're watching these spirit figures dance," he explained. "And just as they started dancing, the full moon started to rise out of the back of Uluru. It was a very amazing experience. It changed my whole perception of the depth of aboriginal culture and spirituality right there and then. I realized we were dealing with a culture that was very ancient, that had its own theology, its own spirituality that was very profound."

Shane spent two weeks at Uluru, then began the long journey home. As his bus entered Alice Springs, he saw a different group of aboriginals — ones who had been displaced from their homes, who suffered from racial abuse and intolerance, whose daily life consisted of a suicide cocktail of petrol and grog.

"I had come from this beautiful, inspiring aboriginal tradition, and the contrast between that and this harsh reality of conflict with Western world 300 kilometers away, it marked me for all time. I saw an incredible injustice that needed to be dealt with. And also, I realized that this country that I grew up in, that I thought was my country, it wasn't. I had to reassess my whole relationship with the land and the landscape and understand that we had come from somewhere else, and we had disempowered a whole race of people when we arrived."

On the way back to Melbourne and a reunion with the group (who had shortened their name to simply "Goanna"), Howard began working on a song called "Stand Yr Ground." But a new set of lyrics were pouring out of his pen that didn't match Goanna's typ-



Courtesy of the Glenn A. Baker Archives, Australia

Goanna, front row, from left: Rose Bygrave, Shane Howard, Warrick Harwood, Robbie Ross, and Graham Davidge. Back row: Ian Morrison, Marcia Howard, and Peter Coughlan.

ical folk-rock. He put "Stand Yr Ground" aside and began developing a rougher melody for the new lyrics. By the time Howard arrived back in Melbourne, he had "Solid Rock."

"Solid Rock" broke new ground in Australian pop radio. Among its instruments were a didjeridu, an ancient musical instrument made from a long wooden tube.

"I thought it was too politically contentious to make inroads into the mainstream," Howard said.

But the song did get airplay. By December 1982, "Solid Rock" was the #1 song in Australia, and the accompanying album, *Spirit Of Place*, sold more than 300,000 copies — the biggest-selling Aussie LP of the year. In 1983 Goanna received ARIA awards (the Australian Grammy® Awards) for Best Debut Single and Best Debut Album.

"I still don't know to this day how that song got through," he said, "and in a way, I think it was probably predestined somewhere out at Uluru. As a writer, I think there are certain songs that come from you, and there are other songs that come through you.... That song belongs not to me, if you know what I mean."

Goanna undertook a nationwide tour in support of "Solid Rock," to crowds of appreciative Australians — and many aboriginals who wanted to talk to the band after the show about this new hit.

"Every town we played, there'd be a group of aboriginal people who would actually come to check out these white fellows... We were hearing first-hand the stories of how they grew up, the life they had to lead, the oppression and

the racism that they lived with every day. And every night when you're hearing direct stories from aboriginal people, once you know, you then can't un-know."

"There was an enormous sense of pride amongst the aboriginal people who came to see the band," said Bygrave. "A lot of the communities we went to, places like Broken Hill, the whole community would come, white and black. People who never had a lot to do with each other in normal situations, but because the band was really popular, they probably said, 'We're going, regardless of who else is going.' I think it brought people together in that situation."

"Solid Rock" was later released worldwide, hitting the charts in more than 30 countries. In America, "Solid Rock" was picked up by Atco Records, which also distributed labelmates INXS in America. But, as Marcia recalled, the American promotional department had room for only one Australian rock band. "They basically had a lot of INXS albums printed, even though 'Solid Rock' was the most-added-on song across America for three weeks in radio. But there were no records in stock, no records printed to sell."

Conquering American radio stations would have been a challenge. In 1983, Goanna, along with some friends and associates, recorded "Let The Franklin Flow," a simple ballad to stop the damming of Tasmania's Franklin River. The controversial project would have created jobs, but its ecological repercussions to the surrounding wilderness and wetlands would have been catastrophic. Recorded at the People For

Nuclear Disarmament Concert at the Sydney Myer Music Bowl, "Let The Franklin Flow" became a Top 20 hit in Australia, where it was slyly credited to Gordon Franklin And The Wilderness Ensemble.

"We did the 'Stop The Drop' concert at the Myer Music Bowl," said Marcia, "and Midnight Oil and Redgum were there, and we're all singing that song together."

"All Tasmania knew what to do by that stage in terms of engineering was to build dams," said Shane, "to keep their people employed. We were riding high because of 'Solid Rock,' and we had the ear of the media. I went to the Franklin River where all the protesters were and hung out down there and then came back from that experience and wrote 'Let The Franklin Flow.' We released the song very quickly. I think it was turned around in the space of three weeks. We even had a promoter one night ask me, 'Don't sing the song in Burnie,' in this little town in Tasmania. And here we were in the town hall in Burnie, and of course we did the song. And the whole hall erupted in fisticuffs. One fellow even wanted to wrap a large piece of wood around my head."

One year after "Let The Franklin Flow" was released, a high court declared the Franklin River a protected waterway, eventually ending the dam. "Let The Franklin Flow" brought politics to the mainstream," recalled Australian music journalist Christie Eliezer. "It got a lot of newspaper coverage, and taught young kids they could affect their situation."

Goanna was also part of a new Australian music movement of groups — such as Midnight Oil, Redgum, and No Fixed Address, an all-Aboriginal rock band — who sang about ecological issues, conservation, war crimes, imperialism and American nuclear testing.

WEA rewarded Goanna for their chart success and their environmental platitudes by dropping them from the label. "I actually did a trip around the world, looking for other record companies to pick us up," Howard said. "We went to New York, to London, spoke with Richard Branson at Virgin, who was very interested at the time. We were just on the verge of signing a worldwide deal with CBS, and Warners in Australia called us and said they had to have the album."

During Howard's worldwide tour to search for a new record label, he visited Ireland, the home of his ancestors. "I was supposed to see Richard Branson from Virgin in London, and for some reason I turned left at Heathrow Airport and ended up in Ireland. I spent a short time there, and that was another cultural awakening for me. At that point, I wasn't free to explore it too deeply, but I knew I wanted to get back there. The whole experience of traveling through aboriginal Australia and awakening to that cultural reality made me... want to look at where my own people had come from."

Goanna's second album, *Oceania*, was released with high hopes. The album was produced by Billy Payne of Little Feat, a band Howard counted as one of his personal inspirations.

Although the album eventually achieved gold certification, neither the album, nor its first single "Dangerous Dancing," featuring



Courtesy of the Glenn A. Baker Archives, Australia

Goanna, front row, from left: Marcia Howard, Shane Howard, and Rose Bygrave. Back row, from left: Robbie Ross, Graham Davidge, Mick O'Connor, Warwick Harwood, and Peter Coughlan.

Marcia on lead vocals, had the same social impact as "Solid Rock." After Goanna released a non-LP single, "Song For Africa," dedicated to famine relief, WEA dropped Goanna from its roster again.

"We had such a successful album, and we toured a lot," recalled Marcia, "and we had a building in St. Kilda called Goanna Manor. And out of Goanna Manor came Uluru, which was Shane's own publishing company. We did our own artwork, and our management was there. There was a lot of overhead, and the music actually became a business at that point. *Oceania* was a beautiful album, and I have no regrets that we did it. But it didn't go anywhere, and eventually people started to jump ship. In the end there was Rose, Shane and I left — answering creditors' calls and trying to hold everything together."

A few years later, Shane learned that Goanna was dropped, re-signed, and re-dropped from Warner Bros because an employee had been embezzeling money, he said.

"I got threatened at that time, if I did an audit on the company, I'd have my legs broken, and it certainly changed my perspective," he said. "Most bands fall apart because of internal pressures, but for us it was really external factors that pulled us apart. Rose and Marcia and I remained friends. We stayed pretty solid through that whole nightmare."

So Shane hopped a bus back to the one place where he thought he might find inner peace, the Uluru monolith. He arrived just in time to witness a ceremony in which the Australian government returned the land around Ayers Rock, as well as the monolith itself, to the aboriginals.

"In 1985, Uluru was being handed back to the original owners by the Australian government. This was quite an amazing and symbolic gesture, I felt very much a part of that process because of 'Solid Rock.' It was important for me to get to that ceremonial handback, which I did. I was pretty much a mess at that time. The band had fallen apart, we had a lot of bills and debts, and I met up with Bart Willoughby."

Aboriginal musician Willoughby's original band, No Fixed Address, was one of the first

all-aboriginal rock bands. "They were a legendary group. No Fixed Address were using didgeridus on stage and in their songs," Howard said. "Bart was the Bob Marley of Australian black music. We've been great friends of 20 years."

Howard toured with Willoughby's new band, Coloured Stone, spending the next three months riding a truck throughout the Nullabor desert with them. Once a vocal and prominent member of the pop community, Howard virtually disappeared.

"I went bush after the demise of Goanna," he said. "If I was driven to anything, it was to write more than to perform. So I wanted to get inside the landscape. In doing that, it then sent me on a bit of a quest to find out who I was and culturally where I fit in the scheme of history. And that eventually drew me back to Ireland, to my own cultural origins."

In 1987, Howard returned to the pop world, this time as a solo artist. His first LP, a self-produced record with his own Big Heart Band called *Back To The Track*, was a classic collection of Australian music, both white and aboriginal. BMG Records signed him as a solo recording artist and released his next album, *River*, in 1990. He also made pilgrimages to Ireland, talking to people, studying archives, trying to retrace his own origins.

In 1992, popular Irish singer Mary Black played a concert tour through Australia, with Howard as her opening act. Black was so enamored with one of his songs, "Flesh And Blood," that upon her return to Ireland, she recorded it and it went Top 5.

"I didn't really know about this until one day her manager rang me up out of the blue and he said 'Mary had a big hit with your song "Flesh And Blood" over here. It's a Top 5 hit at the moment, and we'd love you to come over and do a tour here.' I said, 'Yeah, who is this really?'" Howard said. "When we hopped off the plane at the airport in Dublin, we got in the car. the radio was on, within two minutes the song came on the radio, and we thought it was a setup. Every night, we'd hear 5,000 people sing along to a song that you'd written. It was quite emotional for me — if

my ancestors could see me now. It felt like a very long cycle that had been made whole."

One could say "music makes a difference" and that statement might be as hollow as a pipe. But on one of his trips from Ireland back to Australia, Howard was invited by the Tasmanian people to celebrate the 10th anniversary of the saving of the Franklin River. "It remains one of the great environmental victories in Australia, the saving of the Franklin River, and it's still there, still going, still flowing," he said.

Meanwhile, Marcia devoted her time to the Port Fairy Folk Festival. She had attended the first such festival as a teenager, and Goanna performed there in 1987.

In 1996, the three core members of Goanna — Shane, Marcia Howard-Gubbins and Bygrave — began work on a new single, a not-for-profit song dedicated to raising awareness of the "stolen generation" of aboriginals. From the late 19th century until the 1960s, the Australian government removed part-aboriginal children from their mothers and placed them in foster care with white Australian parents. Originally done under the guise of social welfare to solve what was then called the "aboriginal problem," tens of thousands of children and babies were taken from their parents and taught a white culture and lifestyle — taught to forget their own past.

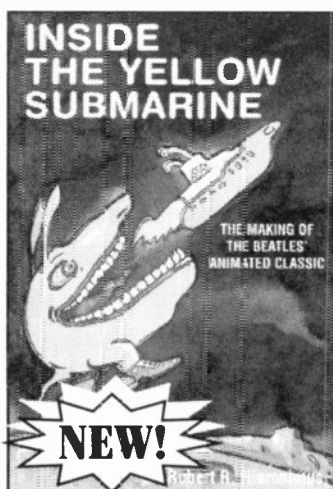
The new Goanna track, "Sorry," was written by Marcia and based on the life story of Margaret Tucker, whose autobiography *If Everyone Cared* (Grosvenor Melbourne, 1977) told of her kidnaping and enslavement. Along with the Howard siblings and Bygrave on "Sorry," was Liam O'Maonlai from Hothouse Flowers and another Irish musician, Cameron Goold. Goanna performed the song at the Reconciliation concert of the Port Fairy Folk Festival and later performed it in Australia's capital city of Canberra as part of "National 'Sorry' Day."

"The more we looked into it, the more we realized that it was a very conscious and almost secret attempt to breed the aboriginal people out of Australia," Shane said. "It gets dangerously close to the world of eugenics and ethnic cleansing. Look at what's happening in Kosovo right now. In our time, from 1980 through to 1996, we'd seen things get better in the world, environmentally, consciousness had raised. And in a very abstract way, I see those things as the triumph of the Woodstock generation. We saw things get better — here in Australia, aboriginal people, their rights started to get better and better under the Labour government. Then we had a conservative government come to power, we had the rise of Pauline Hanson and her One Nation concept that had an incredibly racist platform. And it started to gather incredible momentum here, like this backlash against aboriginal people getting native title rights. We came to the realization that things don't just keep getting better — the rug can be pulled from under your feet at any time. We can fall back, right back where we started, and even beyond that. It's a slippery slide."

In 1998, Goanna released their first album in more than a decade, *Spirit Returns* (Big

(Please see Goanna page 61)

The Record Collector's Library

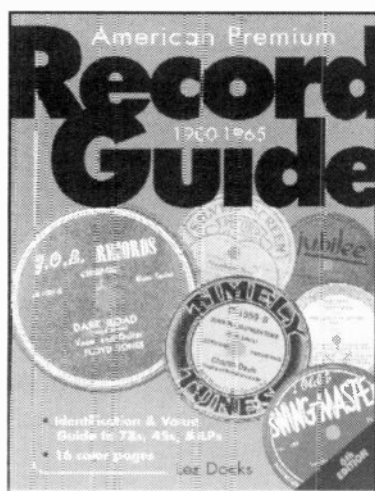


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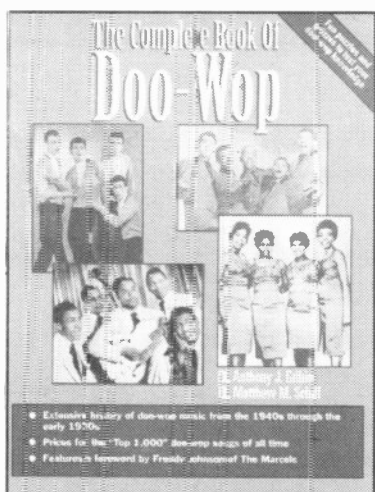
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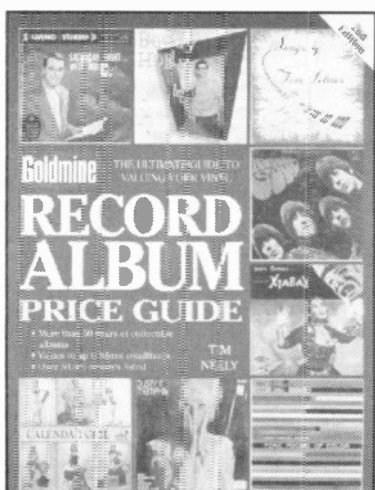


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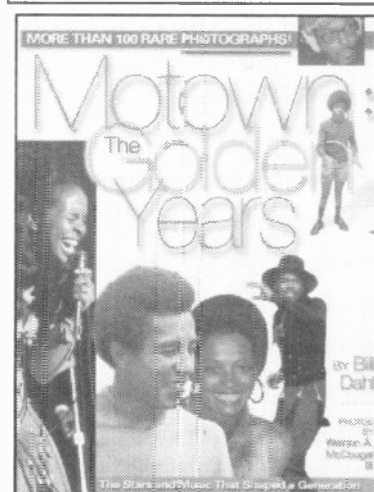
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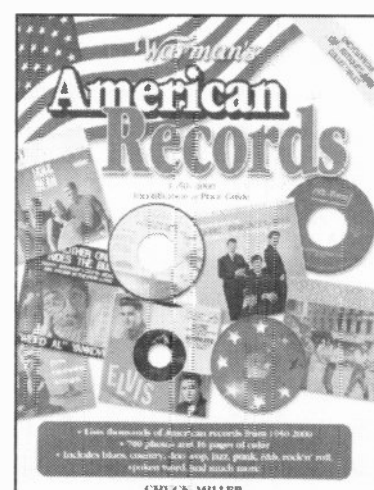


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Country Junction

Country music has made stars of many new female voices in the last few years, and one of the more agreeable of that fresh crop has been Sara Evans. The 31-year-old singer has built an impressive string of pop-style hits since she first topped the country charts in early 1999 with the sentimental ballad "No Place That Far" and has done particularly well with material from her most recent disc, the platinum-seller *Born To Fly*. Still touring in support of that collection more than 18 months after its release, she recently took the time to reflect on the current state of her life and career.

What was it like being seven months pregnant while on tour to promote your first #1 single?

It was not very fun. I thought at the time it was going to be something else. Before you have your first child, you have no idea how awesome it's going to be. When you're pregnant, you're excited, but you have no idea until that baby actually gets there of the joy and the peace, just the total change it's going to give you in your life. Now, when I see pregnant women, I just think they're adorable, but at the time I wondered what I was doing up there. I've learned that it's an awesome thing, and having Avery just made my life so much better.

10 Questions For...

Sara Evans

by Thomas Kintner

Now that you're more established, do you think having another child would be easier?

I really want another baby, but I'm putting it off. There's so much going on in my family life, and Avery is only 2. I definitely want kids, but the next time I get pregnant I will not tour very much because there's no reason to, especially when I'm further along.

Your husband, Craig Schelske, is running for congress in Oregon. What are your thoughts on becoming a political wife?

It's just nuts! [laughs] We're busy now, and I just can't imagine what it will be like if he actually wins. This is his first race and he's doing great, and it looks like he's going to win the primary for sure. The general election is going to be November, and he really is just perfect for it. He was born to do that, just like I was born to sing. It will be a lot busier if he wins, but we'll just do it.

Legendary country songwriter Harlan Howard compared you favorably to Patsy Cline early in your career. How did that feel at the time?

It was kind of overwhelming to me, and I just appreciated so much that anyone — especially someone like Harlan Howard — would say that about me. I think that Harlan giving me that endorsement early in my career really fed my self-esteem, and he really helped me. He became my cheerleader all over Nashville. I don't think I would be where I am today if it weren't for his support.

What was most memorable about the Girls Night Out tour you were featured on last year?

The tour was awesome. I learned something from all the girls, and the major thing was working with Reba. I know everyone says this, but she really was an idol. When I was a teenager, I was singing in bars every weekend, and I covered every Reba McEntire song. She knows that she's an idol to so many young girls, and she was so sweet. I've been friends with Martina McBride for quite a while, so we had a good time hanging out, and I loved getting to know Jamie [O'Neal] and Carolyn [Dawn Johnson]. That tour was about as much fun as anything I've ever done.

What distinguishes you from other female vocalists on the charts today?

I think one thing that is unusual, definitely for the country format, is that I write most of my own music. Also, I've been on stage my whole life, and I'm a real veteran of the stage, of the whole performing lifestyle. I grew up and started in bluegrass, and that sets me apart from most everybody except Patty Loveless. I have a real country voice, and I think that really stands out. Many artists weren't fortunate enough to have that background, and I'm talking about that real musical background, the old-time, in-the-boonies-of-Missouri, old, old music. That's how I was trained to sing, and I think that's a big part of it, that real country background.

Your last two albums have moved toward a real pop sound. Do you ever consider going back to a more traditional sound, or do you worry that your audience might not follow you?

I don't think you can ever take anything for granted, that you can just do whatever you want and maybe make a bluegrass record and they're going to play it. I definitely feel free about my new album, but I felt very free about *Born To Fly* as well, to do what I wanted. I think my new album will have a sort of bluegrass flair to it. We're working on it all this year, and it's probably going to be out in spring of 2003. It's kind of bluegrass/funk/country/



Courtesy of RCA/Arts/Russ Harrington

R&B, so it's very interesting musically.

Many female country singers are trying to get on the pop charts these days. Do you ever consider crossover success as something to shoot for?

I think there are some songs on the new disc that's coming up that could cross over, not because they're so pop, but because they've got a very broad appeal. There's a song I recorded called "Big Cry" that you could definitely hear on the Pop chart because it's really soulful. If something like that were to happen, that would be great and I'd love to pick up a few more fans, but I don't think I'm really pursuing that now.

Patty Loveless went for straight acoustic bluegrass on her most recent album. Is that the sort of project that might interest you?

Well, sure. I would love to make a bluegrass record someday and I probably will, just for my own joy. The thing is, I wouldn't necessarily expect country radio to play it and I wouldn't be upset if they didn't, because then you're moving into a different genre of music. If I ever did that it would really just be for my own pleasure and to go back to what I was raised on and how I was taught to sing, because I owe a lot to bluegrass music. I sang on the Opry recently and did "Muleskinner Blues" with the Del McCoury Band, and I got so many e-mails saying I should make a bluegrass record that I definitely think the fans would buy it. I think they would love it if I shared that side of me, and radio might play it as well, so that might be in the near future. But first I have to be a congressman's wife, then I have to have another baby, then I have to have another double-platinum record, and then I'll make a bluegrass record. [laughs]

So maybe we'll look for that in stores later this year.

[laughs] Maybe two or three years.

NEWS & NOTES

The Corneob Clay Walker has inked a deal with RCA Records. Walker had been with Giant Records and its parent company Warner Brothers since 1993. Meanwhile, **Deana Carter** — formerly with Capitol — has signed a multi-album deal with Arista Records. Look for Walker's first album in early 2003 and Carter's by the end of this year... The five original members of **Restless Heart** are reuniting... Dolly Parton's third bluegrass album, *Halos And Horns*, will be released in July... Lee Ann Womack is at work on a Christmas album... MCA is assembling a **Patsy Cline** tribute album... Book of the month: *The Bluebird Café Scrapbook* — *Music And Memories From Nashville's Legendary Singer-Songwriter Showcase*... On the mend: **George Jones** (from a broken right foot).

New Releases/Reissues (subject to change): May 14: **Billy & Bryn**, *Bright* (Blue Corn Music); **Adam Carroll**, *Live At Cheatham Street* (Down Hole Records); **Sonny Marshall**, (BSW); **Michael Martin Murphey**, *Cowboy Classics: Playing Favorites II* (Paras Group); **Todd Snider**, *New Connection* (Oh Boy). May 21: **David Alvin**, *Out In California* (HighTone); **The Bellamy Brothers**, *Redneck Girls Forever* (Bellamy Brothers); **The Carter Family**, *Decca Sessions Vol. 2* (Catfish); **Johnny Cash**, *The Millennium Collection* (Mercury); **Mark Chesnutt**, (Columbia); *The Ultimate Charlie Daniels* (Legacy); **Emerson Drive**, (Dreamworks); **Lester Flatt & Bill Monroe**, *Live At Vanderbilt* (Bear Family); **The Flatliners**, *Now Again* (New West); **Merle Haggard**, *The Peer Sessions* (Audium); **Hayseed Dixie**, *A Hillbilly Tribute To Mountain Love* (Dualtone); **Sonny James**, *Young Love: Complete Recordings 1962-62* (Bear Family box set); **Little Big Town** (Monument); **Doug & Rusty Kershaw**, *Greatest Hits* (Varese Sarabande); **Loretta Lynn**, *All Time Greatest Hits* (MCA); **McBride & The Ride**, *Amarillo Sky* (Dualtone); **Roger Miller**, *Classics* (Varese Vintage); **Ronnie Milsap**, *Live!* (Image Entertainment); **Jeannie C. Riley**, *The Very Best Of* (Varese Vintage); **Sons Of The Pioneers**, *Cigaretts, Whusky... And Cool, Cool Water* (ASV) and *Ultimate Collection* (Hip-O). June 4: **Daniel Ash**, *Foolish Thing Desire* (Rounder); **Berline, Cray & Hickman**, *Chambeigrass* (Sugar Hill); **Norman Blake**, *Old Ties* (Rounder); **Raymond Fairchild**, *Plays The Classics* (Copper Creek); **Chris Ledoux**, *Capitol Collection 1990-2000* (Capitol box set); **Lila McCann**, *Super Hits* (Warner Brothers); **Railroad Earth**, *Bird In A House* (Sugar Hill); **Kitty Wells**, *The Millennium Collection* (MCA).

