

GOLDMINE

June 14, 2002

VOL 28 • NO 12 • ISSUE 571

Goldmine

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Al Kooper

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Reviews

- ▶ The Knack
- ▶ Southern Rock Allstars
- ▶ Cher
- ▶ The Barracudas
- ▶ Joe South
- ▶ The Hollies

Spring Clearance

Table A: Items for sale including Tori Amos, AC/DC, Greg Allman, Aerosmith, Bryan Adams, Asia, Argento, Aragon Ballroom Chicago, Auditorium Theatre Chicago, Ashtrays, Art. Haitian, Bjork, Jeff Beck, Blue Oyster Cult, Boston, Beach Boys, The Beatles, The Beatles - Ringo Starr, Beatles Posters & Promo Flats, Chicago Cubs, Tom Cochrane, Culture Club, Bob Dylan, Def Leppard, Doobie Bros, Dire Straits, Ronnie James Dio, Rick Derringer, Deep Purple, Dads Root Beer, Dave Clark 5, Depeche Mode, Thomas Dolby, Dads Root Beer, Enya, Emerson Lake & Palmer.

Table B: Items for sale including Eric Clapton, Country Music Assorted Artists, Con Funk Shun, Phil Collins, Eric Clapton - All Items Reduced, Albert Collins - Robt. Cray, Bill Clinton (Ex President), Chicago Cubs, Tom Cochrane, Culture Club, Bob Dylan, Def Leppard, Doobie Bros, Dire Straits, Ronnie James Dio, Rick Derringer, Deep Purple, Dads Root Beer, Dave Clark 5, Depeche Mode, Thomas Dolby, Dads Root Beer, Enya, Emerson Lake & Palmer.

Table C: Items for sale including Sammie Hagar, Don Henley (Eagles), Heart, Hair Soundtrack LP, Jimi Hendrix, Bruce Hornsby, High Times Magazine Closeout Tee Shirts.

Table D: Items for sale including Guns and Roses, Fleetwood Mac, The Firm, Glen Frey, 1971 Festival Program, Peter Gabriel, Gargoyle Candle Holder, Grand Funk Railroad, Genesis - All Items Reduced, Great White, Sammy Hagar, Don Henley (Eagles), Heart, Hair Soundtrack LP, Jimi Hendrix, Bruce Hornsby, High Times Magazine Closeout Tee Shirts.

Table E: Items for sale including The Cure, Cobra The Movie, The Commodores, The Cars, The Cars Heads, Coconut Telegraph, Cheap Trick - All Reduced Price Items, The Cure, Cobra The Movie, The Commodores, The Cars, The Cars Heads, Coconut Telegraph, Cheap Trick - All Reduced Price Items.

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Chicago Express - Rare 70's Magazine - 2 issues in 1972, each were \$20, now \$10 each + 2. The Eagles - Long run LP signed to Joe & Dianna by Walsh - silver marker on front cvr. Nice, was \$50, now \$40 + 5. Elton John - Rare 80's stage song set list with adjustments & notes - was 50 now \$35 + 3. John Entwistle (The Who) - Rare 1981 LP Too Late The Hero signed by Entwistle on front cvr. Was \$50, a deal at \$30 + 4.

Fabulous T-Birds - Song Set list taken from the stage, mid 80's. \$20 + 3. Foghat - Lonesome Dave printed guitar pick has name on back - logo on front. A deal cuz he's dead you know! Was \$75, now \$45 + 3. Fleetwood Mac - The Dance Promo Poster, nice band shot, was \$18, now \$10 + 6. The Firm - Tour 85 black shirt, size med., was \$20, now \$15 + 3. Peter Gabriel - Poplar Creek Chicago 8-2-83 concert bumper sticker. I have 3, were \$12 each, now \$8 each + 3.

Guns and Roses - All Items Reduced. NY Ritz Gig RR Set of 4 vinyl color 45's in custom box. One only. Was \$35 \$20 + 4. Spaghetti Incident, number of out of production, cast iron CD holder showing Roses & a pistol on the front. 3 available. A deal! Was \$45, now \$25 + 4. David Gilmour (Pink Floyd) - June 8, 1984 Chicago ticket stub to Blue Light Solo Tour, was \$10, now \$5 + 2. Peter Gabriel - Poplar Creek Chicago 8-2-83 concert bumper sticker. I have 3, were \$12 each, now \$8 each + 3.

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June 14, 2002 GOLDMINE #570



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TOP 10 NEW RELEASE SIZZLERS

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BLOWOUT BLITZ...

Table with columns: TITLE, REGULAR PRICE, ON SPECIAL, BLOWOUT PRICE, TITLE, REGULAR PRICE, ON SPECIAL, BLOWOUT PRICE. Lists various music releases with prices.

Hot Sale!

Table with columns: TITLE, LABEL MONO/STEREO, PRICE. Lists specific music titles like 'The Ventures - Apache' and 'Nancy Sinatra & Lee Hazlewood'.

HOT BOX...

Table with columns: TITLE, LABEL MONO/STEREO, PRICE. Lists more specific music titles like 'Mungo Jerry - Very Best Of' and 'Donovan - The Magic Collection'.

HOT OFF THE PRESS

- CLASSICS IW/Dennis Yost - Atmosphere complete '66-75, 29 tracks (UK) Raven 134, M/S \$17.99

VARIOUS ARTISTS - Remember Them (vocal group classics) (3 CD) 60 tracks (UK) (due 5/28) Pulse M/S \$18.99

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- 1. THE DEVOTIONS - THE LOST TAPES (HITS, 45s) - 21 TRACKS (EURO) STING 8241 M/S \$15.99

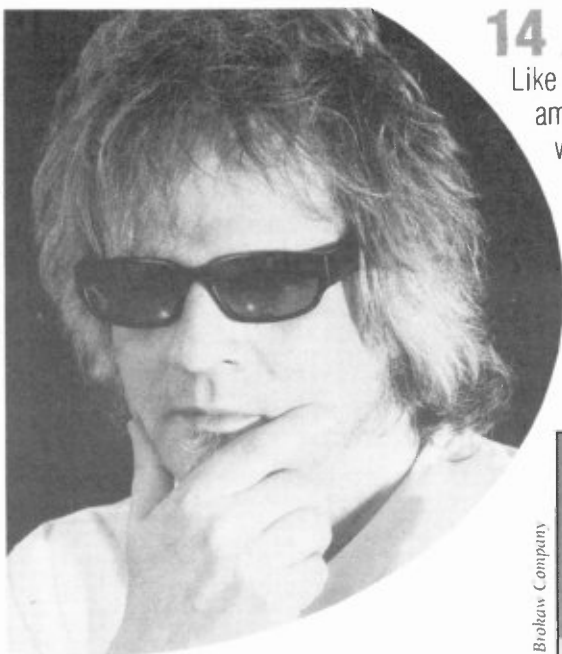
- 2. NANCY SINATRA - Nancy & Friends-Frank, Dean & Lee, 24 tracks (EURO) MAR 137 S \$18.99

- 88. ELVIS PRESLEY - FAME & FORTUNE (FTD SERIES) - 23 TRACKS (HOLLAND) BMG M/S \$28.99

- 136. BARRY MANILOW - ULTIMATE COLLECTION - 20 TRACKS (US) BMG 10600 S \$15.99

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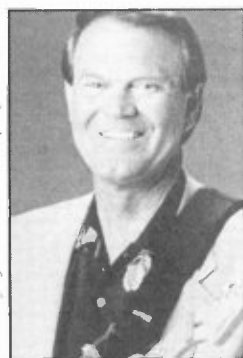
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Courtesy of ColumbiaLegacy/By Stewart Woodward
Courtesy of The Broken Company



14 AL KOOPER

Like a handful of his musical peers (such as Stevie Wonder and Steve Winwood, among others), Al Kooper started his musical journey at the tender age of 14. He was involved in The Royal Teens early on, but his career took form during the recording of Bob Dylan's "Like A Rolling Stone," on which Kooper plays organ. From there, Kooper's career took a quantum leap as a producer, songwriter and musician — more Dylan sessions; *Super Sessions*; The Blues Project; Blood, Sweat & Tears; Lynyrd Skynyrd; The Tubes and more. Kooper divulges the good, the bad and the ugly situations that have shaped his career.

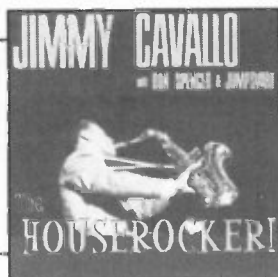
...by Harvey Kubernik



12 GLEN CAMPBELL

Troubador Glen Campbell wrote and sang classics such as "Wichita Lineman," "By The Time I Get To Phoenix" and "Galveston." His songwriting, singing and guitar-playing prowess have been a part of popular music for more than four decades. With his back catalog recently reissued, *Goldmine* catches up with him.

...by Sean Egan



32 JIMMY CAVALLO

Saxophonist/vocalist Jimmy Cavallo was tearing up the East Coast — including the first gig by a white act at Harlem's famed Apollo Theater — with his brand of white R&B well before Elvis Presley and Bill Haley hit the scene. He's still at it today, even releasing a new album. ...by Bill Dahl

PLUS...



JOHN NOVELLO



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...Sherm Yee

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Photo credits

Cover shot Courtesy of Harvey Kubernik
Inset of Niacin courtesy of Magna Carta
by Chaz Bowie II

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Advertising should be addressed to *Goldmine's* main office in Iola or call 715-445-2214.

Subscriptions/renewals: If you would like to subscribe, renew your subscription and have a major credit card, call our toll-free number for current rates: 1-800-258-0929.

Subscription questions: Call Subscription Services, 715-445-2214, ext. 257.

Subscription rates: U.S. Addresses: 13 issues (1/2 year) \$24.95; 26 issues (1 year) \$39.95; 52 issues (2 year) \$74.50; 78 issues (3 years) \$107.95.

Special Services Subscriptions: Information and rates for first class UPS and Federal Express delivery for your subscription is listed elsewhere in this issue. Or call 1-800-258-0929.

Foreign rates: Surface mail, all countries: \$49.95 for 13 issues. Canadian Agreement Number: 40665675. Air rates: Please call or write for current rates to your country; see our subscription ad elsewhere in this issue. All payments must be made in U.S. funds.

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Goldmine (ISSN 1055-2685) is published bi-weekly by Krause Publications, 700 E. State St., Iola, WI 54990. Roy Case, president, Iola, WI 54945. The *Goldmine* logo is protected through trademark registration in the United States. Periodical postage paid at Iola, WI 54945 and additional mailing offices. POSTMASTER: Send address changes to *Goldmine*, 700 E. State Street, Iola, WI 54945.

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Please Mr. Postman

Radiator tops give warped records new life

I just read Chuck Miller's *Collectormania!* column on the topic of unwarping records (*Goldmine* #569 May 17, 2002), and I thought I'd share a technique that worked for me.

I had an original Decca copy of The Who's *Happy Jack* LP that was badly warped but otherwise in excellent condition. I placed the LP in a protective, anti-static sleeve and then sandwiched it between two 14-inch square pieces of sheet metal. I then placed this "sandwich" on the marble top of one of my radiators (I had steam heat at the time). After one heating cycle, the warp was completely gone. This assumes of course that one has steam radiators with covers that have a flat surface.

— John Scarpelli
via e-mail

Right site, wrong person

I noticed in May 17, 2002, issue of *Goldmine* in Chuck Miller's *Collectormania!* column titled "Unwarping A Record — Recipes For Record Sandwiches," he mentioned the Roadhouse Web site when discussing the second method (the solar baking), but he states that it is "Greyhavens' Roadhouse Web site."

It is not. It is, in fact, my site, which I maintain on behalf of the eBay music chatboard. Greyhavens is one of the regular members of the chatboard community, who has contributed to the knowledge base of the group.

I am disturbed that you did not contact me (the webmistress) to verify this information, and I sincerely hope that you will print a correction in the next issue. I have worked long and hard without compensation, collecting information for this site to assist community members in finding answers to their questions on records, CDs, etc.

— Nancy Clark
Webmistress
The Roadhouse

[Chuck Miller replies: "My apologies to Ms. Clark and the members of the Roadhouse Web site for the unintentional oversight. While researching record-unwarping techniques, my Internet search engine brought me directly to the greyhavens page, instead of to the main Roadhouse splash page, which caused the misperception of page authorship. Please visit Roadhouse's main site at <http://www.angelfire.com/fl5/roadhouse/index.html>."]]

Corrections & Updates

The picture of Otis Taylor on page 71 of *Goldmine* #569 (May 17, 2002) was miscaptioned. Taylor is a recording artist on the Northern Blues Music label but not the label's president, who is Fred Litwin. The two-year-old blues label is up for five W.C. Handy Awards. (Award winners will be announced May 23, 2002, and will be reported on shortly in *Goldmine*.)

LETTER FROM THE EDITOR

The "Koop" hits the jackpot

Al Kooper is a great example of a person being in the right place at the right time. His involvement with Bob Dylan's recording session for "Like A Rolling Stone" was the pivotal event in Kooper's impactful rock 'n' roll legacy.

Kooper's inexperience with playing the organ and yet jumping in and playing it anyway on what became one of Dylan's most popular songs has to rank up there as one of the most improbable situations in music history. Talk about seizing the moment. If we could all be so lucky. Kooper lived the American rock 'n' roll dream, proving once again that with determination, talent and a little luck (maybe a lot in this situation!), anyone can hit the big time.

"This Diamond Ring" — wow. Thanks to cowriter Kooper, it was #1 smash hit that launched the career of Gary Lewis And The Playboys, who are still milking that song for all it's worth on the oldies circuit.

Super Session is an incredible melding of top rock talents, thanks to Kooper, and The Blues Project ranks up there with the best of '60s American blues-rock. Kooper's *Blood, Sweat & Tears* is the innovative group who set the stage for other horn-laden artists to follow, such as Chase and Chicago. Kooper's help in salvaging The Zombies' *Odyssey And Oracle* album brought us the classic "Time Of The Season," which also has a memo-

rable keyboard lick by Rod Argent.

His involvement with Lynyrd Skynyrd pushed the whole Southern-rock scene even further up the charts. The group's "Freebird" and "Sweet Home Alabama" are both classics that will be heard for generations. Kooper's work with The Tubes (featured in *Goldmine* #532, Dec. 15, 2000), who are a wild and crazy bunch of guys ("White Punks On Dope" is a scream), kept him on the cutting edge of music in the late '70s/early '80s.

Kooper's *Backstage Passes* is one of the most hilarious books I have ever read, on rock or any subject (plus Kooper autographed my copy!). His update of it, *Backstage Passes And Backstabbing Bastards*, should be read by every music lover.

Kooper may not be on the same level as a George Martin or Phil Spector, but he's close. What makes him special is that he seems to be an unlikely rock hero. Yet he is. Not bad for a guy who used to sing "Short Shorts." Kooper is touring this summer, so if he happens to be performing in your area, make sure you check him out. Tell him *Goldmine* sent you!

— Greg Loescher

Editor's recommendation: *The Knack, As Normal As The Next Guy* (Smile ID1156ZR) — This stunning pop album should get the "My Sharona" boys back in the spotlight.

Mystery music from *Soylent Green* movie

Can any *Goldmine* readers help me? In the 1973 movie *Soylent Green*, when Edward G. Robinson goes to die, there is some very beautiful classical music played during the scene. There is no soundtrack to the movie, and the credits do not list the music. Does anyone know?

— Martin James
Benton AR

[We bounced your question off our Classical Notes columnist Peter Gutmann (causing no bodily harm). Here's his reply: "My guess would be a medley mostly of Beethoven's Pastoral Symphony, together with Tchaikovsky's Pathetic Symphony and Grieg's Peer Gynt. I wish I could take credit for astounding overall brilliance in all things musical (as well as cinematic), but I really can't, especially since I've never even seen the flick. This info was courtesy of someone known as "soyboy" (suggesting a certain devotion to the movie) in the forums section at www.sciflicks.com, which I accessed through Google. So there — I've spread the glory."]]

Goldmine readers urged to hit the Forum

When you announced the new Krause Publications' Web site in your *Letter From The Editor* (*Goldmine* #557, Nov. 30, 2001) and in particular the "Records & CD Collecting Forum," I was really excited. I had in the back of my mind for quite some time that it sure

would be nice to have a place on the Internet where I could discuss *Goldmine*-related topics with other people. In fact, I was among the first to join and participate. I must say, too, that I have thoroughly enjoyed it. However, I am really bothered that there isn't more participation among the subscriber community.

If you're not participating in the online Forum, you're missing a golden opportunity, in my opinion. One of the questions that I posed recently on the Forum was why there are aren't more women record collectors, to which *Goldmine* price guide editor Tim Neely responded with some insightful comments. However, that was the only response I got. Now, please understand that I don't mean to diminish Neely's contributions to the Forum.

Quite to the contrary, I feel it's a real treat to have *Goldmine* staff members' participation and to be able to interact with them; I just wish there was more subscriber participation. I would also welcome contributions from your freelance writers if they had the time and were inclined to do so.

As a *Goldmine* subscriber, you have an opportunity to be heard. Don't let that opportunity pass you by.

— Pat Wong
(a.k.a. vinyl-junkie on the Forum)
www.napathon.com
Federal Way WA



Goldmine #569, May 17, 2002

[Pat, thanks for the push on getting readers to be more involved in our Forum, which can be accessed by going to www.collect.com/records (scroll to bottom of the home page and click on "Forum"). There are a number of categories such as Beatles, Elvis, etc., as well as a general chat selection and a Question Of The Month. We'll be announcing some special events for the Forum shortly and hope that our readers will use it as a place to "gather." — Ed.]

From moshin' Anthrax to Britain's Searchers

Thanks for a great article of Anthrax in your heavy-metal issue (*Goldmine* #569, May 17, 2002). Bryan Reesman did a great job with his interview with the original members of Anthrax (Scott Ian and Charlie Benante). The only problem I have is the discography. I know that *Goldmine* only covers American releases, but Anthrax (as well as a lot of heavy-metal bands from the '80s), usually release a lot of their singles and albums in the U.K. on different configurations, usually colored vinyl 7-inch and 12-inch singles or picture discs. Is there any way to find a price guide (even online) for these releases? It would greatly help me and many other fans of heavy metal on some of these groups.

Since you do an annual heavy metal issue every year, have you ever done a cover article

(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:

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e-mail: loescher@krause.com
Be sure to check out *Goldmine's* question of the month at www.collect.com/records in the discussion forum.

Grapevine

At 62, soul legend Solomon Burke makes it all look easy

CLEVELAND — One wonders how hot his vocal pipes might have been and how tightly his band might have played had Solomon Burke been working really hard at The Rock And Roll Hall Of Fame And Museum in Cleveland Feb. 12, 2002.

It all looked so effortless when the 62-year-old soul legend and his crack 10-piece band delivered "An Evening With Solomon Burke" before 200-plus fans on the Rock



Courtesy of The Rock And Roll Hall Of Fame

Solomon Burke

Hall's main stage. By the time he wound down, well over an hour after taking the stage of the distinctive glass pyramid, the women were swarming him — and the guys played second fiddle. "I can't give you a record," Burke told one eager male admirer in between tossing out compact discs to his girlish horde. "You don't have on a skirt."

Anyone lacking the majesty of the "King Of Rock And Soul," his 350-plus pounds decked out in a metallic outfit of burgundy and gold, would have been no more than an oldies act. Burke, however, is an original. Produced by Jerry Wexler and paid by Ahmet Ertegun in Atlantic's R&B salad days of the early '60s, he never had a Top 20 hit. But he has survived, and more. And you'll never forget him once you hear him sing.

Burke, who has recorded for a number of independent labels and released the religious *The Commitment* last year, is recording a new, secular album for Fat Possum. Produced by Joe Henry, it likely will contain tunes by Van Morrison, Dan Penn and Carole King and is tentatively set for a July 23 release. On Feb. 12, however, Burke stuck to the tried-and-true, refreshing familiar material with the timeless power of his persuasive, buttery tenor.

Besides signature Burke tunes such as "Cry To Me," "Just Out Of Reach," "Down In The Valley" and "Since I Met You Baby," this

(Please see Solomon Burke page 23)

Metal's Fear Factory closes shop

This past March, one of the top metal bands of the last decade, Fear Factory, broke up. The reasons in the press were the usual musical and personal differences, but this wasn't a case of a band finally calling it quits long after they should have broken up. Fear Factory were an incredibly talented band, and judging by their last release (October 2001), *Digimortal*, it's unfortunate they're getting out after proving once again they still had the musical goods.

Fear Factory had their roots in death metal and grindcore, but unlike many bands in those genres, Fear Factory didn't typecast their sound. Even back in their early days, guitarist Dino Cazares listened to techno, industrial and experimental bands, long before it became trendy to combine those sounds with metal. On every album Fear Factory progressed and moved their music in new directions, but they always retained their heaviness and integrity.

Fear Factory released four full-length

albums: *Soul Of A New Machine*, *Demanufacture*, *Obsolete* and *Digimortal*. Their music often deals with the idea of human evolution eventually melding with technology (*Obsolete* is a concept album about man vs. machine and a Christ-like figure trying to lead a human rebellion).

At the end of the day, Fear Factory had a good run. They put out four consistently good albums (*Obsolete* reached gold status), and they developed a strong following in Europe as well as a loyal cult of fans in the States. Their music will certainly hold up and one day be considered ahead of its time.

In his autobiography, talent manager Bernie Brillstein wrote about a time he sat down and took stock of all of the accomplishments he made during his career. He then reflected if this would be his obituary, it was a damn good read. Even though they never broke through to Metallica levels of success, Fear Factory's obituary is a pretty good read as well.

— David Konow

GRAPELEAVES

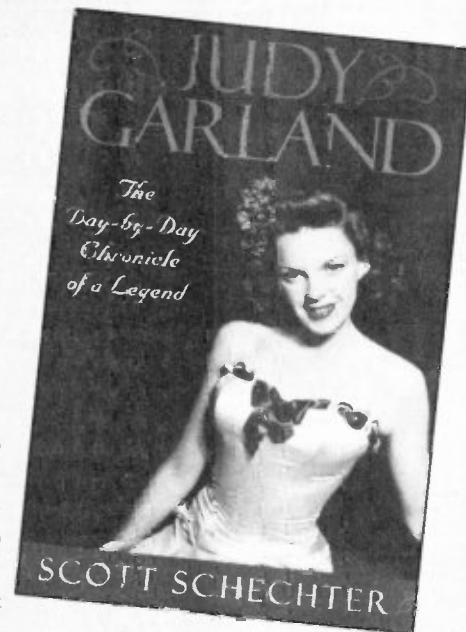
On the bookshelf: Following in the footsteps of other previously published "day-by-day" tomes on The Beatles, Buddy Holly and others, *Judy Garland: The Day-By-Day Chronicle Of A Legend* by Scott Schechter (Cooper Square Press) covers Garland's significant events in show business. Schechter starts the chronicling with Garland's first stage appearance at age two right on up to her June 22, 1969, death. The book includes concert set lists, radio and TV appearances and rare photographs. The author is the producer of the new *The Judy Garland Show: The Show That Got Away* and upcoming *Classic Judy Garland* CDs, was a consultant for the DVDs of *The Judy Garland Show*, and, since 1995, has edited the fanzine *Garlands For Judy — The Legend's Legacy*. *Day-By-Day* will be released June 10 — the 80th anniversary of Garland's birth.

Startrader.com helps artists sell memorabilia for charity: Back in December 2001, Orgy drummer Bobby Hewitt launched a new online auction site, www.startrader.com, a nonprofit site where recording artists and celebrities sell memorabilia directly to fans and collectors, with a portion of the proceeds tagged for various charities, such as Make A Wish Foundation, as designated by the artists. Hewitt felt the site could be a way artists could do some "housecleaning" and benefit charities and fans alike. Some of the artists who have contributed items so far include Hewitt's own Orgy, The Bee Gees, Sugar Ray, Tommy Lee, Jonathon Davis of Korn, and members of Kid Rock's band. There were 38 bidders on Davis' couch, which had a starting bid of \$800 and just sold recently for \$1,150.50 to a lucky fan. Sounds like the start of a celebrity couch collection.

Hendrix and Elvis items up for auction: The guitar strap from Jimi Hendrix's red Fender Mustang guitar, used in the recording of *Axis: Bold As Love* and *Electric Ladyland* and during the historic 1969 Woodstock concert, and Elvis Presley's black Gibson J-200 acoustic guitar he played during his late-70s Vegas shows are two of the highlights of a June 12 auction from Collectors Universe/Odyssey Auctions. For more information, go to www.odyssey.com.

ARChive is having a record sale: The ARChive Of Contemporary Music's Sizzlin' Summer Record & CD Sale 2002 will be held June 15-23 at the ARChive's headquarters at 54 White Street in New York City's Wall Street area. The nine-day show has more than 20,000 items for sale with prices ranging from 25¢ to \$10, with all collectible vinyl selling below price-guide listings. The sale also includes rare rock posters, vintage punk, soundtrack and Broadway recordings plus music books. The ARChive is also asking for tax-deductible donations of old music books from book publishers (unneeded warehouse stock), record labels, radio stations and private collectors. The ARChive is a nonprofit archive, music library and research center for popular music (worldwide) from 1950 to the present. The ARChive keeps two copies of all recordings released in the U.S. and currently houses more than 1.6 million recordings. (212-226-6967; www.arcmusic.org).

First solid-body electric guitar turns 50! Fifty years ago, May 20, 1952, Les Paul was shipped from Gibson Guitars the first two solid-body electric guitars bearing his name. The trademark Les Paul guitar has been used by everyone from Mike Bloomfield, Eric Clapton, Jimmy Page, Duane Allman, and



Dickey Betts to Aerosmith's Joe Perry, Billy Gibbons of ZZ Top, Guns N' Roses' Slash, and Zakk Wylde (Ozzy Osbourne's guitarist), among many others. Gibson is releasing a special 50th anniversary reissue of the original 1952 Les Paul Model — known as the "gold-top" to collectors — complete with a curly koa wood top and other embellishments.