TV/Movie News: **Patty Loveless** performs on *Late Night With David Letterman* May 22... **Dixie Chicks** are featured on the live broadcast *VH-1 Divas Las Vegas* May 23 on VH-1... **Clint Black** and **Lonestar** perform on *A National Salute To The U.S. Military*, May 25 on CBS... **Elton John** joins **Ryan Adams** on stage at the *Grand Ole Opry on CMT Crossroads* May 26... **Willie Nelson & Friends: Stars & Guitars** airs on the USA network May 27. Special guests include **Toby Keith**, **Lee Ann Womack**, and **Vince Gill**... **Trisha Yearwood** appears on Showtime's *The Chris Isaak Show* June 2.

— Jim Bagley

KENNY CHESNEY

No Shoes, No Shirt, No Problems
BNA Records (07863-67038-2)

Kenny Chesney has made his name as a hit-making heartthrob from the same vein as Tim McGraw, but that comparison unfortunately applies for negative traits as well as positive ones, such as the lack of substance that often characterizes Chesney's music. The pop country of his latest, *No Shoes, No Shirt, No Problems*, may do well on the charts, but its every play is a safe one within a narrow and predictable thematic range.

Chesney mixes sentimental ballads and energetic reminiscences such as the disc's cliché-filled leadoff, "Young." The similarly aimed "Never Gonna Feel Like That Again" is loaded with all manner of requisite adolescent imagery. "Live Those Songs Again" worships bygone days with a rock guitar pulse, but the nostalgia he espouses is evoked so generically as to be hardly worth the trip back.

Chesney's vocal sound is agreeably accented but not always used to best effect. It's fit for the relaxed title track's second-rate Jimmy Buffett riff but missing the ache called for by the lyric of the blustery "I Remember." He aims for seriousness with his subdued spoken-word delivery of "A Lot Of Things Different," but the tune's imagery is so banal that it hardly seems to matter in the end.

— Thomas Kintner

VARIOUS ARTISTS

The Guys Of The Big "D" Jamboree
Dragon Street Records (DCD-70102)

The much-anticipated companion to last year's *Gals Of The Big "D" Jamboree*, this 19-artist, 30-song compilation, *The Guys Of The Big "D" Jamboree*, not only entertains, but also sonically illustrates how easily rockabilly evolved from honky-tonk and country swing.

Most *Jamboree* broadcasts showcased straight country artists, some of whom enjoyed a measure of fame. Gene O'Quin delivers some tasty small-combo swing ("The Hard Way"), and seminal rockabilly Sid King croons pedal-steel laden heartache ("You're Always Breaking Hearts"). Country Johnny Mathis blends nicely with Les Chambers ("Everybody Else Does"), and the popular Frankie Miller ("Blackland Farmer") dazzles the live audience with exaggerated impersonations of Johnny Cash and Lefty Frizzell. Equally intriguing is the Hank Williams soundalike Jimmy Collie ("Your Picture On The Wall"), who claims Williams cowrote the two early demos included by Frizzell ("Stepping Out," "Always In Love") in 1950.

The compilation's finest moments come via spirited examples of mid-50s "Texas Cat Music," served up by Riley Crabtree ("Go Cat Go"), Black Jack Hale ("I Take My Hat Off To The Blues"), Orville Couch & Eddie McDuff ("Be Bop Crazy"), and the unusually bluesy Leroy Jenkins ("Hard Luck Hard Time Blues"). Smartly remastered from rare acetates and transcriptions and bolstered with extensive booklet notes, this zingy archival set

should profoundly satisfy both country traditionalists and rockabilly fans.

— Ken Burke

TOMMY SHANE STEINER
Then Came The Night
BMG/RCA (07863-67041-2)

With his blond, pretty-boy looks, 28-year-old Tommy Shane Steiner seems tailor-made for the video age, which on the surface doesn't bode well for the quality of his music. Though he managed to recruit Randy Travis and Vince Gill for cameo roles, one would never mistake Steiner for a traditionalist. This is a guy who likes both George Jones and Limp Bizkit.

Steiner favors songs that play like miniature movies. His hit single, the pleasant but unremarkable ballad "What If She's An Angel," falls squarely in that category: a tale of the chances life offers us to be more compassionate individuals which all too often turn into missed opportunities. Steiner tends to favor a mellow, contemporary, pop-country sound. Sometimes it works (his faithful cover of the Paul Davis hit "I Go Crazy"), sometimes it doesn't (Diane Warren's cliché-ridden, adult-contemporary drivel "Tell Me Where It Hurts").

On this album, Steiner lets loose just twice: on the driving "That Just Wouldn't Be Me" and the infectious rocker "Havin' A Good Time," a surprisingly un-schlocky offering written by Lonestar's Richie McDonald. It's a shame that he's content most of the time to merely cruise when he's so much more impressive going full-throttle.

— Tierney Smith

WILLIE NELSON
The Great Divide
Lost Highway (314586231-2)

The 69-year-old Willie Nelson tries to recoup his lost status as the king of country-flavored adult contemporary with this uneven 12-song offering, *The Great Divide*. Billed as guest stars, Alison Krauss plays fiddle on one number while John Wesley Ryles, Bonnie Raitt, Sheryl Crow, and Rob Thomas of Matchbox 20 only sing backup on assorted tunes. However, Thomas did write "Maria (Shut Up And Kiss Me)" and "Reminiscing Phoenix," which beautifully harnesses Nelson's soulful complexity despite alternative-rock trappings.

During the only true duets, Nelson is just plain out-sung by both Lee Ann Womack on "Mendocino Country Line" and Brian McKnight on "Don't Fade Away."

The lowest moments come courtesy of Kid Rock's flat, expressionless vocalizing on the otherwise promising "Last Stand In Open Country."

The Red Headed Stranger is at his best brooding solo through ballads that throb with bittersweet middle-aged recollections à la "The Great Divide," "Won't Catch Me Crying" and "This Face." By contrast, covers of Cyndi Lauper's "Time After Time" and The First Edition's "Just Dropped In (To See What Condition My Condition Is In)" should've fit him like a glove, but Matt Serletic's somnambulant Quiet Storm production style undermines the poignancy of Nelson's performance.

Oh Willie's penetrating humanity occasionally triumphs, but this disc is best left to completists.

— Ken Burke

(Vocal benefits battle from page 10)

"She received top-notch coverage from that day on," said Wilhelms, "but it was too late. It was the throat cancer that finally killed her. These thoughts were running through my mind — one specifically about Mary Wells, was if she known she had the coverage, could it have been found in time to treat her? If not, at least her last years would have been more comfortable. And how many more Mary Wellses are there? As far as the benefits are concerned, I discovered we had serious problems in the funds."

In March 2002, the trustees of AFTRA agreed to settle the lawsuit against the named plaintiffs. Drawing from two insurance policies totaling \$8.4 million, and after legal costs, each of the plaintiffs will receive a settlement check for \$100,000 — while other vocalists who recorded between 1959 and 1994 who were not part of the original lawsuit (known collectively as the "Absent Class Members") would be able to file claims and draw from the balance of the insurance policy.

"This litigation has been pending for nine years," said Bettina Plevin, an attorney with the Proskauer Rose law firm in New York City, representing AFTRA in the lawsuit. "The AFTRA funds and the trustees were finally able to reach an agreement with the plaintiffs that will result in a substantial sum of money being made available to members of the class, at no cost to the funds but rather coming from insurance company fund monies.

"The impact on the class members therefore is totally positive, and it doesn't have any adverse impact on rights to benefits — nobody is giving up any pension rights or claims for benefits," said Plevin. "There's some disinformation spread, so I want to be clear on that.

"All they're giving up is a claim for breach of fiduciary duty against the funds and the trustees," she further explained. "They are not giving up any claim they may have that they are entitled to pension benefits in excess of the amount that they're created by the funds."

"The settlement is a proposal," said Ellen Meriwether, a partner with the Philadelphia law firm of Miller, Faucher And Cafferty, counsel for the plaintiffs. "Under the proposed settle-

ment, the individual named plaintiffs who have been litigating the case for nine years, they are required to release benefits claims individually. The rest of the class — the ones who have not been the named plaintiffs — they retain their claims to file for benefits.

"So the \$100,000 apiece is being requested and it's subject to court approval," Meriwether told *Goldmine*. "It's an incentive payment to the named plaintiffs for having participated in the litigation for all of these years, a litigation that ends up benefiting not only them, but others as well. They also get an additional payment on top of what their absent class members get,

"I'm not carrying the load on my shoulders," he concluded. "Everyone [who] ever sang a note, they deserve to be educated, be educated and be informed and then they can go from there. That's all I can say about it."

— Sam Moore

by releasing their entitlement to make claims for benefits to the funds. We think \$100,000 at the most for each of them, which includes both their litigation efforts and the release of their benefits claim, is fair."

While many of the plaintiffs are willing to sign for the settlement, others feel that there are still some inequities in both the settlement and in future options for the absent class members.

"The remainder of the money goes into a settlement fund," said Wilhelms. "By which any member of the class, which is any vocal artist from 1959 to 1994, may make a claim. I estimate there are potentially 20,000 people who could make claims.

"Lester Chambers is one of the named plaintiffs. If he

agrees to the settlement, he gets \$100,000. The other Chambers Brothers will have to file for their own claims against the insurance policy and could get less than \$500 apiece," he pointed out. "If there are 20,000 applicants, for a \$4 million insurance policy, they would receive \$500 apiece."

"It's a fear factor that these people are only going to get \$500 instead of their health benefits," said Meriwether, "and that's not the case. I would be surprised if more than a couple of thousand people make a claim. So I think that the distributions will be more than \$500 each. I can't say that for sure, because the money is distributed among those who make a claim.

"Jerry Butler, if you asked him, would say this case has been litigated for nine years," she said. "This settlement is the best we can do at this time. It's time to end this thing so at least we can deliver a benefit today, rather than fight for years and maybe never deliver a benefit, ever."

Artists who are concerned about their rights under the Moore v. AFTRA case can visit www.aftralitigation.com, which contains information on the case, including pleadings and settlement documents. Artists who wish, however, to object to the settlement must file their objections by May 30, 2002. The objection form is available by fax at 602-953-2091, by e-mail at AFTRAClassaction@aol.com and by voice-mail at 602-493-6819.

"I'm fighting this settlement," Sam Moore told *Goldmine*, "because it's the right thing to do. And if it works out to the advantage of the artist and [if] they take the pension and they want to retire and live off their pension, hey, they don't owe me anything.

"The only thing I hope that they do is have a good time and enjoy their retirement and get on with the life that God has bestowed upon them. My only 'thank you' is that they get what they really deserve.

"I'm not carrying the load on my shoulders," he concluded. "Everyone [who] ever sang a note, they deserve to be educated, be educated and be informed and then they can go from there. That's all I can say about it."

— Chuck Miller

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New Releases



Courtesy of Vision Music

Nils Lofgren

NILS LOFGREN
Breakaway Angel
 Vision Music (1009)

Nils Lofgren has made many a fine record over the past 30 years, yet major-artist status has eluded him. Uncompromising, he has kept true to his vision musically, but that is not to say he hasn't developed along the way. Coming off the heels of his brisk February release of a rousing instrumental collection *Tuff Stuff! Best Of The All-Madden Team Band* [See next review. — Ed.], *Breakaway Angel* is Lofgren's first studio album of new material with vocals in six years. One does not have to listen long to see that Lofgren has really

***Breakaway Angel* could be the album that puts [Nils] Lofgren over the top as a solo artist. Housed in gorgeous, concise and crystal-clear production, Lofgren's wealth of guitar-based songs journey through a life's work of study and dedication to his instrument.**

come into his own here. Flourishing as a singer/songwriter with a wealth of classy, mature material, he lays down the most intuitive and restrained heartfelt vocals of his career while displaying breathtaking guitar heroics all the way.

Breakaway Angel could be the album that puts Lofgren over the top as a solo artist. Housed in gorgeous, concise and crystal-clear production, Lofgren's wealth of guitar-based songs journey through a life's work of study and dedication to his instrument. Some of the finest acoustic-guitar sounds on record are found here, right from the first cut "Puttin' Out Fires." Triple-A radio should jump all over *Breakaway Angel*, especially the hook-laden "Without You" featuring a weathered lead and Fleetwood Mac-ish backing vocals. Adult Contemporary stations would do well to play the gentle but poignant "I Found You," a song Lofgren has played in concert for years and which now makes its recorded debut. "Love A Child" is an instant classic; a lullaby of sorts, it is simple and pure, everything *Breakaway Angel* stands for.

"Driftin' Man," written with Lou Reed, is another standout — a haunting ballad, long-ing and eerie. Folky and earnest, "Tears Ain't Enough" sounds as genuine as a song someone's grandpa might have sung; it's natural and uncontrived. "I Can't Fly" is another beautifully sung and arranged piece. À la Linda Ronstadt, it's a solemn whisper in the ear, with

a floating bridge that is very satisfying. The wee-hour ambience of "Heaven's Answer To Blue" cuts the air with grace and class as well.

Lofgren's sound and influence through the years has served to recharge the energies of Neil Young and Bruce Springsteen. This time around those artists' presence is echoed on the Springsteen-tinged "Cryin' Tonight," again a winner with astonishing guitar runs, and the Young-flavored closer "Open Road," which sums it all up nicely. Lofgren delivers a set of pensive but hopeful tunes on *Breakaway Angel*, leaving the listener with the overall peaceful feelings of reflection and hope, elements we'd all like in these days of unrest.

— C. Brian Jasper

NILS LOFGREN
Tuff Stuff! (Best Of All-Madden Team Band)
 Vision Music (VMCD-1010)

Nils Lofgren is a guitar wizard, and finally we have an all-out instrumental album from this hugely unheralded genius. The first thing listeners will want to do when putting on the CD is to program out tracks 1, 2, 5 and 7. Those are the cuts with football commentator John Madden's obnoxious ravings throughout; replace those with end tracks 32, 33 and 34 (mirror tracks without the "Mad Madden" of boredom). This leaves 27 splendid rockin' blues and back woods-y acoustic instrumentals, plus three additional songs, including a tribute to Walter Payton, for a total of 30 totally cool Lofgren workouts.

It's great music for driving down the road with the top down or as a soundtrack to the next weekend football party. In fact, Lofgren wrote the pieces while watching classic pro-football stock footage; (I'll bet he turned Madden's ranting off, just like we're gonna do).

Lofgren jams with stellar musicians throughout, including his touring bandmates: Tim Biery (drums), Wade Matthews (bass), an exceptional blues harmonica player named Mark Wenner and trio of saxophonists off and on for spice. Lofgren has a guitar technique all of his own; whether he's sliding, bending, picking or pulling harmonics out of the air, it's spellbinding.

— C. Brian Jasper

(Please see New Releases page 32)

Indie Label Spotlight

THE FRENCH KICKS
One Time Bells
 StarTime International (ST-10)

Throughout *One Time Bells*, the debut full-length by New York-based quartet The French Kicks, songs ingeniously reference the album title with ringing, chiming instruments, be they piano, guitars or synthesizers. Beyond this clever theme are just as ingeniously crafted pop songs. The immediately catchy "Crying Just For Show," chugs along on a simple guitar hook, recalling the minimal, masterful years of early Stereolab — just as entrancing, except perkier. If you can't get enough of driving, minimalist pop-rock, there's "Trying Whining," which

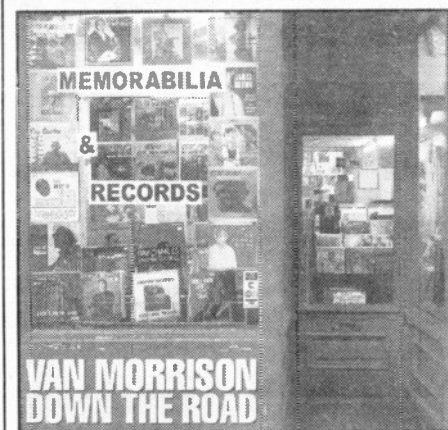
features a forgivably similar guitar phrase.

Still, the all-too-brief album (slightly more than 38 minutes) reveals a range of influences that span 30 years of pop history. It opens with the honking, organ-driven, Rentals-meets-Paul McCartney "Wrong Side." "Close To Modern" features some soulful, Prince-like falsetto vocals against dancing piano and subdued guitar licks.

The French Kicks' endearing approach to music is eclectic but not necessarily new, as they recall elements of legendary New Zealand alt-rockers The Clean throughout *One Time Bells*. (Star Time International, PMB 452, 285 5th Avenue, Brooklyn NY 11215 or www.frenchkicks.com).

— Hans Morgenstern

NEW RELEASES NEWS



Just out: Soul sensation Solomon Burke's new album *Don't Give Up On Me* (Fat Possum Records) features The Rock And Roll Hall Of Famer covering previously unreleased songs written by artists he inspired, from Van Morrison, Bob Dylan, and Tom Waits to Elvis Costello, Nick Lowe, Joe Henry, and Dan Penn. Guesting on the album are The Blind Boys Of Alabama and Daniel Lanois... Soul singer Etta James And The Roots Band rocks out on her new *Burnin' Down The House* (Private Music), on which she belts out a medley of Foghat's "I Just Want To Make Love To You" and Steppenwolf's "Born To Be Wild"... Jeb Loy Nichols' third album is *Easy Now* (Rykodisc), which combines a little country and reggae with plenty of soul and R&B... Several members of Britain's influential '70s fiery jazz-fusion band Brand X, which included Genesis' Phil Collins on drums, are back as *Tunnels*, releasing the electric jazz rave-up *Progressivity* (Buckyball Music). The new band features original Brand X bassist Percy Jones and a special appearance from original Brand X guitarist John Goodsall.

Coming up: Legend Van Morrison picks up extra points from *Goldmine* for the cover of his new *Down The Road* album (Universal), out May 15, which features a picture of a used record shop. The album contains 13 new Morrison tracks as well as covers of Hoagy Carmichael's immortal "Georgia On My Mind" and clarinetist Acker Bilk's "Evening Shadows." The latter is normally an instrumental but gets jazzed up here with Morrison's vocals and a guest appearance by Bilk himself... Coming May 15 from Duke Robillard, two-time W.C. Handy Award winner for Blues Guitarist Of The Year (2000, 2001), is *Living With The Blues* (Stony Plain Records), a collection of original songs mixed in with covers such as the Brownie McGhee title song and Willie Dixon's "I Live The Life I Love," among others... *Pocketful Of Soul* (Yep Roc), the second solo album from Jason Ringenberg, singer/songwriter for Jason And The Scorchers, is due June 23. The set features some of Nashville's best alt-country artists including Steve Earle, Tommy Womack, Todd Snider, and BR5-49... Dave Pirner, Soul Asylum's lead singer for the band's entire 20-year existence, goes solo for the first time July 16 with a yet-untitled album (Ultimatum Records) soaking with New Orleans rhythms and melodic pop. The leadoff single, "Never Recover," features keyboardist Bill Preston and guitarist Chris Whitley. Meanwhile, Soul Asylum (with Pirner) is planning to release their next album in spring 2003.

— Greg Loescher

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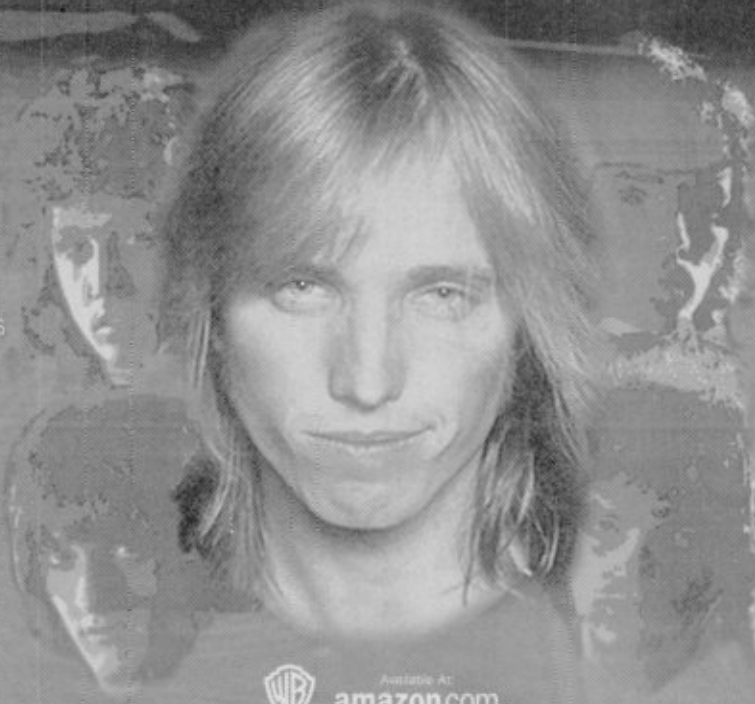
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part of the New Zealand music scene, first with Change in the late '70s and later as frontman for '80s pub-rockers Noiseworks.

In the meantime, INXS effectively disbanded and planned to regroup as The Farriss Brothers — in some ways closing the circle that began before Hutchence joined the band. The band members have also continued to be active in their own solo pursuits, while Hutchence too would re-emerge in his own right, when his long-overdue solo album finally hit the streets in February 2000.

The Farriss Brothers' project was never fully realized, and it was only a matter of time before a regrouped INXS left the rumor mill and entered the spotlight once more. However, a proposed 1999 New Year's Eve mini-set with Australian popsters Savage Garden was canceled, and fans were left up in the air once again. But a revitalized INXS, with Stevens, gigged at home during summer 2000. As the year unfolded, INXS played a handful of gigs and took part in Tim Rice's Musical Spectacular — a tribute to Rice himself, as a host of musicians re-created some of his best songs from *Chess*, *Jesus Christ Superstar* and *Evita*.

However, a late August 2000 tour of New Zealand was scuttled due to poor ticket sales — although the band were re-emerging in the public eye, with some promotion and interview opportunities, they still kept themselves very low-key, leaving people wondering what their status really was. But the band did take part at the Sydney Olympics' closing cere-



Courtesy of Mercury/by James Minchin

INXS in 1997, from left: Tim Farriss, Kirk Pengilly, Michael Hutchence, Jon Farriss, Garry Gary Beers, and Andrew Farriss.

monies, offering up a rousing performance of "What You Need." They would also partner with Peter Clifton (director of Led Zeppelin's *The Song Remains The Same*) to produce a

massive INXS documentary.

INXS revitalization began in earnest in 2001, headlining a stellar New Year's gig in Adelaide with their first true full-length set since

Hutchence's death. The band also mounted a successful, if short, Australian tour later that spring, although the planned Great Australian Bite tour of North America, featuring INXS, Men At Work, and Midnight Oil was canceled.