Odds and ends: There is disagreement as to the ownership of Paul McCartney's handwritten lyrics to "Hey Jude," composed to cheer up a young Julian Lennon during the divorce of his parents, John and Cynthia Lennon. The lyrics were part of a recent Christie's auction, but McCartney initiated a court order to halt their sale, claiming the words scrawled on notepaper had been stolen from his home. The current "owner" of the lyrics, Frenchman Florent Tessier, claims he purchased the lyrics in 1971 or 1972 from a street vendor in London for £10 (about \$24 back then). McCartney's lawyer said the lyrics were either stolen during one of several burglaries at McCartney's home or taken by someone working for the former Beatle. The lyrics were expected to sell for \$116,000 and are being housed at Christie's until ownership is established... Thinking current candidates for New Jersey governor were boring, a group of New Jerseyites called The Independents For New Jersey sought to get Bruce Springsteen to run for the office as an independent. The group used the services of political consultant Doug Friendline — who helped wrestler Jesse Ventura get elected as Minnesota's governor. In responding to the *Asbury Park* (N.J.) Press, The Boss' (how appropriate for a New Jersey governor!) office borrowed a phrase Civil War Gen. William Tecumseh Sherman uttered at the 1884 GOP convention: "If nominated, I will not run. If elected, I will not serve"... Filming for the next PBS oldies special, *Red, White And Rock*, took place April 30–May 2, 2002, at Pittsburgh's The Benedum Center in Pittsburgh. Among the acts filmed were The Four Tops, The Toys, The Mello-Kings, Ruby (of Ruby & The Romantics), Frankie Valli, Frankie Avalon, The Aquatones, Tommy James And The Shondells, Little Peggy March, Connie Francis, The Kingsmen, Pat Upton (*Spiral Staircase*), Sonny Geraci (*The Outsiders*), and Jerry Butler. Sounds like another winner (and fundraising item) from the folks at PBS!

— Greg Laescher

Glen Campbell: 40 years in music and he's still on the line

The recent Capitol package of Glen Campbell remasters (reviewed elsewhere on this page) contains six of the singer/guitarist's most important albums: *Big Bluegrass Special* (1962), *Gentle On My Mind* (1967), *By The Time I Get To Phoenix* (1967), *Wichita Lineman* (1968), *Galveston* (1969) and *Reunion* (1974).

Big Bluegrass Special was Campbell's very first solo album.

"I worked for a publishing company and the guy that produced, he had put in my contract that all I could do was songs published by American Music on my first two albums," Campbell told *Goldmine*. "So that's where that record came from."

Yet Campbell feels there was no harm done by the restrictions under which he was working: "I had a very, very limited selection of material but I think what we did get, it turned out fine. I'm very pleased with it."

He does admit that there was some frustration with the records he made in the early part of his career, leading to something of a showdown with his record company.

"I told them I wanted to do what I wanted to do. The first one was *Gentle On My Mind*. I told Ken Nelson at Capitol, 'Ken, I want to get songs I want to sing. I'm not going to put out any more records that I [don't have] my heart in. It's silly.'"

Gentle On My Mind marked the point at which Campbell began working with producer Al DeLory, whose glossy techniques were a departure from rough-hewn country traditions.

"It was just something Capitol wanted to do to maybe work for a broader audience,"



Courtesy of The Brokaw Company

Glen Campbell

explained Campbell of DeLory. "We got along marvelously." Asked if he worried his new approach might alienate the country audience, he said, "No, I didn't. It never entered my mind."

"It's what they were doing in Nashville before that with [artists such as] like Patsy Cline — having strings, and they'd smooth down everything a little bit."

It was when Campbell began recording songs written by Jimmy Webb that he established himself as a heavyweight talent in

most people's minds: Webb's haunting triumvirate of "By The Time I Get To Phoenix," "Wichita Lineman" and "Galveston" were all hit singles and provided Campbell with the opportunity to prove that he could sing soaring melody lines with the best of them. There could have been a fourth installment in that sequence were it not for Capitol. Campbell recorded another Webb composition called "Highwayman."

"I did that in '69 and Capitol wouldn't release it as a single," Campbell lamented, "so I left Capitol Records at that time."

It's surprising that Campbell did not record an entire album's worth of Webb songs at the time the pair were having their greatest success together. "I should have," Campbell conceded. "It was something that didn't come up. A lot of the stuff in the albums was written by Jimmy."

Campbell rectified that fault in 1974 with the *Reunion* album.

"I just wanted to do an album of Jimmy Webb songs," he recalled. "Maybe get him writing a little more."

Forty years after the appearance of the aforementioned debut album, Campbell has lost none of his appetite for music, though he admitted that singing is not his greatest love.

"I'm a jazz guitar player and I like to play, and that's why I'm still out on the road. If I didn't play guitar, I probably wouldn't be out on the road doing shows."

"And if I didn't have an expensive wife, I probably wouldn't either," he concluded.

— Sean Egan

Glen Campbell Reissues Review

GLEN CAMPBELL
Big Bluegrass Special
Capitol/Cornerstones (35244-2)

Gentle On My Mind
Capitol/Cornerstones (35230-2)

By The Time I Get To Phoenix
Capitol/Cornerstones (35231-2)

Wichita Lineman
Capitol/Cornerstones (35229-2)

Galveston
Capitol/Cornerstones (34957-2)

Glen Campbell's catalog hasn't been well-served on CD by Capitol Records, which had four of these reissued albums out in the mid-1990s and then deleted them from its catalog.

But Capitol-Nashville has restored *Big Bluegrass Special*, *Gentle On My Mind*, *By The Time I Get To Phoenix* and *Wichita Lineman* to CD as part of its *Cornerstones* reissue series. It also added the *Galveston* album, which had never previously appeared on compact disc. Although the label hasn't made it clear in the packaging, the first four titles are upgraded from their earlier versions.

Big Bluegrass Special, Campbell's debut

Capitol LP, which he cut with The Green River Boys, remains one of the more enjoyable bluegrass albums of its era, albeit on the commercial side of that sound compared to, say, work by The Dillards or The Kentucky Colonels. Campbell is at his most country-sounding here, doing lots of songs by The Delmore Brothers and Merle Travis, along with surprises such as Hedy West's "500 Miles" in the most rural rendition any of us are likely to hear — with twangy guitars, a slow upright-bass beat and brush percussion — elements that are a long way from Peter, Paul & Mary's version.

He is also a long way from the country-pop singer he became and the vulnerable, romantic persona he later cultivated. Campbell just may be too corn-fed here for his later fans, but country and bluegrass aficionados will love this CD, especially with sound so close that the upright bass on "Truck Driving Man" seems like it's in the room.

Campbell was a lot more sophisticated by August 1967 and *Gentle On My Mind*. By then he wanted pop success and, toward that end, was working with producer Al DeLory. The result was a body of songs weighted heavily toward country-pop and folk-rock, with influences ranging from Donovan ("Catch The Wind") to Cilla Black ("You're My World") to

Roy Orbison ("Crying"). About half of the album is perfunctory as music, mostly because Campbell didn't have enough feeling or personality in his singing to carry songs such as "Without Her" or "You're My World."

His strength on straight-country-flavored numbers, such as the title track, "Bowling Green" and "Just Another Man," is unquestionable. But then he turns around on the final three songs, "Mary In The Morning" (cowritten by Johnny Cymbal), "Love Me As Though There Were No Tomorrow" and "Crying," drawing together all of his passion and his best vocalizing. With these cuts, he pulls off the country-pop meld that would define his sound for the rest of the 1960s.

Those last three songs are a prelude to everything on *By The Time I Get To Phoenix*, issued in November 1967. The first in a series of Campbell hits written by Jimmy Webb, the title track offers the performance of a lifetime by Campbell as a pop singer.

He comes close to that level of expressiveness on "Homeward Bound" as well — although the latter's tempo is rushed — but between his virtuoso rhythm-guitar playing and DeLory's tasteful use of strings, it becomes a superb pop vehicle. The Ernest

(Please see Glen Campbell page 23)

Market Beat

1960s picture sleeve action still hot, Elvis not

Picture sleeves for major '60s rock artists such as The Beatles, The Yardbirds, The Rolling Stones, and Pink Floyd, plus teen idols and Motown acts are dominating the marketplace right now, according to several dealers contacted by *Goldmine*.

Dealer Barry Wickham said in addition to high-grade sleeves for the above areas, "obscure garage band and surf sleeves — when they turn up — sell very well. And of course any rare sleeves by major artists of the '50s, such as Gene Vincent, Link Wray, Eddie Cochran, Dale Hawkins, etc., move well."

He also has noticed that of all artists, interest in The Rolling Stones' sleeves has "gone way up in recent times."

"I've found picture sleeves sales in general have been down over the past few years," he pointed out. "However, scarce picture sleeves, especially in top grade, have sold steadily and held up their value or gone up."

Meanwhile, dealer Ray Peters said he has maintained consistent pricing on common sleeves for the past five years, but "on oddballs and primo pieces, I can find that I can usually name my price, as long

"...scarce picture sleeves, especially in top grade, have sold steadily and held up their value or gone up."

— Barry Wickham

as it's remotely reasonable. I'd say '60s British Invasion is the strongest segment in general. Some of the harder '60s garage band sleeves from local unknowns can — and do — bring unbelievable prices."

Peters also echoed Wickham about pre-British Invasion sleeves. "I still find steady demand for Roy Orbison, Jan & Dean, and Ricky Nelson."

Meanwhile, dealer Don McLaughlin said his picture-sleeve activity is "up dramatically," with increased sales for Beatles, Rolling Stones, and Elvis Presley sleeves and "high interest" in '60s small-label, garage-band and non-charted records.

Recent sleeve sales for McLaughlin include a mint-minus copy of The Beatles' "Please Please Me" sleeve for more than \$600; Buck Byron & The Little Seizures, a 1978 Milwaukee, Wis., group, hitting more than \$78; a Presley black-and-white "Love Me Tender" for more than \$170; and John Lennon's "Mother" sleeve in very good condition for more than \$110.

Despite the 25th anniversary of Presley's death coming up in August, both Wickham and Peters said Presley's sleeve action has been suffering.

"Elvis Presley has become one of the true dinosaurs in the collectors scene," said Wickham. "It's very hard to move Presley sleeves. Most book at pretty high prices, but I believe these prices reflect the '80s and not the '00s."

"Price guides [authors] seem to have a hard time lowering prices after an interest in a certain individual artist or genre has run its course. Presley is a good example of an artist whose value has waned. [But] find a high-grade Presley sleeve that books at more than

(Please see Market Beat page 28)

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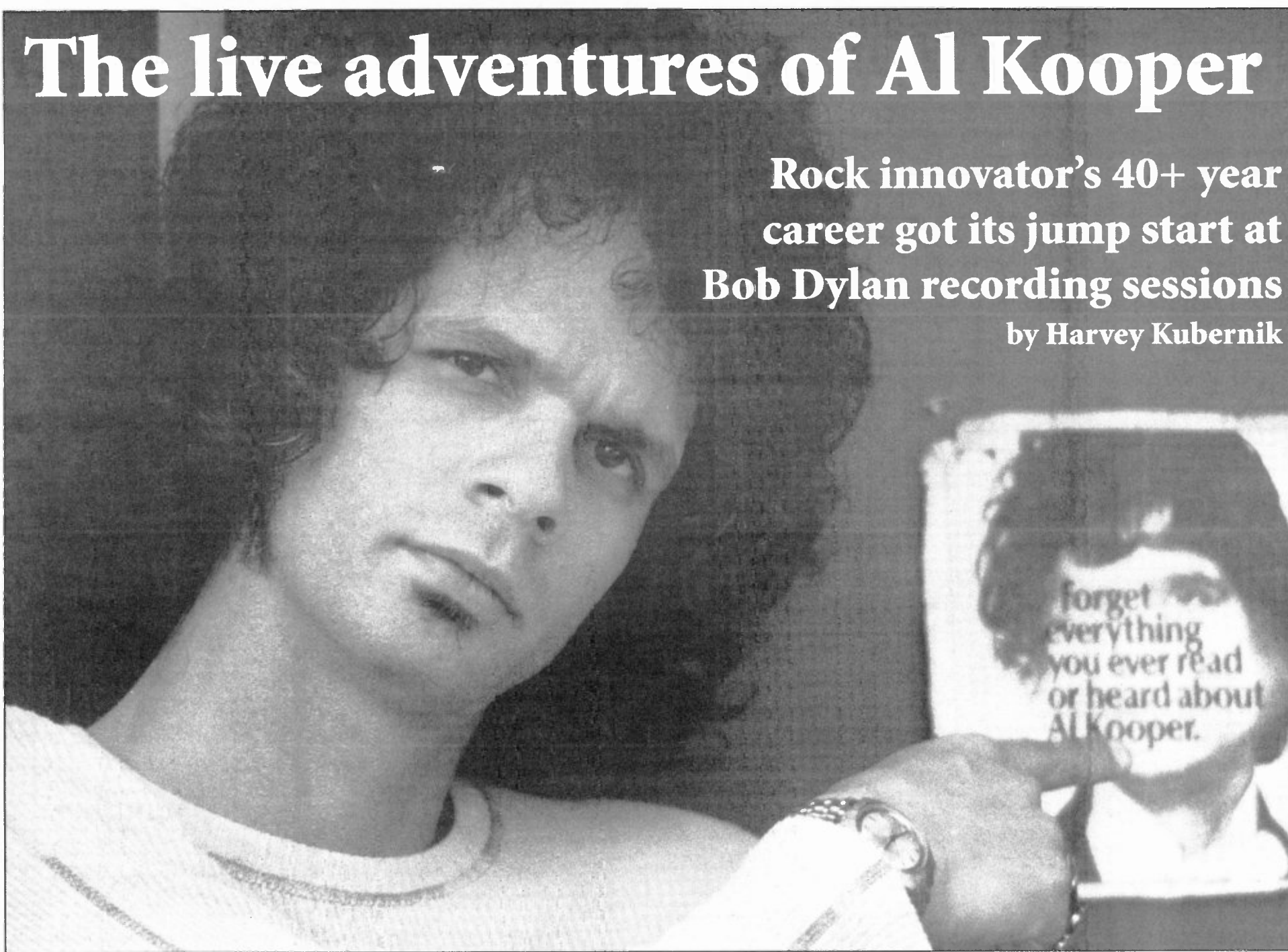
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World Radio History

The live adventures of Al Kooper

Rock innovator's 40+ year career got its jump start at Bob Dylan recording sessions

by Harvey Kubernik



Courtesy of Al Kooper/by Dorene Laur

Al Kooper is the type of musical genius who sometimes falls below the radar because few people want to research his 43-year track record (and the guy is only 57 now!). There are few people in the music business who have had such a terrific rock ride and taken the beatings he has, all in the name of making music or helping bring it forward.

As a multi-instrumentalist sideman (organ, piano, guitar, mandolin, synthesizers), Kooper has recorded with Bob Dylan; Jimi Hendrix; The Who; The Paul Butterfield Blues Band; Peter, Paul And Mary; Simon & Garfunkel; Moby Grape; Taj Mahal; Joan Baez; Phil Ochs; The Rolling Stones; Alice Cooper; George Harrison; Joan Osborne; and Trisha Yearwood.

As a producer he has been behind the boards on albums by Don Ellis, The Tubes, Lynyrd Skynyrd, B.B. King, Rick Nelson, and Nils Lofgren. One can also find Kooper's songwriting credits on compositions covered by Pat Boone, Bobby Vee, Roger McGuinn, Rufus, Gene Pitney, and Donny Hathaway. Kooper is a cowriter of Gary Lewis And The Playboys' "This Diamond Ring," their debut single that hit #1 in 1965 and which is nearing its three-millionth radio performance.

Columbia/Legacy Records recently released a career-spanning retrospective of

recording artist/producer/songwriter Al Kooper, *Rare & Well Done: The Greatest And Rarest Of Al Kooper* — two discs, 22 tracks and 2½ hours of music covering 1964-2001.

Rare & Well Done is a gathering of demos, live cuts, classic FM-radio tracks, studio efforts, Top 40 blueprints and music that people haven't heard in years. It's like a forgotten documentary film where the principal leading man, Kooper, served as director and now distributes the print. He picked all the songs on the set, including the Randy Newman tune "Just One Smile" and Harry Nilsson's "Without Her."

Both discs have been 24-bit digitally remastered under Kooper's supervision, and the set includes liner notes from Jaan Uhelszki and a 28-page booklet packed with testimonials and endorsements from Tom Petty, Pete Townshend, Pitney, Steve Winwood, Mavis Staples, Gene Simmons, Brian Wilson, Ray Manzarek, Clive Davis, and John Lee Hooker, among others.

This collection showcases a creative career that started for Kooper as a 14-year-old guitar player with The Royal Teens (of "Short Shorts" fame) in 1958 and most recently has been sampled by top-selling rap artists such

as Beastie Boys, Pharcyde, and Jay-Z.

The *Rare* disc includes 18 unreleased tunes from Kooper's vaults, even his long-out-of-print first single from 1965. The *Well Done* disc features various collaborations with The Blues Project; Blood, Sweat & Tears; Mike Bloomfield; Stephen Stills; and Shuggie Otis, plus several tracks from his solo albums.

Kooper's Blues Project days are represented by a couple of items. "Flute Thing," based on a cadenza played by guitarist Barney Kessel on a jazz tune, later used by Beastie Boys, who placed a portion of it on their *Ill Communications* album, which sold five million copies.

As a teenager Kooper had a single-minded direction: to penetrate the music business and make it his life. Among the storied Kooper's credits, many outlined here, since then, he did just that in the early '70s; Kooper's A&R/label discovery and initial production of the first three Lynyrd Skynyrd discs shaped the productions of just about every country-rock album of the last 20 years.

Many keyboardists cite Kooper's work, especially his organ work on Dylan's *Highway 61 Revisited* and *Blonde On Blonde*, for the reason they took up the instrument.

In *Rare & Well Done's* liner notes, The

Who's Townshend recalls the first time he heard about Kooper's plans for a horn-oriented rock outfit: "He was hard-working, smoky, quick to learn and mistake-proof. I loved his swirling Hammond sound, too. First time we ever used it, we were in New York for the first session on a short opera called "Rael" in 1967. We hung out a bit together and he told me about his fantasy Big Band, which next trip I saw at the Café Au Go-Go as Blood, Sweat & Tears."

The Doors' keyboardist Manzarek is quoted in the Kooper set's liner notes about all The Doors seeing Blood, Sweat & Tears, Kooper's new band at the time, at The Café Au Go-Go in New York: "It was probably the best use of horns we'd ever seen up to that point in rock 'n' roll or since then.

"He captured the essence of the four horns with guitar, bass, drums and keyboard absolutely superbly," said Manzarek. "I play at the end of my piano solo on 'L.A. Woman,' my homage and tip of the hat to Al Kooper. I play a musical quote from 'House In The Country.'"

"Being in the right place at the right time was never enough," Kooper writes in his autobiography, *Backstage Passes*. "You had to be every place at every time." He has just

expanded that book with a new edition, *Backstage Passes And Backstabbing Bastards*, and received a doctorate in the fall of 2001 from the Berklee School Of Music.

Kooper's action of jumping on tape from being an invited guest at the Dylan "Like A Rolling Stone" recording session was a bold move — almost punk in execution, considering he was a rookie on the organ.

Pop-music freaks owe a big debt of thanks to Kooper when he went beyond the call of duty as a CBS A&R man in the late '60s to jar the release of the pivotal *Zombies* album *Odessey And Oracle*, hence placing "Time Of The Season" in our record collections. During the assembling of *Rare & Well Done*, The Zombies' Colin Blunstone told Columbia Records his thoughts about Kooper: "Having completed the album *Odessey And Oracle* at Abbey Road Studios, The Zombies were faced with less than ecstatic reactions from CBS [the record company]. In fact, there was some doubt as to whether it would be released in the U.S. at all.

"Fortunately, for us, Al Kooper single-handedly crusaded on our behalf in the deep and mysterious corridors of CBS New York, eventually forcing them to release what was to be our final album, which soon yielded the vindicating #1 American single "Time Of The Season," Blunstone pointed out. "Al committed himself to our cause purely because he believed the music deserved to be heard. This says much about the man, and he has earned my eternal gratitude."

Even in the mid-90s Kooper still had links to the U.K. pop world. There's a wacky offering of XTC's "Making Plans For Nigel" on *Rare And Well Done*. Also packed in the compilation is a Big-Band rehearsal version of "Hey Jude," full of mistakes and clinkers, that is rather charming.

In this exclusive *Goldmine* interview, Kooper talks about his lifelong musical career that has definitely put its stamp on rock 'n' roll history.

Goldmine: *How did the concept for Rare & Well Done come together?*

Al Kooper: [Sony/Legacy] came to me and said, "We're going to do a box set on you. Will you be involved?" And I said, "Yeah, absolutely." And then it really became a case of them just letting me drive the truck. I just took over, and they let me in the vaults. They let me design the package. And then they were helpful with obtaining the testimonial things. And it was sort of like a dream situation.

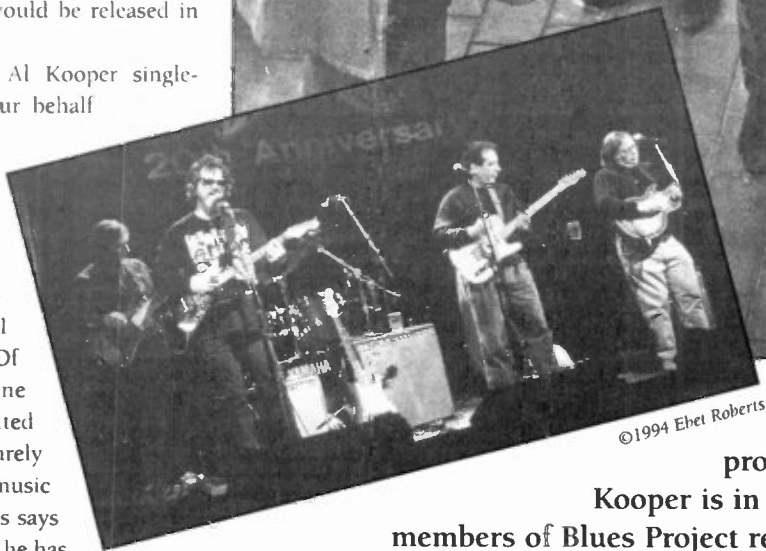
I would imagine you were returning to tapes and boxes from another lifetime. Decades must have flashed in front of you during the production.

Yeah, it was great. But it also took a long time. It took a couple of years.

Were there many times when you'd wake up at night and think about adding a track or inserting a song?



Courtesy of Al Kooper/by Linda Eastman



Above: The Blues Project promo shot from Verve, 1966. Al Kooper is in the middle. Left: The original members of Blues Project reunited in 1994 at the Bottom Line's 20th anniversary.

Oh yeah, but there were other things, like where we had some really great tracks but we didn't have good enough copies. That happened to a couple of tracks, which is really too bad. I think there's a few solo records that aren't represented. The *Well Done* side is pretty much based on fans, stuff that people always say over and over to me.

How did the concept of the Rare disc emerge?

Well, I came up with the idea of having like a CD of unreleased stuff and then a CD of greatest hits. So I had that. Then the title just came to me, 'cause "rare," you know, that was an obvious word that was gonna come into it for the side of rare, unreleased stuff, you know. Then... hmmm... *Rare & Well Done*. Then I immediately I thought of the fun you could have with the packaging.

What do the liner notes and photos trigger when you look at them? And the clothing!

Well, I was always a clothes horse. I didn't have as much time to work on the photos as I did on everything else. There's some repeats I found out later on, which I was really sorry about because I wanted to get things in that hadn't been used before. But I just did the best I could. Having had my book out, there was a lot of room for photos in there, so a lot of the really sardonic stuff got used already. So it was a little more difficult than I thought.

Did you have any apprehension about putting out some demos or songs in storyboard form?

Oh sure. Well, the worst was [earlier] when they [Legacy] put out [Blood, Sweat & Tears'] *Child Is Father To The Man* album, when they put sort of the demos on there, and I allowed them to, because I thought that the fans would really like it. But they make me cringe, because the vocals are so bad.

Bandleader/trumpeter Maynard Ferguson blew your mind as a teenager, and you saw his band many times. Is that when you got the idea of putting some brass into rock 'n' roll?

Yeah. That was an immediate transference. I just said, "Man, would I love to have a band that could, and I remember the exact words, 'that could put dents in your shirt from 15 yards.'" They just blew ... It was just the most amazing thing I ever saw. It wasn't like Count Basie or Duke Ellington. It was like modern, almost rock 'n' roll. It was fantastic. It was an incredible experience. I was sort of like a groupie. I knew some of the guys in the band and they treated me nicely. I was only about 15, and it was just fantastic. I turned 20 when it was over and Maynard left the country. So I spent from 1959-1964 really every time they were in the area of New York I went to the gig. I hung out. I was friends with the drummer. People were nice to me. In New York in those

years Birdland was a big deal, and one of the great things about Birdland was the best seats in the place were for underage people. They were just to the left side of the stage, and they were the best seats in the house. So, you had to be 18 to drink, but somehow, probably because the mob owned it, you could go in anytime. They let underage people in, which was fantastic anyway, just in principle. Not only could you come in, but you had the best seats in the place. So that was not wasted on me.

Are you amazed or surprised how pathetic and how wrongly researched a lot of these music documentaries are these days? The errors and lack of understanding how it really happened? I know editing has something to do with history being retold, and I've seen you on a few of them. Some have been good, though.

I'm not surprised. No. Remember how I got pimped on that thing [Rock's Family Trees on Bravo cable TV] really bad. I've been in both *Histories Of Rock And Roll* shown, and I feel pretty good about both of those. One I was a little more comfortable in than the other and a little more candid too. But in terms of these [VH-1] *Behind The Music* things, that's really scary, because you know, what's gonna happen in 50 years is they're gonna pull those things out, and no one is gonna know. In the Lynyrd Skynyrd one, they just said, in the whole thing, for instance, "discovered by an MCA employee." That was it.

I saw the Rock Family Trees video you were on last year on Bravo.

Yeah. So they talk about The Mamas & The Papas, The Lovin' Spoonful, and The Blues Project, and they interviewed me and Steve Katz separately. And Steve Katz did that thing in there, it's like the way they edited this thing, they made me look like the liar in this. I'd say something, and he'd come on screen and say the other thing and make me look like a fool. It doesn't matter ultimately, but I'm just mystified by what their motive is, 'cause they got what they wanted, you know. What I'm saying is that they got me out of *Blood, Sweat & Tears*, and then they had the tremendous success that they wanted to have. They made millions of dollars and I didn't, you know. And that's what they wanted. So they got it. So what is the point of this now? It's mystifying.

I thought they could chill out after a payday. You know how people are.

No I don't. I can't imagine this. You guys had all the success. You made all the money. Is it such a big deal to say that it was my idea to start the thing and that I started it and asked you guys to be in it? Is that such a big deal after all this stuff happened?

That's why we're talking.

OK. But I have to acknowledge that that's out there, you know.

And I know it was on Bravo cable TV [in America].

And the Internet.

I'm digesting this one.

OK. If you want to have something controversial, why not?

But some of those tunes are in this new set. They can't control that, and that must be driving them fuckin' nuts, believe me.

You're trying to deal above board, which is good. No! No! Harvey, you're wrong. I'm telling the fuckin' truth. That's all I'm doing. I'm just telling the truth. But they really believe that what they are saying is the truth. They've convinced themselves that that is the truth. I can't believe they would bold-face lie like that. And I'm not that old and you know, have that much dementia. I remember it vividly.

That's why I asked about Maynard Ferguson, and in my own fact-finding mission, I talked to [musician] Chris Darrow, who was at The Monterey Pop Festival in June 1967 as a member of The Kaleidoscope, who played a set outside the fairgrounds. Darrow is from the L.A. area and was friends at the time with [bassist] Jim Fielder, who had been in The Mothers Of Invention and recorded and performed with Buffalo Springfield, and he documents you talking to Fielder about joining a new band you were forming.

And, other than Blood, Sweat & Tears, you know, what did this team do after that, with their great ideas?

That's why we're talking. Exactly.

Got it. It just bugs the shit out of me.

And I know it will come up. But Goldmine is the real thing.

Look, I'm Harvey Kubernik, and I took this [writing] gig after a Phil Spector profile and a D.A. Pennebaker piece for them. I'm the right guy, not a 24-year-old rookie who won't get it. You know what I mean?

Well, I know. I wrote a thing on [producer Jerry] Ragovoy for them [Goldmine #409, March 29, 1996] and Dan Penn [Goldmine #368, Sept. 2, 1994].

Back to the music here. I got to hear Donny Hathaway covering your "I Love You More Than You'll Ever Know," and your original is contained in Rare & Well Done. Talk to me about the genesis of the tune from the writing to the demo and how that specific song came together.

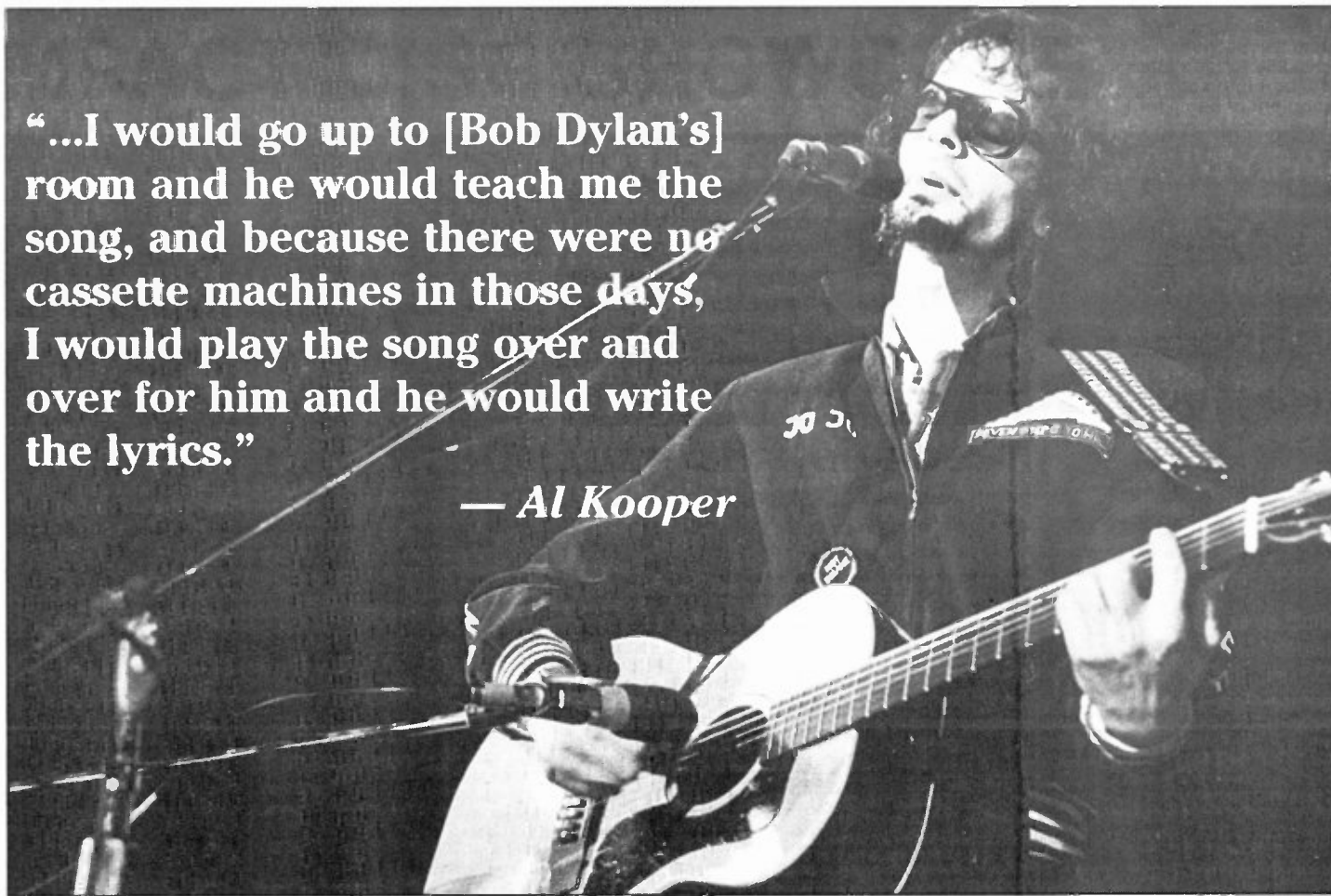
I pretty much wrote it about my second wife who I was married to at the time. I wrote it in my apartment on Waverly Place on a piano. It was pretty much musically influenced by the song "It's A Man's Man's Man's World" by James Brown. And lyrically it was inspired by the song "I Love You More Than Words Can Say" by Otis Redding. So it's kind of an amalgam of those two songs, neither of which I had the nerve to sing, so I had to write my own.

How did the Hathaway cover happen?

I'll tell you. It's a great story. Jerry Wexler called me out of the blue, "Al, I just wanted to tell you I'm recording your song with Donny Hathaway. That Blood, Sweat & Tears song." "Which one?" He said, "Somethin' Goin' On." I said, "Gee Jerry, that's great Jerry. I'm a

"...I would go up to [Bob Dylan's] room and he would teach me the song, and because there were no cassette machines in those days, I would play the song over and over for him and he would write the lyrics."

— Al Kooper



© Sherry Barnett

Al Kooper performs at a benefit for the L.A. Free Clinic in the early to mid-70s.

huge fan of Donny's. That's fantastic." But I said, "I think you picked the wrong song." He said, "What do you mean? Donny loves it." I said, "You need to go back to that record and listen to 'I Love You More Than You'll Ever Know.'" "I don't know Al..." "Just go ahead and do it." He called me back about two weeks later. "Al, you were right. We're gonna do that." I said, "You wouldn't do both would ya?" He said, "Shut up, Al." [laughs] The story is not over. "I'll send you a cassette when it's done." "Thank you, Jerry, and thanks for listening to me." So, about two months later a cassette comes. Now, when I wrote that song there was one line in it that I never sang until the recording session, for a number of reasons. One of which is I just prayed someday a black person would sing it and that the line would mean so much more, which was "I could be president of General Motors." It didn't really make as much sense for a white person to sing that because a white person could be president of General Motors. So I get the thing, and I've waited all this time, like six years or something, for a black person to sing this song so I could hear this line sung by a black person. And I'm listening to the record, and he's killing it, he's just doing a fantastic job and changed a lot of things in it. He changed the melody, he changed the chords, but it's killing me. I'm liking it. And then it comes to that line and they change the fuckin' words, to like a really lame line, too. "I could be king of everything." So, I stop the tape and I call Jerry Wexler and I'm fuckin' furious. And I say, "Jerry Wexler please." "Who's calling?" "Al Kooper." "Hey Al. Did you get that cassette I sent you?" I said, "Yeah. Why did you change the words to the song?" "What are you talking about?" I said, "I could be president of General Motors." He said, "Al, a

black person could never be president of General Motors." I said, "You're such a fuckin' asshole." And I hung up and I didn't talk to him for 25 years.

You placed a new home-demo version of your "I Can't Quit Her" on the Rare CD. Didn't The Arbors do that around 1968?

Yeah, they did.

That's one of the few times I heard someone else do a song and I tracked down the 45 to see who wrote it. I was directed to the studio track on the BS&T album. I saw your name and connected it with the "This Diamond Ring" guy. A couple of questions: Did you always have such a hard percussive piano style, maybe traced to the fact that you played guitar too?

No. I was just really a heavy-handed piano player. That's what it was.

Where did you write the tune?

I wrote it in the 9000 Building on Sunset Boulevard in a songwriting office. And I remember I stopped in the middle when I was writing the bridge because I came up with the thing "proselytized" and I didn't know what it meant. So I had to go find a dictionary in the building and looked it up and it meant exactly what I wanted it to mean. It was serendipitous.

And the inclusion of other songs by Randy Newman, Harry Nilsson, and Tim Buckley?

Well, first of all, Randy Newman and I wrote for the same publisher, January Music, and I played on a version of "Just One Smile" [by Pitney], and so I knew the song very well. And I knew all of Randy's songs by the demos I'd get up at the publisher. I knew Randy Newman way before you did or anybody did. And I never met him but the demos were so

wacky — it was just compelling because his voice was so strange, and the whole conception was so strange. I just was really floored by it. So, I always wanted to do that song. So that was my chance.

What about "Morning Glory" from Tim Buckley?

That was just a question of finding a song for Steve [Katz] to sing, so I suggested that to Steve and he bought it.

It seems like you were playing team ball.

I might disagree with you. When I started with the band, I said, "Listen, I have this idea. I know what to do." I said, "You guys just go to let me do it." They said, "Yeah Al. Right on we're with you. Yes Al." Like that. And then you know, all of a sudden, they were saying "Get lost." So, I really stink at politics. So my thing was I was just into the music and I just wanted to do the music. I knew what to do — just leave me the fuck alone and let me do what it is that I do. And they couldn't do that. They really couldn't do that and so it became very unpleasant for me and I walked. They made it unpleasant for me and I walked with no regrets, because I had had similar problems with The Blues Project and I just said to myself, "This is not what you should do. You should not be in bands, because there's a problem." And so that was it. Now the good part is that it helped me tremendously as a record producer when I worked with bands to understand how a band worked, because I already knew because I had been in two really horrible situations and it helped me tremendously to understand how to deal with bands when I was producing them. So it was not a wasted, bad thing. I learned from it and used it for good. So in retrospect it's OK. Getting out of Blood, Sweat & Tears at the



Courtesy of Al Kooper/by Les Leaveney

B.B. King on stage with Al Kooper, 1985 in L.A.

time really preserved my reputation. What they did after that I did not want to be involved with. So everything worked out for the best. They had their thing. And the first thing I did after that was *Super Session*, which was very successful, and it worked out great for both of us. [Author's note: From his original S&T repertoire, the David Clayton-Thomas-led group afterward recorded "You've Made Me So Very Happy," "Smiling Phases," "More And More" and the jam portion of "Somethin' Goin' On," now called "Blues Part IV."]

"Somethin' Goin' On" is on the *Well Done Disc*, as well as the demo of "This Diamond Ring," which had been earmarked for *The Drifters*. What did you learn from your staff-writing period roughly 1958-1964/65, before "This Diamond Ring" hit the top of the charts?

I learned that you didn't have to write songs emotionally. You could write them capitalistically, and I didn't know the difference at that time. I just wrote songs because that's what I did for a living.

How did "This Diamond Ring" find its way to Gary Lewis? What did you think when you heard it on the radio?

I heard it when the publisher called me and said, "We got a cover on 'This Diamond Ring.'" I said, "Oh great. Who covered it?" And he said, "Snuff Garrett produced it." And I said, "That is weird. He only does white records." I said this to myself. I said, "I'd be very curious to hear this." So they played me the record and I was horrified, just horrified. But it was a white record. The song was a black song. There was no conception in my head ever of it being a white song, and that never occurred to me at that time. And I didn't even get that when he said Snuff Garrett produced it. I just thought that was strange. So I said to him, "I don't even want to hear shit like this..." And I just walked out. And, you know, three months

later it was #1 and I was walking around goin', "I wrote that!"

Years earlier, you had been in a touring version of *The Royal Teens* and did things such as *Dick Clark* tours. Do you have a story about late-50s rock 'n' roll?

I watched Buddy Holly & The Crickets from the wings of *The Brooklyn Paramount* [with Holly] saying, "Here's our brand-new single, just out today" and they start playing "Oh Boy." I saw [from the wings] Jerry Lee Lewis set the piano on fire. I saw incredible sets by Larry Williams, Jackie Wilson, and I saw Jimmie Rodgers captivate a packed house with just an acoustic guitar.

You later played shows with *The Who* and *Cream*, and you recorded with *The Who* on "Rael" and "Mary-Anne With The Shaky Hands." Any *Who* anecdotes?

Jeez — I watched Moonie [Keith Moon] blow up a toilet in his room at The Gorham Hotel in New York City. "Rael" was cut in New York City in 1967 at Talentmasters Studio in Times Square. "Mary-Anne" was cut in England some time when I was over there. We all met at The Murray The K Easter Show in New York City in 1967 and remained friends ever since then. Townshend helped me to get [Lynyrd] Skynyrd as the opening act on the U.S. *Quadrophenia* tour in '73. It was Skynyrd's first tour! What a baptism!

Super Session is one of my favorite albums, and on *Rare & Well Done* you include "Albert's Shuffle" and "Season Of The Witch" from it. It shows your musical relationship with Michael Bloomfield, and you also include a 1984 song, "They Don't Make 'Em Like That Anymore," about your friendship with him. *Super Session* reached #11 in *Billboard*, and I know a lot of musicians learned plenty from that album. [An expanded edition of *Super Session* is currently slat-

ed for release this summer, with Kooper currently working on remastering and choosing four bonus tracks for this set. In addition, Kooper/Bloomfield: *Live At The Fillmore East '68* is also slated for a summer 2002 release. — Ed.]

Well, Michael and I met on the "Like A Rolling Stone" session. I had read about him in *Sing Out Magazine* and saw a picture of him where he looked a little more rotund than he was when I met him. His brother says he was a fat kid growing up. So we met on the "Like A Rolling Stone" session and really hit it off. So we played together on that.

He blew your mind, didn't he?

Oh, absolutely! I was supposed to play guitar on that record. I packed up my guitar when I heard him warming up. It never occurred to me that somebody my age and my religion could play the guitar like that. That was only reserved for other people. It never even occurred to me that that was an option for someone my age and my color. I had never seen that or heard that up to that day.

And you brought Harvey Brooks in to that session as well.

That's right. So, that pretty much ended my guitar playing by and large. I said, "Well OK, he's as old as me and he can play like that. I'm never gonna be able to play like that. Thank you, goodbye." And, you know, I ended up playing organ on that record, and then I became a keyboard player really that day. So, it was a damn good thing because, you know, that was competition I couldn't deal with.

You wrote "They Don't Make 'Em Like That Anymore" about Bloomfield.

It doesn't say Michael in the lyric or anything like that, but he inspired me to write that song, and his death inspired me to write that song. It just was a way of expressing the loss. That's all. 'Cause it's a big loss in my life.

You played *The Monterey Pop Festival* as a member of *The Blues Project* and worked as a stage manager at the event, held in June 1967. Is it true you played in front of Otis Redding and that you declined to jam with Jimi Hendrix on his set for a version of Dylan's "Like A Rolling Stone"?

Both of those things are true. When I was playing my little mini-set, I think I played three songs, a favor they threw me for working on the thing, because nobody got paid [except Ravi Shankar]. I happen to look up in the middle of "Wake Me, Shake Me," and there in the audience was Otis Redding looking at me like I was from Mars. I just went "Gee... I'm embarrassed." Unbelievable. [Jimi] Hendrix knew who I was. We had the same [U.S.] publisher, and I was aware of him, because I had already had his album, the English copy 'cause of the publisher, same thing like Randy Newman, you know. So I knew all about him and used to read the English [music] papers like *Disc* and *Melody Maker*. I was into that. So I knew all about him. He was no stranger to me, plus I had seen him in *The Village* with John Hammond.

And Hendrix was digging on Dylan, especially *Highway 61 Revisited*, and knew your work from "Like A Rolling Stone," a song he did at the festival and in the *D.A. Pennebaker* documentary. He knew who you were big time.

Exactly. So I introduce myself to him and I ask him if there was anything I could do to help him with the stage thing. And he said, "Why don't you play on 'Like A Rolling Stone?'" And I just kind of sat there for a second and I said, "I don't think they [festival organizers] would like that." I was thinking of that in my head. It was overstepping my bounds which I had already done by playing a set, you know. So I said that to him, "I think it would be inappropriate for me to do that in the capacity I'm here." But I said, "I'm very flattered, thank you." I knew all his tunes. It was just a question of seeing him in person. I even knew about the setting shit on fire from *Disc* and *Melody Maker*.

"Flute Thing," a tune you did at *Monterey*, ends up being sampled by *Beastie Boys* a third of a century later.

That's wonderful stuff.

What is your philosophy about rappers and producers sampling from your song catalog? Jay-Z sampled your "Love Theme" from *The Landlord* film on his song "Soon You'll Understand" from the multiplatinum *Dynasty* album.

I'm flattered, that's the main thing. It's very flattering. The Jay-Z thing was a little annoying, a little embarrassing, because the technology exists today to speed up a record without changing the pitch. That technology exists. At first it was a computer technology. Now you can do it on the fly with DJ gear. He didn't choose to do that when he sped it up. He let it so that I'm singing on his record and I sound like a duck. I went out and bought the record after it had been #1. I didn't know about it before, you understand. I find out 'cause somebody e-mailed me a question about it. Otherwise I would never have known about it. That's how wonderful the

music business is. So anyway, I went out and bought it, put it on and, how embarrassing. Gee, why didn't he do it the other way with the technology? It's almost like he's mocking white people.

Maybe that's what he was trying to do?

Uh-huh. And then he used part of the lyric as the title for the song, which was interesting.

On the new package there's a live track of "I Can't Keep From Crying Sometimes" from your Soul Of A Man album, which goes back to your days with The Blues Project. I know Alvin Lee And Ten Years After used to do it in concert and on a live album. Was the song a staple of The Blues Project's repertoire?

Very much so. It was a Blues Project greatest hit. The first time I heard it was by The Staple Singers on Vee-Jay, and then I heard the original version by Blind Willie Johnson. Then I just really rewrote the song. I really just kind of took the title and re-wrote the song completely. It was one of the greatest hits of Blues Project. They couldn't have a Blues Project greatest hits without that, "Flute Thing" and "Wake Me, Shake Me." It was big, and we didn't do it that way the way it's on this new album. That was something we did in reunion form. We used to play it a whole other way. Alvin Lee heard it from The Blues Project, and he did it his own way as well. It's a very flexible song I guess. There's another version on the Elektra sampler *What's Shakin'*, and we wanted to put that version on this new collection.

Did legal idiots block it?

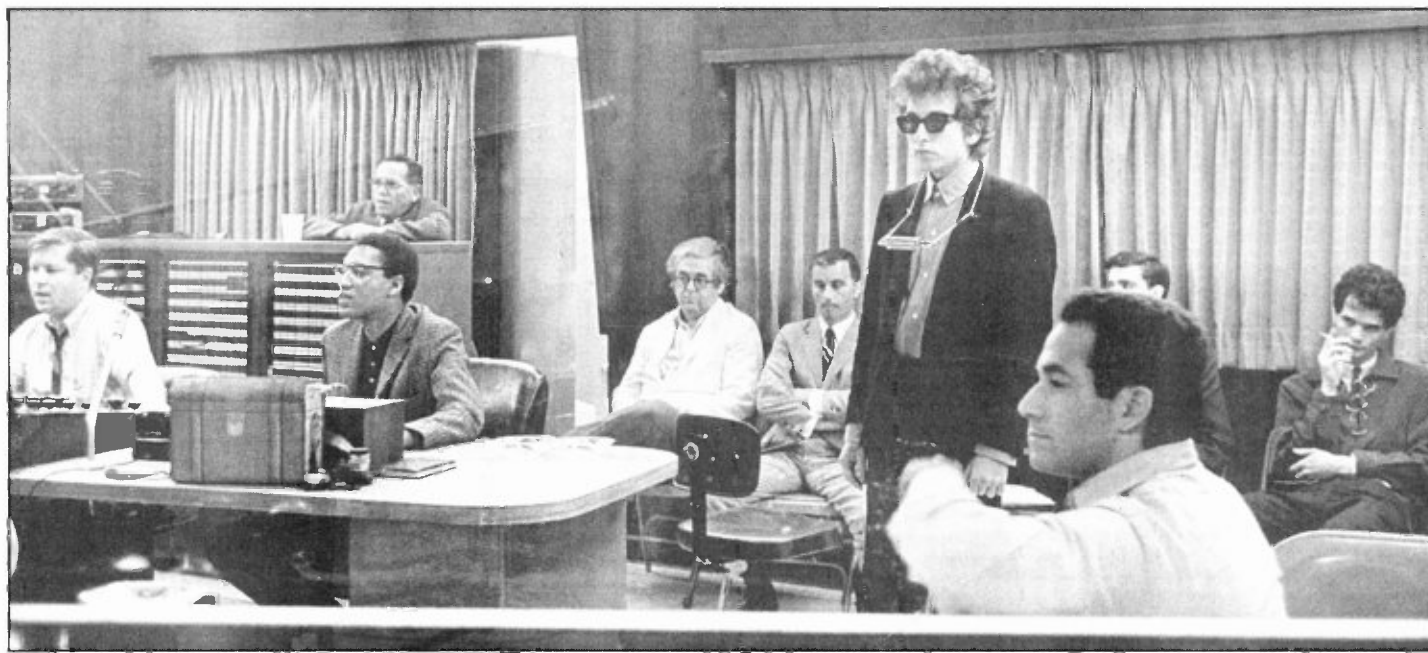
No. [laughs] Sensitive idiots blocked it — me. I put it on and I listened to it and hadn't heard it in a million years, and I found it incredibly embarrassing — too embarrassing to put on something called *Well Done*. I took the one from *Soul Of A Man* 'cause I wanted that album to be represented on this package because I'm very proud of that album, too. So there's two tracks from that album on *Well Done* — the live "I Can't Quit Her" and the live "I Can't Keep From Crying."

The Blues Project have their own two-CD set out on Polygram. Tell me a little about the band in the studio?

The sessions for "Flute Thing" and "I Can't Keep From Crying" were very basic. MGM would call us the day before and tell us to be at the studio. We would get the time that The Animals canceled. We would set up and play, they would record it until [producer] Tom Wilson liked it, and then we'd play the next song. It took three days to cut an album. Then we never heard it again until we saw it in the stores!

"I Stand Alone" is on the new set.

Well, the song was just a song. The concept of the song was I make up my own mind. I do what I feel like doing. In terms of using it as an album title, it was my first solo album. It made complete sense to me. I didn't think of it as anything else. I was in The Blues Project, I was in Blood, Sweat & Tears, now here I am by myself. Now at the same time I put that album out, again, Katz and [Bobby] Colomby were running me down in the press about what an egomaniac I was. So that got taken into *I Stand Alone* and completely misunderstood. "He's in



Courtesy of Al Kooper

In the studio recording Bob Dylan's *Highway 61 Revisited* in New York, 1965. (Far right, Al Kooper)

a class by himself." That kind of thing, so I got nailed for that. And it was totally misunderstood. It was so innocent, too, to me. I like funny stuff. I put the thing on the album cover and as a sociological statement I thought that was great. Because America hated long-hairs, and I put that as the face on *The Statue Of Liberty*. Just thought it was really funny. The inclusion of "I Stand Alone" is a fan thing.

I've also found out that "I Stand Alone" really hit a chord with returning Vietnam vets. I talked to one DJ who had a shift, and he mentioned during the war in the early '70s your tune "I Stand Alone" was a popular radio request, right along with Hendrix's "All Along The Watchtower."

Yes. What happened was that people from Vietnam would come up to me two and three years later, after other albums were out, and say, "I just want to tell you that I was in 'Nam and listened to 'I Stand Alone' all the time. It meant a lot to me and got me through the war." Stuff like that. And I'm goin', "Wow."

You put a Big-Band arrangement rehearsal tape of "Hey Jude" on disc, done in 1969 with your 15-piece Big Band, who opened for Led Zeppelin, Janis Joplin, Jethro Tull, and Delaney & Bonnie. Lots of racetracks in the East and South. Did you get a soundcheck?

No, not very often. I'll tell you the real funny story. We were on the bus and in the South and going to Atlanta, in the middle of nowhere, in the woods. There was a big lake, and one of the guys who used to play with Duke Ellington, Ernie Royal, trumpet player, and he was on the bus and Bernie Glow, a session guy in New York. Ernie said, "Man, I'd like to get a cabin here and live here." And Bernie said, "You know Ernie, not too many sessions around here." Cracked up the whole bus because these were all super pro musicians. All session guys.

I wanted to ask you about producer Tom Wilson. I'm a big fan of his work from Dylan and The Mothers Of Invention to The Animals. I know he was a mentor to you and a friend, and even before he invited you to that Dylan "Like A Rolling Stone" session, he had produced some

covers of tunes you had written for people such as The Mad Lads and Freda Payne. He's in Don't Look Back.

Wonderful guy.

I think he gets overlooked in history.