June 2001 saw the realization of a long-overdue career-spanning package when Rhino Records released *Shine Like It Does*. A fat double CD loaded with hits, alternate takes and B-sides, it features extensive track-by-track notes from the band members. The band, meanwhile, continued making high-profile appearances, including the Goodwill Games in August. 2001 was capped off in high, and well-deserved style as the band were inducted into the ARIA (Australian Record Industry Hall of Fame). It was here that Tim Farriss officially revealed, "We're going to go into a garage and be a garage band again." Hutchence, meanwhile, would garner posthumous honors at the third annual ALMA (Australian Live Music Awards) ceremony in November.

INXS thrilled fans in early 2002 with a firm confirmation of 29-date North American tour, slated to begin May 29 in Sacramento, Calif. Rhino adds to the excitement June 6 with the release a new best-of compilation that includes unreleased material as well as remastered and bonus-track appended reissues of the band's *Kick*, *X* and *Welcome To Wherever You Are* LPs.

It's not a bad way to start one's fourth decade in the business.

(For news and tour info visit the band's official site at: www.inxs.com)

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 ALLMAN BROS...Les Brers Jackson...Price Hall 1972
 Bad Company...D.C. Desolation...Wash. DC '79
 The BAND...DC Fever...Wash DC 1976
 Beck, Bogart, Appice...London 1974
 JEFF BECK...Dirty Face 2001...Austria 7/20/02
 Jackson Browne...Syracuse Or Bust...3/27/71
 BLACK SABBATH w/ Glenn Hughes...8th Star demos
 BLONDIE...Moonlight Drive...SF '77, Phila '78
 BOSTON...Cleveland Rocks...Agora 1977
 CACTUS...Roach Chester...Rochester, NY '71
 CLAPTON...Eric...Knockin On Heroin's Door...S. Monica '78
 Derek & Dominos...Snake Lake Blues...Layla Outtakes, J. Cash
 CLASH...White Men In Hammersmith...London 2/80
 CREAM...Oakland Farewell...Oakland '68
 DIRE STRAITS...A Time In The West...SF Ca. 3/31/79
 RORY GALLAGHER...Burning Cowtown...KC Mo 1974
 RORY GALLAGHER...Burning At The Tower...Phila '78
 Grand Funk Railroad...Hawaiian Eyes...Hi '70, rare TV
 GAMMA feat Ronnie Monstrose...LIVES!...NYC/Dallas '80
 BUDDY GUY...Sweet Little Angel...New York 1990
 GEORGE HARRISON...Beware Of ABKCO...demos
 HEART...At The Aquarius 1975...Seattle
 HEART...Columbus Delight...Ohio 1976
 HEART/LOVEMONGERS...Free World...Seattle 4/25/92
 It's A Beautiful Day...Last Flight...Fillmore West 7/1/71
 The JAM...Newcastle To Chicago...UK '79, Chicago '80
 Jefferson Airplane...Volunteer Sessions...1969 Outtakes
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 JOURNEY...Live At The Capitol 1978...Pass, NJ 6/10/78
 JOURNEY...To The Big Apple...NYC 3/78, Houston '81
 KANSAS...At The Bottomline...NYC 6/74
 FREDDIE KING...Denver Blues...Ebbets' Field 1974
 KINKS...Another Great Lost Album...rare BBC/TV shows
 LYNRYD SKYNYRD...Ten For Tennessee...Chattanooga '75
 MAHOGANY RUSH...Cal Jam 2...Ca '83
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 PROCOL HARUM...Hollywood 1973
 QUICKSILVER MS...1966...Fillmore West 9/66
 REM...Rock In Rio...Rio Jan. 2001
 ROLLING STONES...Live At Leeds...UK 1971
 Linda RONSTADT...Down Under Atlanta...Fox Thr. Att. 12/77
 Linda RONSTADT...Feel Like A Chicken Fried Steak...LA '80
 Linda RONSTADT...The Interpreter...Offenbach '76
 Todd RUNDGREN...Ultrasonic...Long Island, NY '72
 ROSSINGTON-COLLINS Band...LIVE!...Atlanta 12/31/80
 SCORPIONS (w/Uri Roth)...In France Tour...Cologne '75
 SIMON & GARFUNKLE...Monterey Pop '67
 STRAY CATS...Putting On The Rit...NYC 1982
 STYX...Burning New Orleans...New Orleans 1983
 TELEVISION...Live In San Francisco 1978
 THIN LIZZY...Live In Rock City...Detroit 5/14/76
 Robin TROWER...Little Bit Of Cincinnati...Cinc '74/SM Civic '74

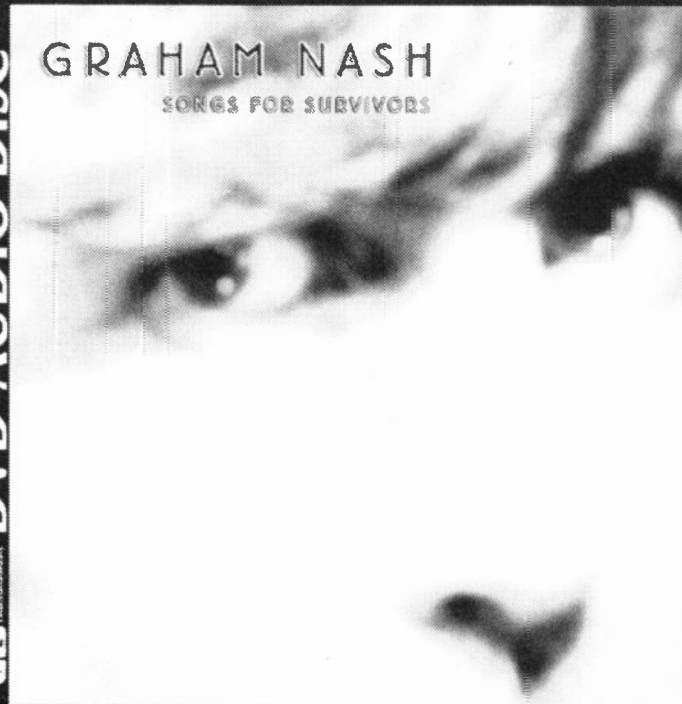
Robin TROWER...Take A Fast Train...SF '73 & live outtakes
 VAN HALEN...The Full Bug...Uruguay 1983
 VAN HALEN...Pasadena Daze...Pasa. '76 - '77
 VAN HALEN...At Their Best...Garage '77, Pasa. Hilton '76
 UFO (w/W Shenger)...Boogie For Michael...Starwood 1975
 MUDDY WATERS...Denver Mojo...Ebbets' Field 1973
 Johnny WINTER...Lights Out At Parkers...Seattle '85
 Johnny WINTER AND...1970 - 1971...Chicago w/Derringer
 YES...Tour Of The Tormato...London 10/21/78
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 BEE GEES...UK, German, US, Dutch
 TV 60's - 70's
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 1978 - 1980
 BLUE OYSTER CULT...US TV 1977 -
 1981
 DAVID BOWIE...The 1980 Floor
 Show
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 1985
 CHICAGO...Germany 1982
 The CLASH...US TV 1979 - 1983
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 1973
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 REVIVAL...1960's
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The Doors' Ray Manzarek: (Not so) weird scenes inside the gold mine

Seldom do musical tributes boast the active participation of the honorees, and fewer are predicated upon a reunion of true historical significance, which makes Image Entertainment's DVD recent release of *VH-1 Storytellers: The Doors — A Celebration* exceptionally rewarding.

Triumphantly reuniting the three surviving Doors and then teaming the legendary musicians with lead vocalists from a half-dozen current headliners — among them, Creed, Stone Temple Pilots, The Cult, and Train — required all of the participants to ultimately embrace the ever-present spirit of one of the most celebrated singers and revered figures in the history of rock 'n' roll — Jim Morrison.

The combination produced a truly remarkable evening of incredible vibes, passionate music-making and the stark realization that past and present can be successfully merged. This revelation came as no surprise to The Doors' keyboardist Ray Manzarek, "Baba Ram Dass said, 'The secret to life is being here now. Not being in the future, not being in the past...'" Capturing the

moment — that's what The Doors do."

Manzarek recently spoke with *Goldmine* regarding the DVD release of *The Doors' Storytellers* reunion and his upcoming solo projects.

Goldmine: When was the last time The Doors performed together?

Ray Manzarek: At The Rock and Roll Hall Of Fame (Jan. 12, 1993). The induction into, as I like to call it, the R & R H O F F. [laughs]

How did this latest Doors' reunion come about?

Elektra was putting out *Stoned Immaculate*, The Doors' tribute album, which Robbie [Krieger] and I, and John [Densmore] too, had sat in on various tracks with some of the players and got to know some of the people. And then the idea came along, why don't we, the three surviving Doors, play with some of those guys, live on TV, for the long-awaited, fabled Doors' reunion, with other singers? It was as simple as that.

The Doors had all of two days together before you started bringing in the singers for rehearsals.

As if we don't know the songs! [laughs] It's like — playing Doors songs and riding a bicycle. John and Robbie and I got together and played "Light My Fire" with Robbie as bass player and a guy who works with Robbie, and he knew the chord changes so, boom, there we were — like 30 years hadn't even gone by. And it was a real delight to get into it again.

The guests all do an incredible job on the lead vocals. How did you get them over the obvious hurdle of stepping into some rather large shoes?

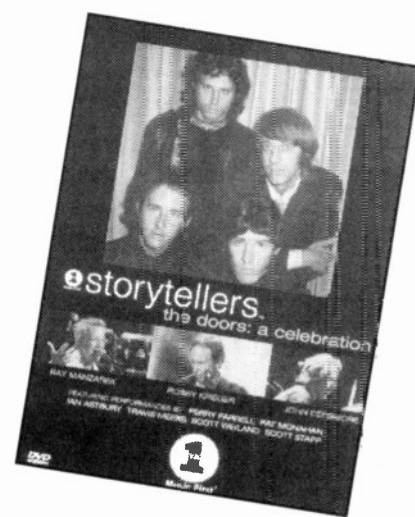
Treat each and every individual as a human being. You can't play arrogant, you can't play rock star, you can't play living legend 'cause here's some guy coming in to sing. He's going to be taking Morrison's place so you cannot play arrogant to those people. You have to be your — who you are, your human-being self. And I think the three of us did that and put everybody at their ease. It's your obligation to put all the singers at their ease to allow them to do their best. That's what we attempted to do — make it comfortable. You're making music. Forget egos. We're making artistic, musical, spiritual intensity. It's gotta have passion. And if you're playing ego games, you can't have passion.

"L.A. Woman" with Perry Farrell appears for only about 20 seconds during the opening titles...

You know, we needed one more take but we didn't have time. And it wasn't Perry's fault, it was our playing. We weren't on it. Perry did a great job, but we didn't have time for take two, we had so many other songs to do.

What's up next for Ray Manzarek?

I did a movie. I shot a digital feature called *Love Her Madly* — a story of love, obsession and murder on a college campus. Three guys are in love with the same girl and



she drives them insane. They love her madly. It's [Alfred] Hitchcock on a college campus.

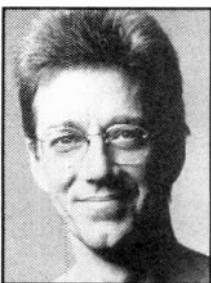
Are you doing the soundtrack?

Yeah, did the soundtrack music. Wrote the script with a friend and directed it. *Love Her Madly* should be out sometime in January-February [2002]. I've got a new book coming out, a novel, called *The Poet In Exile*, a work of fiction in which I tell the story of a rock star who staged his own death and disappeared into the east, the Orient. [The Poet In Exile has been released, but to the best of our knowledge, Love Her Madly has not. — Ed.]

You've had some time to reflect on the Storytellers evening. How would you sum up the experience?

A great night of being immersed in the energy and in the passion of music — to be one with the music and all the people playing the music. It was the kind of night that musicians live for.

— Mark Wallgren



Courtesy of A&M Records

Ray Manzarek



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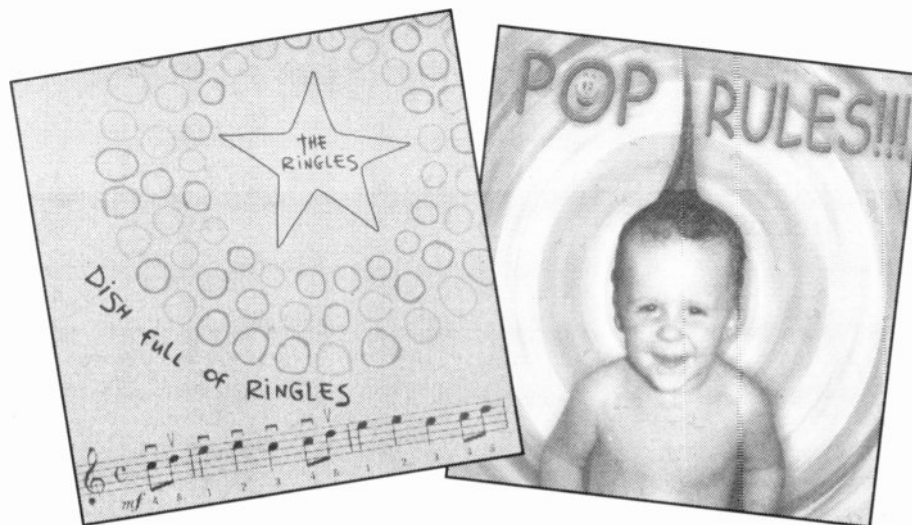
CHRIS RICHARDS
Pathetic History
Futureman (FMCD-002)

PHIL ANGOTTI AND THE IDEA
Flower Bomb
JAM (JCD-877)

DIPSOMANIACS
The Life You're Faking
Face Down (FDR015)

Jeremy Morris, owner and proprietor of Michigan-based JAM Records, is a tireless flagwaver for the current indie power-pop scene as well as one heck of a singer/songwriter/lead guitarist. After releasing tons of his own music on the JAM imprint, Morris has turned to enthusiastically supporting like-minded musicians by releasing and distributing a number of worthy pop records. The albums listed above are the latest fruits of his labor.

Morris' own *Pop Rules!* features track after track (20 of 'em!) of his trademark sunshiny pop sounds, replete with chiming guitars, heartwarming melodies and highly John Lennon-esque vocals. It's a simple formula,



but rarely is it executed this well or this consistently. Morris' positive lyrical outlook is made crystal clear on hopeful numbers such as "It's Getting Better," "Good Times" and "Walking In The Sunshine," while his ace lead guitar takes center stage on the title track and "Frustrate Me." *Pop Rules!* is Morris' best effort yet and one that's so unassuming that it's difficult to dislike.

Silver Dollar Sunday is the sophomore release from The Lolos, who are led by Tim Boykin, formerly of the punk-poppin' Shame Idols. The Lolos are pure pop in the truest sense of the term, with gorgeous harmonies, sumptuous melodies and peppy lead vocals to be found all over the 14 tracks here. Imagine a cross between The Byrds and The Records (and any number of other late '70s popsters such as The Knack) and you're in the ballpark. The title track (which includes

a sly Ramones reference) is simply amazing, as are covers of Chris Stamey's "The Summer Sun" and Shoes' "I Can't Go Wrong." Simply marvelous stuff.

Contrary to its self-effacing title, Chris Richards' *Pathetic History* is anything but. This one is sturdy Midwestern-flavored pop, heavy on the guitars but with dollops of hot keyboard helping to spice things up. Richards' boyish vocals power tracks such as the boppy "Easy Come, Easy Go" (not the Bobby Sherman tune) and a perfectly placed cover of The Left Banke's "I've Got Something On My Mind." "Maybe I Need You" is a cute, piano-based ballad and another reason to like this 17-track collection of Richards tunes from 1990-2000.

Phil Angotti and The Idea's *Flower Bomb* is gentle, often lovely guitar-pop from an Illinois aggregation that plays it heavy on the

12-string and showcases some sweet Fab Four and Zombies influences (one of the finest songs here is called "Being Colin Blunstone," for cryin' out loud!). It's certainly not groundbreaking, but it's a very pleasant listen from start to finish.

The Dipsomaniacs are more sonically rough-and-tumble than their JAM compatriots, as their *The Life You're Faking* proves. The dozen tunes here show a marked Replacements influence, minus the sham-bolic, alcohol-fueled moments. Spin "Dismembered," "More Than A Machine," "Tina's Good At Everything" or "Quiet Quiet Quiet" and you are in for a rollickin' good time. It's an excellent effort from these New Jersey boys. (All JAM releases available from 3424 Wedgewood Drive, Portage MI 49024 or through www.go.to/jamrecords)

— John M. Borack

LISA LOEB
Cake And Pie
A&M (069493242-2)

For Dallas native Lisa Loeb, creating variety was her goal for *Cake And Pie*, her third album. To that end, her cowriters here include bluegrass luminary Randy Scruggs and boyfriend Dweezil Zappa (who co-produced most of the record with Loeb). Loeb's songs, built mostly around her acoustic guitar (Zappa's electric guitar providing the occasional edge) are irresistibly tuneful. Her lyrics, sung in a soft girly voice, have a confessional quality to them yet are

(Please see New Releases page 40)

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Beatles - *The Complete Rooftop Concert* - last public performance 1/30/69 - very good soundboard
Beatles - *The Complete Rooftop Concert (2CD)* - complete performance 1/30/69 - very good soundboard
Beatles - *From.....Kinfauns to Chaos (2CD)* - 5/68 *White Album* demos plus 6/68 mixing session for "Revolution #1"
Beatles - *Home Tapes One: 1958-62 2CD* - good to excellent home studio recordings
Beatles - *Home Tapes Two: 1963* - very good to excellent home studio recordings
Beatles - *Home Tapes Three: 1964-66* - very good to excellent home studio recordings
Beatles - *Home Tapes Four: 1967-68* - excellent home studio recordings
Beatles - *Home Tapes Five: 1968* - excellent home studio recordings
Beatles - *Home Tapes Six: 1968-69* - excellent home studio recordings
Beatles - *Home Tapes Volumes One to Six: (7CD)* - complete set for only \$110.00
Beatles - *Soul Sessions (2CD)* - *Rubber Soul* rarities, outtakes, alternate mixes, and excerpts - excellent studio recordings
Jeff Beck - *Rare, Raw, Rough, and Ready* - Chicago 10/71 (excellent soundboard) plus mono "Truth" LP
Bee Gees - *Live and Acoustic* - live on tour 1989-97 - excellent soundboards
Blind Faith - *Debut in Stockholm* - Konserthuset, Stockholm 6/18/69 - debut performance billed as "Clapton and Winwood" - excellent audience recording
Jimmy Buffet - *The Gorge Live!* (2CD) - George, WA 9/29/96 - excellent soundboard
Jimmy Buffet - *New York Paradise* - New York City 1994 - excellent soundboard
Cheap Trick - *Top of the World* - Chicago 1979 - excellent FM broadcast

Duran Duran - *Rockin' the Savoy '83* - NYC 7/83 plus London 1983 - excellent FM broadcasts
Bob Dylan - *The Dylan/Cash Sessions* - studio outtakes 2/69, TV appearance 5/1/69, plus *Nashville Skyline* quad mixes - excellent soundboards
Bob Dylan - *Thin Wild Mercury Music* - studio outtakes and alternative versions recorded 1/15/65 to 1/21/66
Fleetwood Mac - *The Last Goodbye* - Seattle, WA 1/7/70 - last tour with Peter Green - very good audience recording
Garbage - *Push It* - Loreley Festival 9/30/98 - excellent audience recording
Garbage - *Reading '98* - The Reading Festival 9/30/98 - excellent soundboard
Grateful Dead - *Bear Trap* - Hollywood, FL 5/23/69 plus San Francisco 2/14/68 - excellent soundboard
Grateful Dead - *Cambodian Refugee Benefit* - Oakland, CA 1/3/80 - excellent soundboard
George Harrison - *Through Many Years* - unreleased and rare performances from George and Ringo
Heart - *Cal Jam 2* - Ontario Motor Speedway - 3/18/78 - excellent soundboard
INXS - *R.I.P. (2CD)* - career retrospective of Hutchence and INXS (1983-97) plus the complete soundboard of the second last official show at The Warehouse in Toronto 9/26/97
Jefferson Airplane - *The Woodstock Revival* - listed as "the complete Woodstock 1969 performance," but obviously not from that venue - excellent soundboard circa 1969
Billy Joel - *Templation* - various venues 1981 and 1993 - excellent soundboards
Elton John - *Hammersmith Odeon 1973 (2CD)* - London 12/22/73 - excellent radio broadcast
Kansas - *Live at the Palladium (2CD)* - NYC 11/20/80 - excellent FM broadcast
Led Zeppelin - *Robert's Last Stand (2CD)* - Knebworth Festival 8/11/79 - very good soundboard
Led Zeppelin - *Attribute to Johnny Kidd and the Pirates* - soundcheck from Chicago - 28 tracks of cover songs - very good quality
Led Zeppelin - *The Ultimate BBC Collection (1969-1971)* - excellent FM broadcasts
John Lennon - *Alternates of Free as a Bird and 14 Other Songs* - NYC 8/80 - excellent studio outtakes
John Lennon - *Borrowed Time* - best of *The Last Lennon Tapes* - excellent studio recordings
Paul McCartney - *Cold Cuts* - unreleased songs from 1971-78 - excellent studio recordings
Paul McCartney - *A Dream Apart* - Berkeley, CA 4/1/90 - excellent soundboard
Paul McCartney - *Flaming Pies and Leftovers* - *Flaming Pie* and *Off the Ground* outtakes - studio quality
Paul McCartney and Wings - *Unsurpassed Masters Volume 1 - Red Roses Speedway* outtakes plus live in Newcastle - excellent studio outtakes and soundboard
Ozzy Osbourne - *Zakkman Cometh (2CD)* - live at unnamed venue 3/1/98 - very good audience recording
Pink Floyd - *BBC 1970-1971* - London 1970 plus BBC 1971 - excellent FM broadcasts
Pink Floyd - *The Wall Rehearsals* - Los Angeles 1/80 - excellent studio recordings
Rolling Stones - *Behind the Double Door* - Secret gig Chicago 9/18/97 - very good audience recording
Richie Sambora - *Made from Osake* - Osaka, Japan 6/15/98 - excellent soundboard
Samhain - *Black Drear* - studio demos, live 2/5/85, original versions, interviews - excellent quality