Yep, so does John Simon, by the way. Tom earlier worked for Savoy Records. He was a very bright guy. He was a very high-class guy. Now he was definitely a black man but he was a very well-educated black man, but he didn't lose his black thing, like some black people do when they get well-educated. He was still, you know, a soulful and funny guy. And that's him laughing on Bob Dylan's "115th Dream," where it breaks down. That's his laugh. That fit of laughing. That's not Dylan. That's Tom Wilson laughing. He was like, "What's happening man?" That kind of guy. But you knew he was bright and he talked about very erudite things. And he really saved my life that day on that Dylan "Like A Rolling Stone" session, because he could have... I went to him and said, "Man, let me play the organ." They had just moved Paul Griffin from the organ to the piano. And I went over to Tom Wilson, and I was invited just to watch, you know, and I said, "Man, why don't you let me play the organ? I got a great part for this." Which was bullshit. I had nothing. And he said, "Man, you're not an organ player." And then they came to him and said, "Phone call for you, Tom." And he just went and got the phone. And I went in to the studio and sat down at the organ. He didn't say no. He just said I wasn't an organ player. OK. On the *Highway 61* interactive CD put out a few years ago, they have the multiple takes of "Like A Rolling Stone," and on there you can hear Tom Wilson, "OK. This is take 7. Hey! What are you doing in there?" Then you hear me laughing, and that was the moment he could have just thrown me out — and rightfully so. And you know what? He didn't. And that was it. That was the beginning of my career. Right then and there. That studio dialog is documented. Wilson is the guy who invited me to the session first of all, which is really nice. You didn't get invited to Bob Dylan sessions, you know, especially if you were a nobody like I was. And there it was. There was the chance he had to

toss me, and it would have reflected back on him because he had invited me to the session.

I know you used to cop Dylan acetates out of his office.

I did. I was a bad boy. Tom was sort of a spectator-sport producer. He didn't do all that much. He'd put you in the studio and got the job done. He didn't interfere in anything, at least when I worked with him.

On that "Like A Rolling Stone" date, was there a reason why you "played behind the runner" on the track? The organ follows the Dylan vocal.

No, I did that because I was waiting to see what chord they were going to do. There was no music or lead sheet or anything. I was just playing by ear and I didn't want to be the one making a mistake because I was doin' like a rebel run there. But anyway, [Bloomfield and I] played together on that session, and the rest of the [*Highway 61 Revisited*] album. Then, I joined The Blues Project. He was in Paul Butterfield's band. Two blues bands. And we both left the blues bands to start horn bands which we were both kicked out of again, the horn bands that we started. [Bloomfield, with drummer Buddy Miles, started *Electric Flag*. — Ed.] Very amazing parallel in our careers starting from the day that we met. So it seemed to me, in hindsight, looking at that when I started producing at CBS, that we should make a record together. We were like destined to do something together. Now the whole time we had been friends since we met. I'd go visit him when I was in his town.

On this new set, you put in a cover of Dylan "Went To See The Gypsy." It's from the time when you were heavily involved in recording and producing his New Morning LP in 1970. And the backing track was actually recorded for New Morning.

Right. When we were doing *New Morning* [Dylan] had this version with George Harrison that he brought in from some sessions that didn't get used for anything. So I listened to it and said, "I have a real good arrangement idea for this," I said to him. "Is OK if I go in and cut a track and see if we can put your vocal over it?" He said, "You want

“...during *Blonde On Blonde* I started thinking, ‘You know, wherever my hands move next it’s gonna be around for all time.’ I started thinking like that and I said to myself, ‘Will you please shut up and just do what you do?’”

— Al Kooper

Al Kooper's Top 15 favorites

The following recordings are the 15 Al Kooper has deemed the best in history (minus any that have him as an artist or producer). The complete list of his Top 100 is available for viewing at www.alkooper.com.

1) *Pet Sounds* (box set) — The Beach Boys. In the garden where naiveté and genius meet, there are bass harmonicas, stratocasters, violas, oboes, barking dogs and trains. Put this on and go away for a while.

2) *Songs For Swingin' Lovers* — Frank Sinatra. Great recordings, great vocals, great arrangements, great look — smooth perfection.

3) *Wall Of Sound* (box set) — Phil Spector. Where my generation learned how to overdub and overdub and overdub, etc., etc.

4) *Sgt. Pepper's Lonely Hearts Club Band* — The Beatles. Sir George Martin is God. Could not have been made without him.

5) *The Nightfly* — Donald Fagen. A clean machine with sinewy guitar and the best vocal adenoids around.

6) *Graceland* — Paul Simon. A wandering Jew walks in the back door outside Johannesburg and walks out with a new genre — world music. If he had stopped in Brazil on his way home, he could have given David Byrne a lift.

7) *What's Goin' On* — Marvin Gaye. Independence Day in Detroit, Marvin throws off the Motown shackles and raises the hackles on the back of your neck.

8) *Kind Of Blue* — Miles Davis. A stellar cast with great material is captured like a snapshot in bluesiana ecstasy by producer Teo Macero. Miles Davis, John Coltrane, Cannonball Adderly, Bill Evans, Paul Chambers — even better on disc than on paper, if that's possible.

9) *Revolver* — The Beatles. Up a few notches from its predecessor *Rubber Soul*, serious envelope pushin' is goin' on. Unfortunately, they don't make music like this anymore. In pop music at the millennium, necessity is no longer the mother of invention.

10) “Good Vibrations” (single) — The Beach Boys. One of the greatest singles ever released. Butt-cut editing, theremins, amazing organ sounds, bass and guitar doubled, and the trademark Beach Boys harmonies.



©1998 Steve Sandick

Al Kooper, 1998, touring in support of his expanded book.

Never sounds dated, always a rush.

11) *The Sun Sessions* — Elvis Presley. Inside the room during the invention of rockabilly and rock 'n' roll. Chemistry like you wouldn't believe. Producer Sam Phillips fulfills his fantasy of a white boy who can sing black. Millions are made, but only \$40,000 by Phillips himself.

12) *Live At The Apollo* — James Brown. Soul music and screaming served up in just the right amounts. The greatest live album ever made.

13) *The Birth Of Soul* (box set) — Ray Charles. At the intersection of gospel and blues, Ray made his stand. It's still standing.

14) *The Look Of Love Burt Bacarach* box set — Various Artists. The Gershwin of pop — his best and tastiest moments are collected here. Many other CDs can now be traded in — all the good parts are on this box set.

15) *Rubber Soul* — The Beatles. The first concept album. Moon in June and three chords be damned!

Do you have any observations or feelings about vinyl vs. CDs? Can you hear the differences when songs are going from vinyl to CD?

I have a huge vinyl collection [14,000 pieces], a burgeoning CD collection [4,000] and a fledgling home-burned collection [250]. I'm not a vinyl nut — I prefer listening to CDs — I don't actively pursue buying vinyl [out of space considerations] and I'm slowly transferring my cassette collection to CD-Rs. The thing I hate the most is when they release one of my favorite LPs on CD and they fuck up the mastering. Listen to “Saviour Pass Me Not” by the Swan Silvertones on the soundtrack CD to *The Big Easy*. Then listen to it as the title track of Collectables' latest Swan Silvertones two-fer. What were these people thinking? First off, they used a mono source, generations down, when there's an impeccable stereo master that was available on the soundtrack album. There's so much treble on the Collectables release that it's unlistenable, and that is one of my favorite albums. Tell Collectables I'll supervise their gospel mastering for free!

do that now?” I said, “No, no. I'll do it on my own time. I won't bother you with it.” “OK, that's fine.” So I went and cut that track with Stu Woods [bass] and Rick Marotta [drums], who were my live band at the time. And I fixed it all up and put a reference vocal on it and I played it for Dylan, and then I kind of forced him into going in there to sing it. He said, “Well, I don't know.” I said, “Try it. Sing it and see what it sounds like.” He went in there and did a vocal but wasn't really in to it, you know. So he came back out and said, “It doesn't feel right to me.” I said, “OK. But do you mind if I just keep this for myself? Put it on one of my albums or something?” He said, “Fine, but let me just erase my vocal.” I said, “OK,” and he did that. And there it was. And it's been there all this time just laying there.

to his room and he would teach me the song, and because there were no cassette machines in those days, I would play the song over and over for him and he would write the lyrics.

Were you astounded by the lyrical content of what you were hearing?

[laughs] I was astounded by everything. [laughs] I was astounded by the musicians. I mean, *astounded* by the musicians. Do you know at one point in “You Go Your Way,” Dylan refused to overdub things? He just wanted to play it live right there and forget about the fact that you could overdub. OK. I said to Bob, “Horns would be really nice on this.” [imitates marching horn line] And he said, “Well, there's no horns here.” So Charlie McCoy says, “I play trumpet.” So Bob said, “I don't want to overdub anything.” So Charlie said, “I can play the bass and the trumpet at the same time.” And Bob and I looked at each other, and Bob was laughing, and Charlie said, “No really, I can.” He played the bass and the trumpet at the same time. Bob stopped singing, and I stopped playing. Our jaws hit the floor. We were so floored by it. Bob was so floored by it he let it go.

At the time, did you feel that Dylan's material would make an impact and last into another century?

I learned it after I did *Highway 61*. So that one time during *Blonde On Blonde* I started thinking, “You know, wherever my hands move next it's gonna be around for all time.” I started thinking like that and I said to myself, “Will you please shut up and just do what you do?” It can completely freak you out if you thought like that. I had that thought for one second, and then I said, “I really can't think like this and do this job.” So, yeah, but not on *Highway 61*, but on *Blonde On Blonde* I did have that thought.

I wanted to address your recent book Backstage Passes & Backstabbing Bastards, which The Dallas Observer called “Perhaps the single most entertaining rock book of the year,” and Playboy said, “The book is put together like after-dinner conversation with someone who has been at the center of rock 'n' roll for 40 years. Read Kooper to get what you need!” It's an expanded edition from an earlier book you did in 1977. Why did you expand it?

The first book was concerned with the years 1959-1969. Obviously, in hindsight, some great things were missing from the 30 years that had ensued since then. I decided to rewrite '58-69 and then continue on. I was retired at the time and it was something to do. It was much easier this time because of the computer. My writing skills were probably up 300 percent from the

first book as well. Then my agent set out to sell it. Billboard Books picked it up, and it was published in '98. I enjoyed writing it because it's such a weird story. After writing a few books, it's much easier to write shorter pieces for magazines. I've also written about six intros and forewords for other people's books, most recently an English book on the band Free.

You scored the TV show Crime Story working with director Michael Mann. You included real R&B tunes and chose source music from your own record collection. It really worked. Is there a soundtrack album from the series?

There is no soundtrack album from the series, but I must warn and inform folks. The version they are showing in the reruns currently on the A&E cable channel is vastly inferior to the original version. They have removed *all* the original source music and replaced it with prepaid canned music in order to save money. All the soul is sucked out of each show. I can't even watch it.

New Releases



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Neil Young

NEIL YOUNG
Are You Passionate?
Reprise (9 48111-2)

In 1993 Neil Young hit the road with Booker T. And The MG's. On *Are You Passionate?*, his latest recording, he has brought them into the studio as his backup band for a collection of songs that convey a strong melancholy air. These mostly lengthy tunes, which allow the musicians room to stretch out and build up the melodies gradually, are set to a dense, plodding beat and powered by

some especially expressive guitar lines.

Many of Young's love songs are awash in regret. On the slow, weary ambience of "Mr. Disappointment" he mourns the loss of that "happy glow" of love when it's new, while the soulful "Differently" deals with lost love and the painful clarity that hindsight brings.

Above all, these are songs that resonate in a post-Sept. 11 world. On the record's best song, "Two Old Friends," Young describes a preacher who surveys a world in tumult and asks God to "show me how to be like you and see no evil, feel no evil, fear no evil."



Young supports those sentiments with a plaintive melody that lingers hauntingly. Ditto with "When I Hold You In My Arms," which extols the love of a woman as a dependable anchor and one sure thing in an uncertain world.

Are You Passionate?'s most intense moment, "Let's Roll," was inspired by the cell phone call made by Flight 93 passenger Todd Beamer to his wife before he and other passengers took on the Sept. 11 hijackers on board ("I know I said I love you, I know you know it's true, I got to put the phone down and do what we gotta do").

Young temporarily lightens the mood on the up-tempo "Be With You," which sounds downright buoyant next to everything that surrounds it. He teams up with Crazy Horse on the charging "Goin' Home," which sounds like a great lost track right out of the 1970s. Somber, affecting and, yes, passionate, Young's latest is both a record of its time and a welcome missive from one of rock's more intelligent voices.

— Tierney Smith

(Please see New Releases page 44)

Indie Label Spotlight

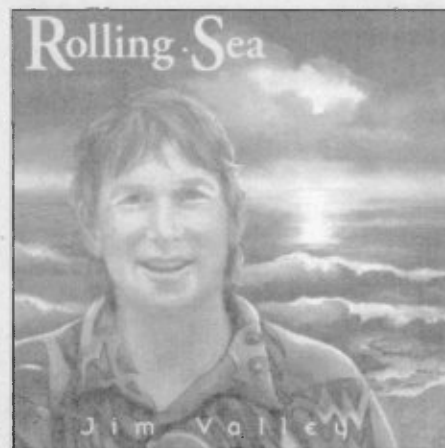
JIM VALLEY
Rolling Sea
Rainbow Planet (no number)

Jim "Harpo" Valley is best-known for his short stint as a member of Paul Revere And The Raiders, where he replaced guitarist Drake Levin (Valley is pictured on The Raiders' *Spirit Of '67* and original *Greatest Hits* album covers, though he may not have played on the former and definitely didn't play on the latter), and for his prior stint with Don And The Goodtimes. *Rolling Sea*, his new solo album, is a far more laid-back effort than anything associated with those two groups, with Valley aiming for a more homegrown, earthy, crunchy style in place of the rockin' pop fervor of the *Where The Action Is!* music television show days.

To Valley's credit, he isn't exploiting his Raiders connection at all, but rather following his own muse through 14 original songs,

mostly ruminations on love, friendship and the wonder of the natural life. Nice sentiments, of course, though it brings *Rolling Sea* closer in spirit to, say, Dan Fogelberg than to midnight rides and kicks that keep getting harder to find.

Which, one supposes, is the whole point. It's been 35 years since Valley ditched his tri-corner hat and Revolutionary War threads, so no one should really be expecting him to serve up a rousing chorus of "Him Or Me — What's It Gonna Be?" Still, one wishes that *Rolling Sea* could be at least a bit more raucous; only "Dance With Me Tonight" and the European travelogue "Street Dancer" make any attempt to move it and/or groove it, and the Larry Williams quotes in "Something Else" (most assuredly not the Eddie Cochran number of the same name) only serve to spotlight the contrast. An apple and an orange. Or, more fittingly, granola and White Castle cheeseburgers. You might like both, but you can't compare the two.



That said, *Rolling Sea* stands as Valley's own interpretation of where he thinks he is and what that place looks like today. Insert your own set of prejudices here. (5110 Cromwell Drive, Gig Harbor WA 98335)

— Carl Cafarelli

NEW RELEASES NEWS



Just out: Guitarist W.C. Clarke, "The Godfather Of Austin Blues," just released *From Austin With Soul* (Alligator)... The Nubs, the legendary late-'70s/early '80s San Francisco punk band, are back with their first full-length album, self-titled and self-released. It includes their 1980 single "Job"/"Little Billy's Burning," which commands up to \$300 in collector circles, and 12 newly recorded songs... Shelved since 1999 by the artist (no, not Prince!), Greg Osby's *Inner Circle* (Blue Note) is just now seeing the light of day. Backed by his New Directions ensemble, the album includes seven Osby originals and covers of pop singer Björk's "All Neon Like" and Charles Mingus' "Self Portrait In Three Colors"... *Degradation Trip* (Roadrunner) is the new release from former Alice In Chains guitarist/vocalist Jerry Cantrell... Three Dog Night just released a new album, *Three Dog Night: With The London Symphony*, and a DVD/VHS performance, *Three Dog Night: Live With The Tennessee Symphony Orchestra* (Image Entertainment). The concerts include fresh takes by founding members and vocalists Danny Hutton and Cory Wells on the band's classic hits as well as two new songs.

Coming up: Due June 4 is the first new Four Freshmen album since 1999's *Still Fresh. Live In The New Millennium* (on Pat's Gold, Pat Boone's label) includes the last performance of now-retired Freshmen Greg Stegeman and is the groundbreaking vocal quartet's first live recording in many years. The group was inducted into The Vocal Group Hall Of Fame in 2001... Also due June 4 is blues guitarist Coco Montoya's *Can't Look Back* (Alligator). Montoya spent 10 years as lead guitarist for John Mayall's Bluesbreakers and was a protégé of blues great Albert Collins... Due June 11 from metal-heads W.A.S.P. is *Dying For The World* (Sanctuary/Metal-Is), with songs inspired by letters the band received from soldiers during the Gulf War, and The Tragically Hip's *In Violet Light* (Zoe/Rounder)... Grammy Award-winning bluegrass legend Ralph Stanley will release a self-titled album on DMZ Records, a new label formed by multi-Grammy Award-winner T. Bone Burnett and the Oscar Award-winning filmmakers Joel and Ethan Coen. (*O Brother, Where Are Thou?*)... Due June 25 is rock guitarist Joe Satriani's eighth studio album, *Strange Beautiful Music* (Epic), featuring guests Robert Fripp (keyboards), Matt Bissonette (bass), and Jeff Campitelli (drums)... Tom Petty And The Heartbreakers will tour mostly outdoor venues this summer before releasing a new, yet-to-be-titled album in October.

— Greg Loeschet



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Jazz Sides

Niacin is the first power-organ trio meant for fusion fans and metal-heads who would never pick up a Jimmy Smith album. Bassist Billy Sheehan (Talas, David Lee Roth, Mr. Big), drummer Dennis Chambers (Steely Dan, James Brown, Parliament/Funkadelic) and organist John Novello (Mark Isham, Chick Corea, Andy Summers) sidestep the funk associated with jazz organ trios in favor of the vicious chops and impossibly complex syncopated lines of the young jazzy rockers of the '70s and the post-heavy metal guitar monsters of the '80s and '90s. *Time Crunch*, their fourth studio album since 1996, is an intense workout for the ears, with Novello's smokin' organ moving the Hammond B-3 into uncharted jazz territory. Novello makes it clear that he is not interested in talking about anything but his instrument of choice, which, it appears, he would sleep with if the bulky thing would fit in his bed.

Goldmine: *How did you come to play the Hammond B-3?*

John Novello: Well that's a long story, but basically the music of the mid '60s and '70s had tons of B-3 in it — Tower Of Power; Earth, Wind & Fire; Vanilla Fudge; Traffic;

9 Questions For...

John Novello

by Dave McElfresh

Steppenwolf; Deep Purple; ELP; Yes; Genesis; Soft Machine — the list goes on forever. I originally had a Farfisa, so the only songs I sounded authentic on were bands that used the Farfisa — stuff by The Doors, for example. Anyway, I got sick of trying to make my Farfisa sound like a Hammond. One day I played my friend's real B-3 and I about had a stroke. I begged my parents to buy me one. I found an old A-100 and I was hooked. The main thing was that it had percussion, and of course what made it was the Leslie speaker.

Of the different types of organs, why is the Hammond B-3 the preferred model?

Its overall sound. I just did a gig last night with a Big Band. The arranger wasn't used to that old "retro" sound and wanted me to play strings on my synth. I talked him out of it and said I could do a better job using the B-3 with all of its drawbar combinations. It smoked and added that big sound to the Big Band. B-3 and Big Band go great together! Remember



Niacin, from left: Dennis Chambers, Billy Sheehan, and John Novello.

that Jimmy Smith album with Oliver Nelson? Awesome!

The company doesn't make them anymore, does it?

There's only a finite number of these beasts in the world today, and they just keep changing owners and being repaired and modified. But Suzuki bought Hammond out a while ago and is now called Hammond Suzuki. I believe they just came out with a new real B-3, cabinet and everything, at the NAMM [National Association Of Music Merchandisers] show in L.A. I haven't played it yet, though, and so I can't comment about how good it is. I'll have to call them out and give it the John Novello Niacin B-3 test!

What do you find preferable about the Hammond B-3 compared to all the models of keyboards that have come out since?

Its tone and the way the manuals and drawbars, percussion, volume, reverb and vibrato all ergonomically interact. What an amazing ax. It ain't just the sound, it's the way all the bells and whistles work together. Plus, I love sitting behind the monster. It's a beast to play but it'll eat up anything in sight, including metal guitar players. They usually get down on their knees and beg me to turn down or lay off. They say, "Man, those chords are too thick. Lighten up!"

Did you ever get into the jazz organ scene?

Sure, especially Jimmy Smith, Larry Young, Groove Holmes, Brother Jack McDuff, Jan Hammer. I discovered that scene immediately after discovering the rock and R&B Hammond scene. I used to spend months taking down every note of their solos and study them diligently. They improvised more heavily than the rock and R&B cats, and that interested me a lot. The rock and R&B cats mostly played rhythm and pads and an occasional

solo, but even those were mostly blues in a pentatonic scale. That's cool, but a steady diet of that gets pretty tiring. I needed more color, and the jazz cats had that down. I got so inspired by all of this jazz stuff that I wrote a book called *The Contemporary Keyboardist* published by Hal Leonard. It goes deep into the advanced harmonic and improvisational concepts and much more that I've studied.

The Hammond B-3 has resurfaced in jazz over the past few years, but do you hear it returning to the rock format?

Yes, it's actually making a comeback, and I'm glad to be a contributor to that comeback with Niacin. Even our name announces our intention: Niacin is vitamin B-3. I mean, how overt can we be?

There seems to be a strong connection between Niacin and the jazz fusion scene of the '70s.

Well, Billy and I do all of the writing, and we have very eclectic tastes that cover rock, funk, R&B, fusion and blues. And fusion back then was basically all of those styles with jazz harmony and jazz blowing over the rhythms of all these styles. So with Niacin we decided to do the same thing only in the now. The critics and managers and label execs responded by saying fusion is dead. Well, music is not created by critics and administrative personnel. We get fan mail from all over the world thanking us for doing this project because the music scene was getting pretty mayonnaise and boring. We don't compromise one note. Billy and I just write and play what we want, and Dennis — well, he's the man! He's a real fusion cat because he can play anything. Whatever Dennis plays is light years beyond most drummers. He's a damn extraterrestrial and we love him.

To what extent does Niacin improvise?

Well, all the solos are improvised, and then there's no telling what kind of jam we'll get into, especially at the end of the tune. The first Niacin cut on *Time Crunch* is a good example,

(Please see Niacin page 23)

Count on ECM to launch a reissue series whose title starts with a colon and is in lowercase. Obliqueness and sophistication, after all, have been hallmarks of the unusual jazz label since it began in 1969. The series, *rarum*, which began in May with eight releases, is music that artists selected from their ECM recordings. Unlike other compilations, it's neither greatest-hits collections nor label-dominated. The first series features double-disc offerings from Keith Jarrett and Jan Garbarek, along with single discs from Chick Corea, Gary Burton, Bill Frisell, Art Ensemble Of Chicago, Terje Rypdal, and Bobo Stenson.

What's interesting is not only the generosity embodied in the notion of these recordings but the thought process. Jarrett, an astonishing pianist who can be ridiculously demanding of his audience, says in the liner notes that when first approached, he was reluctant to participate in creating such a "sampler." But "in a certain state of vulnerability," he reconsidered "and 'suddenly' remembered things that I thought must be included in the sampler..." Guitarist Bill Frisell, some of whose recent work for Nonesuch has been meandering, says he was honored to participate because of his association with ECM recordings of the late '60s "where some of my favourite musicians were able to present their music in a new atmosphere." Art Ensemble Of Chicago, which lost kingpin trumpeter Lester Bowie in November 1999, thanks ECM for "re-introducing" it; the Ensemble's sampler, largely focused on material recorded between 1978-1984, will remind listeners how far-reaching that group was — and how funky it could be.

All the albums have been remastered (of course) and feature the sparse, elegant graphics for which ECM has always been known. The CD booklets boast liner notes by the musicians themselves, along with archival photos. ECM plans to release volumes IX-XVIII in August. Although many of these musicians have gone on to other labels, their work with ECM remains distinctive and timeless. What this series of *Selected Recordings* presents, besides music its creators deem of the highest quality, is class and style.

On the book front, check out James Gavin's biography of Chet Baker, *Deep In A Dream* (Knopf). It's an exhaustive take on a bebop legend who loved heroin and music equally (heroin actually might have had the edge). The book is remarkably deeply reported; the *New York Times* suggested in a recent review that Gavin focused too heavily on Baker's failings (which were remarkable indeed) and short-shrifted his talents. I disagree; I think that by focusing on the scabrous and sublime in Baker's career, Gavin illuminates the contradictions that keep him charismatic; the depth of that charisma comes clear on the recently released "companion" to Gavin's bio, *Deep In A Dream* (Pacific Jazz 7243 5 33937 2 8).

— Carlo Wolff

On the racks

JERRY GRANELLI AND JAMIE SAFT

The Only Juan

Love Slave Records (LVS 105)

These two guys sure make a lot of interesting noise whacking on doors and trashcan findings, filling the spaces with piano and organ (Jamie Saft) and drums (Jerry Granelli). Both add vocals, mostly of the Yoko Ono variety, to *The Only Juan*, a live set of corralled cacophony recorded in a Connecticut library, no less. For all the inventive slamming, it's a moodier, less rhythmic album than their previous work on Love Slave Records, though the bombastic entries "Soloduet" and "Clear The Room" will rattle any incense jars lit during the more ethereal piano-driven pieces. Their assaultive, intentionally dreadful take of Journey's "Don't Stop" no doubt cost them their library cards.

— Dave McElfresh

TRIO DA PAZ

Café

Malandro Records (71019)

These three Rio de Janeiro-born New Yorkers — guitarist Romero Lubambo, bassist Nilson Matta, and drummer Duduka Da Fonseca — just released *Café*, their second album for Brazilian music label Malandro. A few hotshot guests sit in: Diana Reeves sings "Our Love Is Here To Stay" and "Softly As In

A Morning Sunrise," saxophonist Joe Lovano blows on "Wave" and "48th Street Baião," and funky Brazilian keyboardist Cesar Camargo Mariano plays Hammond B-3 on "Blues Walk" and "Gentle Rain." The band's samba jazz, as they accurately call it, turn the music of George Gershwin, Chick Corea, and Johann Sebastian Bach as Brazilian as the Antonio Carlos Jobim and Luis Bonfá cuts. Four years between albums is too long.

— Dave McElfresh

JOE LOVANO

Viva Caruso

Blue Note (7243 5 35986 2 4)

Tenor saxophonist Joe Lovano pays homage to great tenor singer and *paisan* Enrico Caruso in *Viva Caruso*, an engaging reprise of tunes Caruso either made famous or knew from his Naples childhood. Like Lovano's mid-90s albums *Celebrating Sinatra* and *Rush Hour*, *Viva Caruso* is melodic, romantic and widescreen. Like them, too, *Viva Caruso* aims to mainstream material too long confined to a particular market. The tunes span the operatic "Vesti La Giubba 'l Pagliacci," the ribald "Tarantella Sincera" and "Il Carnevale di Pulcinella," a three-part suite encompassing a punchy, far-out "Wild Tarantella." Lovano is, as usual, warmhearted. His tone continues to deepen, along with his instinct for popular song. Byron Olson's orchestrations at times evoke Eddie Sauter and Gil Evans, and that's a compliment. Besides their wind and string configurations, they feature Lovano's wife, Judi Silvano, on vocals, which gives them an

otherworldly feel while simultaneously aligning them with their vocal source. Other tracks are sparser and more intimate, and the sequencing pops with surprise. *Viva Caruso* is accessible and loving, a tribute that puts its stamp on the past by looking forward.

— Carlo Wolff

RON MILES

Heaven

Sterling Circle Records (SC5151)

(Ron) Miles can be as experimental as that other trumpeter of the same name, having jumped between playing with clarinetist Don Byron's colorful band to ex-Cream drummer Ginger Baker's group, while releasing some eccentric albums of his own. He's a guitar lover, using four of them on the title cut of 1996's *My Cruel Heart* and now releasing *Heaven*, a duet with Bill Frisell. Mixed among their self-penned cuts is a diverse load of Americana: Hank Williams' "Your Cheatin' Heart," Jelly Roll Morton's "King Porter Stomp," Bob Dylan's "A Hard Rain's A-Gonna Fall" and Thelonious Monk's "We See." Frisell sidesteps his usual pedal steel-ish twanging when playing electric, sometimes backing his cohort with simple acoustic folk guitar lines (the Williams and Dylan selections were his idea). Miles is no less comfortable with the eclectic menu, strutting a Louis Armstrong flash on Morton's piece and playing so wistfully on "Your Cheatin' Heart" that the tune's confrontational message becomes downright mournful.

— Dave McElfresh

(Niacin from page 22)

so is the King Crimson cover we did, "Red." Both of them were supposed to end way earlier, but in the studio we just started jamming like we do live. We're only a trio, and it's very easy to take a tune anywhere. That's why I like this project. There's no restrictions on the music or where to take it. With a four- to six-piece band, it's much harder to take that leap of faith and make it actually work and sound musical.

Who do you hear on organ these days that impresses you?

I'm not that up to date on all that's out there. Joey DeFrancesco burns real cool although he's not very original — kind of a Jimmy Smith clone but a good one. To tell you the truth, I haven't heard much new stuff that impresses me on the organ — except Gonzalo Rubalcaba. Look out for that guy. His CD *Antiguo* with his Cuban Quartet is a landmark fusion CD. Gonzalo plays piano, synth and organ and just blows his ass off. One of my favorite B-3 jams is Jan Hammer on the album *Timeless*. I also like the group Quatermass. Their music still holds up today. Medeski, Martin & Wood is pretty cool but a little lightweight for my tastes. Of course there's the greatest organ composer of all times, Johann Sebastian Bach. Too bad we don't have any recording of that guy. If his playing was as good as his composing, wow. I'd like to know what body he reincarnated in because that dude was scary.

(Solomon Burke from page 10)

soul potentate served up a powerful medley of "Stand By Me," "Spanish Harlem," "(Sittin' On) The Dock Of The Bay," "You Send Me" and other chestnuts including "Proud Mary," a song so overdone it's almost unbearable. But its OK, even rockin', when the Ike and Tina Turner hit is done by Burke.

At 62, the Los Angeles preacher is as commanding as ever, so commanding that he sat on a "throne" throughout most of his show, hoisting himself up only for a few stabs at "Cry To Me" that, however brief, were electrifying. At one point, Burke stood to chide his band, goosing his players into a "Cry To Me" that almost tore the roof of L.M. Pei's chilly, stylish building. "I just wanted to see if you could do that," the master showman said before resuming his seat.

"An Evening With Solomon Burke" was part of the Rock Hall's Black History Month celebration. The week before, Atlantic founder and Chairman Ahmet Ertegun held forth. On Feb. 18, Percy ("When A Man Loves A Woman") Sledge performed, with Sam Moore (of Sam & Dave) on hand Feb. 28 (reported in *Goldmine* #567, April 19, 2002).

Before his show, Burke kibitzed with David Spero, vice president for education and public programs. The conversation was easy, interesting and funny. Burke recalled how he began preaching in his native Philadelphia at age 7, started his first ministry at age 12, looked to Gene Autry and Hank Williams for vocal inspiration and recorded his first record, a gospel number called "Christmas Presents From Heaven," at age 14, for the Apollo label. Three years later, he recorded

his first secular record, "Walking In A Dream," for Apollo. He signed to Atlantic in 1960; one of his early tours featured a very young Otis Redding, he recalled.

But the version of his story about Redding's first Cadillac differed slightly from the one Ertegun recounted just the week before. On Feb. 5, Ertegun said that when Burke admired Redding's brand-new car, Redding was understandably flattered. So Burke asked to borrow it, Redding said OK — and, according to the salty Ertegun, didn't return for six months.

"Where's my lawyer?" Burke mugged to an accommodating Spero. "In my opinion, I borrowed the car for Ahmet to go see a girl he wasn't supposed to be seeing. He didn't return it because he couldn't find his way back to the black community."

Spero also noted that Burke has 21 children. "I got stuck on a few Bible verses," he joked.

Earlier that day, musicians from the Cleveland School Of The Arts and Shaw High School performed in Burke's honor at the museum. Arranged by his manager (and drummer) John Schiller, a lawyer who works in Cleveland, the youthful performance caught Burke unawares. Afterward, this sultan of soul pledged \$5,000 to the Cleveland School Of The Arts and offered to fly everyone in the Shaw marching band to Los Angeles for Burke's golden jubilee celebration Dec. 18 and 19, 2002.

"It was a beautiful, pleasant surprise," Burke said. "That afternoon, it's still taking my breath away." Will he pay for the Shaw band to fly to his Los Angeles home? "I'm hoping by the Lord's will some airline will sponsor me," he said.

— Carlo Wolff

(Glen Campbell from page 12)

Tubb/Johnny Bond ballad "Tomorrow Never Comes" (produced by Nick Venet) offers a profoundly moving, intense performance supported by a full chorus, percussion and a large string section, which reaches a jaw-dropping crescendo worthy of an Orbison record.

The 2001 reissue of *Gentle On My Mind* is a major improvement on the 1996 edition, mastered at a slightly lower volume level but revealing far more richness and

...[Galveston] is a beautiful amalgam of everything that Campbell was about, from the country playing that initially got him noticed, to his pop-romanticism, and every note soars...

detail, which is especially welcome on numbers such as "Cold December (In Your Heart)," where the mix of acoustic guitars and strings is spacious and delightful.

The *Wichita Lineman* album, the second Campbell/Webb intersection, makes a gorgeous CD. The cleaner sound on the reissue gives slightly greater prominence to the rhythm and acoustic guitars on the title track and songs such as "(Sittin' On) The Dock Of The Bay" and "If You Go Away"; amid its dense strings, the latter does have an impressive classical-style guitar performance, and it doesn't hurt to pull more richness out of Campbell's singing, either.

The acoustic guitars on the bluegrass-strung "Ann" (which, but for its light string

accompaniment, might've come from *Big Bluegrass Special*) also fairly glisten, and the horns and strings have a full presence; similarly, the rhythm guitar on "Dreams Of The Everyday Housewife" has a close, choppy sound on this disc.

Galveston is the best of the albums that Campbell made with DeLory, and the title track is the high point of the singer's association with Webb (who also provided "Where's The Playground Susie"). The album is a beautiful amalgam of everything that Campbell was about, from the country playing that initially got him noticed, to his

pop-romanticism, and every note soars — he even outdoes The New Christy Minstrels on one of their own songs, "Today," which is sung with such unadorned simplicity and beguiling innocence that it made this longtime fan of the Big Band folk group forget their original.

Each of the five Campbell discs is mid-priced, and the packaging re-creates the original notes and artwork. The only drawbacks are the absence of session and musician information and the failure to indicate that these are new remasterings. While Capitol is busy digging out Campbell's early catalog for this series, the label might think about re-releasing his 1969 concert album.

— Bruce Eder



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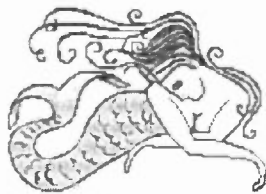
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JEFF BECK	NO RAIN BOOGIE (Parade Stadium Minneapolis MN Jun 26 76) Scamcrow		12
JEFF BECK	PALADUM JAM 1980 (2CD) (Paladium New York Oct 10 1980) Superheaven Scamcrow		12
JEFF BECK	PLAY WITH STANLEY (Roskilde Fes. Denmark Jun 30 75) Scamcrow		12
JEFF BECK	ROUGH AND READY COLLECTOR'S EDITION (Quadrophonic Tracks + Alternate Rems GOLD DISC) Scamcrow		15
JEFF BECK	WORKS VOL 1 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	WORKS VOL 2 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	WORKS VOL 3 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	WORKS VOL 4 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	WORKS VOL 5 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	WORKS VOL 6 - GREAT RARE COMPILATION Scamcrow		15
JEFF BECK	BLISS (Live 80) Scamcrow		12
JEFF BECK GROUP	GLAD ALL OVER (2CD) (Live Crown Theater Chicago IL May 13 76) Scamcrow		12
JEFF BECK GROUP	HANGMAN (Garden Gatehouse Detroit MI 2 69) Scamcrow		12
JEFF BECK GROUP	LADY GIG (Coke Park NYC NY Aug 5 75 + Tampa FL Aug 4 75) Scamcrow		12
JEFF BECK GROUP	MORNING DEW (Firehouse West Nov 24 1969) STP		12
JEFF BECK GROUP	RETURN TO MEADPORT (Newport Jazz Fes. July 4 69 + BBC Mar 27 Jul 67 Apr 68) AUG SBC Scamcrow		12
JEFF BECK GROUP	ROCKING ME ROLLING ME (Shrine Auditorium LA CA Nov 30 1968) Scamcrow		12
JEFF BECK GROUP	SPANISH BOOTS (Boston Tea Party May 6 69) Scamcrow		12
JEFF BECK GROUP	SUPERSTITION (Civic Center St. CA 5 11 72)		12
JEFF BECK GROUP	THE OLDEST LOST TAPE (Morosini Club London England Aug 1967) Scamcrow		12
JEFF BECK GROUP	MORNING DEW (Live At Firehouse West July 12 1969) SBC Share To The Big		12
JEFF BECK w/ HAMMER	OH YEARY (2CD) (Melbourne 1 2 1977) Killing Floor		14
JEFF BECK w/ HAMMER	MORE PLAY WITH ME (Arrowhead Stadium Kansas City KS 7 9 76) Scamcrow		12
JEFF BECK/SANTANA'S LUNATHER	ROCK IN KAROLINIA JUNE 1986 (2CD) Prince's Chateau Beck B & A - BECK ROBERT & APPRIE COLLECTOR'S EDITION (Quasiphonic Tracks + Alternate Rems GOLD DISC) SBC		15
BECK B & A	GET READY (City Hall Sheffield Jan 22 74) Scamcrow		14
BECK B & A	HOLLOWOOD DELUXE (Hollywood Palladium CA May 75) Scamcrow		14
BECK B & A	TRAIT REPT & ROLLIN (2CD) (Budokan Mar 14 5 1973) AD Only 13		14

Goldmine

45 RPM Unit Advertising Section!

45 rpm issue-July 12, 2002
Advertising Deadline-June 13, 2002
Issue Mail Date-June 20, 2002

888-457-2873
Joanna Gillund - ext. 334
Trevor Lauber - ext. 322
Jill Ruesch - ext. 462

Fax: 715-445-4087
(attn: Display Advertising)

Your ad will be seen by over 60,000 people — more than THREE times more than any other music-collecting publication.

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Iola, WI 54990-0001
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<http://www.goldminemag.com>

Take advantage of this great advertising opportunity. Simply fill out the form below and mail it, along with your ad and payment, to **GOLDMINE**.

YES! I want to take advantage of **GOLDMINE's** 45 rpm unit issue. I understand that in order to qualify for the \$40 units my ad must contain only 45 rpm items.

Ads containing items other than 45 rpms will not receive the \$40 price. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. *Goldmine* reserves the right to refuse any advertising not adhering to these guidelines or our regular ad guidelines.

For your convenience we accept MasterCard, VISA, American Express and Discover/Novus credit cards.

Credit Card # _____
Exp. Date _____
Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Number of units _____
(cost per unit) x 40.00
Cost of ad \$ _____

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UGHA - The United In Group Harmony Association is the organization created for the vintage vocal group enthusiast. Founded by Ronnie Italiano (a.k.a. Ronnie I.) in 1976. UGHA is the only non-profit, tax-exempt organization of its kind that is truly dedicated to the preservation, exposure and education of authentic group harmony (R&B, pop, spiritual, jazz vocal styles, and of course acappella) music.

UGHA has become a "family" of individuals who love group harmony music - a family of appreciative listeners across the country and throughout the world. UGHA provides the opportunity to see the groups and hear the music that is seldom or never heard on commercial radio. It keeps our music alive by showing the group harmony enthusiast that there are still authentic groups who can emulate the classic sounds of yesterday's veterans while providing an oasis for these vocal groups to continue bringing us the music we've grown to love.

UGHA is proud to have revived such great groups as The Cadillacs, Solitaires, Chantels, Pearl McKinnon & Kodaks, Teenagers, Hurricanes, Five Discs, among many others. We are proud that we bring to our members the opportunity each and every month to hear and see these and many other great groups at our monthly UGHA Meeting/Shows and assorted special events.

You can be part of it all. Join in helping to keep our American vocal group heritage on the forefront! Just \$25 makes you a member (\$30 outside the U.S.) and entitles you to all club benefits for one full year, including discount admissions into UGHA Meeting/Shows and other events. Meeting Shows are presented monthly at Schuetzen Park Banquet Hall, 3167 Kennedy Boulevard, North Bergen NJ (located 5 minutes from the Lincoln Tunnel and near several major highways).

Should you live out of the area and can't attend UGHA Meeting/Shows, there are other benefits in joining UGHA, such as discounts on records, books, magazines and video tapes. Plus, all members receive our monthly newsletter which keeps you up to date on the Association's activities.

Don't miss out on the true vocal harmony scene. Join UGHA and become part of an ever-growing organization.

Please send your \$25 check or money order (\$30 outside US) to UGHA, P.O. Box 185, Clifton, NJ 07011

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Occupation _____

(optional)

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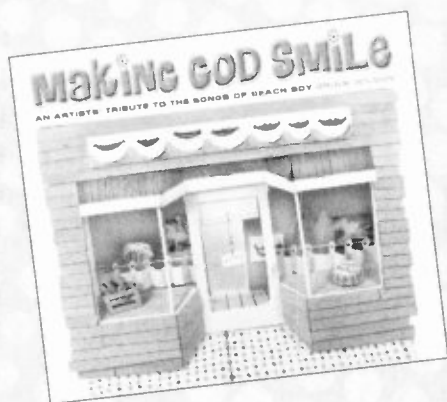
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by Michael Davis/Syracuse New Times

Jimmy Cavallo

Before Elvis Presley's Sun-rise and before Bill Haley soared like a Comet, Jimmy Cavallo rocked houses nightly along the East Coast. Treading territory unexplored by white musicians of his era, the young tenor saxman plunged headfirst into R&B. His combo's unbridled live excitement was the catalyst for the late-1940s North Carolina shag movement.

And Cavallo is still rockin'. His new CD for Greg Spencer's

Jimmy Cavallo —

'50s R&B singer/saxman still rockin'

Blue Wave Records, *The Houserocker!*, revisits the jump-blues sound with an authenticity that the recent spate of swing revivalists could never muster. Backed by guitarist Ron Spencer's band, Jumpstart, Cavallo romps through material by Louis Jordan, Wynonie Harris, Roy Brown, and Fats Domino, summoning up the same vitality he brought to the studio half a century ago.

"They did a great job," Cavallo told *Goldmine* in a recent phone interview. "They got the feel and the sound that I was looking for."

Cut at Savoy Brown founder Kim Simmonds' upstate New York studio, the disc includes a jumping remake of "Leave Married Women Alone," half of Cavallo's 1951 debut platter for the minuscule Syracuse, N.Y.-based BSD logo (its A-side is a roaring cover of Jimmy Preston's "Rock The Joint").

"It was done in the man's cellar!" Cavallo said of the original. "It didn't get too much play because it was still considered a little risqué in those days."

Born in 1929, Cavallo was exposed to R&B while serving in the Navy during World War II. Upon discharge, he formed The Jimmy Cavallo Quartet and in 1949 held court nightly at a fabled Carolina Beach joint called Bop City. Their rollickin' repertoire was light years removed from the staid Big Bands in which he had played as a Syracuse teen.

"I just knew I wouldn't be comfortable in a 15-piece Big Band, reading parts all night," he recalled. "I found a little happiness and gratification in the rhythm and blues stuff because it was earthy. It was from the heart. It wasn't just notes that I had to read all night long. So I grew to love that, and I just stayed with it all my life."

Adopting Harris' storming "I Want My Fanny Brown" as his signature song (it's another revisited highlight of the new CD), Cavallo brought his newfangled sound back to Syracuse as the '50s commenced. He and his House Rockers broke through in 1956 when they caught the ear of Alan Freed. The top-rated New York DJ got them signed to Coral Records and cast the combo in his rock 'n' roll celluloid classic *Rock Rock Rock!*, where they lip-synched the title track and "The Big Beat" alongside the likes of Chuck Berry, LaVern Baker, and The Johnny Burnette Trio. Freed inadvertently changed the spelling of Jimmy's surname to Cavello on his Coral output. "He couldn't pronounce my name the Italian way," said Cavallo. "So it stayed that way. After it was printed, for God's sake, I couldn't change it."

Despite that exposure, Cavallo didn't climb the charts. "I never had the hit," he said. "What we didn't have in my day was the manager with the money, because that's what it took to get a hit record."

Nevertheless, he costarred on one of Freed's Brooklyn Paramount spectaculars with Domino and Big Joe Turner and was apparently the first white rocker to hit Harlem's fabled Apollo Theatre stage. "I played a lot of black venues because I had a rhythm and blues band," he said.

For seven years the headliner at Doogie's in Deerfield Beach, Fla. (he is there Thursdays through Saturdays), Cavallo has a London concert lined up for November. "They're aware of me over in Europe, but they never saw me, so we thought it'd be a good time to tie this in," he said. "You're as young as you feel."

— Bill Dahl

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Advertising Deadline
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Issue mail date
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YES! I want to take advantage of **GOLDMINE's Garage Sale**. I understand that in order to qualify for the **50% discount**, my ad must contain items priced at **\$6.00 or less exclusively**.

Ads containing items priced above \$6.00 will not receive the 50% Garage Sale discount. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. *Goldmine* reserves the right to refuse any advertising not adhering to these guidelines or our regular ad guidelines.

For your convenience we accept MasterCard, VISA, American Express and Discover/Novus credit cards.

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Less 50% discount	\$ _____
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Name _____
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 City _____
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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.

	<u>Regular</u>	<u>Super</u>
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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BIG SALE!

BIG SALE!

BIG SALE!

Table listing various audio collections with columns for artist name, title, and price. Includes artists like Alice in Chains, Alice's Mom, Badfinger, and many others.

Table listing various audio collections with columns for artist name, title, and price. Includes artists like Neil Young, The Grateful Dead, and many others.

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9 JULIETTE GRECO (Full Color Head Shot) "JULIETTE" (She Sing 12 songs) (Track 14) (LP)
10 ANN MARGARET (5 color pic-front cover) "And Here She Is-Ann Margaret's Living Swims"
11 MAUREEN O'CONNOR & JANE RUSSELL (4 color pic-front cover) "The Soundtrack"
12 BOB KEESHA (CAPTAIN KANGAROO) CBS-TV "Captain Kangaroo's Treasure House"
23 JOE VENUTI w/PAUL WHITEHORN Orch "Cover Art" (Side on Fire) David Stone Martin
POP & JAZZ FEMALE VOCAL 5-50's & 60's
28a PIER ANGELO (Front Color Pic Head Shot) "Together Again for the First Time"
31 CAROL BURNETT & MARTHA RAVE "Want You Spend Christmas With Me"
38 CHRIS CONNOR w/Hilton JJJ&K&W w/Arletan et al "The Finest of CHRIS CONNOR...[2 LP Set]
45 Ella & Duke Ellington (2LP set)
48 Ella Fitzgerald (in maybe her best record)
51 BETTY HUTTON
53 JONI JAMES FEMALE VOCAL
66 CHARLOTTE RAE
74 YMA SUMAC FEMALE VOCALS
80 JULIE WILSON FEMALE VOCALS
86 HOAGY CARMICHAEL (Front Cover Photo) "Sweetest Thing"
82 HARRY BELAFONTE (LIVING STEREO) safe! BELAFONTE at CARNEGIE HALL (LP)
184 CHARLTON JACK DUPREE
112 JOHNNY HARTMAN
114 DANNY KATE
126 SAMIRA-SING CROSSBY (Front Cover Photo) "AMERICA I Hear You Singing"
142 CANNONBALL ADORNY (Front Cover Photo) "A Rare Batch of SATCH"
144 LOUIS ARMSTRONG in the 1930's
150 PAUL BASIE
158 JOHN COLETRANE (Front Cover Photo) "The Jazz Giant"
162 COLT DESMOND + JIM HALL, Connie Kay & Gene Chilton "JAZZ TERN"
171 Barney Kessel w/Arletan, J. Rowles, S. Mann B. K. plays "Some Like It Hot" in a Groove on stage!
199 DUKE PEARSON
185 LUIGIANO Naimand & Stephens GRAPPELLI (Front Cover Photo) "The Jazz Giant"
206 GEORGE SHEARING (Front Cover Photo) "The Jazz Giant"
208 HORACE SILVER (Front Cover Photo) "The Jazz Giant"
213a JOHNNY SMITH
221 PETE TERRY
233 FREDERICK FENMELL (LIVING STEREO) safe!
CLANTON JACOBI
CL 16 EARL WILD & Arthur Fiedler
CL 17 REINER - Chorus
CL 20 REINER
CL 22 FRITZ REINER
R1 JAMES BROWN
R4 THE BUREAUX Joey Vann
R7 THE EVERETT BROTHERS (Front Cover Photo) "The Jazz Giant"
R7 ELVIS PRESLEY (Front Cover Photo) "The Jazz Giant"
R10 Elvis Presley (Only 5000 Copies)
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37
June 14, 2002
GOLDMINE #570

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Table listing vinyl records from the 50s and 60s, including artists like Dylan, Eddy Duane, and The Foundations.