Santana - *Live in Chicago 2000 (2CD)* - World Music Theater, Tinley Park, IL 8/19/00 - excellent soundboard
Texas - *Home Sweet Home* - Glasgow, Scotland 4/9/94 - excellent quality
Therapy? - *Fistful of Power* - live in Europe 6/4/94 - excellent soundboard
Therapy? - *No Love Lost* - live on tour 1993 - excellent soundboard
Third Eye Blind - *Paradise Boston '97* - Boston, MA 10/11/97 - excellent soundboard
Robin Trower - *Eagle Not the Dove* - BBC 1973 plus rarities - soundboards and studio outtakes
U2 - *Lost Broadcast Vol. 2* - Holland 10/30/81 plus London 1981 - excellent FM broadcasts
U2 - *Stuck in Paris (The First Night)* (2CD) - Paris, France 7/17/01 - excellent audience recording
U2 - *Stuck in Paris (The Second Night)* (2CD) - Paris, France 7/18/01 - very good audience recording
Pere Ubu - *Ubu Unchained* - The Angora, Cleveland, OH 5/5/75 and 1/12/76 soundboard
UFO - *Sighting Over Chicago* - Chicago Amphitheater 3/80 - excellent FM broadcast
UFO - *Where's There's a Pete, There's a Way* - BBC 1974 (four tracks), 1976 (six), and 1977 (three) plus Italy 1974 (two), LA 1975 (two) - very good to excellent recordings
Uncle Tupelo - *Halls of Shame* - Lounge Ax, Chicago 2/5/93 - excellent FM broadcast
Uncle Tupelo - *Last Call (2CD)* - The last two shows at Mississippi Nights in St. Louis 4/30/94 and 5/1/94 - very good audience recordings
Stevie Ray Vaughan - *Live in Japan (2CD)* - Tokyo 1/24/85 and Philadelphia 8/7/83 - excellent soundboards
Stevie Ray Vaughan - *Pride and Joy* - Chicago Blues Fest. 6/7/83 & Finland 7/11/85 - excellent quality
Stevie Ray Vaughan - *Testify* - Philadelphia 1983 - soundboard recording
The Who - *The Punk Meets the Godfather* - Quadrophonia demos plus Lifesize demos - excellent studio recordings
The Who - *The Tommy Demos* - excellent studio recordings
Yes - *Tour for the Tormato* - Wembley Stadium UK 10/28/78 - excellent soundboard
Yes - *Yesshows '88* - live in the USA 1988 - excellent soundboard
ZZ Top - *Burning the Capitol 1980* - Capitol Theater, Passaic, NJ 5/30/80 - excellent FM broadcast

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These CDs are \$18.00 for singles, \$35.00 for double disc sets, and \$50.00 for triples and \$65 for quads. We need your full name, address and a phone number. We accept checks and money orders (made payable to "P. Boxer"). Or you can charge it to VISA, MasterCard, or American Express.
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GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$61.00	\$127.00
Full page	\$466.00	\$466.00

Contract rates are available, which earn advertisers lower rates. Call anyone on our *GOLDMINE* advertising staff for a complete rate card. 715/445-2214



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ARTIST	TITLE	ORIGIN	PRICE	ARTIST	TITLE	ORIGIN	PRICE
AEROSMITH	WIGUNS N ROBES SPECIAL PROMO 8 TRACKS	PROMO	\$45.00	SCORPIONS	LOVE HAPPINESS-LIVE SIR STUDIOS NYC 37 MINS OUT-OF-PR	LASER	\$40.00
AEROSMITH	ROCK THIS WAY COLUMBIA RED LABEL PROMO SEALDIII	PROMO	\$75.00	SCORPIONS	TO RUSSIA WITH LOVE & OTHER SAVAGE AMUSEMENTS-488	LASER	\$40.00
ALICE COOPER	IT'S MEBAD PLACE ALONE/POISON/LIVE/BEYKIC THINGS/LIVE	UK	\$20.00	SMITHS	COMPLETE PICTURE-STEREO 50 MINS OUT-OF-PRINT SEALEDI	JAPAN	\$65.00
CAREY, MARIAH	GLITTER INTERVIEW SOUND BITES PROMO CD	PROMO	\$25.00	SQUER, BILLY	LIVE IN THE DARK/LANTA BARCA CRIC CD/CD/CD/CD/CD/CD/CD	LASER	\$40.00
CHEER, MARIAH	JOY TO THE WORLD/LOVE/STAY/STAY/STAY/STAY/STAY/STAY	US	\$15.00	STREET CATS	SHOOT ME/17/STRAUT/STRAUT/STAND/ROCK THIS	LASER	\$40.00
CHEER	DOVE L'AMORE-JMIXES/OCD SPECIAL CD SINGLE SEALEDIII	GERMANY	\$16.00	STREIBAND, BARBAR	ONE VOICE WAKING BARRY 088 65 MINS OUT-OF-PRINT	LASER	\$45.00
CHEER	WE ALL SLEEP ALONE/REMIX/WORKING GIRLS/BOUNCE SEALEDI	GERMANY	\$75.00	TALKING HEADS	STOP MAKING SENSE-STEREO 69 MINS OUT-OF-PRINT RAREIIII	JAPAN	\$40.00
CHEER	SPECIAL 3 CD WITH THE 5 ADAPTER	PROMO	\$16.00	TEARS FOR FEARS	SCENES FROM THE BIG CHAIR-STEREO 78 MINS RAREIIII	JAPAN	\$50.00
CHEER	MAIN MAN (LP VERSION) PROMO CD SINGLE	PROMO	\$20.00	TEARS FOR FEARS	MAD WORLD/DCHANGE/PALE SHELTER #DISC 15 RARE RAREIIII	LASER	\$30.00
CHEER	HEART OF STONE(CHEAR VERSION) PROMO CD SINGLE	PROMO	\$20.00	TEARS FOR FEARS	SOWING THE SEEDS-STEREO 22 MINS OUT-OF-PRINT RAREIIII	JAPAN	\$50.00
CHEER	LOVE HURTS SPECIAL PACKAGE PROMO CD, CARDS, PRO CD	PROMO	\$35.00	TESLA	TIME'S MAKING CHANGES - 88 MINS OUT-OF-PRINT SEALEDIII	LASER	\$30.00
CROW, SHERYL	ANYTHING BUT DOWN/EAVING LAS VEGAS/AMISS/PPH/LIVE UK	UK	\$15.00	TWISTED SISTER	STAY HUNGRY-STEREO 58 MINS EXTREMELY RAREIIII	LASER	\$150.00
CROW, SHERYL	SWEET CHILD O' MINE/EAVING LAS VEGAS/AMISS/PPH/LIVE UK	UK	\$20.00	U2	ZOO TV LIVE FROM SYDNEY 125 MINS 2 DISCS SEALEDIIIII	LASER	\$55.00
CROW, SHERYL	TOMORROW NEVER DIES/78/ROCKNO ONE SAID/ORDINARY UK	UK	\$20.00	U2	ACT UP/STAY/STAY/STAY/STAY/STAY/STAY/STAY/STAY	LASER	\$29.00
CROW, SHERYL	THERE GOES THE NEIGHBORHOOD/STRAIGHT MOUNTAIN/STAKE	CD	\$20.00	VANDROSS, LUTHE	BEST OF-STEREO 80 MINS OUT-OF-PRINT	LASER	\$40.00
CROW, SHERYL	ALL I WANNA DORUN BABY/RUN/LEAVING LAS VEGAS UK	UK	\$15.00	VANDROSS, LUTHE	LIVE AT WEMBLEY 8/8/89 WORLD TOUR-STEREO 81 MINS	LASER	\$40.00
DYLAN, BOB	ROYAL ALBERT HALL 2 CD PROMO	PROMO	\$50.00	VARIOUS ARTISTS	READY STEADY GO! VOL. 3 /WREATHES/MOODY BLUES/STONES	LASER	\$45.00
DYLAN, BOB	MILLION MILES LIVE RECORDINGS '87-'99 4 TRACK PROMO	PROMO	\$20.00	VARIOUS ARTISTS	DUSTY SPRINGFIELD/MOVIN GAYE/LULU/BRIAN JONES INTERVIEW	CD	\$50.00
DYLAN, BOB	BOOTLEG SERIES SAMPLER - 12 CUTS	PROMO	\$35.00	VARIOUS ARTISTS	MESSAGE TO LOVE ISLE OF WIGHT FESTIVAL WZAK GOLD CD	LASER	\$50.00
DYLAN, BOB	SPECIAL ADVANCE SAMPLER 4 ACOUSTIC TRACKS	PROMO	\$25.00	VARIOUS ARTISTS	WHENNORR/DORS, WHO, JOHN MITCHELL, MILES DAVIS, TASTE,	LASER	\$65.00
HARRISON, GEORG	ROCK STAR SHOW #011 1/23Z-1/4/89 SINGLE CD ONE HOUR	RADIO	\$10.00	VARIOUS ARTISTS	TULL/TEN AFTER 5/HELP/JODDER/DONOVAN/ SEALEDIII	JAPAN	\$65.00
HARRISON, GEORG	SWI SWI 1 CD/OLET T/D DONOVAN SWEET LORD (2000) CD SIN	RADIO	\$10.00	VARIOUS ARTISTS	NATALIE COLE/CELINE DION/SPICE GIRLS/STEVE WONDER/TRISHA	LASER	\$10.00
HARRISON, GEORG	ROCK STARS 2 CD RADIO SHOW 1/5/92 90 MIN RAREIIII	RADIO	\$10.00	VARIOUS ARTISTS	YEARWOOD/ZUCCHERO LIVE 105 MINS 6/9/98 MODENA SEALEDI	LASER	\$50.00
HARRISON, GEORG	GOT MY MIND SET ON YOU/LAS HEAD 3 SEALED CARD	JAPAN	\$65.00	VARIOUS ARTISTS	MUSIC FOR MONTERRAT WUMBY BUFFET/CLAPTON, PHIL	LASER	\$50.00
LENNON, JOHN	SHAVED FISH CD IN LONG BOX SEALEDIII	US	\$30.00	SPECIAL SECTION	LASER DISC MOVIES SET SALE	ORIGIN	\$20.00
LENNON, JOHN	IMAGINE COMPLETE CD DIGITALLY REMASTERED IN CARDBO	PROMO	\$30.00	1/2 WEEKS	KIM BASINGER/AMCKEY ROURKE UNCT DIRECTORS CUT LTB	LASER	\$25.00
LENNON, JOHN	HAPPY XMAS/BE BOB A LULA SPECIAL PROMO	PROMO	\$20.00	DENIRO STARS & DIRECTS 2 DISCS LETTERBOX SURROUND	LASER	\$28.00	
LENNON, JOHN	SEVEN CUT EXEMPTS FROM THE BOX SET US PROMO	PROMO	\$20.00	WROBERT HAYS & JULIE HAGERTY 88 MINS	LASER	\$30.00	
LENNON, JOHN	IMAGINE/HAPPY XMAS/BE PEACE UK PROMO CD	PROMO	\$25.00	ALFIE	WROBERT HAYS/ROBERT WOODS/SEALEDIII	LASER	\$30.00
LENNON, JOHN	PHOTOGRAPH SINGLE CD IN SPECIAL PICTURE FRAME BOX	PROMO	\$25.00	AMERICAN BLUE	NOTE MICHAEL/LOTTE D'AMBROSIO/ALVARADO/CAPOTORTO	LASER	\$20.00
MCCARTNEY, PAUL	TENDER LIPS (LTD EDITION) 3 CD SET	PROMO	\$45.00	AN AFFAIR TO	REMEMBER WALTER GRANT & DEBORAH KERR WIDESCREEN	LASER	\$20.00
MCCARTNEY, PAUL	FIGURE OF EIGHT/ROUGH RIDE/OO E L'E SOLEIL 3 CD GATEF UK	UK	\$25.00	ANGIE	OEENA DAVIS-2 DISCS WIDESCREEN DIRECTOR'S CUT WEXTR	LASER	\$30.00
MCCARTNEY, PAUL	FROM A LOVER TO A FRIEND UK PROMO W/SPECIAL SLEEVE	PROMO	\$25.00	ANNIE HALL	CRITERION COLLECTION DISC WWOODY ALLEN/DIANE KEAT	LASER	\$40.00
MCCARTNEY, PAUL	WINGS/SPAN TO TRACK PROMO FROM US	PROMO	\$20.00	APOCALYPSE NOW	WIDESCREEN GATEFOLD 2 DISCS W/MARION BRANDO	LASER	\$20.00
MCCARTNEY, PAUL	HOPE OF DELIVERANCE/LEATHER COAT/3 WETS/BOYS, KICKED	US	\$20.00	ARRIVAL	PIONEER SPECIAL EDITION BOX SET-2 DISCS WEXTRAS	LASER	\$50.00
MCCARTNEY, PAUL	OFF THE GROUND, COSMICALLY, STYLE, BIG, SOGGY	US	\$20.00	AUSTIN POWERS	WMOKE MYERS, ELIZABETH HURLEY WIDESCREEN 90 MINS	LASER	\$30.00
MCCARTNEY, PAUL	BIRTHDAY, SUNSHINE, PS LOVE LE SHOLE T'EM IN	UK	\$25.00	AUSTIN POWERS	SPY WHO SHAGGED ME W/MIKE MYERS, HEATHER GRAHAM W/	LASER	\$30.00
MCCARTNEY, PAUL	MY BRAVE FACE, FLYING WHEEL, DAME	UK	\$25.00	AUSTIN POWERS	ELLEN WALKER/FRANK ROSTON/ROBERT TRIVLER 1 TB	LASER	\$30.00
MCCARTNEY, PAUL	DOBU JOOBI ECOLOGY PROMO SEALED CD	PROMO	\$20.00	BEATLES	BEATLEMAN DCA/PRO-STEREO WIDESCREEN-EXTREMELY R	LASER	\$40.00
MCCARTNEY, PAUL	UNLOCKED THE BOX SET 3 CD SET	PROMO	\$85.00	BEATLES	EPISODE 142 ONE UPON A TIME IN NY/TERRIBLE SAVIOR SEA	LASER	\$30.00
MCCARTNEY, PAUL	YOUNG BOB/LOOKING FOR YOU/DOBU JOOBI PART 1	DUTCH	\$25.00	BEATLES	EPISODE 344 SIEGNO WAY DOWN SEALEDIII	LASER	\$30.00
MCCARTNEY, PAUL	VERTICAL MAN SPECIAL ADVANCE PROMO W/STAYE TYLER	PROMO	\$75.00	BEFORE/AFTER	MERYL STREEP/LIAM NEESON-SURROUND	LASER	\$35.00
MCCARTNEY, PAUL	U2 7 RARE & REMIXED 7 TRACK CD FROM TARGET STORES	US	\$25.00	BETTER OFF DEAD	W/JOHN CUSACK/DAVID OGDEN STERS, DIANE FRANKLIN	LASER	\$25.00
MCCARTNEY, PAUL	U2 SUMMER RAIN PROMO CD SINGLE	PROMO	\$10.00	BILLY BATHGATE	DUSTIN HOFFMAN/MICHAEL KIDMAN LTBX DOLBY SURROUND	LASER	\$35.00
MCCARTNEY, PAUL	U2 SUMMER RAIN PROMO CD SINGLE	PROMO	\$10.00	BLOODSWINE	JACK NICHOLSON/MICHAEL GANE-WIDESCREEN SURROUND	LASER	\$30.00
VARIOUS	GEFFEN RECORDS A MUSICAL HISTORY OF THE DECADE 4 CD	PROMO	\$150.00	BLOODY MAMA	WISHELY WRITERS/ROBERT WOODS/ROBERT WOODS	LASER	\$20.00



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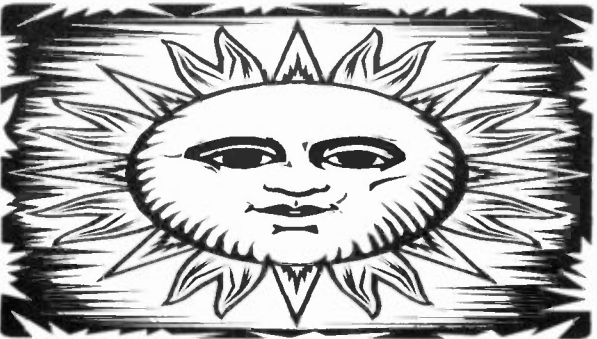
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BANGLES	IF SHE KNEW WHAT SHE WANTS SHEET MUSIC WBAND ON CO	US	\$20.00	DIAMOND,NEIL	YOU DON'T BRING ME FLOWERS SHEET MUSIC WBAND ON COV	US	\$20.00	LEWIS,GARY	JILL SHEET MUSIC WGLARY ON THE COVER	US	\$16.00
BANGLES	ETERNAL FLAME SHEET MUSIC WBAND ON THE COVER	US	\$20.00	DIAMOND,NEIL	SWEET CAROLINE SHEET MUSIC WNEIL ON THE COVER	US	\$20.00	LYMON,FRANKIE	WHY DO FEELS FALL IN LOVE SHEET MUSIC WFRANKIE&TEEN	US	\$76.00
BANGLES	IN YOUR ROOM SHEET MUSIC WBAND ON THE COVER	US	\$20.00	DIAMOND,NEIL	PLAY ME (SHEET MUSIC WNEIL ON THE COVER)	US	\$20.00	MADONNA	I WANT YOU TO BE MY GIRL SHEET MUSIC WFRANKIE&TEEN	US	\$75.00
BAY CITY ROLLERS	SUMMERLOVE SENSATION SHEET MUSIC WBAND ON THE COV	US	\$30.00	DIAMOND,NEIL	SEPT. MORN (SHEET MUSIC WNEIL ON THE COVER) CO	US	\$25.00	MADONNA	BAD GIRL SHEET MUSIC WDIRAWNG ON WFRANKIE&TEEN	US	\$17.00
BAY CITY ROLLERS	DEDICATION SHEET MUSIC WBAND ON THE COVER	US	\$30.00	DIMONDS	CHURCH BELLS MAY RING SHEET MUSIC WFRATS ON THE CO	US	\$25.00	MADONNA	THE PASSION THEME SHEET MUSIC WFRANKIE&TEEN ON COV	US	\$18.00
BAY CITY ROLLERS	MONEY HONEY SHEET MUSIC WBAND ON THE COVER	US	\$30.00	DIMONDS,FATS	I WANT TO WALK YOU HOME SHEET MUSIC WFRATS CVR(TAPE)	US	\$40.00	MADONNA	WHAT IT FEELS LIKE FOR A GIRL SHEET MUSIC WFRANKIE&TEEN	US	\$16.00
BEACHBOYS	IT'S OK SHEET MUSIC WBAND ON THE COVER	US	\$25.00	DOORNO,FATS	I WANT TO WALK YOU HOME SHEET MUSIC WFRATS CVR(TAPE)	US	\$40.00	MADONNA	CAUSING A COMMOTION SHEET MUSIC WFRANKIE&TEEN ON COV	US	\$16.00
BEACHBOYS	HERE COMES THE NIGHT SHEET MUSIC WBAND ON THE COVE	US	\$30.00	DOORNO,FATS	I WANT TO WALK YOU HOME SHEET MUSIC WFRATS CVR(TAPE)	US	\$40.00	MADONNA	DRESS YOU UP SHEET MUSIC WFRANKIE&TEEN ON COVER	US	\$20.00
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BEATLES	OH DARLING SHEET MUSIC WBAND ON THE COVER ORIGINAL	US	\$75.00	DOORNO,FATS	I WANT TO WALK YOU HOME SHEET MUSIC WFRATS CVR(TAPE)	US </tr					

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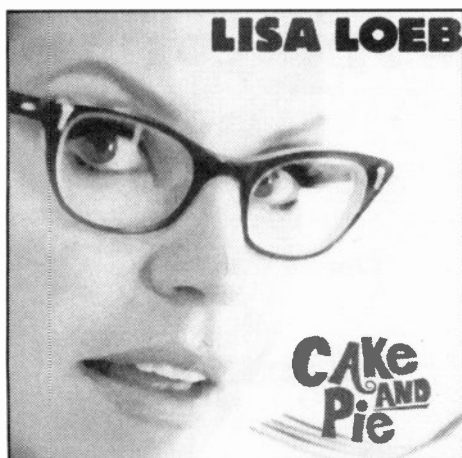
BLUES ROCK PSYCHEDELIC

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Table with columns: ARTIST, TITLE, CVR/REC, PRICE. Lists records from McCOYS to ZAPPA FRANK.

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(New Releases from page 32)

hazy enough to leave them wide open for interpretation by the listener.

Loeb's sound can be warm and intimate (i.e., "The Way It Really Is" and "Bring Me Up," which finds her engaging in self-analysis and exposing underlying insecurities), but she can disarm listeners with her simplicity ("I like things that are so good/You are so, so good/I like you"). She also gets deeply into sad ruminations such as in "She's Falling Apart" (about anorexia) and "Drops Me Down," which finds her indulging a despondent mood.

Loeb never sounds better than when she's bursting forth with the jangly pop of "You Don't Know Me" and "Someone You Should Know." In this age of over-processed, disposable pop music, Loeb's more hands-on approach and honest, personal expression is a welcome blast of fresh air.

— Tierney Smith

JOSH ROUSE
Under Cold Blue Stars
Slow River/Rykodisc (R2A 810059)

No matter to what volume Josh Rouse's songs are cranked, his music always generates a silent roar. It is the sound of conversational pauses: hesitations, awkward reticence, settled tranquility. It's not just that he wants someone to listen to his music, he wants and expects someone to respond to it.

The open-ended nature of his songwriting and his music create an alluring understatement, not so much avoidance of obviousness as ignorance of it. The emotional effects that result from this are stunning: On his first album, *Dressed Up Like Nebraska* (1998), he made the phrase "Shut up — and listen" strangely tender during "Suburban Sweetheart"; on "Directions," from his second album, *Home* (2000), he spoke to an inert friend as though both their lives were being wasted.

Under Cold Blue Stars further refines his force. Still working from an accessible but rarely explicit base of guitars, bass and drums, he has added keyboards, processed strings and tape loops that further open the spaces and broaden the conversation. Apparently he learned a lesson from *Chester*, his almost unclassifiable EP with Lambchop's Kurt Wagner: Any musical element can reside in a song as long as it's chosen well.

The addition of these elements as genuine necessities (the songs would feel barren without them) only enhances Rouse's elegantly rough-hewn voice. A slight crack in a falsetto or a rasping furtive undertone twist plain words into acute observations, feelings and narrative fragments. Rouse sings in the rock

'n' roll tradition of unabashed imperfection.

The natural attraction of that imperfection deepens in the subtle stateliness of the musical performances on *Under Cold Blue Stars*. The breezy twilight R&B of the title track, the ringing echoes and reverb of the guitars in "Feeling No Pain" and the rolling groove of the strumming in "Nothing Gives Me Pleasure" are quietly impeccable, yet Rouse's naturalistic tendencies and producer Roger Moutenot's care with the proceedings never lock out the listener.

Actually, they're invitations, and *Under Cold Blue Stars* is itself an open door. Familiar enough, exuding warmth without applying cloying pressure, exposed but calming, Rouse's music finds a chair and tells all visitors to make themselves at home.

— Jon M. Gilbertson

JON DEE GRAHAM
Hooray For The Moon
New West Records (NW 6036)

Eagle Pass, Texas, native Jon Dee Graham grew up on the Texas-Mexico border before migrating to Austin for college. He achieved local renown as lead guitarist of The Skunks (replacing Eddie Muñoz, who had joined The Plimsouls), before joining Alejandro and Javier Escovedo in The True Believers circa late '84.

Graham's songwriting blossomed in The Believers, and he achieved local notoriety as one of the hottest guitar slingers in a town famed for just that. After the Believers split up for good in '88, Graham followed his wife to Los Angeles and became an in-demand session player (most notably for X's John Doe).

Returning later to Austin, his songs and

guitar playing soon cropped up on many artists' records, and in '97 he released the first of three solo albums. His new *Hooray For The Moon* is far and away his best work to date. His current band is one of the hottest live acts around. Anchored by co-lead guitarist and songwriter Mike Hardwick and bassist Mark Andes — yes, the same cat who played in Spirit, Jo Jo Gunne, Firefall, and Heart. As their regular drummer was unavailable, they got no less than Jim Keltner to fill in!