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HAPPY MONDAYS	CALL THE COPS-STEREO 35 MINS EXTREME RARE!!!!	JAPAN	\$75.00	MUSIC FOR MONTERRATT	W/JIMMY BUFFETT, CLAPTON, PHIL COLLINS, MARTYRELL, ELTON JOHN, STEVE CARL PERKINS	STEREO	LASER	\$40.00
HAWKWOOD	LIVE LEGENDS-STEREO 59 MINS OUT-OF-PRINT SEALED!!!	LASER	\$60.00	THE YEAR PUNK BROKE 1981	W/SONIC YOUTH, L.V. NERVANA, GUNBEAT, RAMONES, DUBOISAR, JR. BABES IN TOYLAND SEALED!!!	LASER	JAPAN	\$125.00
HENRY & THE BOYZ	JOURNEY CONTINUES-STEREO 89 MINS OUT-OF-PRINT SEALED!!!	LASER	\$23.00	LIVE AT THE VILLAGE VANGUARD 12/85	W/BROCKMEYER, LASER	\$40.00		
MENDOTA	ELECTRIC LADYLAND-STEREO 90 MINS OUT-OF-PRINT SEALED!!!	LASER	\$40.00	BRECKER, JOHNSON, KERSKING & MEN	MTV PARTY '90	US	LASER	\$30.00
KLEINSAUS, JULIO	LIVE IN SPAIN: 1988 WORLD TOUR-STEREO 57 MINS SEALED!!!	LASER	\$40.00	ONE NIGHT W/BLUE NOTE VOL. 2	TOWN HALL 2/27/85 54 MINS	LASER	LASER	\$35.00
HUMURA, TAKA	AYERS ROCK SOUND IN CD 10/30/21 2/94 RARE!!!!	JAPAN	\$65.00	ENCOMIUM W/SHERRY, CROWD, DURAN, DURAN, TEMPLE PLOTS	ANON. BLOODS, MOOTHE & L/OFW/SH. BLIND SEALED	LASER	LASER	\$48.00
INDIGO GIRLS	LIVE AT THE UPTOWN LOUNGE W/HAIR, NED, STRIKE 6/4 MINS RARE!	JAPAN	\$40.00	61 W/LEETWOOD, REAGANBOY, MORRISON, MR. KAMEKAWA & CHICKS	TRUST W/BAZ, MORRISON, MR. KAMEKAWA & CHICKS	JAPAN	LASER	\$60.00
IRON BUTTERFLY	IN-A-GARDA, UVA, STEREO 42 MINS SEALED!!!	US	\$18.00	PRICE'S TRUST W/BAZ, MORRISON, MR. KAMEKAWA & CHICKS	TRUST W/BAZ, MORRISON, MR. KAMEKAWA & CHICKS	JAPAN	LASER	\$70.00
WON HAN	RISING HELL-STEREO 113 MINS SEALED!!!	JAPAN	\$45.00	PRICE'S TRUST W/BAZ, MORRISON, MR. KAMEKAWA & CHICKS	TRUST W/BAZ, MORRISON, MR. KAMEKAWA & CHICKS	JAPAN	LASER	\$50.00
INDIGO GIRLS	WAKING GAZE-STEREO 10 MINS OUT-OF-PRINT RARE!!! SEALED!!!	LASER	\$45.00	TAKE 5 W/BURCE, BEATLES, JOEL, ROSAMNE, CASH, VANDROSS	LAST RAGOT STATION TOWNHALL VIDEO ORIGINAL	LASER	LASER	\$35.00
IRON BUTTERFLY	SOLO TRIBUTE 10TH PERFORMANCE IN JAPAN-102 MINS SEALED!!!	JAPAN	\$45.00	ONE NIGHT W/BLUE NOTE TOWN HALL 2/27/85 VOL. 1	61 MINS	LASER	LASER	\$25.00
IRON BUTTERFLY	LAST SOLO - STEREO 92 MINS OUT-OF-PRINT SEALED!!!	LASER	\$45.00	MOTOWN'S MUSTANG'S BEST STEREO 20 TRACKS STEVE NIPER	20 TRACKS STEVE NIPER	LASER	LASER	\$40.00
IRON BUTTERFLY	STARSHIP-KNEE DEEP IN THE HOOLA 2 VIDEOS 99 MINS RARE!!!	LASER	\$36.00	MCNUA HOME VIDEO SAMPLER PROMOTIONAL	LASER	LASER	LASER	\$28.00
IRON BUTTERFLY	OUTLAW LEGEND-STEREO 40 MINS OUT-OF-PRINT SEALED!!!	LASER	\$25.00	PIONEER LASER OPTICS 8 SAMPLER W/JOHN, RATT, BUDDY G	LAURENCE	LASER	LASER	\$25.00
IRON BUTTERFLY	JESUS JONES 6/90 W/ALAN, ALAN 32 MINS OUT-OF-PRINT RARE!!!!	LASER	\$25.00	WHEN OF COUNTRY W/ASHLEY CLINE, SKEETER, EMILY, UOLEE, LA	BANKER GENERATION W/GABRIELLE, PATTI SMITH, RAMONES MORE	JAPAN	LASER	\$65.00
IRON BUTTERFLY	JOEL BILLY LIVE AT YAMKUE STADIUM 46 MINS OUT-OF-PRINT SEALED!!!	LASER	\$40.00	PARIS CONCERT W/BURCE, WILSON, PAGE, PLANT, TINA TURNER	GRP CHRISTMAS COLLECTION W/BOB DYLAN, SCHLURF	LASER	LASER	\$30.00
IRON BUTTERFLY	JOEL BILLY THE VIDEO ALBUM BLUE-48 MINS OUT-OF-PRINT RARE!!!!	LASER	\$45.00	MADE SURE YOU REMEMBER WITH DISC CATALOGUE	LIVE AT THE ELMO, CONCERT IN 1987 SEALED!!!	LASER	LASER	\$140.00
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IRON BUTTERFLY	JOHN ELTON HEARD & SEEN-STEREO 90 MINS OUT-OF-PRINT SEALED!!!	LASER	\$25.00	THIRTY YEARS OF MAX RARE LIVE STEREO 2 DISCS OUT-OF-PRINT RARE!!!!	THIRTY YEARS OF MAX RARE LIVE STEREO 2 DISCS OUT-OF-PRINT RARE!!!!	LASER	LASER	\$45.00
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Ad #143

June 14, 2002

GOLDMINE #570

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(New Releases from page 20)

BONNIE RAITT
Silver Lining
Capitol Records (CDP) 7243 5 31816 2 8)



Bonnie Raitt injected life into both the pop charts and her own career when she joined forces with producer Don Was to finetune her pop/blues alloy for her Grammy Award-hogging 1989 revival disc, Nick Of Time, giving up just the slightest ragged edge on her style in return. She has since amazingly parted ways with Was but retains a similar formula on her 16th album (and first in four years), Silver Lining, which is occasionally too slick for its own good but is on balance both effective and enjoyable.

That bright blues groove are still very much Raitt's forte is not in question from the opening strains of the leadoff “Fool's Game,” in which Jon Cleary pushes along the pace with the gristly blues of “No Gettin' Over You” and the feisty but somewhat bland “Monkey Business.” Also never in doubt is her effectiveness as a vocalist, which adds just the right touch of sultry, world-weary experience to the David Gray-penned title track.

It is reasonable to think that she has lost her edge and headed into the realm of the merely pleasant when listening to the bobbing but biteless “Time O Our Lives” and the meandering blues pulse of “Back Around.” More often, however, she offers fresh touches such as the world-music flavors at the heart of “Hear Me Lord” or the warm singing that salvages the soft-edged ballad “Wherever You May Be,” reminders all that she has not nearly run out of appealing traits.

—Thomas Kintner

JOHN THOMAS GRIFFITH
Aluminum
Valley Entertainment (VE15158)

First impressions can be misleading. In the case of John Thomas Griffith, lead guitarist and keyboard player for the New Orleans-based band Cowboy Mouth, and third impression can be deceiving as well. On Griffith's unexpectedly eclectic second solo album — his first since 1988's Son Of An Engineer — he casts a wide net into uncharted musical waters,

(Please see New Releases page 46)

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ULTIMATE SPINACH: same/ MGM SE4000 original 3rd LP aka "butterfly cover", NM VG++ \$25

- WALKER, SCOTT/ Vol. 2 Smash '88 fine 2nd solo LP by UK folk-rock legend, small woc & DJ's. same/sampir, VG+/NM \$12
WALL, ALBYN & BAND: The Prize/Mym77 nice laidback southern California drifty mid twangy Christian rock, very EGLES sound. Good guitar work, NM NM \$10

- CD COLLECTION FOR SALE: \$10 per cd (\$20 per 2cd, etc)
Heath Boys Unsung May 7/90 (16-17-4cd coll. M. 4/518 1cd coll. M. 1/112 2cd coll. Beach Boys. Archeology 3cd coll. 63-64 w/male material) Vinyl Mileum editions/Smile 2cd coll. (one)

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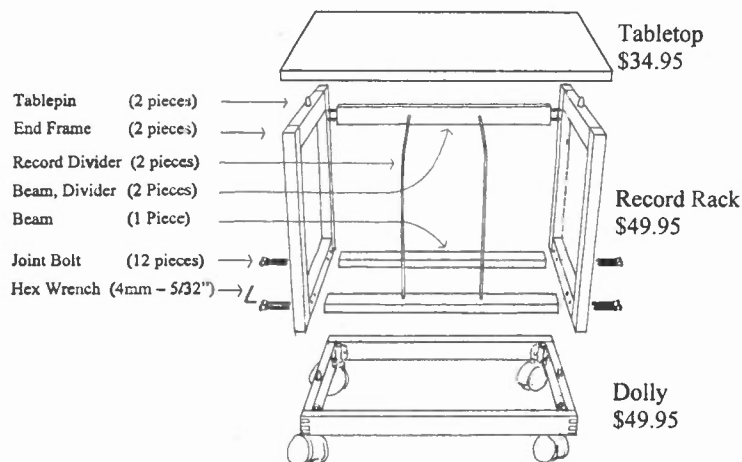
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4. CREEDENCE CLEARWATER REVIVAL-Fortunate Son/Down On The Corner-FANTASY 634 M-
5. CREEDENCE CLEARWATER REVIVAL-Travelin' Band/Who'll Stop The Rain-FANTASY 637 M-
6. CREEDENCE CLEARWATER REVIVAL-Run Through The Jungle/Up Around The Bend-FANTASY 641 M-
7. CREEDENCE CLEARWATER REVIVAL-Lookin' Out My Back Door/Long As I Can See-FANTASY 645 M-
8. DONOVAN-Jenifer Juniper/Poor Cow-EPIC 5-10300 M-
9. DOVELLS-Hully Gully Baby/Your Last Chance-PARKWAY P-845 VG+
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12. 4 SEASONS-Watch The Flowers Grow-PHILIPS 40490 M- 13. 4 SEASONS-Beggin'/Dody-PHILIPS 40433 VG+
14. HARRISON, GEORGE-Blow Away/Soft-Hearted Hana-DARK HORSE 8763 M-
15. HARRISON, GEORGE-Got My Mind Set On You/Lay His Head-DARK HORSE 7-28178 M-
16. HUMAN BEING-Turn On Your Lovelight/It's Fun To Be Clean-CAPITOL 2119 VG+
17. KNIGHT, GLADYS & THE PIPS-Where Peaceful Waters Flow-BUDDAH 363 M-
18. LITTLE RICHARD-Holy Mackerel/Baby, Don't You Want A Man Like Me-MODERN 1018 VG+
19. LOVIN' SPOONFUL-Summer In The City/Butchie's Tune-KAMA SUTRA 211. Small pricetag on 1 side M-
20. LUMAN, BOB-Let's Think About Living/You've Got Everything-WARNER BROS. 5172 M-
21. McPHATTER, CLYDE- I Do Believe/Maybe-MERCURY 72025. tiny coh VG+
22. MINEO, SAL-Start Movin'/Love Affair-EPIC 9216. Small letter "x" in corner of 1 side indicating hit side VG++
23. MONKEES-I'm A Believer/I'm Not Your Steppin' Stone-COLGEMS 1002 M-
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25. OUTSIDERS-Girl In Love/What Makes You So Bad?-CAPITOL 5646 VG+
26. OUTSIDERS-I'll Give You Time/I'm Not Tryin' To Hurt You-CAPITOL 5843 M-
27. PAUL & PAULA-First Quarrel/School Is Through-PHILIPS 40114 VG+
28. PETER & GORDON-Nobody I Know/You Don't Have To Tell Me-CAPITOL 5211 M-
29. PRESLEY, ELVIS-It's Now Or Never/A Mess Of Blues-RCA VICTOR 47-7777 VG++
30. PRESLEY, ELVIS-Are You Lonesome Tonight?/I Gotta Know-RCA VICTOR 47-7810 VG++
31. ELVIS-Memories/Charro-RCA VICTOR 47-9731. Reads: "Coming Soon-A New Album-Elvis In Memphis." VG++
32. ELVIS-I Really Don't Want To Know/There Goes My Everything-RCA VICTOR 47-9960 M-
33. ELVIS- Where Do They Go Lord/Rags To Riches-RCA VICTOR 47-9980 M-
34. ELVIS- Until It's Time For You To Go/We Can Make The Morning-RCA VICTOR 74-0619 M-
35. ELVIS- Separate Ways/Always On My Mind-RCA VICTOR 74-0815 VG++
36. ELVIS- Fool/Steamroller Blues-RCA VICTOR 74-0910 M-
37. ELVIS- I've Got A Thing About You Baby/Take Good care Of Her-RCA VICTOR APB00916 M-
38. ELVIS- TRUBBLE/Mr. Songman-RCA VICTOR PB-10278 M-
39. REVERE, PAUL & THE RAIDERS- Too Much Talk/Happening '68-COLUMBIA 4-44444 M-
40. REVERE, PAUL & THE RAIDERS- Don't Take It So Hard/Observation In Flight #285-COL. 4-44553 VG+
41. RIGHTEOUS BROTHERS-Stranded In The Middle Of No Place/Been So Nice-VERVE VK-10551 tiny coh VG+
42. RODGERS, JIMMIE-Are You Really Mine?/The Wizard-ROULETTE 4090 M-
43. ROLLING STONES-Have You Seen Your Mother, Baby, Standing In The Shadow? 2-LONDON 903 VG++
44. ROLLING STONES-Miss You/Far Away Eyes RS 19307 M- 45. R. STONES-One Hit/Fighters 05906 M-
46. SEDAKA, NEIL- The World Through A Tear/High On A Mountain-RCA VICTOR 47-8637 M-
47. SHERMAN, BOBBY-Waiting At Bus Stop-MMS 222 M- 48. VALLI, FRANKIE-Sept. Rain-PHILIPS 40484 M-
49. VALLI, FRANKIE-To Give Philips 405 CM- 50. VPE, BOBBY-Stayin' In-LIB. 55296 VG+ 51. V. BOBBY Charms-55530 VG+
52. WONDER WHO-Don't Think Twice-PHILIPS 40324 (dots) VG++ 53. WONDER WHO- Lonesome Road-PHILIPS 40471 VG++



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Collectormania!

HEAR FLEXI, CARDBOARD AND ODDITY RECORDS ONLINE

by Chuck Miller

For Michael Cumella, it began one Saturday morning, as he was munching down a bowl of Sugar Crisp and planning his Saturday morning cartoon-viewing lineup. On the back of the Sugar Crisp box was a record — which, when the cereal was finally consumed from the box, could be cut out and played on a phonograph.

Eventually, that cereal-box revelation turned into a growing collection of flexible records, cardboard records, oddball promotional pressings and one-of-a-kind treats for the phonograph. In an effort to share his collection with the world, Cumella has placed some of his prize artifacts on the World Wide Web, opening the Internet Museum Of Flexi/Cardboard/Oddity Records at www.wfmu.org/MACrec/index.html.

"Collecting these records is a very undocumented area," said Cumella in an interview, "and all my information has come from talking with people, piecing together the puzzle as I find similar items. It's been a great way for me to gather information and I put some fun items up on the site, but I've also been able to add information on this stuff. So now I've become a resource for these items."

Visiting the Pop Music wing of the cyber museum, one sees examples of everything from the Motown/Topps bubble gum-card records (which can trade in near-mint condition for \$75 apiece), a copy of The Dave Clark Five's "Catch Us If You Can" that was affixed to a bottle of Ponds face cleanser; The Shadows Of Knight co-promoting a potato chip company with their song "Potato Chip"; and The Five Americans' "Western Union" on a Hip-Pocket disc (Hip-Pocket records were featured in *Collectormania!* in issue #481, Jan. 1, 1999).

Another treat at this museum is the ability to listen to many of these soundsheets in RealAudio format. "Some are very flat and play very easily. Some have wrinkled and buckled to the point where they are unplayable. I first add some weight to the tonearm, I do this thing where I hold a rubber band on a tonearm and act as a buffer so if the needle wants to jump, the rubber band actually holds the tonearm down. 78s don't play as well and are harder to track. 33s and 45s are less difficult, and in fact I have a Technics SL-1200 MK2, and some of these records are so small the needle can't get to the runout groove at the end of the record. I use ProTools to transfer the sounds to my computer. I don't do any audio processing on them. This is what they sound like."

The Children's Music area of the museum features flexi-discs that appeared in children's magazines or were children's story recordings. The *Mad Magazine* flexi-disc, "It's A Gas!" is featured at this site, as well as a Brian Wilson-penned soundsheet that was inserted into Barbie® doll boxes and a collage of cereal-box records featuring The Archies, The Monkees, Bobby Sherman, and The Jackson Five. There are even some sound effects flexi-disc records manufactured by toymakers Marx and Lionel, designed to provide an audio complement to a toy railroad or imaginary helicopter rescue layout.

Those who have a desire for advertising records should visit the Advertising section of the Web site. Companies from Schaefer Beer to Noxzema skin care, from Lawrence Welk promoting Dodge Cars to Bozo The Clown shilling for Fedders

Air Conditioners, a wealth of advertising records are listed here. Even the king of soundsheets, Eva-Tone, pressed its own flexi-disc touting the benefits of using Eva-Tone to make custom-built flexi-discs for others.

"There were records pressed on Chun King frozen food tops. I'm not sure if these were actually put into your grocer's freezer or if these were issued as part of this special package which Jenō [manufacturer of Chun King Chinese food] gave to dealers or people that attended their convention in 1964. That's a pretty interesting concept. Another company, Borden, put out a series of records in the tops of cottage cheese lids. What I find fascinating about this is that the variety is really endless. And so is the ingenuity of American advertising to take the record into places where it's never gone before."

By the time people reach the Everything Else section of the Web site, it's possible to have become overwhelmed by the limitless variations and ideas that have been put together on record — flexi-discs demonstrating the earliest experiments in electronic music; promotional records for the gubernatorial campaign of Henry Heltski and for the presidential campaign of Richard Nixon; Red Skelton performing the Pledge Of Allegiance; and even — yes, really — a Swiss yodeling record

Another treat at this museum is the ability to listen to many of these soundsheets in RealAudio format.

that, when opened, reveals two silk handkerchiefs inside.

"Imagine my surprise when I literally sunk my hand in a giant mess of papers and small boxes in a flea market and pulled this out. I believe it was destiny. What a great gift! I imagine it in an airport tourist shop for a gift on the run that could be sent right from the store with the supplied box. The hankies have never been removed from the box, so we get to see them in their original state of sale. The clear-plastic record is actually the top of this very thin box. After you removed the hankies and used them you could still save the record box. I am so glad the previous owner didn't so that we can get to see this unique concept in its original state."

The Feature section of the museum has some interesting pieces — including a Disneyland board game that had cut-out records to describe each of the amusement park's locales, a "Mighty Tiny" phonograph that plays 2-inch records, phonograph stamps from Bhutan that double as postage and a 1989 LJN/Topps series of talking baseball cards.

"I had heard about the Bhutan stamps for years, but they eluded me until 1998. A very interesting concept where one could send this stamp, which is still legal for use, on a letter, and the person who receives it gets to put it on their record player! As there is a market for international novelty stamps, I believe that this set was meant to boost stamp sales for Bhutan. There are about five selections of spoken-word and music that are repeated in different combinations on each stamp."

[The 10 Chetrum value stamp plays Bhutanese history, 25ch plays Royal Bhutan anthem, 1.25 Ngultrum value stamp plays English version of Bhutanese history, 3nu plays Bhutanese history



The back of a Super Sugar Crisp box with an Archies flexi-disc.

in Bhutanese, 7nu plays folk song #1, 8nu plays folk song #2, 9nu plays history in English and folk songs #1 and #2. Total value of the set is \$101.20, with stamps ranging from 70 cents to \$32.50 in value (Scott Catalog #152-152F). — Pub.]

Cumella does appreciate any information visitors to his site can provide — and if somebody has a rare or unusual flexi-disc or soundsheet that they can provide information on and a decent scan for his Web site, he may put it up. His site is a combination of rare, unique and common pressings, but the images on his site are only a small fraction of the holdings in his personal collection. "I get a lot of e-mails from people who say, 'I have a Longines Symphonette flexi-disc record.' I have many of those already, even in the envelope where they were never ever opened, with all the paraphernalia that goes with it. Even if I put everything up on line, the site would never be complete. My site is more of a resource. Nothing on it is for sale. The site will live on after I die. It's my legacy to collecting."

What is one of the oddest records you have? Drop me a note or an e-mail. Write to me at Chuck Miller, c/o Goldmine, Krause Publications, 700 East State Street, Iola WI 54990 or e-mail me at Boardwalk7@aol.com. Online visit: www.chuckthewriter.com, which contains an archive of past *Collectormania!* columns. Hope to hear from you soon!

Hidden Track EPs

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

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

Donovan
R.E.M.
The Kinks
Five For Fighting

Hidden track: Stevie Wonder

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

Answer to #569's *Hidden Track EP*: The artists all had songs with "Mama" in the title — as in "Mama Liked The Roses," "Mama Said," "Mama's Pearl," and "Mama Said Knock You Out." Genesis called their song simply "Mama."

Elvis News

WHAT THE FBI HAS ON ELVIS

by Eddie Hammer

The 25th anniversary of Elvis' passing is definitely going to be observed all over the world. August in Memphis will not only be hot outside — the largest convention ever and the great amount of worldwide product tie-ins will heat up those Visa cards.

First up, compilation albums. Time-Life's two samplers, *Decade Of Hits* and *Great Memories*, yield "Love Me Tender" and "Lonesome" but also some "Goody-Two Shoes" tunes for the old folks — Pat Boone, Andy Williams, Perry Como, The Ames Brothers, and even Eddie Fisher (remember the guy who lost that beauty Liz Taylor, who he never deserved anyway?). These sets were offered on TV.

The *Ultimate Oldies Collection*, a three-CD box set, divides the selections by years, '50s-'70s. You can't have a '50s set without our singer. Logically, "Jailhouse Rock," "Heartbreak Hotel" and "Hound Dog" are included, but he did have major hits in the next decade also. It always seems that these companies forget all the Top 10 tunes that hit after his Army tour. With 71 songs, there are some real winners here from Buddy Holly, The Impalas, The Rob Roys, The Everly Brothers, Rick Nelson, Roy Orbison, and Dion — recommended for any collector. By the way, I bought the '50s set alone, and its title is *Ultimate Rock 'N' Roll Collection* (with exactly the same cuts as the box set).

Forty-Five Classic No. 1s (45s), a European-TV buy centers on 7-inch vinyls that rose to the top. "Return To Sender" starts the set that also includes The Beach Boys, Barry White, Thunderclap Newman (?), and Nilsson.

You know I'm still receiving Christmas albums with Elvis and others. *Best Loved Christmas Songs* and *Holiday Favorites* — two-CD box sets with "Blue Christmas," "Silver Bells" and "If Everyday Was Like Christmas." Excellent sets that also have Noel tunes from Frankie Lymon, Fats Domino, The Shirelles, and Jo-Ann Campbell (remember her? I do because I met her and fell in love immediately), and Roy Orbison.

France did issue two three-CD box collections for Christmas, as companies there always do (the *Jailhouse Rock* error issue is the third). On the cover of the first, he wears that red velvet shirt (redundant), and the set contains *From Elvis In Memphis*, *Promised Land*, and *Moody Blue* (all expanded issues). The second has an Elvis (RCA LPM-1382) cover and contained that album as well as *Elvis Presley* (RCA LPM-1254) and *Elvis Is Back*. Both are titled *Elvis Presley*. I've been collecting these French box sets from the beginning. These sets are the best, but there's nothing new here except the covers — just the things that cause collectors to buy albums we already have. You know who wins.

I know it's a little bit late, but Green Hills' album, *Elvis Presley — The Christmas Songs*, has such a spectacular cover, it seems real. His eyes sparkle — what a look! The album has 10 holiday songs that are basically *Elvis' Christmas Album* (RCA LOC-1035). Buy this one and check out the cover — well worth the cost.

El-Vez, the Mexican Elvis (who had a restaurant in Memphis), had a holiday treat *Merry MeX-mas*. Poland also has a new Presley Christmas album with 16 holiday and gospel cuts — not needed, but I'm glad to see Poland never forgets "Nobody Can Do It Better."

Graceland's Season's Greetings CD this year was *On A Snowy Winters Night*, which was a nice choice and seldom given the merit it deserves. The covers have a beautiful Graceland winter scene and Elvis in uniform, waving in the snow, from his Army discharge day in Germany. I could picture Priscilla in her

kerchief seeing him leave. Sad scene? It depends on your view of her, which for many fans is not complimentary.

The old vinyl LP *Castaway Strings Play The Elvis Songbook* is now on CD with your basic Elvis 101.

New Century Books sent me *The FBI Files On Elvis Presley* — which includes information about his death. While he never committed a crime, the FBI had a file on him due to threats and crimes against him. The reports here cover threats on his life, an extortion attempt while he was in the Army in Germany, paternity suits, theft by larceny of a jet he owned, and complaints sent to them about his "lewd" performances. FBI director J. Edgar Hoover had more than 650 pages of files on him. A very interesting and complete compilation of the "sickness" of Hoover keeping files on famous people who were no threat to the government. We all know he was a weirdo and "in the closet," but how about showing us the files on him?! People with computers can access the Elvis FBI file online, at <http://foia.fbi.gov/presley.htm>.

The Bradford Exchange has a new plate issue, "Heartbreaker," in the shape of a motorcycle — originality from the plate company. I wish I had never started with Elvis plates about eight years ago, as there is no room for any more on these walls, which have now graduated to my attic — yes, I'm a very sick guy!

FBI director J. Edgar Hoover had more than 650 pages of files on Elvis.

It's Midnight, the Follow That Dream volume, is a disappointment for me — big time. The cover shot is an onstage moment where Elvis looks good, but his hair had fallen and looked like ours after a shower. Behind the red disc and under the CD tray is that common photo of Elvis with Jackie Wilson, whose voice and moves on stage he emulated — (check out the film version of "Return To Sender"). It's a very boring issue of the same show tracks again. I hope this does not start a trend, even if it is a different performance. Don't kill a good series!

Pure Platinum's new DVD-cased CD *Faded Love* is a '73 show that has little going for it — only the title song and the fact that this is a 3 a.m. Mother's Day Special performance. Otherwise forget it.

Patriot, a take-off on that Red Cross benefit issue, *America The Beautiful*, definitely has a much better-looking cover — Elvis in an "If I Can Dream" pose, eyes closed, giving it all as only he could, with the U.S. flag in the background. Even the back cover is better, which pictures Elvis in his Army uniform. *25th Anniversary — Special Edition* contains "America The Beautiful" (a given), "If I Can Dream" and "An American Trilogy" (Soundies-BMG Special Products). Great extended play, as I always loved all three songs, especially "Dream" from the TV special closer. A funny thing about this issue is that there are two versions, almost alike, but the other's title cover is slightly different and boasts "Limited Collectors Edition." It has the same catalog number but no *Patriot* title on cover. You may also get the promo/sampler of it (*Patriot* cover type, white picture disc) and even both issues in a *Patriot* box (numbered) with a different military picture. The liner notes give credits to recording dates and photos.

They emphasize the fact that Elvis stood for America — the American dream, fulfilling his military obligation as a common soldier — "Our Patriot." I love the whole idea and project — highly recommended.

Remember that older movie about Elvis fans in Memphis, *Mystery Train*, where Elvis sings the title track and "Blue Moon"? Milan Company has a new and improved reissue that should be purchased if you didn't buy it before. It's a very odd movie but an interesting story, especially with Screamin' Jay Hawkins as the desk clerk at the Heartbreak Hotel.

The boot boys sent me a duo today — *Radio Thrills Vol. 1 & II* with B/W covers from the old *Ed Sullivan Show* days. *Volume I* is very clever and all of us old vinyl collectors will remember how we collected 1254 with light- and dark-pink Elvis. If you think it's the old vinyl boot — I collected more than 10 variations of it, which drove me crazy — then forget it. These babies will disappoint you, as they did me. What a weird arrangement/choice of titles — from "Lady Loves Me," "Girls, Girls, Girls" and "Amazing Grace" to "Never Again," "I'll Hold You In My Heart" and "I Want You, I Need You, I Love You." The purpose of this set? I have no idea except for the money bit.

Russia has a new music company, JRC. (Don't we have that company here? I bet it doesn't know about its Russian outlet.) The foreign JRC started with a various-artists compilation, on which I already reported. *Best Of Elvis Presley Vol. 1 & II* are its next albums. They contain ads inside that reveal recordings by other artists on the label — The Animals, Connie Francis, Brenda Lee, and Glen Miller! (How he was chosen is a good question, but I personally never had a problem with his music.) *Volume I* is strictly '50s, while *II* is mixed of '50s and '60s. Titles not usually picked of Elvis' best include "Poor Boy," "My Baby Left Me," "Ask Me" and "Soldier Boy." I never tire of hearing them. The U.S. *Best Of* contains all classics, Top 10-ers, but bear no resemblance to our caviar-lovers' release. (Actually I love caviar even though it is said to be an acquired taste.) Russia also has a new DVD, *Elvis '56*, which shows *Ed Sullivan* and *Dorsey Brothers Stage Show* footage of our up-and-coming (at the time) star and raw performances we all love. Play the first two albums and extended plays and you've got all the music except for a misprint on the DVD's back cover "Hot Diggity Dog Diggity" — wasn't that done by Perry Como? (Joel Whitburn's *Top Pop Singles* book lists Perry Como's tune as "Hot Diggity (Dog Ziggity Boom).") — Ed.)

Now, I do not collect those photo books that have been circulating for the past five years, because I feel they are grossly overpriced. To pay \$60+ or more for a photo book, soft cover, even though it might have new photos (which are just taken from a different performance) is crazy and do not merit these high costs. The only time I buy one is when it comes with a CD — without this bonus, save your money is my advice (and many other collectors agree!). Pre-'77 mags and books are not even that costly, but I do collect these, as prices rise due to their scarcity — which will probably not ever happen. One new bonus CD, *America The Beautiful*, (the mag's name also) is very nice. It's a five-song EP with the title song "If I Can Dream," "An American Trilogy" (which all have been on the U.S. and foreign *America* albums) and the addition of "Goin Home" and "Stay Away." These bonus titles are not some of Elvis' best work, especially "Stay Away (Joe)" from one of the worst films of Elvis' career. It's a good thing the cover is nice, with Elvis garbed in a western shirt and a tipping his hat-type gesture, but I've seen this picture (and the back cover) many times — no points for originality on artwork.

Russell Stover celebrated Valentine's Day with their Elvis chocolate boxes which are available in small tins and large hearts that play "Love Me Tender." As usual, I'm buying them for myself. In past years I had intended to give them to a young lady, but I always ended up keeping them. So, now I realistically know where they are going.

With my space limit, this has to be all for this month. Stay tuned for news on a box set and a #1 hits collection (like The Beatles had) due soon from RCA, the monthly ton of imports and even a Disney movie soundtrack featuring an Elvis tune. Need I say more? Stay well Elvis folk. The world will never forget Elvis!

— Eddie Hammer T.C.E.
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Footnote Archives

LARRY WALLIS: PRODUCER BY FIRE

by Dave Thompson

Those who know anything about Stiff Records, the first great maverick indie label of the punk-era British 1970s, will know Larry Wallis. Author of one of the finest singles in that label's entire canon, 1977's "Police Car," he also produced a handful of the label's other best-loved acts, The Adverts and Wreckless Eric included.

He was one of The Takeaways, the supergroup whose "Food" (co-starring Nick Lowe, Sean Tyla, and Dave Edmunds) pops up on 1977's *A Bunch Of Stiff Records* compilation, and he toured on the still-legendary Live Stiffs tour that same fall. He blazed across Mick Farren And The Deviants' seminal *Screwed Up* EP, and he was single-handedly responsible for proving to the punk-rock cognoscenti that long hair (Wallis' reached past his armpits) wasn't necessarily a sign of old-fart redundancy. In an age when Angry Young Man-style guitar was valued above any other musical attribute, Wallis played angrier (and younger) than virtually anyone one could name.

Wallis' pedigree reaches back to the early 1970s, and a roll-call of bands that included free-festival favorites The Entire Sioux Nation, former Tyrannosaurus Rex percussionist Steve Took's Shagrat, Blodwyn Pig, Lancaster's Bomber, and, briefly, metal heroes UFO, before he joined The Pink Fairies in time for their third (and possibly finest) album, *Kings Of Oblivion*. The band broke up following its release and, in 1975, Wallis appeared in Motörhead — a move that the guitarist unhesitatingly described as preordained. "It was just as if the serendipity fairy had arrived. Lemmy had been 'imprisoned in Hawkwind' and was now flexing his leathern wings... It just had to be."

Together, Wallis and Lemmy alchemized one of the hardest-hitting bands of the entire pre-punk era; indeed, claims that the original Motörhead physically predicted the punk movement would not be out of line. In terms of aggression, noise and sheer bloody-mindedness, the handful of shows that the group played during this period was nothing short of the absolute revision of all that had taken place before. Certainly their label of the time, United Artists, was absolutely baffled by the band, sending them into the studio first with Edmunds, then with former beat-boom survivor Fritz Fryer, before deciding that nothing the band did was actually marketable. The band was dropped from the label, and the tapes were buried in a lead-lined box, figuratively if not literally. They remained there until — surprise, surprise, Motörhead became late-1970s superstars, and suddenly anything with their name attached seemed eminently saleable indeed. *On Parole*, titled for one of Wallis' own compositions, was released in 1978 and has been available ever since.

Wallis departed Motörhead around the same time as they were dropped and, throughout 1976, he led a revitalized Pink Fairies lineup around the London club scene as it lurched from pub-rock to punk. By late summer, the Fairies had signed with Stiff Records — itself a vital bridge between the two genres — and released the single "Between The Lines," the label's second-ever release. They also appeared at the first Mont de Marsen Punk Festival that August, a gathering of the clans that pitched the likes of Lowe, Little Bob Story, and Eddie And The Hot Rods into the middle of rock's latest firestorm. Of them all, the

Fairies came out on top, but, with a sense of timing that they had long since perfected, the group announced that this moment of absolute triumph was the ideal time to break up.

Wallis reflected, "We always had bursts of enthusiasm, usually when one member of the band motivated the others to 'do it again,' but these soon fizzled out. I really don't know why. We were a funny old band in many ways." The guitarist himself, however, wasn't allowed to bow out of the scene quite so freely. Visiting Dingwalls night club one evening, Wallis found himself cornered by both Stiff co-founder Jake Riviera and labelmate Lowe and offered "the proverbial offer I couldn't refuse — 'Why don't you give the Fairies a rest and get

"The Adverts was the very first 'I'm a hero/I'm the goat' situation, and I found it terrifying. Not only was I at the helm of a studio, I also had an engineer and four tiny, young, expectantly upturned faces asking me, 'Please sir, what shall we do now?'"

— Larry Wallis

modern?" It was a 'come in with us on this new adventure' kinda thing, and so it began."

Enthused by the atmosphere of undiluted creativity and madcap enterprise that was Stiff Records, Wallis flew into action. "One thing about being with Jake was, he made things happen — and they happened fast. One Friday night I wrote a song, as I watched Angie Dickinson in *Police Woman*, called 'I'm A Police Car.' A pal got me to play it to Jake on the Sunday afternoon and, somewhere around Tuesday, me and a couple of Hot Rods [bassist Paul Gray and drummer Steve Nicol] went into Pathway studio to record it. About five minutes later, it was in the shops. What a deal!"

Backed by a tight new version of "On Parole," "Police Car" was stunning, a tight riff tied to a foreboding lyric, a musical re-enactment of the heat that every punk felt when he went out on the streets. It also persuaded Riviera that Wallis — who produced the single himself — was just the man to take over one of the label's most exacting jobs, the role of house producer. Lowe had been handling most of the label's releases, but, as Stiff grew and Lowe's own career took off, the workload was simply too great for one man. In March 1977, Riviera took Wallis aside and told him to be back at Pathway the following week. He would be producing the first single by The Adverts. Wallis simply nodded. "Bless him, Jake rarely asked anybody anything. He told them."

Wallis was not completely inexperienced, of course. He had self-produced "Police Car" and, having written much of the Fairies' material, "When it came to recording I always knew what I wanted — y'know, '2,000 guitars all with echo, please.' But The Adverts was the very first 'I'm a hero/I'm the goat' situation, and I found it terrifying. Not only was I at the

helm of a studio, I also had an engineer and four tiny, young, expectantly upturned faces asking me, 'Please sir, what shall we do now?' Gaspo! But it all worked out OK, the record was actually record of the week in NME [*New Musical Express*] or some such, and a star was born."

Adverts' vocalist TV Smith remembered, "We didn't even know what a producer did, but 'Police Car' was a good record and we liked Larry straight away despite, or maybe because, he looked like an old hippie. We still weren't clear why we needed a producer — until you try it yourself you don't realize how difficult it is to 'capture the sound of the band,' which is what Larry did." Indeed, the band were so impressed with the resultant "One Chord Wonders" that, having left Stiff for major label Anchor, they promptly called Wallis to handle their next single, "Gary Gilmore's Eyes."

"Gary Gilmore's Eyes" was a U.K. Top 20 hit that summer, while Wallis himself became a star on the autumn 1977 Live Stiffs tour of Britain. Billed alongside Ian Dury, Lowe, Elvis Costello, and Wreckless Eric, he took the stage with an all-star band dubbed The Psychedelic Rowdies and drawn (as were Lowe's and Wreckless' accompanists) from the pool of musicians traveling with the tour — Lowe, Penny Tobin, Pete Thomas (Costello's drummer and Wallis' own flatmate), Terry Williams, Edmunds and the occasional Blockhead. Several gigs on the tour were recorded and highlights, including an absolutely incendiary "Police Car," were released on the *Live Stiffs* souvenir album. And, in the new year, Wallis began work on a solo album.

Linking with Deke Leonard of Man, bassist Big George Webley and Thomas, "We went into Eden Studios ready to lay down taped dynamite." They succeeded with room to spare. A stunningly rehabed version of "Police Car" rolled into view, alongside another new version of "On Parole" — "no disrespect to the Hot Rods from the first versions," said Wallis, "but I was so excited to be working with George, Pete, and Deke, in a big studio with unlimited time; how could I say no?"

A couple of covers crept in, albeit in heavy disguise. Wreckless Eric's "There Isn't Anything Else" was transformed from the endearing punky thrash that Wallis produced for Eric's first album into what verges on a stadium-rock version, while George Gershwin's "Rhapsody In Blue" traveled in the other direction entirely, as "a load of wasted individuals" played the tune, while Webley and Thomas had "what they considered to be a 'New York Argument.'"

Elsewhere, "As Long As The Price Is Right" later became a Top 40 hit for Dr. Feelgood; two further tracks, "Leather Forever" and "Seeing Double," would be re-cut by Wallis himself for an early 1980s single; and a third, "Crying All Night," resurfaces (alongside a virtual stretch-limo version of "Police Car") on Wallis' recently released *Death In The Guitarfernoon* album. Other gems, too, peeled out — "Story Of My Life," "I Can't See What It's Got To Do With Me" and Mick Farren's mach-20 "Godzilla." But the album was not to be. Wallis recalled, "We went merrily at it for a week, [label head Dave Robinson] came in to see how we were doing and the next day produced the contract for seven albums."

Somewhat taken aback, Wallis refused to sign — and was promptly dropped from the label. The album was shelved and the guitarist moved on. Further stints alongside Farren were interspersed by gigs with Wayne Kramer and a decade-long songwriting career with Dr. Feelgood. A mid-1980s Pink Fairies reunion was bookended by Wallis' own bands The Death Commandos Of Love and The Redbyrds; another — taking place as we speak — sees the classic *Kings Of Oblivion* lineup reconvene to record a new album. In the meantime, there's also *Death In The Guitarfernoon*, a cracking solo album — but not Wallis' first cracking solo album. That remains locked in a vault who knows where. But come the revolution, when all such doors will be blown off their hinges, the police car will be waiting. And it won't be filled with police.

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(New Releases from page 46)

and encouragement to the "broken-hearted, battle-scarred" in a song she dedicates to "the courageous people of New York."

She also displays a more reflective mood on the anthemic "Love One Another," which preaches peace and harmony with simple, direct platitudes ("No mother or father should live to see a war where children die") while the melodious "A Different Kind Of Love Song" takes a spiritual view of a humanity bound by their mutual oneness ("I am part of you/There are universal truths/We're all part of the light that flows through everything").

The record's love songs lean toward the I'm-lonely-and-missing-you variety, such as the trance-like "The Music's No Good Without You" and the pretty acoustic ballad "Rain, Rain." Unfortunately, Cher has also chosen to include not one but two songs from the dependably dreadful Diane Warren ("When You Walk Away" and "Body To Body, Heart To Heart") which Cher gamely tries to breathe life into, though there's not a whole lot anyone can do with songs that are dead on arrival.

Cher ends the record with the invigorating dance number "When The Money's Gone," which finds her asking her man if he'll still love her when there's "No more caviar/Will you eat fast food in a beat up car?" Given her knack for hitting commercial paydirt, that dire scenario isn't about to happen anytime soon.

— Tierney Smith

THE SOCK PUPPET MAFIA
From Loserville With Love
Ska-Tone Records (STR-01)

It's exciting to hear an energetic young group hit the studio for the first time, just thrashing about, finding the voice for their muse. Considering many indie label releases from virgin bands end up sluggish and largely drawn-out mundane affairs, this EP sounds as if it were recorded in minutes, and that is refreshing. The tracks here are fun, upbeat and live-sounding, with the inherent flaws of inexperience and nerves prapping over a brief



(22:00) and frantic yet eventful listen. Clearly influenced by Blink 182 and Five Iron Frenzy, the sound is augmented by a brass duo creating an unusual mix of pop-punk-ska.

"Giving It Up" features a quirky, memorable horn riff against grungy guitar and charging — if somewhat unsteady — drumming. "Jessica" kicks into gear in a similar fashion, with minimal instrumentation and with a few passionate but choice lyrics celebrating the undying theme of teen angst. "1,000 Miles From Home" keeps the flailing pace going with the top down, in the driver's seat with a punky, bare-bones Boomtown Rats-like garage rock.

After a cheeky cover of The Proclaimers' "500 Miles," under the guise of "Kiss Me I'm Irish," the Mafia recover from the diversion with "Free Again." Featuring a hooky chorus with a "throw the girl out" lyric, "Free" (which could be a match for Fountains Of Wayne) is a well-constructed piece with potential that would have benefited at the hands of a proper producer. "Say Goodbye To Yesterday" chugs away in fine order, as "Wasted Time" rounds out the set with clean, funky guitar, augmented by the Stax-esque, slightly out-of-tune-sounding horns, summing up the band's unique blend.

The Sock Puppet Mafia play loose and sloppy to good effect, in the spirit of "Louie Louie" frat-rock icons The Kingsmen, and that suits the heck out of me.

— C. Brian Jasper

Book Review

THE BEATLES' SHADOW: STUART SUTCLIFFE AND HIS LONELY HEARTS CLUB

by Pauline Sutcliffe with Douglas Thompson
Sidgwick & Jackson (Hardcover, 247
pages, £16.99)

Judging from the media reaction, one might think that Pauline Sutcliffe's belief that her brother, Stuart, and John Lennon had a sexual relationship is the major revelation of this book. In fact, it's a very small part of this often poignant story.

Sutcliffe has told her brother's story before, in the book *Backbeat* — *Stuart Sutcliffe: The Lost Beatle*, cowritten with Alan Clayson. *The Beatles' Shadow* is written in a far more evocative manner than the drier, fact-based approach of *Backbeat*. And though there is some overlap, there are also

her brother, who told her about the fight.

Yet she also mentions an earlier fight in Liverpool, where her brother was beaten by thugs and received blows to the head. Who can say for certain which blow it was that led to Sutcliffe's death or whether his death was in fact due to some other cause? Oddly, though Sutcliffe interviewed Paul McCartney for the book, she doesn't ask him about the fight with Lennon, at which McCartney was supposedly present.

Sutcliffe's book also has a decided bitterness, an anger over how the surviving Beatles cut the Sutcliffes, with whom they had been friendly, neatly out of their lives. But her claim that The Beatles "always cut Stuart out" of stories about their Hamburg years doesn't ring true. From the very first book ever written about the group, Billy Shepard's *The True Story Of The Beatles*,

Who can say for certain which blow it was that led to [Stuart] Sutcliffe's death or whether his death was in fact due to some other cause?

new details, some of which Sutcliffe said she had kept to herself at her mother's request.

One such detail regards the alleged sexual relationship; Sutcliffe cites Geoffrey Giuliano's *Lennon In America* as a source, along with what she has "known in her heart" to have happened. Though Giuliano is a questionable source due to the myriad errors in his books, Sutcliffe's own feelings might not be off base; it's not difficult to pick up on intense feelings between people one is close to.

She also reiterates the story that her brother's death was due to a beating he suffered at Lennon's hands. This story was also told in Albert Goldman's *The Lives Of John Lennon*, but unlike that sensationalist book, Sutcliffe has a first-hand source —

every halfway decent biography has mentioned him; Hunter Davies' authorized bio even goes so far as to say, "It's strange to think that by 1962, the one who was looked upon as the cleverest Beatle had died" — praise indeed from 1968.

The Beatles' Shadow also goes into greater detail about the Sutcliffes' life after Stuart's death and Pauline's work as executrix of her brother's estate than *Backbeat* did, and there are amusing stories about the detailed setting up of her interview with McCartney and the promotion of the *Backbeat* film. Though Stuart will likely remain something of an enigmatic character, *The Beatles' Shadow* does reveal more of the joys and sorrows that lie behind the myth.

— Gillian G. Gaar

VARIOUS ARTISTS

Pop Under The Surface, Volume Four
Zip/Yesterday Girl (ZIPGIRL001)

Since the 1990s indie power-pop explosion — which saw the advent of fanzines such as *Yellow Pills*, *Popsided* and *Audities* and labels such as Big Deal, JAM and Not Lame — there have been dozens of compilation CDs celebrating all things melodic and guitar-oriented. The *Pop Under The Surface* series has always been consistently at the top of the heap, and *Volume Four* is not only Zip/Yesterday Girl's best yet, but one of the best pop comps in recent memory, period.

Compiler Stefan Johansson obviously has an affinity for jangly guitars and ear-pleasing tunes and has stuffed this 24-song disc with great song after great song (the only exception being the rather dull "Smart Enough" by Eytan Mirsky).

The keening guitar riff and youthful harmonies of Evelyn Forever's leadoff cut "Imagine" are portents of excellent things to come. Other high-water marks include The Lackloves' churning, earthy "Something In Your Eyes," The Oranges' glam-infested "Love Letter," the ridiculously talented Cliff Hillis' slightly trippy "Too Surreal" (which vaguely recalls Todd Rundgren's "Couldn't I Just Tell You?") and Herb Eimerman's gentle "Be With You."

Other acts contributing include The Lolos, Joyride (featuring the dynamic pop duo of Ed James and Jeremy Morris), Western Electric (a 12-string-fueled combo led by

former Long Ryder Sid Griffin), Cockeyed Ghost, and Peter Marston (whose "Don't Let Her Out Of Your Sight" is an unexpected treasure). Two other sightings of note: former Windbreakers singer/guitarist Bobby Sutliff continues his comeback from pop obscurity with the dreamy "Blinders" (jangle heaven) and Waking Bartonomous (a one-off supergroup featuring former Translator guiding light Steve Barton and the inimitable Robbie Rist) nearly steal the whole show with "Cure For AIDS," a hilariously catchy ditty.

With a ton of superb tracks, excellent and informative liners and full discographies for each of the contributors, *Pop Under The Surface, Volume Four* sets the bar exceedingly high for future pop comps. (Available from 116 New Montgomery Street, Suite 200, San Francisco CA 94105)

— John M. Borack

SOUTHERN ROCK ALLSTARS

Danger Road
Tazer (001)

The Southern Rock Allstars are back with a vengeance with their follow-up to *Crazy Again*, bringing a roomfull of Southern rock's greatest talents along for the party.

For starters, there are the Southern Rock Allstars themselves — former Blackfoot drummer and songwriter Jakson Spires, former Molly Hatchet guitarist/singer Dave Hlubek, former Rossington Band guitarist/singer Jay Johnson, and Radio Tokyo bassist Charles Hart. Add to the mix guest spots from folks such as Mike Estes (Lynyrd Skynyrd), Charlie Hargrett (Blackfoot), Tommy Crain (The Charlie Daniels Band),

Short Takes

After three albums with indie pop band Buck Jones, Cody Lee strikes out on his own with his solo debut, *Living Stereo* (Stompbox Records OT023), an eclectic and sometimes eccentric set of rockers, ballads and songs that fall somewhere in between. Written, produced and performed almost entirely by himself, Lee's collection combines well-crafted songs and imaginative arrangements with clever word-play ("Now he sleeps with his guilt like a well-worn quilt"), creating a sound that's accessible but sometimes difficult to decipher. It's a work that reflects the singular vision of a capable and creative musician, one who's unafraid of pushing the parameters and showing off his sonic skills. A real find. (Stompbox Records, 2887 A West Pioneer Parkway, Arlington TX 76103; (817) 469-9550; www.stompboxrecords.com)... Although he's only 27, New England singer/songwriter Mark Erelli embodies the soul and sensibilities of a musician twice his

age. On his new album, *The Memorial Hall Recordings* (Signature Sounds Sig 1271), he enhances that timeless feeling by recording in a hallowed setting that memorializes the Civil War, tracking the tunes live as they happened, without overdubs, leaving the between-song patter intact. Drawing from a variety of contemporary and traditional sources, the 14-song set reveals a vast spectrum of emotions, from the beautiful bittersweet ballads "Call You Home," "Summer Night" and "Dear Magnolia" (the best song Robbie Robertson never wrote) to the arched Americana of "What's Changed" and "Devil's Train." In short, it's a striking and spirited statement that elevates this gifted young artist to new heights. (Signature Sounds Recordings, P.O. Box 106, Whately MA 01093; 1-800-694-5354; www.signaturesounds.com).

— Lee Zimmerman

Greg Martin (The Kentucky Headhunters), Damon Johnson (Brother Cane), Patterson Hood (Drive By Truckers), Jimmy Farrar (Molly Hatchet), James Hooker (Amazing Rhythm Aces), Mark Ray (Radio Tokyo), as well as lesser-known artists, studio musicians and friends of the band including Glenn Halverson, J.J. Johnson (son of Muscle Shoals Rhythm Section player Jimmy Johnson, who also plays on the album), Mark Willcutt, Harvey Thompson, Donny Carpenter, Joe Lackey, Marie Lewey, Jessica Gatci, and

Jimmy Smith. Whew! What a lineup!

The Allstars have assembled a great collection of new songs that run from the hard-rockin' opener "Tough Situation" to the melodic and infectious "Too Far Gone," one of Jakson Spires' finest tunes (Spires wrote or cowrote the bulk of the tunes on the album). It'll have you singing the bridge all day long.

Much of "Danger Road" is reminiscent of the

(Please see New Releases page 59)

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

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

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

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

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

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

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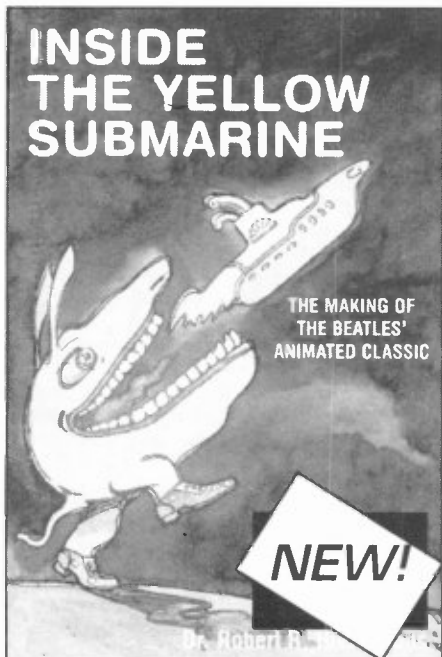


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- Sep 22 HUNGARY, Budapest. XVIII International Record Fair, Petofi Csarnok Varosliget. T: 100. Lemezbörze, plusz Magazine, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1. \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Sep 29 GA, Atlanta. Record & CD Show, Ramada Inn, 1-85 N., Exit 86, 418 Armour Dr., SH: 10am-4pm, T: 8', A: \$3. PH: 770-946-5050.
- Sep 29 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 11am-4:30pm, T: 6', F: \$35. in advance, \$45. after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 29 WI, Appleton. Fox Valley Record Show, Sabre Lanes, 1330 Midway Rd., SH: 10am-3pm, T: 6' & 8', F: \$30-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

OCTOBER

- Oct 5 CA, Oakland. Record Show, Holbrau, 2221 Broadway at Grand Ave., 2 blks. from 19th St. Bart Station, SH: 10am-5pm, A: \$2. Ed Harris, D.O.R.S., PO Box 21247, Oakland, CA 94620. PH: 510-452-2452.
- Oct 5-6 CO, Lakewood. Grand Canyon Collect-O-Rama Show, Travelodge Denver West, 11595 W 6th Ave., SH: Sat. 9am-5pm, Sun. 10am-5pm, T: 50-8', F: \$75., A: \$1. Terry Brott, PH: 722-297-7555.
- Oct 5 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35. A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Oct 5 NY, New York City. Collector's Fest. The Holy Cross School, 332 W 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Oct 5-6 TX, Austin. Fall Record Convention, SH: 10am-6pm, Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
- Oct 6 CT, Waterbury. Record Collectors' Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45-\$65. A: \$4. Gorman, PH: 203-287-8923.
- Oct 6 IA, Des Moines. Record & CD Convention, Holiday Inn, Merle Hay, I-35 & I-80, Exit 131, SH: 10am-4pm, T: 8', F: \$30., A: \$3. PH: 608-562-6313.
- Oct 6 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
- Oct 6 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Oct 6 WA, Tacoma. Northwest 45 & 78 RPM Record Convention, VFW Post #91 2000 S Union Ave., SH: 10am-5pm, T: 6' F: \$25., A: \$3. Don Kirsch, PH: 253-627-1342.
- Oct 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100. A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 12 TN, Memphis. CD & Record Show, Holiday Inn (Mt. Moriah), 2490 Mt. Moriah Rd., SH: 10am-4pm, T: 35-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 13 CT, Danbury. Record & CD Expo, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
- Oct 13 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Oct 13 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.