Bookending the album are Graham's new versions of two masterpieces from The True Believers: "One Moment To Another" and "Home." The former is overhauled rather dramatically and might just improve on the original, although the latter does suffer in comparison. Still, both are brilliant, heartfelt songs that have remained great favorites over the last 15 years. But the new songs are equally great, such as the wry "Restraining Order Song" and "Laredo (Small Dark Something)" (One wonders if there's any real-life similarities in the song with Graham's bitter divorce or the harrowing tale of south-of-the-border drug use). "I Go Too" is a beautiful and moving song that appears to be sung by a father to a child lost through divorce. "Way Down In The Hole" echoes Tom Waits singing on a Ry Cooder song.

My favorite is the haunting "Waiting For A Sign" that manages to evoke Nirvana, Dave Gilmour, and the great American desert all at once. Since getting this album a few weeks back, it's rarely left my CD player; it's a classic American album that just gets better and better with repeat plays. Don't let this one pass you by.

— Kent H. Benjamin

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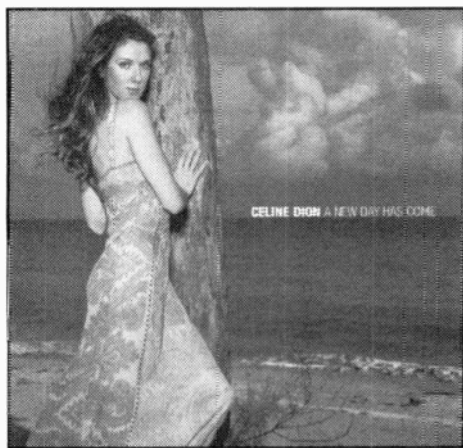
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CELINE DION
A New Day Has Come
 Epic (EK 86400)

Don't hate Celine Dion for what she does, because she does it well. Yes, her songs are often overbearing, histrionic and melodramatic to the point of parody, but she does it well. On *A New Day Has Come*, when she sticks to the cinematic ballads that have made her a superstar, she zeroes in on her target and kills. It's well-played, much-calculated adult pop that doesn't mess around with subtlety. This is hard-core.

Alas, Dion — new mom, refreshed, etc. — isn't content to just stay put. The padded *New Day Has Come* injects contemporary indulgences (there's a "radio remix" of the title tune included) courtesy of an entire squad of producers. It's jarring to hear Dion go from, say, one of her patented big-sweep weepers to a butt-rumbling disco track in the course of five minutes (it's also a bit unsettling to open up the booklet's spread page to a collage of family photos, but we'll forgive it). Ambition, slight as it is, doesn't suit her.

What does, however, are songs such as "Right In Front Of You," "Have You Ever Been In Love," "Goodbye's (The Saddest Word)" (written and produced by Mutt Lange, whose wife, Shania Twain, provides backing vocals) and the title track. Prime Dion stuff. She also enlists a bevy of '80s wash-ups (including the sunglasses-at-night-wearing Corey Hart and Aldo Nova) as songwriters for some indistinguishable tunes, which are still better than Dion's badly chosen covers: "At Last" and "Nature Boy" don't belong in the throat of someone as stoic and soul-less as Dion. She should stick to titanic radio pop. Because, you know, she does it well.

— Michael Gallucci

DWIGHT TWILLEY
The Luck
 Big Oak Recording Group (BORG001)

The Luck is a collection of sturdy, steady pop tunes that Dwight Twilley originally intended on releasing in the mid-90s. But due to the ever-popular "legal problems," the disc gathered dust for some time. It finally makes its way to the Twilley faithful — and others who may remember Twilley from his two hits "I'm On Fire" (#16, 1975) and "Girls" (#16, 1984) — some seven years later as an independent release on Twilley's own custom label.

Aside from an obnoxiously huge drum sound on a few of the tunes ("Remedies" is the biggest offender), the bulk of *The Luck* doesn't sound dated in the least; matter of fact, a good portion of the 16 songs here

measure up quite nicely against pretty much anything in Twilley's high-quality recorded oeuvre. The guy always has had the magic touch with creamy, swoon-inducing mid-tempo numbers that showcase his breathy, unique vocal stylings. *The Luck* is brimming with 'em.

"Reach For The Sky," "Suzyanne," "Holdin' On," "Forget About It" (which features background vocals by longtime pal Tom Petty) and especially "Oh Carrie" all have the sound and feel of classic Twilley.

The rockers, while not quite as stunning (could have done without the bland "Music" and the herky-jerky "I Wanna Have You"), are still serviceable, for the most part. The album-closing "Gave It All Up For Rock 'N' Roll" (where three Cowsills and two Bangles chime in on vocals) could serve as Twilley's statement of purpose; it's a damn fine down 'n' dirty rock number that recalls Bruce Springsteen's "Pink Cadillac" and proves that even though record-label hardships have befallen him and long-term commercial success has eluded him, Twilley will forever be the proud owner of a rock 'n' roll heart. (www.dwighttwilley.com; 4308 S. Peoria, Suite 642, Tulsa OK 74105-3924)

— John M. Borack

RONNIE WOOD
Not For Beginners
 Steamhammer (SPV 085-72762 CD)

Ronnie Wood's solo output has always been eventful — chockfull of exciting guest stars and raw, rockin' soul music. His classic '70s slop-rock gems *I've Got My Own Album To Do*, *Now Look* and *Gimme Some Neck* are all in print today and rightfully so (however, 1981's brilliant *1234*, is not).

Not For Beginners is a homemade album, a follow-up of sorts to Wood's largely overlooked 1992 offering *Slide On This*. It has a dank, murky feel with a lower aim than most releases one will hear in 2002; perhaps it's the reason it has been released in Germany only. *Not For Beginners* succeeds as such on a fan-base level, with a good selection of shadowy instrumentals and downbeat songs — and song fragments — reminiscent of Wood's work with Ronnie Lane on the famed soundtrack of *Mahoney's Last Stand*.

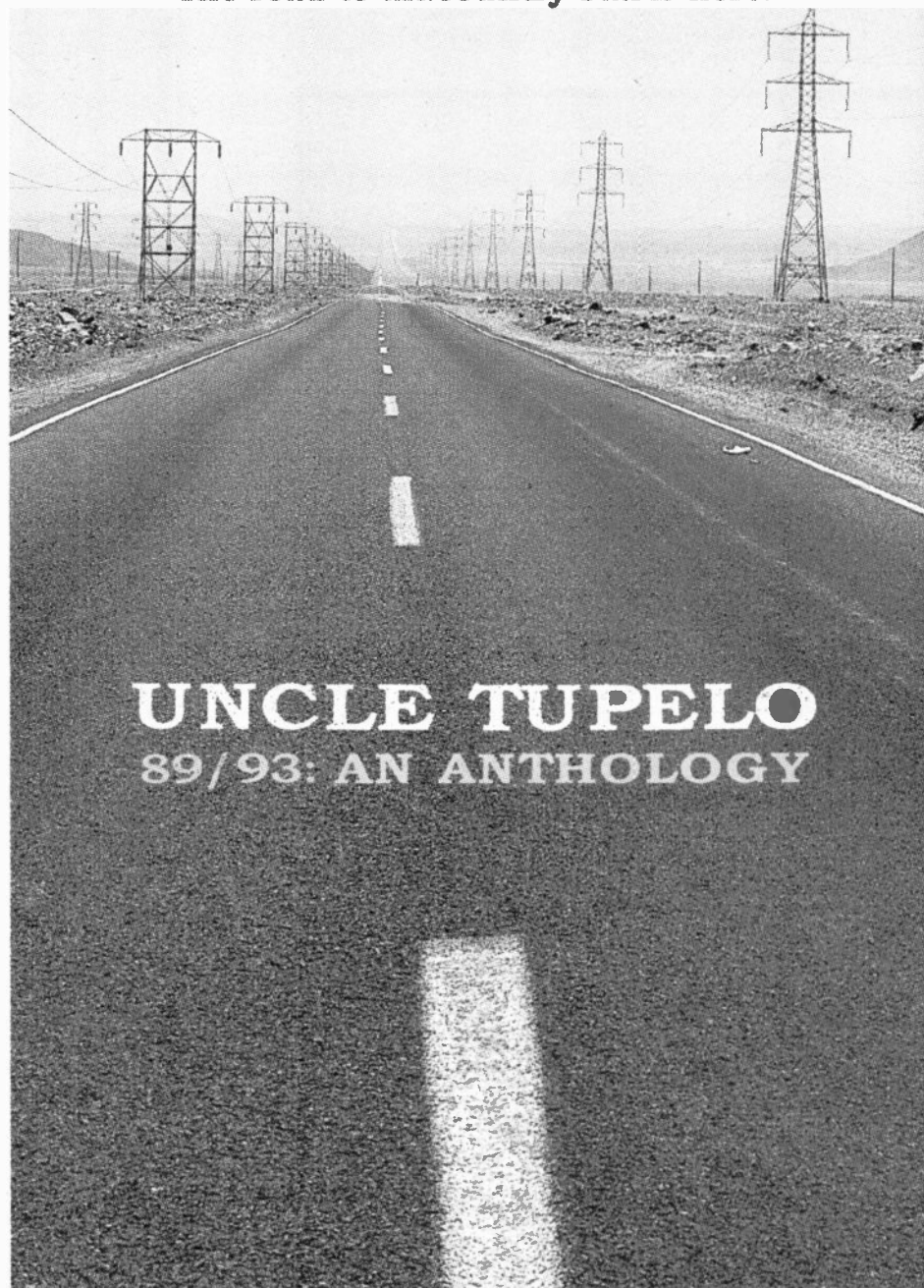
Wood gets help from many talented rock dinosaurs: former Faces and Stones crony Ian McLagan, Elvis alumni Scotty Moore and DJ Fontana, and old friend Bob Dylan as well as session men Willie Weeks and Andy Newmark. Wood tackles a variety of instruments: electric and acoustic guitars, 12-string guitar, mandolin, pedal steel, Dobro slide, slide guitar and harmonica and liberally uses a wah-wah pedal on electric guitar.

The most noteworthy tracks include "R U Behaving Yourself," which contains all the elements we expect from Wood's best work, a hopeful and gentle "Be Beautiful," an Appalachian-sounding spiritual "Whadda'ya Think" and the dreamy all-star instrumentals "Interfere" and "Hypershine." Wood's covers of the Motown classic "Leaving Here" and The Byrds' "So You Want To Be A Rock 'N' Roll Star" are worth a mention too.

The simplistic solitude of the dual-guitar instrumental "King Of Kings" works as a closer, (although a spiritual set of lyrics to live up to the title from Dylan would have been a treat). *Beginners* is mostly a mellow set, leaving the listener with a feeling of compassion and tranquility. I'll take it.

— C. Brian Jasper

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Ad #142

May 31, 2002

Goldmine #570

Table listing music releases with columns for artist, title, format, price, and notes. Includes entries for Leonard, Kerry Livgren, Kayak, King Crimson, Phil Manzanera, Marillion, Steve Hackett, The Moody Blues, Nazareth, Nektar, Pallas, Pendragon, Joe Perry Project, Charlie Farren, Pink Floyd, Point Blank, Porcupine Tree, Shadow Gallery, Star One, Shooting Star, Spock's Beard, Steelheart, Strawbs, Styx, Supertramp, Survivor, and Zebra.

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14942 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14943 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14944 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14945 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14946 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14947 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14948 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14949 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14950 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		

ID	Artist	Label	Description	Cond	Notes
14951 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14952 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14953 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14954 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14955 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14956 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14957 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14958 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14959 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14960 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		

ID	Artist	Label	Description	Cond	Notes
14961 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14962 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14963 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14964 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14965 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14966 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14967 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14968 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14969 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		
14970 MACHINÉ THE	WLP	11415 MACHINÉ THE	M-		

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Table with columns: ID, Artist, Title, Label, Description, Comp, Bid. Includes artists like 14033 Fabulous Four, 1511 Family Affair, 14030 Ferguson, Davis & Jones, 15171 Home & The Sons of Darkness, etc.

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Table listing musical groups and their 45 RPM singles. Includes 'Inez Andrews ABC 23008 God's Humble Servant/Help Me', 'Angelic Gospel Singers Nash 644 What Yes Nobody Knows My...', 'King 5177 Light In The Mansion/Peach The Word', etc.

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Large handwritten list of records for sale, including '358: Captain Beartooth & his Top Must Tame', '14115 Clapton Eric', '14114 Clapton Eric', '14113 Clapton Eric', etc.

Continuation of handwritten record list, including '14116 Clapton Eric', '14117 Clapton Eric', '14118 Clapton Eric', etc.

ROCK N RECORDS advertisement. Includes 'Set Sale. Live CD shows. CD's are mint w/que sheets, no bootlegs here. Postage: \$3.50 for 1st item, 50¢ each additional order.' and a list of various rock records for sale.

Rolling Stone advertisement for 'Vintage English Rock and Roll'. Includes 'P.O. Box 7081 Lancaster PA 17604' and a list of vinyl records for sale such as '45 BLEASIE B 45 PLEASE ME', '45 HANDLE WIGGANDER-EM-BE-SUPER SLEEVETH', etc.

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Table with columns: Item Number, Artist Name, Album Title, Price. Lists various vinyl records like The Beatles - Yesterday & Today, The Beach Boys - Surfer Girl, etc.

Auction closes one month from cover date. Postage and insurance are extra. No minimums, but I do reserve the right to refuse any and all bids.

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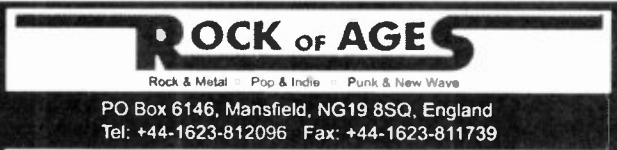
Table with columns: Artist Name, Title, Notes, Price. Lists vinyl records like ALL-STAR SHINDIG: Compilation (Rydell, J. Rivers, 4 Seasons), THE ANIMALS: 'Eric is Here' st., etc.

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Reissues



JETHRO TULL

This Was

EMI (7243 5 35459 2 5)

Stand Up

EMI (7243 5 35458 2 6)

Benefit

EMI (7243 5 35457 2 7)

To many people the name Jethro Tull conjures up cartoon images of bug-eyed Ian Anderson standing one-legged onstage playing his flute to a throng of fanatical followers. Others know the band for a slew of popular "classic rock" radio tracks in the '70s or for receiving one of the most ludicrous Grammy Awards ever (Best Hard Rock/Metal Performance, 1988). However, to dismiss the band's music, as some critics have done, would be a mistake, and with EMI's recent reissues of the first three Jethro Tull albums the time is ripe for a reappraisal.

This Was was the band's first album, and to quote Anderson's modest liner notes recently written for these reissues: "Mick Abrahams' forceful but lyrical blues guitar was the driving force behind the early efforts, adorned by my tentative but hopefully improving flute-playing, which had commenced a few months earlier." Anderson's harmonica playing and distinctive, decidedly unbluesy singing are also major components of the Jethro Tull sound on *This Was*, but back then the band was Abrahams' almost as much as Anderson's, making the album vastly different than any other Jethro Tull release.

Songs such as the generic but well-executed album opener "My Sunday Feeling," the almost a capella folk-blues of "Some Day The Sun Won't Shine For You" and commercial-sounding rockers such as "Move On Alone" and "A Song For Jeffrey" are impressive. However, the heart of *This Was* is comprised of instrumental jams. In particular, "Cat's Squirrel" is a fine showcase for Abrahams' hot blues guitar, while hints of the band's future eclecticism are evidenced on "Serenade To A Cuckoo," a jazzy cover of a Rashaan Roland Kirk song, and "Dharma For One," whose extended drum solo foreshadows the band's later progressive leanings.

On *This Was* the band were just beginning to develop their style, but these basic blues-based tracks still have an undeniable energy and imagination going for them (try naming another blues-rock band with a prominent flute player!) that enables the album to maintain its appeal more than 30 years later.

With Martin Barre replacing Abrahams, the highly diverse

Stand Up is a significant improvement on *This Was*. Drawing on elements of Anderson's self-described interest in jazz, blues, classical, folk and ethnic music forms, this stellar collection delivers a fascinating, eclectic mix of many styles.

Although Anderson was now clearly the driving force in the band, having written all the album's songs, each member shines throughout. For example, Glenn Cornick's highly melodic, jazz-based bass playing provides far more than mere support on "Bouree" and "Nothing Is Easy," while Clive Bunker's tribal percussive patterns on "Jeffery Goes To Leicester Square" and "Fat Man" are also highly inventive and hard to ignore. For his part, Barre makes Abrahams a distant memory on songs such as "Back To The Family" and "We Used To Know," where he unleashes metallic guitar solos that wouldn't sound out of place on a Black Sabbath album (coincidentally, Black Sabbath's Tommy Iommi had initially replaced Abrahams in Jethro Tull!).

Other album highlights include the bluesy hard rock of "A New Day Yesterday," the melodic folk of "Look Into The Sun" and the atmospheric ballad "Reasons For Waiting." Actually, the whole album is one big highlight, and though later albums such as *Aqualung* made the band superstars here in the United States, Jethro Tull never made a better album than *Stand Up*, which went to #1 in the U.K. (#20 U.S.) and started building the band a significant fan base.

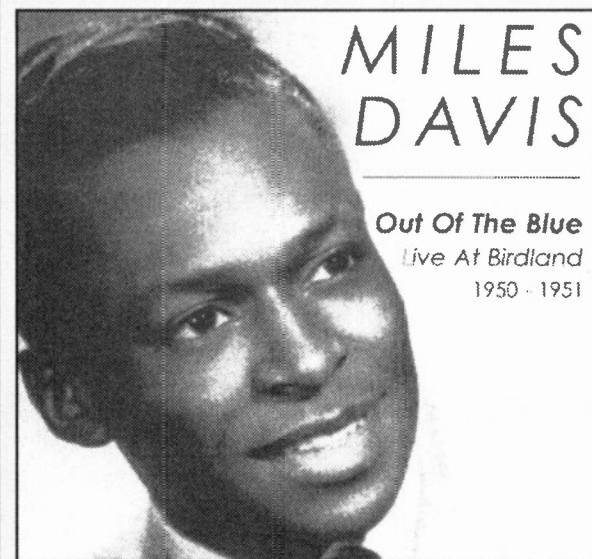
Benefit saw the addition of keyboardist John Evan, and (again according to Anderson) "the resultant thickening of the musical textures allowed guitarist Martin Barre to focus more on monophonic riffs and solos rather than worry about banging away at chords most of the time." The album has a harder, darker edge than the previous two albums, as the band explored a narrower merger of folk and hard rock.

Benefit is still pretty eclectic and experimental, but Barre's intense playing comes to the fore so much that had the band won a Best Hard Rock/Metal Performance Grammy Award in 1970 (had that category existed at the time) instead of 1988, it wouldn't have seemed so ridiculous. The end result is a less-consistent album that at its best still sounds fresh and exciting, especially on epic tracks such as "With You There To Help Me," "Nothing To Say" and "To Cry You A Song."

In addition to reintroducing three fine, much-overlooked albums to a new audience beyond the band's core base, each album comes equipped with improved sound (for example, *This Was* was made for a paltry \$1,200 but doesn't sound like it) and excellent bonus tracks. Most of these used to reside on 1972's *Living In The Past*, an excellent

(Please see Reissues page 55)

REISSUES NEWS



Out now: Miles Davis' early career is explored on the U.K. release *Out Of The Blue: Live At Birdland 1950-1951* (TKO Music/Magnum Limited). Stan Getz and Art Blakey are among the musicians accompanying Davis on the 12-track set that includes his classic "Out Of The Blue," among others... Recent 180-gram vinyl releases from Sundazed include *Collections: The Young Rascals*, featuring "Lonely Too Long" and "Come In Up"; *The Byrds' Sanctuary IV*, featuring previously unissued tracks from their *Sweethearts Of The Rodeo* session, recorded during Gram Parsons' country-infused tenure with the band; Clear Light's only album, self-titled, from 1967; and the eclectic *The Moray Eels Eat The Holy Modal Rounders*, which includes the epic "Bird Song," featured in the '60s film classic *Easy Rider*... With the recent news of the sale of a 45 by Northern Soul whizzes The Springers for \$5,000+, the Jamie/Guyden label decided it was time to release the 15-track *The Best Of The Springers*, which includes the '60s Philly Soul act's four singles and five previously unreleased tracks... *Think Of The Good Times: The Tucson '60s Sound 1959-1968* (Bacchus Archives) is a 27-track set of rockers from 22 Tucson bands including The Grodes, who covered "Let's Talk About Girls" with some success; surf instrumentalists The Ric-A-Shays; and The Reasons Why, who, in an earlier incarnation, included Linda Ronstadt!

Coming soon: Varese Sarabande's May releases include Frankie Avalon's *25 All-Time Greatest Hits*, The Billy [Vera] & The Beaters Album, *The Very Best Of Jeannie C. Riley*, Roger Miller Classics, and *The Best Of Rusty & Doug Kershaw*... In May, Collectables is releasing an eight-volume various-artists set called *Doo Wop On 45s*. Each single-disc volume features 25 great slabs of original doo-wop recorded during the genre's '50s heyday — some familiar and many more that are rare — by vocal groups from The Five Satins, The Dell Vikings, The Silhouettes, and The Tokens to The Superiors, The Roulettes, The Chimes, and The Paragons... On May 21 Rhino will release the second batch of expanded and remastered reissues from X — 1983's *More Fun In The New World*, originally produced by The Doors' Ray Manzarek; *Ain't Love Grand* (1985), which includes the band's biggest hit, "Burning House Of Love," with one of the bonus tracks being X's long version of The Troggs' classic "Wild Thing"; and the roots-music-oriented *See How We Are* (1987), which includes the band's then-new guitarist Tony Gilkyson... Also coming May 21 is Townes Van Zandt's two-disc *Live At The Old Quarter* (Tomato), one of the most classic live folk albums of all time, recorded at the tabled Old Quarter club in Van Zandt's hometown of Houston, Texas, in July 1973... Due May 28 from Delmark is Sleepy John Estes' *Newport Blues*, a previously unreleased 1964 session... Coming in June from Universal are *Best Of/20th Century Masters* sets for Peggy Lee, Kitty Wells, Aaron Neville, The Shangri-las, and Styx; as well as *The Who — The Ultimate Collection*; *Rick James Anthology*; *Asia — Anthologia: The 20th Anniversary/Geffen Years Collection 1982-1990*; *Cameo — Anthology*; *Ohio Players — Funk On Fire: Anthology*; plus reissues of the first four Supertramp albums, *Breakfast In America*, *Crime Of The Century*, *Even In The Quietest Moments* and *Crisis? What Crisis?*

— Greg Loescher

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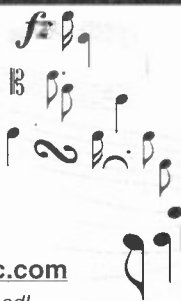
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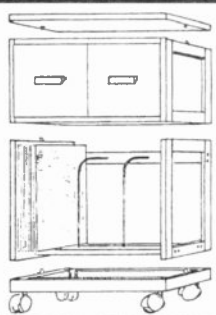
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(Reissues from page 52)

compilation that's no longer in print. Even non-fans should be famil-
iar with classic-rock station staples such as "Living In The Past" and
"Teacher." However, its less well-known winners such as "Love
Story" (from *This Was*), "Sweet Dream" (from *Stand Up*, which even
has the best bonus tracks) and "Witches Promise" (from *Benefit*)
provide the icing on the cake for these enjoyable reissues.

They may not be considered hip and they would later fall
prev to more than one pretentious misadventure, but after listen-
ing to *This Was*, *Stand Up*, and *Benefit*, Jethro Tull has my respect.

— Scott Floman

VARIOUS ARTISTS

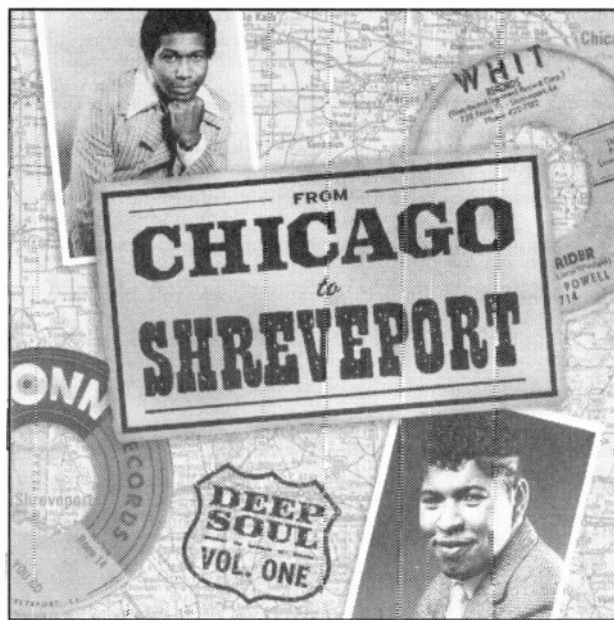
From Chicago To Shreveport: Deep Soul Vol. 1
Fuel 2000 Records (302 061 145 2)

From the first organ-drenched chords of Toussaint
McCall's "Nothing Takes The Place Of You" to Albert Wash-
ington's blues-and-horn jam "Loosen These Pains And Let Me
Go," *From Chicago To Shreveport: Deep Soul Vol. 1* chronicles
the soulful, gospel-meets-roadhouse blues records from the
Ronn/ Paula/Jewel family of labels.

The 22 tracks from the 1960s and early 1970s on this CD
encompass slow jams from Jesse Anderson ("Help Wanted"),
Tommie Young ("Do You Still Feel The Same Way"), and
Ricky Allen ("Messed Around And Fell In Love") as well as
ethereal harmonies from The Wallace Brothers ("I'm All
Alone") and The Objectives ("Oh My Love [Come Back To
Me]"). The set also has tracks that would fill a Northern Soul
dance floor, such as Bobby Powell's "There Is Something In A
Man" and Tommy Ridgeley's "In The Same Old Way."

The liner notes, by *Goldmine* writer Bill Dahl, are filled with
anecdotes about the composition and performance of the songs
on this album. For example, the liner notes tell of McCall's
"Nothing Takes The Place Of You," which was recorded in the
singer's living room and was only issued as a single when a
Shreveport radio station played the song, to immediate acclaim.

Progressing further on the disc, one can hear how records from
other labels and genres influenced artists at Ronn/ Paula/Jewel. For
instance, Ted Taylor's R&B hit "Something Strange Is Goin' On In



My House" has a similar orchestration to Marvin Gaye's "I Heard It
Through The Grapevine." Fontella Bass' "I Want Everyone To
Know" sounds as if both Aretha Franklin and Janis Joplin took
turns on the record first. This also reinforces the sense of soul
music as both a reciprocal and influential musical style.

It's a great disc that proves soul music in the 1960s did not
originate only in Detroit and in Memphis.

— Chuck Miller

PATTI SMITH

Land (1975-2002)
Arista (07822-14708-2) (Two CDs)

Patti Smith's liner notes for the two-CD *Land* set imply
that this is either her last album or her last album for Arista.
The latter seems more likely, as Smith has been on a consis-
tent round of touring and recording over the last decade.
Land provides a good indication of why we need artists of
power like Smith more than ever.

Land's first CD provides an excellent introduction to those

unfamiliar with Smith's work and a good overview for those
who know it inside out. In fact, those people were largely
responsible for the CD's lineup, for Smith asked her fans what
songs should appear on the CD in the set that serves as a
"best of" offering. Smith's fans know her well. Well-known
numbers such as "Because The Night" and "Dancing Bare-
foot" appear, but her stream-of-consciousness side is repre-
sented in "Babelogue"/"Rock 'n' Roll Nigger"; her love of rock
comes through in her rousing cover of Van Morrison's
"Gloria"; "Frederick" is a surprisingly sweet love song about
her soon-to-be husband, Fred "Sonic" Smith; her '90s period
is covered in tough numbers such as "Summer Cannibals"
and "1959"; and her essential positive outlook provides the
basis for "People Have The Power."

The second CD is largely made up of unreleased tracks
(another unreleased song appears on the first CD, a cover of
Prince's "When Doves Cry"). The sole released track is a
rarity, "Piss Factory," Smith's debut single, originally available
on a privately released 45 (its last appearance was on the
1992 Sire compilation *Just Say Yesterday*). In this spoken-
word narrative, Smith lays out her destiny; slaving on the
factory assembly line fills her with the determination to
escape her surroundings and make it to New York City, where
"I'm gonna be... somebody." The CD's live numbers (mostly
from recent tours) emphasize her improvisational, "artier"
side, showing her ever ready to challenge her audience.

Other gems include a demo version of the reggae number
"Redondo Beach" (from *Horses*) and "Come Back Little
Sheba," an outtake from *Gone Again* sessions that would've fit
nicely on the soundtrack of *O Brother, Where Art Thou?* While
it may seem odd that she covers "Tomorrow" from *Annie*
(taken from a live show in 1978), it should be remembered
that she also performed "You Light Up My Life" during the
same period on a children's television show.

The accompanying booklet has rare photos, flyers and
other ephemera, including a great letter from Arista president
Clive Davis to Smith's mother ("You'll be reading a lot about
Patti in the future"). Overall, *Land* is a great package that has
something for every Smith fan, new or old.

— Gillian G. Gaar

(Please see Reissues page 60)

Classical Notes

BERLIOZ'S *SYMPHONIE FANTASTIQUE* — WHAT A TRIP!

by Peter Gutmann

It's tough to admit in these politically correct times, but one of the most influential, enduring and celebrated of all classical works, the *Symphonic Fantastique* of Hector Berlioz, is meant to depict a drug trip.

According to the composer's own detailed program, his symphony aimed to describe the tortured dreams of a sensitive artist in lovesick despair who takes an overdose of opium and becomes haunted by visions of an unattainable woman. In the course of its five movements, he first tempers his depression, volcanic love and jealous rages through religious consolation; then encounters her at a festive ball; seeks solace wandering in the countryside only to have her disrupt his idyll; is condemned and guillotined for murdering her; and finally sees his funeral plummet into a witches' desecration of the Sabbath that she leads to a climactic orgy.

Did Berlioz actually compose his *Fantastique* "under the influence?" That's uncertain, but the tale of the work's creation and its autobiographical roots is just as bizarre as the story it portrays. In the early 1800s, William Shakespeare's work was barely known in France. Aged 23, Berlioz attended a performance of *Hamlet* by a visiting English troupe at the Odeon Theatre in Paris and was overwhelmed not only by the play but by Harriet Smithson, the Irish actress who played Ophelia. Deeply smitten, Berlioz desperately tried to attract her attention, but the superstar spurned the unknown composer's attempts, even declining to attend two concerts he arranged for her. When she finally returned home without meeting him, Berlioz sublimated his frustration into his first major work. (The final movement was impelled by rumors that Smithson was having an affair with her manager; as revenge, Berlioz symbolically cast her as a whore in hell.)

The completion of the story is odder still. Berlioz won a prestigious prize and spent two years in Rome, where he wrote the even more overtly autobiographical *Lélio*, a sequel of music (largely derived from previous works) linked by narration depicting an artist's return to life after the nightmares of the *Symphonie*. Upon returning to Paris, Berlioz rented new rooms only to discover that the previous occupant had been none other than Smithson! Overwhelmed by this coincidence, Berlioz arranged through an intermediary for her to attend a concert featuring the *Symphonie* and his new *Lélio*. Upon hearing the *Lélio* narrator urge how his heart yearned for Ophelia, Smithson realized that it was she who had inspired this ardent outpouring of creativity. They met and ultimately married, but didn't live happily ever after — Smithson couldn't possibly live up to the Shakespearean goddess Berlioz had idealized.

But back to the music. In retrospect, we acknowledge the *Symphonie Fantastique* as the first full musical outpouring of Romanticism, in which impulsive personal inspiration erodes the constraints of formality. Berlioz was the ideal vehicle for this transformation, as he was the first famous composer who didn't play an instrument and thus could view music abstractly; as he put it in his extensive *Mémoires*, he was freed from the "tyranny of fingers" and "ordinary sonorities" to "compose

freely and in silence." His freedom was manifested in both the *Symphonie's* novel structure and sound.

The entire work is unified by an *idée fixe*, a recurrent and strikingly complex theme symbolizing his beloved — 40 measures long, jagged and deeply chromatic, it keeps yearning upward only to fall back in despair. While Beethoven, for one, had recalled prior ideas in the finales of his *Fifth* and *Ninth* symphonies, Berlioz's innovation of using the same theme throughout paved the way for Wagner's *leitmotifs* that would soon transform opera. Similarly, while Haydn's *Military Symphony* had invoked militia and Beethoven's *Pastorale* had summoned scenes of nature, never before had a concert-hall work tried to depict a specific story, a clear herald of the programmatic tone-poems that came to dominate the late 19th century.

The instrumentation itself was novel — harps, cornets (used only in dance halls at the time), ophicleides (a deep, rasping forerunner of the tuba) and a battery of percussion. Berlioz also specified numerous innovative effects — an off-stage oboe to imply distance, violins played with the wood of their bows to invoke terror and a strikingly modern minimalist passage of chords for four solo tympani to suggest echoing thunder.

Berlioz took great care to ensure that his aural conception would be followed in performance. Thus, beyond exhaustive markings to specify dynamics, accents and phrasing, his score is replete with detailed instructions, ranging from a suggestion how to rehearse a tricky rhythmic passage to a defense of a "wrong" note.

Of all the conductors to have tackled Berlioz on record, Pierre Monteux had the closest ties to the composer. Monteux's first serious job (which lasted 17 years) was as first violist and then assistant conductor of the Colonne Orchestra. Its founder, Edouard Colonne, had known Berlioz and had absorbed the composer's interpretive outlook first-hand. As the basis for his 1931 recording Monteux used a score annotated with Colonne's directions. (The precious score was lost when Nazis looted Monteux's home.) Despite three remakes, Monteux insisted that this first outing with his Paris Symphony Orchestra (on Pearl 9012 or Music & Arts 732) was his finest. Indeed, it's remarkably clean and transparent, refined but with a marvelous lilt and spirit. It's also the closest link we will ever have to its creator.

A different but related type of validity arises in two original-instrument versions, which attempt to replicate the sonority Berlioz intended by using the instruments (gut strings, small harps, stopped rather than keyed brass, genuine ophicleides), techniques (minimal vibrato, steady bowing, moderate tempos), and tuning (a = 435 Hz) of his time. Roger Norrington And The London Classical Players (1987, EMI 49541) were the first to apply this approach and still startle with their lean and classic sound. The musicians are even arrayed according to Berlioz's seating plan, which provides a natural "stereo" effect by dividing the violins, harps and tympani to the sides of the stage. Yet, there are only 82 players on this recording, whereas Berlioz wanted several hundred and settled for "only" 130 at the premiere.

John Eliot Gardiner And The Orchestre Revolutionnaire Et Romantique (1991, Philips 434 402) went a step further — their period instrument recording was made in the very auditorium

where Berlioz attended concerts, formed his sense of orchestral tone and staged his own first performances! Despite the scrupulously authentic sound, Gardiner tweaks the score's prescriptions with considerable latitude in tempo, balance and dynamics to breathe spontaneity and life into what could otherwise have been a dry academic exercise in historical restoration.

Berlioz himself reportedly was a physically active conductor yet sought clear and moderate results, letting his music speak largely for itself. (Of course, given the amount of detail in his scores, it's hardly surprising that he saw little need to augment his own instructions.) And yet, notions of "authenticity" seem somewhat misplaced for so personal a work that bursts with the spirit of Romanticism.

The earliest and most extreme recorded example of a distinctive proactive interpretive approach is a 1938 account (Lys 280) in which Oskar Fried jolts the USSR State Symphony with such sudden and wildly impulsive tempo swings (especially in the fourth movement which, after all, is a steady march) that the orchestra can barely follow and the ensemble becomes quite messy. Other fleet and headstrong accounts that invoke the youthful ardor of the composer include those by Charles Munch And The Boston Symphony (mono in 1954) and a magnificent stereo remake (RCA 68444 and 68979 respectively), in which the final two movements spring to life. Paul Paray And The Detroit Symphony (Mercury 34328), who clock the fastest reading on record (45 minutes) with sensationally ardent breakneck tempos; and Edward von Beinum and the Concertgebouw (Beulah 117), abetted by Decca's wonderfully detailed high-fidelity (denoted "ffrr") recording.

Leonard Bernstein's version, too, is rich and impassioned. He digs into the music with vibrant enthusiasm in a 1968 recording with the New York Philharmonic (Sony SMK 60968, which includes his lecture, "Berlioz Takes A Trip," tracing the *idée fixe* with musical examples) and in a 1976 remake with the Orchestre National de France (EMI 69002) that combines his edge excitement with a mellow "French" sonority.

The English developed a strong affinity for Berlioz, beginning with Sir Charles Hallé, whose still-famous orchestra was begun in 1857 in part to expose his friend's work. Sir Thomas Beecham's famed 1959 *Fantastique* (EMI 64032) is heavily inflected yet full of élan. But it was Sir Colin Davis who sparked modern interest in and appreciation of the composer in a landmark cycle of lesser-known Berlioz. His recent London Symphony concert (LSO 0007), while avoiding slavish adherence to the score's dynamics or tempos, derives exquisite subtlety from its emotional reserve and superb playing.

Among the less conventional approaches, especially fascinating is a 1968 reading by Leopold Stokowski (London 430 137), a conductor famed for his sensitivity to instrumental color. Nothing subtle here — Stokowski wallows in the Berlioz effects, producing a ripe, luscious portrait in which accompanying figures leap into the spotlight, abetted by exaggerated stereo imaging and, less fortunately, heavy overload distortion. Also attracted by tone coloration rather than content is Pierre Boulez, whose 1967 London Symphony recording (Sony SM3K 64103) was reviled for being too cool but achieves a harrowing atmosphere through its chillingly precise playing and razor-sharp recording. Equally unsettling is the 1961 record by Igor Markevitch And The Orchestre Lamoureux (DG 447 406), a remarkable portrayal of suppressed ardor, its restless energy constantly roiling beneath a tightly controlled surface.

Though diverse, all these approaches convey facets of the essential spirit of Berlioz's bizarre obsession. What a trip!

Peter Gutmann can be reached at pgutmann@wcsr.com. Previous columns are archived at www.classicalnotes.net.





From the Goldmine archives

The Beatles

(Reissues from page 55)

THE BEATLES

Here There And Everywhere
TKO Magnum Music Ltd. (CDTB 221)

Here There And Everywhere features interviews of The Beatles by the legendary Derek Taylor; as a result, the questions (and answers) are of greater interest than on most releases of this type.

Most of the interviews were conducted in Nassau, the Bahamas, in 1965, where The Beatles were filming *Help!*. Taylor had already completed his first stint of working for the Fabs; as a result, they're relaxed and forthcoming in their interviews with him (there are a joint interview with all four members, one-on-one interviews and even an interview with the group's hairdresser).

The one-on-one interviews are by far the most interesting, with Taylor's eye for detail extending to relating what each Beatle is wearing. Some highlights: Paul McCartney talks a lot about songwriting and the fact that some people thought his performance of "She's A Woman" was scored too high; "Ladies and gentlemen, that was on purpose, honest!" he protests. John Lennon's segment is the shortest; he notes that The Beatles haven't been too harassed in the Bahamas: "It's just the usual fat American tourists. It's not too bad."

George Harrison's knowledge of the music business comes through when he points out that Beatles records are more popular in Spain than in France and Italy. Ringo Starr talks about his recent marriage to Maureen Cox. The CD closes with an 1964 interview where Taylor (then working as The Beatles' press officer) is asked about the conflict with news camera reporters at The Beatles' Sept. 11 show in Jacksonville, Fla.

Though the tape speed varies, overall the sound quality is very good. Recommended for those with an interest in Beatles interview records.

— Gillian G. Gaar

FACES

The Best Of Faces: Good Boys... When They're Asleep...
Warner Archives/Rhino (R2 75830)

The Best Of Faces: Good Boys... When They're Asleep... is when Rod Stewart really rocked and Faces were a real rock 'n' roll band with a heavy soul influence. Ronnie Wood never sounded so good on the guitar, and his lead vocals on "Oh La La" are that of an established lead singer.

The other Ronnie (Lane) had a fine set of pipes himself

and was a great songwriter. His busy bass-playing style was an integral part of the sound of the Faces. Ian McLagan's heavy Hammond B-3 organ work, along with his authentic honky-tonk-style piano playing, set a standard for others to follow. Drummer Kenney Jones was a true powerhouse.

Together Faces put out five studio LPs (there was also a live album, *Rod Stewart/ Faces Live Coast To Coast*, with Tetsu Yamauchi on bass). The chronological order of the songs on *The Best Of Faces* lets the listener hear how the Faces grow as a band and how each member improved individually. "Sweet Lady Mary" shows that Wood/Lane/McLagan musical interchange that prevails throughout their musical endeavors. They cover Bob Dylan's "Wicked Messenger" featuring Rod The Mod pushing his vocals alongside Wood's slide guitar.

Check out the great lyrics by Stewart on the rockin' vamp "Bad 'N' Ruin." One of my favorite Faces songs, "Had Me A Real Good Time," is what rock 'n' roll is all about. "Debris" is a mid-tempo melodic tune composed and sung by Lane, with a rare harmony vocal by Stewart.

What a guitar sound Wood delivers on "Miss Judy's Farm"! This is a rolling jam. Another fave is The Black Crowes(??)—sounding "You're So Rude"; well, listen to it to know what I mean. What a classic "Stay With Me" is. I remember the first time I heard this song. My brother and I were sitting in Dad's truck around 1971, and this song came on an AM station. We both were stunned! I had never heard a guitar tone like that before or a song that rocked with that kind of ease — and then Stewart's vocals came in. It was an awakening. "Too Bad" and "Love Lives Here" is strong songwriting accompanied by that guitar/organ/busy bass combo that was Faces' foundation.

The last three songs on this CD — "Pool Hall Richard," "You Can Make Me Dance, Sing Or Anything" and "Open To Ideas" — are good, but one can hear how they are starting to lean toward Stewart's newfound (at that time) sound. Yamauchi also plays bass on these tunes and does a fine job,

(Please see Reissues page 66)

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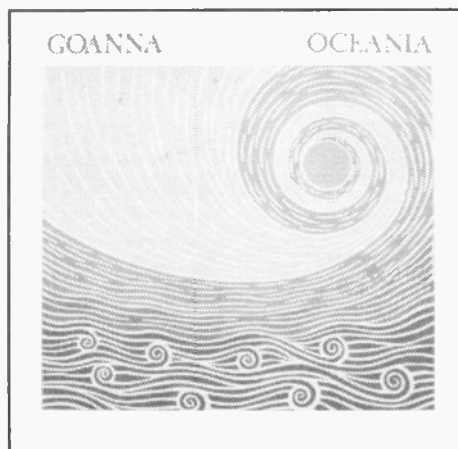
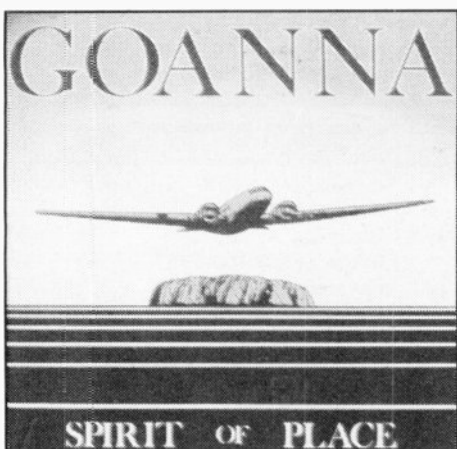
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(Goanna from page 20)

Hear/ABC 4982122). For this album, Goanna enlisted a legendary aboriginal poet, Lionel Fogarty. "So on this record, rather than have a group of white fellows singing about aboriginal issues, it was aboriginal people speaking about aboriginal issues, like Lionel Fogarty. Lionel's poem, 'Walkin' Talkin' Singin' Dancin' In The Land,' the spirits are all still there, even though they physically were wiped out — their spirits still walk the landscape," Howard said. "'Garri Inda Narmi' is a traditional welcome and farewell song that used to be sung at a festival gathering that happened every two years in southeast Queensland, for thousands of years. The tribes, they all came to that site, would all approach singing that song, and it was a song that was one of the best-known songs that travels through an enormous number of tribal groups throughout the Queensland/New South Wales region."

The first single from that album, "What Else Is A Life," received some moderate airplay, but many fans bought the CD single because of a bonus track — a 1993 live recording of "Solid Rock."

"*Spirit Returns* was very much a sense of the act of gathering. Just the very act of gathering makes it ceremonial in a way. We felt there was unfinished business with Goanna. Even though we weren't recording as that entity, those connections still remained strong and gathered strength and momentum." Howard said. "The catalyst was the rise of racism and environmental vandalism in Australia, and we felt that just by Goanna being present suddenly again in the media, it would be a catalyst for 'Solid Rock' being

played again.... We felt a sense of responsibility and a sense of making some small contribution to life."

Goanna doesn't tour as much as in the old days — a few shows at the Melbourne Folk Festival, some performances at a fund-raising benefit, standing ovations in Canberra, Sydney and Port Fairy. There are still the solo projects — Rose and Marcia recently completed solo albums; Howard is preparing for a tour through Canada. "It took two years to make *Spirit Returns*," he said, "and it was made with a lot of love and care. It's a gentler record. We're older people. We're not out rockin' and rollin' in pubs, so it's very much a record for people our own age group, too. We didn't want to be as foolish as to try to pursue a youth market or try to get the record in the mainstream.... 'Solid Rock' gave many people the impression that we were a hard-rockin' band — which we were in our day."

A final sign that change has occurred in Australia — at the 2000 Summer Olympics in Sydney, Australian track star Cathy Freeman was chosen to light the Olympic cauldron at the opening ceremonies. The fact that Freeman, an aboriginal Australian, lit the most famous flame in sports was lost on no one — especially on the members of an Australian folk-rock band.

"Cathy Freeman personifies all of us actually saying, we support you," said Marcia. "It was moving for all of us. It's fantastic to think that in the 20 years since 'Solid Rock,' that these things have happened."

Information on members of Goanna can be accessed through their Web sites: www.marciahoward.com.au, www.rosebygrave.com.au, and www.shanehoward.com.au.

Goanna group and solo discography

by Chuck Miller and Bernie Lorbert

LPs/CDs

Label/#	Title	Year
EMI (Aust.) PRS 2747	The Goanna Band (<i>custom pressing</i>)	1979
WEA (Aust.) 600127	Spirit Of Place	1982
WEA (W. Germ.) K 90039	Spirit Of Place	1982
Atco (U.S.) 90081	Spirit Of Place	1983
WEA (Aust.) 251556	Oceania	1985
Uluru/BMG (Aust.) SPCD 1218	Oceania (<i>CD re-release of 1985 album, with new cover art</i>)	1992
Big Heart/ABC/EMI (Aust.) 7432 4982122	Spirit Returns	1998

Shane Howard

Uluru/BMG (Aust.) VPL1 0762	Back To The Track	1988
BMG (Aust.) VPL1 0827	River	1990
BMG (Aust.) VPCD 0827	River (<i>CD version contains extra track, "Escape From Reality"</i>)	1991
BMG (Aust.) 7432 1162432	Time Will Tell	1993
Dara (Ireland) (??)	Will Tell	1994
Big Heart (Aust.) CDBH94001	Live In Ireland, Australia and New Zealand	1994
Big Heart/ABC/EMI (Aust.) 7432 4982122	Clan	1996
Big Heart CDBH0101	Beyond Hope's Bridge	2001

Rose Bygrave

Black Market Music (Aust.) RB 001	White Bird	2000
Black Market Music (Aust.) RB 002	Walking Home	2001

Marcia Howard

Marcia Howard (Aust.) MH 001	Butterfly	2000
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45s/CD singles

Goanna		Year
WEA (Aust.) 100223	Solid Rock/Four Weeks Gone	1982
WEA (Aust.) 7-259963	Razor's Edge/On The Platform	1983
Atco (U.S.) 99895	Solid Rock/Four Weeks Gone	1983
	(<i>U.S. release has a different edit than the Australian version</i>)	
WEA (Aust.) 7-259941	Let The Franklin Flow/Franklin River — World Heritage	1983
	(<i>Credited to Gordon Franklin And The Wilderness Ensemble</i>)	
	(<i>B-side is a spoken-word passage by Bob Brown, leader of the Tasmanian Wilderness Society, as dictated over radio station EON FM in February 1983</i>)	
WEA (Aust.) 7-259726	That Day (Is Coming Sooner)/Comes The Rain	1983
WEA (Aust.) 7-259238	Common Ground/Oceania (Instrumental)	1984
Wea (Aust.) 0-259222	Common Ground (extended mix)/Common Ground/Oceania (Instrumental) (12-inch single)	1984
WEA (Aust.) 7-259072	Dangerous Dancing/Shadow Of Your Love	1985
WEA (Aust.) 7-258931	Song For Africa/Zanzibar	1985
Big Heart (Aust.) CDSBH 98001	Sorry (edit)/Sorry (full version)	1998
Big Heart (Aust.) 72438864252	What Else Is A Life (Come On Come On)/What Else Is A Life (album version)/Feet Of Clay/Solid Rock (live)	1999

Shane Howard

BMG (Aust.) 105010	Back To The Track/Mother Earth	1988
BMG (Aust.) 105050	Just A Feeling/Big City Blue	1989
BMG (Aust.) 105141	Walk On Fire/Love Is A River	1990
	(<i>seven-inch vinyl, the CD single is catalog no. CCD010</i>)	
BMG (Aust.) 105161	If The Well Runs Dry/If The Well Runs Dry (acoustic version)	1990
BMG (Aust.) 105196	Here And Now/Without You	1990
BMG (Aust.) CCD041	Escape From Reality — Love Underground/Escape From Reality — Love Underground (sax mix)/Gabrielle	1991
	(<i>backing music by Hothouse Flowers</i>)	
BMG (Aust.) 74321147372	I Shall Be Released/Murri Time/Hunger/Trouble (live)	1993
BMG (Aust.) 74321168652	Flesh And Blood/Sylvia/Come On Make Me (live)	1993

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Ft. Lauderdale, FL 33317
Phone: (954) 316-9084
Fax: (954) 316-9391
Web site: www.offbeatrecords.com
E-Mail: offbeatrecords@aol.com
Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m.
Sun. 12 Noon - 4 p.m.
Closed Mon. & Tues.
South Florida's coolest music collector's shop! We specialize in rare LPs, CDs, 8 tracks, reel tapes, music posters & vintage audio equipment! Please phone / fax / E-mail wants.
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Web site: www.rock-n-rollheaven.com
Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12's, 45's, LP's, cassettes, new-used, everything!

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853 S. Orlando Ave. (17/92)
Winter Park, FL 32789
407-599-7277
Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall.
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7902 NW 36th St., Suite 210
Miami, FL 33166
(305) 468-0311
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Web site: www.raffesrecordriot.com
Open: Mon.-Sat. Noon - 6 p.m.; Sunday **PHONE APPOINTMENTS ONLY**. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus, American Express & Diners' Card

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STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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Web site: www.nuggetsrecords.com
E-mail: nuggetsrecords@netzero.net
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Muskegon, MI 49441
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FAX: (231) 755-0429
E-mail: info@ramcd.com
Hours: Tuesday - Friday 11-8
Saturday 11-6
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FAX: (228) 374-4645
E-mail: acemusic@datasync.com
www.acevideoandmusic.com
Huge inventory collectible vinyl in all categories. Mail or fax wants.

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www.littlebigstore.com
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Email: orders@euclidrecords.com
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We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

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M-F 1 p.m.-8 p.m., Sat. 12 noon-5 p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock.

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(908) 486-3303
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Web site: www.izzymusic.com
100,000 + LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

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(908) 277-3893
E-mail: store1@scotticd.com
Web site: scotticd.com
Large selection of new & used LP's. We ship anywhere.

Tunes CDs
884 Greentree Plaza
Route 73 North
(Ten Miles From Philly)
Marlton, NJ 08053
(856) 983-2566

Tunes CDs
225 Washington Street
Hoboken, NJ 07030
(Take Hoboken Path From NYC)
(201) 653-3355

Hours for all stores:
Monday-Saturday 11 am-10 pm
Sunday Noon-8 PM
E-mail inquiries:
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Both stores feature an outstanding selection of new and used compact discs at competitive prices. Tunes also carried used vinyl in all stores. Rock, soul, jazz, hip-hop, many types of 12" singles. Thousands of dollar records at each location. Check out records in Turnersville and Voorhees also. Stock changes monthly!

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15 Mount Vernon St.
Ridgefield Park, NJ 07660
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(201) 641-6610
FAX: (201) 641-9309
www.21centurymusic.com
sales@21centurymusic.com
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Commack Long Island, NY 11725
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E-Mail: sales@recordsandstuff.com
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STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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E-Mail: info@recordcastle.com
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Sat. 10 a.m.-7 p.m., Wed., Fri.
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A Broad Abroad

BURSTING WITH A BEVY OF LIVE ALBUMS

by Jo-Ann Greene

Anyone with an eye for the unsung guitar heroes of the 1970s and 1980s will know the name Larry Wallis. He led The Pink Fairies through their final studio album and sundry subsequent re-formations; he was a founding member of Motörhead, in the days when they really were as dangerous as their reputation insisted; he gave Stiff Records the absolute punk-era treasure "Police Car" and appeared on the first, legendary Live Stiffs tour; he has drifted in and out of sundry Mick Farren And The Deviants projects; he even coproduced The Adverts' 1977 Top 20 hit "Gary Gilmore's Eyes."

So how come he is only now releasing a solo album?

Eye-catchingly draped in an info-packed sleeve designed by the legendary Savage Pencil, *Death In The Guitarfernoon* (Ribbed Records, PO Box 31861, London SE 17 2XF, UK, \$22.50) is a dramatic offering from the man once described (as the liner notes remind us) as "Hank Marvin on acid" — assuming Marvin sang with a throaty roar and played guitar like a switchblade.

Eleven tracks are dominated, of course, by the Wallis guitar, an electrifyingly fluid beast that hangs perpetually on the brink of garageland grandiosity but is capable of dynamic expression and emotion.

The solo in the opening "Are We Having Fun Yet?," the slow-burning spaghetti-surf of "El Diablo's Hangin' Ten" and the adrenalin-pounding "Where The Freaks Hang Out" are as good as any workouts to be released this year. While a reprise of "Police Car" might seem a little slower and a lot more polished than its 1977 forebear, the extended intro and a near-eight minute marathon are worth the price of admission on their own. The song was always a classic. Now it's an anthem.

Speaking of Marvin, one of the most exciting archive releases of the year has to be the appearance of *The Cliff Richard Show: Live At The ABC Kingston, 1962* (EMI, U.K.), a lavishly packaged first-time release for an in-concert LP originally scheduled for issue back in 1962 but withdrawn and forgotten for the next four decades. Two tracks from the performance did make it out on Richard's *Rock 'n' Roll Years* box set in 1997, but this disc features the full concert — that is both Richard's headlining performance and The Shadows' eight-song support set.

Excellent sound quality and a fascinating selection of tracks remind us just how powerful this team was at its peak. True, The Shadows' set does drag a little around the vocal numbers, and the band members' attempts at humor have not aged well. But "Wonderful Land" and "FBI" are sterling stand-outs and, once the main man takes the stage, the levels don't drop for a second — musically or in terms of atmosphere. A delirious audience keeps up a respectful barrage of screaming without ever intruding on the music, gleefully responding to Richard's jokes and ad-libs and then stunning the unsuspecting listener with a positively angelic and eminently tuneful singalong during the ballad "When The Girl In Your Arms." Even Richard sounds astonished at how beautifully they sing.

It's a high-energy disc and one of the best-sounding period live albums music fans will ever encounter; it's also one of the best-presented, arriving in a 7-inch fold-out sleeve designed to resemble an EP of the era. Liner notes, giveaway photos and a reproduction of the original show souvenir program complete

the package, but move quickly to pick one up because this edition, at least, is a strictly limited one.

Hot on the heels of the recent domestic reissue of Wishbone Ash's classic *Argus*, a later incarnation of the band hits the import racks with *Live In Windy City* (Angel Air, U.K. — www.angelair.co.uk), an epic recounting of a January 1992 show in Chicago. Featuring the then-current lineup of Andy Powell, Ted Turner, Andy Pyle, and Ray Weston as they toured to promote the *Strange Affair* album, *Live In Windy City* serves up 11 tracks, including three from *Argus* ("Blowin' Free," "Throw Down The Sword" and the opening, power-packed "The King Will Come," together with a clutch of other favorites, old and new. As usual, the package is rounded off with great liner notes, rare photographs and stunning sound quality.

[The Cliff Richard Show: Live At The ABC Kingston, 1962 is] a high-energy disc and one of the best-sounding period live albums music fans will ever encounter; it's also one of the best-presented, arriving in a 7-inch fold-out sleeve designed to resemble an EP of the era.

From a later age, Gene Loves Jezebel resurface with their own live album, *Accept No Substitute: Greatest Hits Live* (Red Steel, U.K.). Recorded between 1997-2000, two CDs worth of material were culled from shows across the world — Portugal, Argentina, the Azores, Los Angeles and San Francisco — and capture some genuinely stirring performances. True to the subtitle, all of the band's best-known material is in place ("Desire," "Motion Of Love," "Jealous," "Suspicion," "Heartache") alongside choice album cuts dating back to the group's formative days. Across them all, the majesty that is the Jezzies in full flight ring loud and proud.

Vertigo label collectors unite! Angel Air has reissued the eponymous debut album by Linda Hoyle's Affinity, the seven-track original topped by a more than generous eight bonus tracks. The vinyl itself is well known to us all, tight and cohesive jazz-inflected rock topped by a magnificent take on "All Along The Watchtower." Of the bonus material, both sides of the band's super-rare single ("Eli's Coming"/"United States Of Mind") are included (yep, the Three Dog Night song), plus two songs cut for radio sessions and four more intended, in some form, for the band's second album. Of course, that never happened, and *Affinity* remains this remarkable band's sole legacy. It's one to be proud of.

Another prog masterpiece appears in the form of the self-titled first album by Quatermass (Akarma, Italy, www.akarma.com), reproduced in the label's standard digi-pack sleeve, gatefolding just like the pteradon-infested original but bolstered by two bonus tracks, "One Blind Mice" and "Punting." Originally issued on the Harvest label, *Quatermass* has been on CD before but never sounded as good as it should. This new presentation is spellbinding.

A phenomenal two-CD live album by one of America's finest current guitarists, Scott Finch & Blues O'Delics' *Live Groove!* (Horizon, Italy) is an exhausting blast of new and unreleased material. Twenty-seven tracks include five brand-

new songs, highlights from Finch's own self-penned repertoire (the new version of "Haze Of Mother Nature" is amazing) and a truly mind-boggling array of classic covers, each executed in Finch's own inimitable style.

Of course his well-publicized love of Hendrix is given plenty of room to move — "All Along The Watchtower," "The Wind Cries Mary," "Fire," "Voodoo Chile" and "Spanish Castle Magic" are all present. But Cream, Neil Young, and Jeff Beck all raise their heads as well, together with a handful of vintage blues and a revelatory take on The Beatles' "Tomorrow Never Knows."

Mischief is a new name to us all, although its composite parts are probably familiar — bassist Paul Gray was once one of Eddie's Hot Rods and went on to the early 1980s Damned; guitarist/vocalist Alan Lee Shaw led The Maniacs and The Physicals and also served time in Britain's longest-running punk soap opera. Joined by drummer Jim Simpson, they now combine on a self-titled album (Mischief Music, U.K.; U.S. licensing through www.ndnrecords.com) that is everything their pedigree demands without once looking back at past glories. Hard-hitting rock 'n' roll sashays around the same unholy cross between The Rolling Stones and The Stooges that New York Dolls always aimed for — scything, economical riffing, melodically thunderous bass lines and melodies of extraordinary tautness.

Among the best tracks, "Something So Right" has more than a hint of Tom Petty's "American Girl" hanging around its skeleton, while "It's So Easy" opens with such a pretty, baroque piano and sawing string rhythm that, when the band does finally kick in, it's one of the last things you expect. It's a dramatically textured album for the rockers in all of us.

Finally, this import isn't in the habit of investigating import videos and DVDs, but one new U.K. release might well change the minds of those who have resisted the latter technology so far. Celebrating the 30th anniversary of BBC television's *The Old Grey Whistle Test*, a two-DVD package (BBC U.K.) features 45 live-in-the-studio performances from acts as far apart as Emmylou Harris, Bob Marley, Alice Cooper, Tim Buckley, Curtis Mayfield, Talking Heads, R.E.M., U2, Bill Withers, and The Sensational Alex Harvey Band, interviews with John Lennon, Bruce Springsteen, and Robert Plant (among others) and commentary from the show's director. That's some five hours of primal *Whistle Test!*

Quality is superb, access to the individual tracks is easy and, best of all, the DVD is coded for Region 0, meaning that it will play on any American DVD player (many U.K. and European releases require specialized PAL-format machines).

Best of the rest

DUNCAN BROWNE: *Duncan Browne* (EMI U.K.). From 1972, baroque 'n' roll songwriter Duncan Browne's superb second album is home to the hit single "Journey" and a warm, charming voice that makes Nick Drake sound abrasive.

DEXY'S MIDNIGHT RUNNERS: *Don't Stand Me Down: The Director's Cut* (EMI U.K.). Oh how we laughed as the Young Soul Rebels turned Rocking Gypsy Fiddlers reinvented themselves for the third time, as Wall Street Bankers with an eye for soulful crooning. Dismissed as dastardly in 1985, Dexy's Midnight Runners' *Don't Stand Me Down: The Director's Cut* has since been re-evaluated as Kevin Rowland's masterpiece and returns today with sharp remastering and a handful of CD-ROM videos.

EMBRACE: *Fireworks* (Hut U.K.). One of the better of the post Brit-Pop contingents celebrate their first five years (1997-2002) with a solid collection of all their past singles.

THE SOUND: *Propaganda, From The Lion's Mouth, In The Hothouse* (Renascent). Three remastered reissues remember The Sound, the early/mid-1980s post-punkers led by the recently deceased Adrian Borland and poised, for a time, to out-echo The Bunnymen. They never truly broke through but, for those who like post-punk with pathos and personality, The Sound are well worth hearing.

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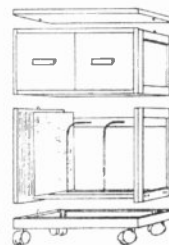
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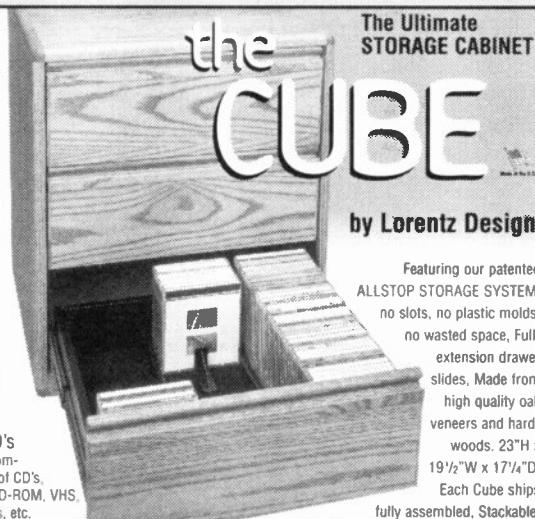


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package, but as Domino has stated on vinyl, "Nothing new, same old thing." All of these tracks have been around the block several times, and they are currently available on several other collections. The fact EMI has also just released *Walking To New Orleans*, a 100-track Domino box set, makes this release rather redundant.

— Jeff Hannusch

JACK NITZSCHE

Three Piece Suite — The Reprise Recordings 1971-1974
Rhino Handmade (RHM2 7787)

Jack Nitzsche should need no introduction to *Goldmine* regulars, but just in case, here's a brief synopsis: He was Phil Spector's arranger and right-hand man; scored a big surfing hit; cowrote "Needles And Pins" with Sonny Bono; worked on some of The Rolling Stones' finest cuts from '64-69; wrote "Expecting To Fly" with Neil Young when he was in the Buffalo Springfield and went on to produce some of Young's biggest hit albums in the '70s; produced artists such as Dwight Twilley, Graham Parker, and Mink Deville; became a massively successful film soundtrack producer (everything from *The Exorcist* to *An Officer And A Gentleman*); died in 2000.

A bizarre and immensely colorful individual, he was as talented as he was weird. I didn't know what to expect of Rhino Handmade's *Three Piece Suite — The Reprise Recordings 1971-1974* collection of his '70s material — released and unreleased. To my great delight, it substantially exceeded expectations while remaining as defiantly uncommercial in spots as anything I've ever heard.

This compilation collects material from three sources: an August '72 orchestral album called *St. Giles Cripplegate* recorded with Nitzsche conducting the London Symphony Orchestra at the aforementioned ancient church (great acoustics, apparently), a brilliant unreleased 1974 Reprise album and four unreleased demos from two sessions (April '71 and Feb. '72). *St. Giles Cripplegate* is one of the oddest albums ever released — although Reprise supposedly knew what it was getting. Imagine "Expecting To Fly" without Young and the pop song, and you're on the right page. Once past those six tracks, though, the album becomes an aural delight.

The 11 songs that comprise his unreleased '74 album

(session musicians' names now lost to time, although I'm pretty sure I hear Young and Emmylou Harris in there) are almost wilfully eclectic — everything from gorgeous pop songs and love songs to down-and-dirty blues and more orchestral instrumentals. "Lower California" in particular is a work of pure genius; it's almost as if Nietzsche said to himself, "Hell, I can do Phil Spector as well as Phil. I can do *Pet Sounds* as well as my other pal Brian Wilson," and then proceeded to attempt to match the production values in a little 2:14 mini-suite that is in fact on the same plane as *Pet Sounds* and "River Deep, Mountain High." "Moodus Run" sounds like prime Ry Cooder material. One track even features the most inventive use of carefully tuned wine glasses (you know, where you wet your finger and run it around the rim?) I've ever heard. And the four demos, including a song about seeing Carly Simon for the first time and being just blown away and another number about the same rock 'n' roll seamstress as Elton John's "Tiny Dancer" ("I'll Bet She Knew It") are just terrific.

It took me a month to get around to writing this review because I just couldn't tear myself away from listening. Totally weird, totally wonderful and definitely not for everyone, *Three Piece Suite* remains one of the most delightful finds of 2002 for me.

— Kent H. Benjamin

VARIOUS ARTISTS

The Big Beat Of Dave Bartholomew
EMI (37599)

There is absolutely no way to overemphasize Dave Bartholomew's contribution to the development of New Orleans R&B. Producer, talent scout, recording artist, songwriter, soloist — the man has done it all, and he's done it exceedingly well. This 20-track anthology, collecting songs recorded between 1949-1960, is ample proof of that.

Although Bartholomew gets the lion's share of tracks (five) the spotlight illuminates several great New Orleans artists. Justifiably, Bartholomew's good friend Smiley Lewis has three superb tracks, including the definitive version of "Blue Monday."

Naturally, Fats Domino is in the mix, but it's odd that "I Hear You Knocking" is included, as it's inferior to Lewis' original. Among familiar hits are Chris Kenner's "Sick & Tired," The Spiders' "Witchcraft," Shirley & Lee's "I'm Gone" and Bobby Mitchell's "I'm Gonna Be A Wheel Someday."

Interesting to note, Jewel King's "3 X 7 = 21" and Tommy Ridgley's "Shrewsbury Blues" — Bartholomew's first productions for Imperial — don't have the New Orleans flavor most of the rest of these tracks possess.

(Please see Reissues page 70)

(Reissues from page 60)

but Lane is missed because he was such a strong part of Faces' sound (he was an original Small Faces member). I was lucky that I got to see Faces on their last tour — a great concert and great band.

— Guy Lee

FATS DOMINO

The Fats Domino Jukebox: 20 Greatest Hits
EMI (37560)

What can possibly be said about the music on a Fats Domino *Greatest Hits* collection that hasn't already? Simply stated, the cuts on *The Fats Domino Jukebox: 20 Greatest Hits* are some of the best thumpin' R&B of all time. Covering his classic tenure at Imperial — 1949-62 — these songs were for the most part Domino's 20 biggest charting singles. "The Fat Man," "My Girl Josephine," "Blueberry Hill," "Walking To New Orleans," "Jambalaya" — is there anyone not familiar with this music?

Besides serving as a brief overview of Domino's career, with *The Fats Domino Jukebox* one can easily trace the evolution of his style from that of a raw R&B artist to a more palatable hit-maker, one for general consumption. While far from primitive, it's interesting to note how much bluesier Domino's early tracks ("Goin' Home" and "Going To The River") are when compared to the likes of "Valley Of Tears" and "Walkin' To New Orleans," which include female choruses and strings.

John Broven's notes are informative and it's an attractive

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ABBA

The Winner Takes It All: The ABBA Story
Universal (DVD 440 016 907-9)

Originally produced for U.K. TV, *The Winner Takes It All: The ABBA Story* is a fairly straightforward but nevertheless well-informed account of ABBA's decade-long domination of world pop. The DVD draws from both forgotten television appearances and the surprisingly adept string of videos they were making at a time when few of their peers were even dreaming in such terms.

Well-paced between musical performance and commentary/interview material, it is not the candid VH-1 *Behind The Music*-type

a little like asking Captain Crunch to take charge of the U.S. Navy.

Of the band members themselves, the ABBA blokes — architects of the magnificence in the first place — have little of lasting consequence to say. They wrote the songs, for God's sake; what more do we want of them? Anni-Frid Lyngstad and the now reclusive Agnetha Faltskog are considerably more forthcoming, with the latter's contributions especially thought-provoking, despite their brevity. In terms of looks and presence, she was arguably the biggest star in the band. Even her own husband Bjorn Ulvaeus (*The pair divorced in 1979. — Ed.*) doesn't seem aware that she was also the most miserable.

Onward to the highlights, then. The

[The ABBA Story] draws from both forgotten television appearances and the surprisingly adept string of videos they were making at a time when few of their peers were even dreaming in such terms.

presentation that ABBA's tangled tale could sustain; but neither is it as anodyne as their reputation and image. Like it or not, ABBA left behind an exemplary body of work, crafted and, in its ability to nail itself to one's ears, crafty, and as deserving of serious re-examination as any of America's and Britain's sainted superstars.

That the program does go a little overboard in its willingness to supply this is an inevitable consequence of this neglect, and one may want to fast-forward through some of the more asinine passages and inclusions. Discussions of modern-day ABBA fan conventions and endless rehearsals for the *Mama Mia* musical swiftly lose their appeal, while appearances from U2 frontman Bono and self-styled media guru Paul Gambaccini serve only to confirm what grating irritants these men are. Besides, asking them to comment on ABBA is

exhaustingly joyful video for "Dancing Queen"; a discussion of the birth of "Chiquitita" (the sole ABBA song, incidentally, that has ever been eclipsed by a subsequent cover, courtesy of Sinéad O'Connor); some electrifying footage of the members' pre-ABBA careers, from grainy black-and-white Swedish TV; and, of course, the inside story of the act's breakup, laid bare to the world by the DVD's own title song. Many people have sung about the end of a relationship, but not, as a rule, in words composed by the person they're breaking up with.

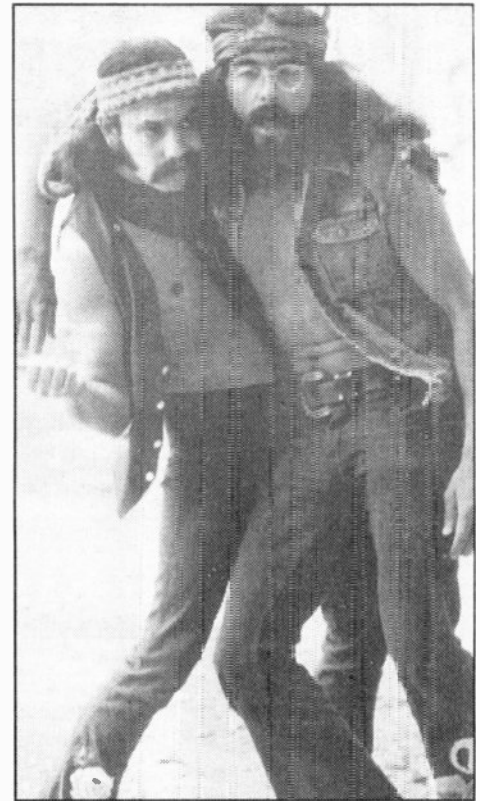
At 91 minutes (including 30 minutes excised from the original TV broadcast), *Winner...* is an excellent documentary. But it is not the ultimate ABBA document. That will come with the full-length video collection that must be on the horizon somewhere. Gimme gimme gimme.

— Dave Thompson

being "Certain Girl," one of Toussaint's best-ever productions. Benny Spellman, who was the baritone voice on "Mother-In-Law," has both sides of his Minit hit included, the ballad "Lipstick Traces" and the danceable "Fortune Teller."

While it lacks the subtle aristry that marks most Toussaint's Minit productions, Jessie Hill's storming "Ooh Poo Pah Doo" is both memorable and was the first Minit single to reach the national charts. Aaron Neville's "Over You" was also an early Minit hit, although it was hardly an indication of his future as a pop crooner. New Orleans favorite Irma Thomas gets into the mix with three tracks, the most memorable being "It's Raining," a song Toussaint composed in the bathroom of Cosimo Matassa's famous recording studio. Toussaint himself can be heard dueting as one half of Allen And Allen on "Heavenly Baby," a song done in near doo-wop style. The set's most obscure — albeit a great track — is The Del Royals' "Always Naggin'," which will remind listeners of The Coasters. It's good to see the Minit vault door open again, and this compilation is a first-class value.

— Jeff Hannusch



Courtesy of Ode Sounds And Visuals/Rhino Records

CHEECH & CHONG

Where There's Smoke There's Cheech & Chong
Rhino (R2 74265) (Two discs)

Comedy anthologies fall into two categories — either they're still funny, or they're not. A lot of the things that used to make us chuckle just don't hit the mark any more. So, *Where There's Smoke There's Cheech & Chong*, two CDs stuffed with vintage Cheech & Chong — that is, more than two hours of deeply '70s-scented, rambling dope-fiends, pot-heads, narcs and horny dogs — probably isn't top of most listeners' must-have stashes. "Man?" "Yeah, man?" "How are you, man?" "I dunno, man." Oh, how we smirked.

Ah, but there was always a lot more to Cheech & Chong than that, or rather, there wasn't anything more to them than that. But

Cheech & Chong

they did it so well that entire new depths of humor — insight, even — emerged from the best of their routines. Take "Dave," knock knock on the door, "Who is it?" "Dave" "Dave?" "Yeah, Dave" "Sorry, Dave's not here" — it's funny in the same way as *Fawlty Towers* is still funny, not because the punchline's a howler, but because the build-up of emotion, frustration and absolute futility has to make one laugh because, otherwise, he or she would turn homicidal.

Or take "Sister Mary Elephant" (*Please! — Ed.*), the finger-painting, poetry-loving substitute teacher with pain-threshold

(Please see Reissues page 76)

Five Star Record

hey@marty@wnet.net

MARTY WINTERS
WV
2002

I CAN'T THINK OF A RECORDING ARTIST TODAY WHO COMPARES TO THE MULTI-TALENTED SAMMY DAVIS JR! A TRUE ENTERTAINER, DAVIS COULD DO IT ALL... SING, DANCE, ACT... YOU NAME IT! SAMMY ALSO HAD A GREAT FEEL FOR COMEDY AND WAS AN INCREDIBLE VOICE IMPERSONATOR! AS A MEMBER OF THE FAMED RAT PACK (ALONG WITH DEAN MARTIN, FRANK SINATRA, JOEY BISHOP & PETER LAWFORD), SAMMY'S FAME SKYROCKETED IN THE SIXTIES WITH NUMEROUS FILM AND TELEVISION APPEARANCES, AS WELL AS SEVERAL HIT SINGLES INCLUDING "WHAT KIND OF FOOL AM I" (1960) AND "I'VE GOTTA BE ME" (1969). BUT SAMMY WOULDN'T SCORE A NUMBER ONE HIT UNTIL 1972, WHEN "CANDY MAN" (FEATURED IN "WILLIE WONKA AND THE CHOCOLATE FACTORY" (1971) AND WRITTEN BY ANTHONY NEWLEY & LESLIE BRICUSSE) LEAPED OVER THE STAPLE SINGERS, THE CHI-LITES AND ROBERTA FLACK FOR THE TOP SPOT ON THE U.S. CHARTS! IT STAYED THERE FOR ONLY THREE WEEKS, BUT THANKS TO ITS LIBERAL USE IN TELEVISION ADVERTISING CAMPAIGNS, HAS REMAINED A PART OF AMERICAN POP CULTURE UNTIL TODAY **!

* SAMMY'S SIGNATURE SONG!

** "CANDY MAN" WAS ALSO THOUGHT TO CONTAIN REFERENCES TO THE DRUG CULTURE OF THE TIME!

THIS 1970 LP FOR MOTOWN RECORDS (SAMMY'S ONLY ALBUM RELEASE FOR THAT LABEL) CAME A COUPLE OF YEARS PRIOR TO HIS "CANDY MAN" SUCCESS, AND FEATURES SAMMY'S TAKE ON A NUMBER OF THEN-CURRENT POP HITS INCLUDING SONNY BONO'S "YOU'D BETTER SIT DOWN KIDS", THREE SONGS BY BLOOD, SWEAT & TEARS- "SPINNING WHEEL", "YOU'VE MADE ME SO VERY HAPPY" & "AND WHEN I DIE" - ALONG WITH AN HILARIOUS TALKING LYRIC TAKE ON "IN THE GHETTO" (MY FAVORITE)! YOU'LL ALSO HEAR SAMMY-FIED VERSIONS OF "MY WAY" "HI-HEEL SNEAKERS" AND "WITCHITA LINEMAN"! THE WHOLE THING IS WRAPPED UP IN A GLORIOUS GATEFOLD COVER FEATURING SAMMY SURROUNDED BY A CORNUCOPIA OF BEAUTIFUL WOMEN! ON THE COVER PHOTO SAMMY SEEMS TO BE HOLDING A LIT CIGARETTE, BUT INSIDE HE'S CLEARLY SHOWN GIVING A "HIT" FROM HIS "JOINT" TO ONE OF THE WOMEN! I ADMIT TO FALLING IN LOVE WITH THIS RECORD AFTER SEEING IT IN THE DOLLAR BIN ONLY LAST WEEK! A TRULY PHENOMENAL FIND! SAMMY'S

SHOWBIZ CAREER SPANNED MORE THAN SIXTY YEARS, FROM HIS FIRST STAGE APPEARANCE IN 1928 AT AGE TWO, UNTIL HIS DEATH IN 1990!

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Also looking for the 45's below. Would prefer to buy on reissue labels but will consider any 45 in VG to Mint condition priced \$3.50 or below. I have seen allor most of these 45's on reissue labels and if anyone has them, mail or E-mail your offers.

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RICKY NELSON - Young World, 45
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Accepting all catalogs, offers containing above.

(Reissues from page 71)

lungs. Where would the education system be without her? Or the greatest game show on earth, "Let's Make A Dope Deal." Take the money or open the door. Behind one of them is 50 pounds of hashish. Behind the others, there's the FBI. Which door would you choose?

The doors on this anthology open onto any number of vistas. You want parody? 1974's glam-rocking "Ear-ache My Eye," "Bloat On," the 1977 disco that actually brought the duo a #56 R&B chart hit (#41 Pop), and the mid-80s Bruce Springsteen spoof "Born In East L.A." highlight the side of Cheech & Chong that reminds us why Al Yankovic really isn't as weird as he'd like to be.

You want iconoclasm? "Black Lassie" clashes *Shaft*, Elvis Presley and Hollywood; while "Wake Up America," "White World Of Sports" and the aforementioned "Dope Deal" remain such spot-on studies of daytime TV that the passage of time has only made them funnier. Or more accurate.

You want a timewarp? Conceived in an age when "Just Say No" was utterly meaningless (oh, you mean last week?) and smoking dope really was a portal to another dimension, Pedro De Pacas and Man return like old friends you've not seen for nearly 30 years — not since they skipped out on the rent and took your record collection with them.

If you want an indication of just how important Cheech & Chong were in the scheme of early 1970s rock, the #15 hit "Basketball Jones" packs a megastar session to make the super-jam sensations of the age seem pathetic — George Harrison, Nicky Hopkins, Carole King, Darlene Love, Billy Preston, and Jim Keltner all along to sing the praises of... a basketball jones? Yeah, and if you believe that, you'll believe anything.

Comedy album of the decade.

— Dave Thompson

ELVIS COSTELLO
This Year's Model
Rhino (R2-78354)

Blood And Chocolate
Rhino (R2-78390)

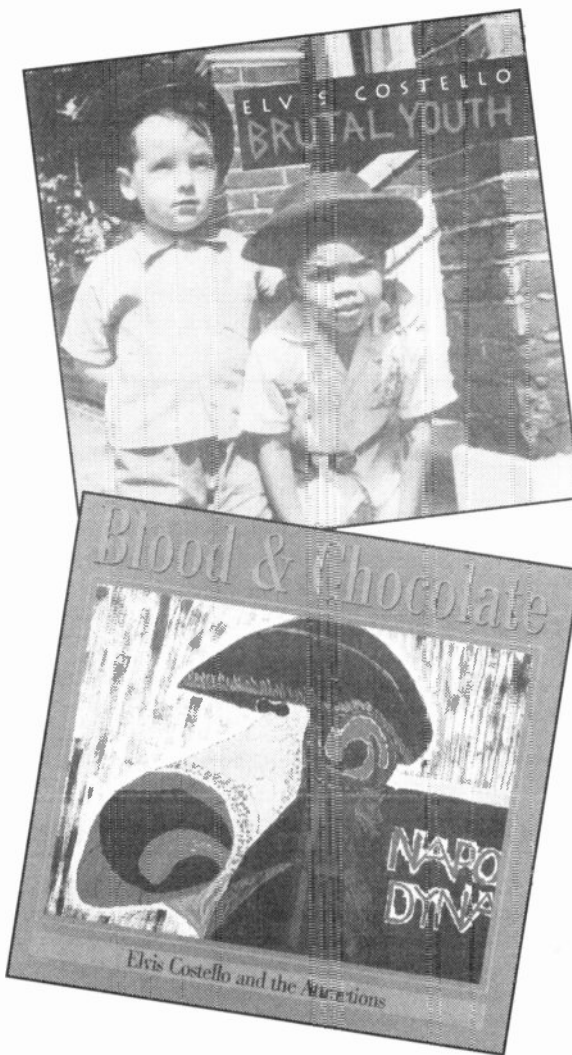
Brutal Youth
Rhino (R2-78355)

Rhino continues to overhaul the Elvis Costello back catalog by reissuing three of the finest albums he released with The Attractions as his backing band.

One would have thought the brilliant Rykodisc reissues from several years back were the definitive word, but with Costello's direct involvement and anecdotal personal liner notes added, these are in fact an improvement. First off, it must be noted that as Rhino likes to send out CD-Rs with no art and unremastered sound, we can't really say much about how much better they are sonically or in terms of packaging. If the first round of reissues hold true, the booklets are very different, a bit longer and contain some new photos while losing some cool stuff on the Ryko versions, and the sound is a bit better as technology has improved. But, this doesn't really constitute an overwhelming reason to repurchase them.

To entice fans to buy them, then, they've expanded each album to a low-priced double disc so that it includes every track on the Ryko reissues, with a few additional tracks added (FYI in the case of *This Year's Model*, the two discs combined are only about 30 seconds too long for a single disc).

This Year's Model is arguably Costello's finest work, 30 minutes of sustained rage with brilliant lyrics, one of rock's all-time finest bands, and as an album, a statement, it's an unqualified masterpiece. If it's not already in a fan's collection, it's a clear candidate to be the next CD purchase. If one owns the Ryko version, here's what's missing: two fine live versions of album tracks from Capitol Radio Sept. 27, 1977; Costello's excellent cover of The Damned's "Neat Neat Neat" that originally appeared only on a vinyl single that came with the first pressings of the album and an Ian Dury song from that same Oct. '77 gig that has been available only via bootleg; a terrific cover of The Everly Brothers' "The Price Of Love" from a soundcheck in Sept. '77; radically different early rejected Attractions versions of "This Year's Girl" and "(I Don't Want To Go To) Chelsea"; and a superb Attractions



BBC version of "Stranger In The House." Add to that the magnificent "Big Tears" (with The Clash's Mick Jones) and three other tracks from the Ryko album, and it's a masterpiece, really.

Blood And Chocolate from 1986 was The Attractions' last album before the band broke up (semi-permanently). Parts of the album, notably "Uncomplicated," "I Hope You're Happy Now," and "Tokyo Storm Warning," find the band inhabiting the same musical milieu as *This Year's Model* for the first and last time, and all are among Costello's finest tracks. Overall, the album was/is genuinely excellent, too. As for the bonus CD, there's a generous 10 previously unissued tunes, this time not even close to fitting on a single disc, which doesn't explain why this time they left off one 12-inch B-side found on the Ryko reissue ("Town Called Big Nothing [Really Big Nothing]").

"Leave My Kitten Alone" ranks among Costello's best-ever covers and one of his finest rockers; as he said in the liners, it should have made the album. Previously it had been heard only via some live TV performances. "New Rhythm Method" is also excellent. The five previously unissued covers from a May '86 session are also fine, spare, acoustic additions to the Costello catalog, especially James Carr's "Pouring Water On A Drowning Man," Joe Tex's "Tell Me Right Now" and Conway Twitty's "Lonely Blue Boy." A very worthy if not essential reissue.

1994's *Brutal Youth* was the first Costello album I didn't originally buy (having finally gotten to the point where I was convinced that what must've been nearly 100 Costello records I owned was about enough). It's never been available in an expanded form, and frankly, I was dead wrong not to buy it, though I did pick up all the (excellent) singles ("13 Steps Lead Down" and "You Tripped At Every Step" rank among Costello's best singles). It was billed as the "return of The Attractions," although in truth errant bassist/mudslinging songwriter Bruce Thomas appears only on a few tracks, with Nick Lowe being the primary bass player, along with Attractions Pete Thomas and Steve Nieve. Given the previously "unexpanded" CD version, this time out we get 15 bonus tracks mostly recorded as demos in December 1992, all of them interesting and several excellent. Particularly good is "Poisoned Letter" — a raucous electric band demo that served as the basis for two rewritten songs used on the

DVD Review

ELVIS PRESLEY
Elvis: The Missing Years
Waterfall Home Entertainment (WHE 1030D)

Elvis: The Missing Years, previously released on video, looks at Elvis Presley's years of military service from a variety of angles.

The story begins with Presley's induction. The filmmakers have tracked down two men who were inducted on the very same day, allowing for first-hand accounts of the action (this is true throughout the film). What's amazing is the access the media was allowed as Presley goes through the ritual; though unhappy about the prospect of going into the army, he has to maintain a brave face as cameras prowl around him, stripped to his underwear, having shots taken of him that will be published around the world.

Friend and fan Eddie Fadal describes Presley's basic-training time in Texas, accompanied by too-brief snippets of home-movie footage. There are plenty of newsreels chronicling Presley's journey to Germany (and subsequent return to America), with further interviews with friends such as Cliff Gleaves and Charlie Hodge (who, bizarrely,

Some of the more interesting interview subjects include [Elvis] Presley's German secretary, Elisabeth (Stefaniak) Mansfield; a dancer from the Moulin Rouge; a German fan who managed to score 306 autographs of the King by going to Presley's house for the daily autograph sessions; and Pim Maas, a singer billed as "the Dutch Elvis."

claimed Presley's Army stint encompassed "some of his happiest years, other than having to do what the military said"; um, what else does one do in the Army?).

Some of the more interesting interview subjects include Presley's German secretary, Elisabeth (Stefaniak) Mansfield; a dancer from the Moulin Rouge; a German fan who managed to score 306 autographs of the King by going to Presley's house for the daily autograph sessions; and Pim Maas, a singer billed as "the Dutch Elvis."

Unfortunately, the interviews aren't terribly enlightening; one would think that Mansfield, who actually lived in the Presley household, could have related any number of insightful anecdotes. The film's final minutes summarize the rest of Presley's career, though not without a few errors (despite the claim Presley became addicted to "drugs and alcohol," Presley was never known as a big drinker). Bonus features include a pointless 55-minute audio documentary, a CD with interview snippets (some repeated on the DVD) and seven live songs circa 1954.

But overall, this release is probably the best representation of Presley's military years, and the inclusion of contemporaneous newsreels alone should make it of interest to fans.

— Gillian G. Gaar

album. There was a time in my life when I felt I had to own absolutely everything Elvis had recorded, and at its best, disc two of *Brutal Youth* reminds me why — even the obvious rejects are often better than many artists' best work. Not a song on there that isn't better than this week's Top 40 that I read yesterday in *Rolling Stone*. And *Brutal Youth* itself has held up far better than expected. It's not essential, to be sure, but it's a very good work after all.

— Kent Benjamin

Coming to...

Goldmine



Courtesy of Rhinoby Henry Diltz

The Turtles

The Turtles' five-year run on the Singles chart in the late '60s includes Top 10 hits that are staples on oldies stations, such as "Happy Together," "Elenore," "You Showed Me" and "She'd Rather Be With Me." Hiding behind the cherub-like vocals and cheery faces were smirks, as The Turtles were just poppy enough to please many, but maintained an edge to stay hip. Vocalists Mark Volman and Howard Kaylan (a.k.a. Flo & Eddie) marched to the sound of a different drummer in the '70s, heading off with Frank Zappa and others before sliding back into the groove of zany oldies shows. *Goldmine* interviewed the pair to get their read on their ride to stardom.

Advertisers: This issue is perfect for advertising your Turtles' and other '60s pop and rock groups' recordings as well as items from all genres and eras.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
June 28	May 30	June 6	June 14

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
May 16	June 14	May 23	May 31
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(Please Mr. Postman from page 8)

{Eric, thou has spoken and thou hast been heard! We'll get someone working on it. We're well-booked on covers through early fall, so we're talking the end of 2002 or early 2003, although a Christmas issue might be good timing! Keep the faith, and keep on rockin'! — Ed.}

Info wanted on *Hootenanny '64* with Dylan
I enjoyed the Bob Dylan cover issue (*Goldmine* #564, March 8, 2002). I live in a city where there is availability of music, yet I find out information regarding new/reissue releases from your magazine. I wonder whether any of your readers have any info regarding a Columbia Records release: *Hootenanny '64* (CSP 128) which includes Bob Dylan on "Freight Train Blues" as well as Johnny Cash, Pete Seeger, etc. Thanks for any help!

— Erwin Ehret
Austin TX

{Erwin, I sure remember the *Hootenanny* TV show, but not the album. Any help from our readers on this one? — Ed.}

Wendy O. Williams tribute project seeks bands
Thought you might like to share this with your readers. The entire *Plasmatics/Wendy O. Williams* catalog, as well as out-of-print posters, books and live video, is available at www.plasmatics.com.

In the meantime, as a final gesture for this year on the fourth anniversary of Williams' death, I want to take this opportunity to announce a new project we're now just starting. It's the *Wendy O. Williams/Plasmatics*

Tribute CD. It will intentionally feature mostly unknown (or at least nationally unknown) bands doing Wendy O. Williams/Plasmatics songs. There are a lot of killer bands out there, many doing great covers of Wendy O. Williams/Plasmatics songs. We think it would make a fitting tribute CD. Any band who's capable of producing a studio-quality recording is eligible to be included on it.

Here's the great news: Executive producer on the project will be none other than Wes Beech, the original *Plasmatics* guitarist, *Plasmatics'* songwriter extraordinaire (you know which ones they were). Beech also has producer credits on many of the *Plasmatics* and *Wendy O. Williams* albums and is a performer without match. We're so pleased he is doing this, and he's very excited and anxious to get started.

If you have a band and want to be included or if you know a band you think should be included, write to Mick at: tribute@plasmatics.com. He will do all the preliminary screening. Those who seem like possible candidates will be passed directly on to Beech, and he'll be in touch from there.

I don't know about the rest of you, but I can't wait to hear this. I'm expecting something completely amazing. Long live the memory! Wendy you were, you are and always will be #1!

— Mick Porter
c/o *Plasmatics Media, Inc.*
Dearborn MI

{Mick, there are many musicians among our readers, so hope you get some *Goldmine* bands in the mix! — Ed.}

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