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Frisco's KUSF record show a vinyl heaven

SAN FRANCISCO — Record shows and swap meets — they're like seeing the wares advertised in the latest copy of *Goldmine* come to life. Anyone who now buys and listens just to CDs and thinks that vinyl has died and gone to heaven had better think again.

Everywhere is the hustle and bustle of commerce as money changes hands in exchange for the timeless black vinyl commodity. Of course it's not just about the money — it's for the love and continued devotion to what many consider is the superior medium in question.

"It's a divided camp," said record dealer Michael Vague, on the state of vinyl today. "There are some people who feel records are not valuable at all, and other people who think they're too valuable."

Going on now for more than 10 years, the well-regarded University Of San Francisco (USF) Rock 'n' Swap record collectors meet is as strong ever, as noted at its most recent incarnation held April 23, 2002.

"About 80 tables are out there. We're sold-out every time and there's always a

based dealer Steve Brunner, who both make the eight-hour drive up from Los Angeles every three or so months to the USF event, said business has been "fantastic" and both described how the Internet has helped further their businesses.

"It's made it better," said Brunner. "Customers can learn, experiment and find something on eBay before coming out to record shows." Vague added that Web sites such as eBay can "make everyone a dealer" and that can only keep the business of selling vinyl healthy. "There's something for everyone," he said.

Business has also been pretty good for longtime *Goldmine* advertiser Barry Wickham, who noted that business had slowed down in the weeks right after the events of Sept. 11 but has since picked right back up. Soul and funk are hot nowadays, he said, but Wickham's specialties — '60s rock and garage — continue to sell well.

"I would sell a lot of soul if I had a lot of soul, but I don't," he said with a grin. "I don't bring out really expensive things here.

Elsewhere, records by The Three Stooges and surf-guitar king Dick Dale were on sale. A "Rock And Roll With The Coasters" 45 was priced at \$75. A Johnny Ace LP could be had for \$300. If one is missing the distinct clunk of that eight-track player in the basement, there were also plenty of those tapes available.

waiting list," said Robert Barone, advertising and marketing coordinator for KUSF, the campus radio station, and manager of the record meet, which also serves as a fund-raiser for KUSF.

Over the past few years there were a few more dealers selling CDs, Barone noted, but with the exception of a couple of dealers, it's all vinyl now.

Die-hard collectors of 7-inch singles carry their plastic brightly colored this-used-to-be-some-kid's-toy 45 rpm record players around to sample prospective 45s for purchase. Others briefly debate the value of a certain Nat King Cole or Sam & Dave side before forking over the cheese.

"I'm here for the plastic. There's music here that you can't find on any CD or MP3," said collector Marcus Berry, as he carefully lifted the needle from a small pink-and-yellow record player — that could have been his little sister's in the '80s — off a 45 by Curtis Mayfield. Berry works as a part-time DJ and he collects samples and makes CD compilations of interesting bits, pieces and whole songs.

"I used to make cassette mix tapes of the same stuff and pass it around to friends, but burning CDs is the way to go now," he said.

"There are some unbelievably great items to be found if you just go out and pound the pavement and come to the shows," said Los Angeles-based record dealer Vague, who also works as a DJ.

DJ culture and access to vinyl through reissues and record shows, he said, continue to be the main reasons new generations of younger record collectors are born and that vinyl won't be disappearing anytime soon.

Vague and fellow Southern California-

They don't sell that well. Once you start getting over \$20, a lot of people drop out."

Wickham noted that most of his vinyl sells between \$2 and \$25 and he reserves the more expensive items for auctions advertised in *Goldmine*. Indeed, many of the records for sale at the show were affordably priced. "\$2 records, 6 for \$10" read one sign.

A voluptuous Jayne Mansfield appeared draped across *An Evening With Jayne* LP (\$34). So what if she only appears on the cover and didn't sing a note on the record?

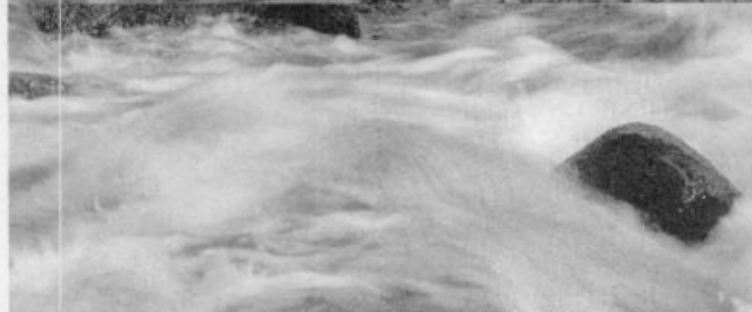
Dealer Brunner was selling a record by a band called Dragonfly ("L.A.-based heavily psych rock band") for \$225 and another one by the Soul Searchers at a comparable price.

Elsewhere, records by The Three Stooges and surf-guitar king Dick Dale (soon to be featured in *Goldmine*. — Ed.) were on sale. A "Rock And Roll With The Coasters" 45 was priced at \$75. A Johnny Ace LP could be had for \$300. If one is missing the distinct clunk of that eight-track player in the basement, there were also plenty of those tapes available.

Other non-vinyl collectors' items were also available. Doors-inspired Hot Wheels® sets were going for \$10 apiece. (Not sure which one The Lizard King was supposed to drive.) Jerry Garcia's smiling face was found on a round, red-glass Christmas tree ornament. An unused album slick of The Beach Boys' forgettable 1970 *Sunflower* album was looking for a buyer.

The next USF Rock 'n' Swap will be June 23, 2002. Go to www.kusf.org for more information.

— Sherm Yee



In the heart of the woods, beats the pulse of collectibles.

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best of '70s rock — from the great arena-rock of that decade to the Southern-rock sounds of bands such as Blackfoot and The Outlaws.

"The Hill," one of the many highlights of the album, is a Southern-rocker's dream, a song that contains all the elements of a good ol' Outlaws/Marshall Tucker-style tune complete with an old-west theme and lots of guitars, including a rockin' coda in the tradition of Lynyrd Skynyrd's "Freebird." Long-time Charlie Daniels sideman Crain plays some red-hot guitar on the cut.

One thing that may surprise many Southern Rock Allstars fans is the inclusion of several slow songs on the album. "Danger Road" is by no means a one-way street.

There are also plenty of other softer sounds, including "See You In Your Dreams" and the excellent "Someday We'll All Be Free," helping to round the album into a truly excellent record. (www.southernrock.com)

— Michael Buffalo Smith



Courtesy of Smile Records

The Knack

THE KNACK
Normal As The Next Guy
Smile (ID1156ZR)

Hard as it may seem to believe, L.A. power-poppers The Knack have been around for more than two decades; even more surprising, with *Normal As The Next Guy* the band comes up with what may well be its strongest effort since 1979's #1 *Get The Knack*.

Normal is a back-to-the-basics effort for Messrs. Doug Fieger, Berton Averre, and Prescott Niles, which means that oodles of

juicy, spirited power pop is the order of the day.

From the slightly lecherous opener, "Les Girls," to the gloriously catchy "Seven Days Of Heaven" and insistent "It's Not Me," The Knack deliver the goods time and again. There are also a few curveballs offered up; "Spiritual Pursuit" is a country number that works better than one would expect, while Averre's "The Man On The Beach" is a wonderful Brian Wilson pastiche. The loopy title track is a hoot, too ("I'm normal as Betty

Crocker/I'm normal as Jarvis Cocker"), and the moody ballad "One Day At A Time" gets a snazzy remodeling (it originally appeared on the band's lackluster 1991 disc *Serious Fun*).

The only false step on *Normal As The Next Guy* is the Steely Dan-like "Dance Of Romance," which drowns in its own slickness. Otherwise, this is as strong a pop album as one will find these days, from old pros who know how to walk the walk and talk the talk.

— John M. Borack

TOMMY WOMACK
Circus Town
Sideburn Records (1006)

It would be pretty easy to classify Nashville's Tommy Womack as a novelty songwriter because he does that so brilliantly. Listen to "Christian Rocker" from his last album ("...I want to be a Christian rocker/but the devil's got all the drummers...") for instance. And that's just part of what he does.

But then he writes these warped but seriously heartfelt numbers such as the opener "Tough" on his latest, *Circus Town*. The song is about using laughter as a way to deflect the pain of life's hardest blows and gaining toughness through the experience.

Recorded in Nashville, Tenn., and Kentucky with friends such as Will Rigby (The dBs), Will Kimbrough (Will & The Bushmen), and Bill Lloyd, *Circus Town* is another delightful gem of a record. "The Replacements," a hysterically funny and touching mini-epic about one of America's best (and sometimes worst live) bands is nothing short of brilliant. He played it at Austin's SXSW earlier this year, and it has become my favorite song of the first quarter of the year.

Seek it out, and you'll also find enjoyable The Kinks-flavored "Fake It 'Til You Make It," "You Can't Get There From Here" (no relation to R.E.M.'s song of the same name) and "You Could Be At The Beach Right Now, Little Girl." Maybe a decent point of referral would be to describe Womack as a post-Replacements country-rocker firmly in the tradition of Kinky Friedman. Or maybe not.

— Kent H. Benjamin

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Reissues



From the Goldmine archives

The Barracudas

THE BARRACUDAS
This Ain't My Time
Castle Music (CMEDD 220) (Two discs) (U.K. Import)

One of the great underrated bands of the past 30 years, The Barracudas seamlessly melded garage-punk thrust, Byrds-ian jangle, Rolling Stones swagger, Flamin' Groovies-like pop-rock and even surf (not an easy feat for a bunch of Brits!) into their sonic palette. They recorded one great LP, *Drop Out With The Barracudas*, a bunch of very good ones and basically sounded like nothing else during their heyday, from 1979-1983.

This Ain't My Time is a classy, two-disc compilation that features 43 tracks (including some demos, outtakes, non-LP cuts and rarities), extensive liners (including interviews with head Cudas Jeremy Gluck and Robin Wills), a complete discography and a slew of cool photos. As a bonus, the sound is top-notch throughout, with the early, *Drop Out*-era stuff sounding better and brighter here than it has on any other Barracudas compilation.

The Barracudas' garage-surf aesthetic was in full bloom during the early portion of their career, which is where the bulk of disc one emanates from. "(I Wish It Could Be) 1965 Again" is but one of the classic tracks to be found here, a frantic number that finds lead singer Gluck name-checking many of his '60s-era heroes (similar in spirit to Hoodoo Gurus' "Let's All Turn On"). Other gems include "Summer Fun," a super-bubbly treat; "We're Living In Violent Times," where P.F. Sloan roughs up The Byrds; "Somewhere Outside," with its killer high harmony in the chorus; and the cheery "I Saw My Death In A Dream Last Night." As a bonus (?), there's a savage beating inflicted on The Surfaris' "Surfer Joe," but a fine take

of "My Little Red Book" makes amends.

Disc two's highlights include the fiery "Dealing With Today" (lovely guitars from Sir Wills and a typically passionate lead vocal performance from Gluck on this one), the ultra-commercial "Stolen Heart" (the band's attempt at a hit single), the Brian Wilson-inspired "Adult Child" and the heartfelt, disclosing "The Best Years," which finds Gluck and Wills looking back on their rock odyssey with fondness (not to mention a snotty lead vocal from Gluck and some "Gloria" riffage from Wills). A fitting way to close a fine collection.

— John M. Borack

VARIOUS ARTISTS

Let The Good Times Roll: 20 Of New Orleans' Finest R&B Classics 1949-1966
EMI (37449)

Despite having the Imperial logo stamped all over *Let The Good Times Roll: 20 Of New Orleans' Finest R&B Classics 1949-1966*, more than half of the tracks contained here were originally recorded for other labels. While that's not a detriment — especially when the set includes classic tracks by Professor Longhair, Lee Dorsey, and Little Richard — it is rather odd and slightly frustrating, especially since there's so much great Imperial material that is being ignored by reissuers.

This collection serves as a primer for New Orleans R&B. Lots of giant hits are contained here — Shirley & Lee's "Let The Good Times Roll," Lee Dorsey's "Ya Ya" and Barbara George's "I Know." There are some medium hits as well, such as Smiley Lewis' "I Hear You Knockin'," The Spiders' "I Didn't Want To Do It" and Price La La's "She Put The Hurt On Me." There's also the occasional obscurity such as Ruth Durand's "I'm Wise" and Clarence Garlow's "New Bon Ton Roula."

As with the Fats Domino single disc *The Fats Domino Juke-box: 20 Greatest Hits*, many of the tracks on *Let The Good Times Roll* — particularly the licensed tracks — are readily available elsewhere and already in many collectors' vinyl and CD collections. (I'd like to know how times Aaron Neville's "Tell It Like It Is," also contained here, has been repackaged?) Still, this is recommended listening if one has the New Orleans R&B bug.

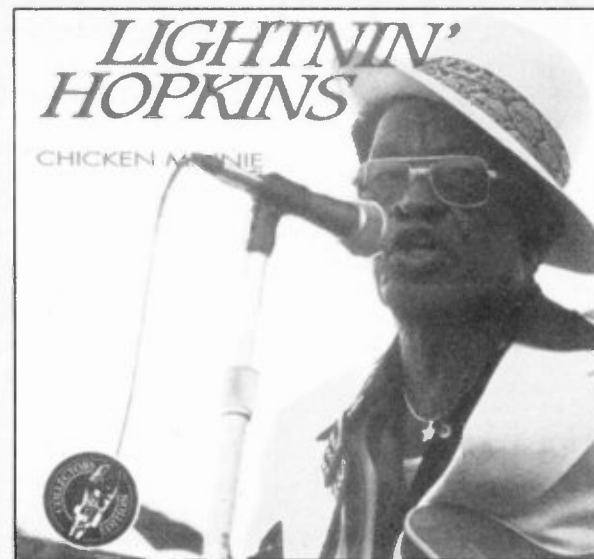
— Jeff Hannusch

GRAHAM PARKER

King Biscuit Flower Hour Presents
King Biscuit (KBF-CD-88060)

Another in a seemingly endless string of live offerings from Graham Parker, this 1983 *King Biscuit Flower Hour Presents* show is notable mainly for the inclusion of seven tunes from Parker's then-current album, the somewhat anti-septically recorded *The Real Macaw*. While Parker's earliest recordings and live shows were ragged, intense efforts (employing "stuff-it-down-their-throats tactics," as Parker writes in the liner notes), by the '80s he was playing it much cooler, particularly in the studio. That's why this 15-song disc

(Please see Reissues page 65)



Out now: *Music Composed For Film By Steve Vai: The Elusive Light And Sound Vol. 1* (Favored Nations) is a collection of music the guitar whiz has recorded for movies (duh), including the classic guitar-duel scene from *Crossroads*, plus a previously unreleased guitar tradeoff between Vai and Shuggie Otis and pieces from *Bill And Ted's Bogus Journey*, *Encino Man* and other flicks... Rhino's *Legends Of Harmonica* is a 20-track compilation of harp tunes by a wide range of artists from Charlie McCoy ("Orange Blossom Special"), J. Geils Band ("Whammer Jammer"), and Stevie Wonder (with Stanley Turrentine, "Boogie On Reggae Woman") to War ("Gypsy Man"), Larry Adler (with Django Reinhardt, "Lover Come Back To Me"), and Paul Butterfield's *Better Days* ("Highway 28")... Recent reissues from the U.K.'s TKO Music/Magnum Limited include Alvin Lee's *Nineteen Ninety Four*; Al Jarreau's first two early '70s studio albums combined into one, *Still In Love With You*. One disc contains original Jarreau songs composed as a tribute to Bill Withers, and the second set covers 10 Al Green tunes; Lightnin' Hopkins' *Chicken Minnie*, 16 tracks from the '50s and '60s including five with guests Sonny Terry and Brownie McGhee; and Charlie Parker's *All Stars' Royal Roost Bop*, the first in a two-volume series of live recordings of Parker's band in 1950-51, which included fellow jazz greats Miles Davis, Stan Getz, Sonny Rollins, Max Roach, and Art Blakey, among others.

Coming soon: Due in June from Columbia/Legacy are three Tony Bennett releases — *Live At The Sahara: The Moment Of Truth*, a previously unreleased 1959 concert recording; an expanded edition of 1964's *When Lights Are Low*; and a straight reissue of the 1955 classic *Cloud 7*. Also coming from the label in June are the two-CD set *Preservation Hall Jazz Band — Volumes 1 & 2*, *The Byrds Sing Dylan, I'm No Angel: The Best Of Gregg Allman*, and expanded editions with bonus tracks and new liner notes of Laura Nyro's *Eli And The Thirteenth Confession*, *New York Tendaberry* and *Gonna Take A Miracle*... Former Genesis and GTR guitarist Steve Hackett's back catalog, previously unavailable in the U.S., is being re-released June 11 by the new Pittsburgh-based prog label InsideOut Music America. The albums include the four-CD box set *Live Archive 70, 80, 90's*; *Darktown*, a 1999 studio album and *Feedback '86*, recorded back then but not released until 2000 in the U.K., which includes guests such as Queen's Brian May, Chris Thompson (Manfred Mann's Earth Band), Pete Trewavas (Marillion). Hackett is touring the U.S. this summer and headlining at the sold-out NEARfest June 30 in Trenton, N.J.... Due June 11 from the Bluebird First Editions Series is *Duke Ellington: Live And Rare*, a 70-track, three-CD set that is the first in a series of box-set reissues from Bluebird mining the vaults of RCA Victor, Flying Dutchmen, Novus and other RCA jazz imprints. The Ellington set includes 15 previously unreleased performances, including an interview, and 30 songs previously unreleased on CD... Upcoming artists covered in Universal's *Best Of/20th Century* series, due at the end of June or early July, include Deep Purple, Jeffrey Osborne, Peaches & Herb, The Moonglows, Lloyd Price, Chuck Mangione, Sammy Davis Jr., and the various-artists sets, *Doo Wop* and *Blugrass*.

— Greg Loescher



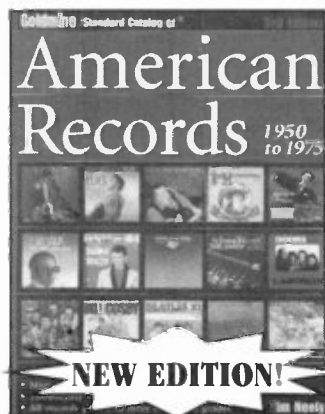
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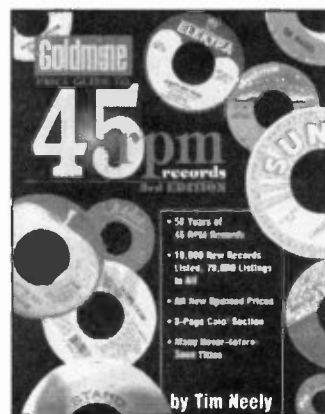
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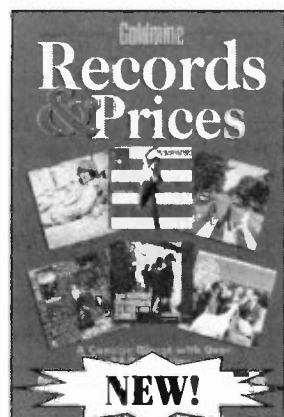
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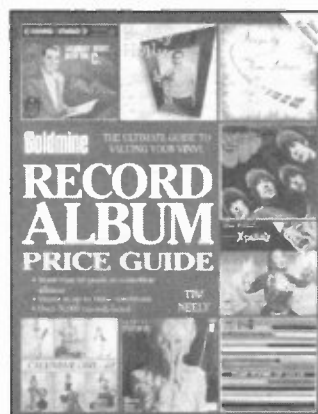
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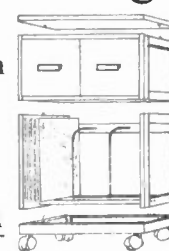
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("My World Fell Down") and a couple of acts (The Rockin' Berries, Episode Six) recognized mostly for where their members ended up (i.e. Motörhead and Deep Purple) to genuine mid-60s British obscurities such as The Bystanders, The Strangers, Charles Dickens, The Others, et al.

There are no profound musical revelations here. Most everything on the sets is eminently listenable and pleasant music, but the songs are mostly not interesting enough to have been taken seriously as potential hits.

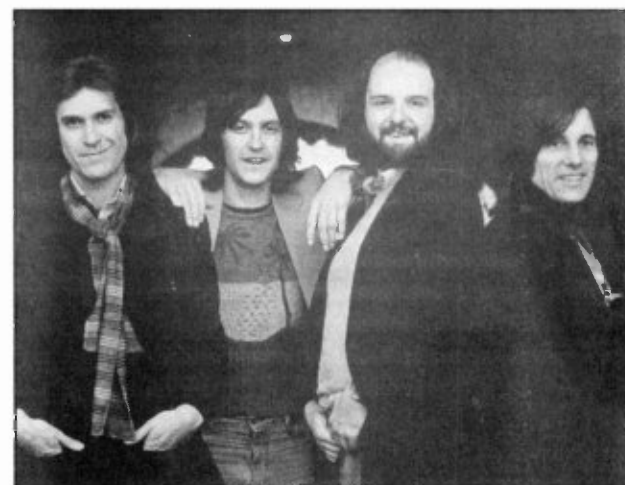
The future recognized talents, such as Episode Six on "Put Yourself In My Place" and The Rockin' Berries on "The Water Is Over My Head," have more personality and better presentation than almost anyone else here other than The Kinks and The Searchers and stand out as heavyweights in this company.

Also worth noting are "My Little Girl" by the early '70s pop-rock outfit Autumn, who sound like a heavier version of their Pye Records labelmates Prelude, and "The Bitter Thoughts Of Little Jane" by Timon (later Tymon Dogg of The Clash), which is a nice piece of orchestrated psychedelic pop-rock, a sort of distant, lightweight cousin to The Beatles' "Penny Lane." *Look At The Sunshine* is overall an entertaining plunge into the depths of the (mostly) mid-1960s Pye Records catalog, and the mix of material makes for a diverting, if hardly essential, 78 minutes of listening.

Jingle Jangle Mornings is specifically built around British efforts to emulate American folk-rock, with a special emphasis on covers (official and not) of material by Bob Dylan, Paul Simon, Jackie DeShannon, Malvina Reynolds, P. F. Sloan and others. Donovan's "Hey Gyp" is here along with The Searchers' "Take Me For What I'm Worth" and "What Have They Done To The Rain."

But beyond those familiar touchstones are a brace of obscurities — the dramatic and percussion-laden version of "It's All Over Now, Baby Blue" by The Cops & Robbers, the gently ominous "Gotta Make The Future Bright" by The First Gear, The Overlanders' dignified rendition of "Go Where You Wanna Go" and a lot of other delightful, if not especially exceptional, U.K. acoustic/electric sounds.

The good part of this collection, and the *Ripples* series, apart from the excellent sound, is that it allows the airing of songs by artists who barely registered in the popular culture of their own country. Much of the *Ripples* music would be a little too wimpy for any general rock compilation but not



From the Goldmine archives

The Kinks are on Ripples Vol. 1.

trippy enough to make it onto a psychedelic collection.

Picture an entire 80-minute CD that slots in ideally next to The Rolling Stones' "Sittin' On A Fence" or "Lady Jane."

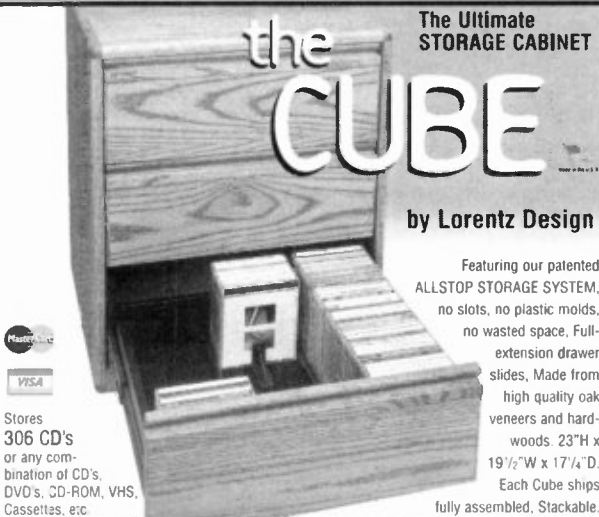
— Bruce Eder

EMERSON, LAKE & PALMER
Brain Salad Surgery
Sanctuary (CMRCD 201) (U.K. import)

OK, listen carefully, because we don't have much time. This is *not* your father's *Brain Salad Surgery* by Emerson, Lake & Palmer. Neither is it your big brother's, nor is it even the one you've had lying around the house unplayed since you bought it at a garage sale in 1983.

Three bonus tracks — both sides of a 1973 flexi-disc, and a U.K. B-side — are a nice inclusion; new, interview-stuffed liners are a bonus. But the real meat appears in the use — oops! — of a completely different mix, not only replete with little noises and nuances which, first time through you think

(Please see Reissues page 70)



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(Reissues from page 63)

is a must for Parkerphiles; it takes the seven Macaw tunes (the best being the hopeful "Life Gets Better," the bitchy "Passive Resistance" and the reggae-inflected "Sounds Like Chains") and roughs them up a bit, to good effect.

Egged on by his former Rumour mate Brinsley Schwarz on guitar (along with ex-Records axeman Huw Gower), Parker also doles out chestnuts such as the powerfully persuasive "Thunder And Rain," "Local Girls" and "Fool's Gold." A typically excellent recording job by the Biscuit folks adds to the fun. (Available through www.kingbiscuitradio.com)

— John M. Borack

VARIOUS ARTISTS

Look At The Sunshine (Ripples Vol. 1)
Sequel (NEMCD 426)

Jingle Jangle Mornings (Ripples Vol. 2)
Sequel (NEMCD 388)

Sequel Records' *Ripples* series is devoted to "sunshine pop," that lighthearted, usually cheerful subdivision of 1960s music that stands somewhere between folk-rock and psychedelia. The first volume of the series, *Look At The Sunshine*, certainly lives up to that goal — The Kinks' "Sunny Afternoon" is easily the most substantial track here, and The Searchers' "Have You Ever Loved Somebody" the highest wattage. Most of the other acts are more than a bit obscure, plunging through the somewhat-remembered Ivy League

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(Reissues from page 65)

are simply remastering effects (but aren't), but also boasting an alternate Greg Lake vocal track.

Sometimes it's just phrasing and intonation; sometimes ("Benny The Bouncer" is the most noticeable) it's an entirely different performance style.

Novelty insists that "Tocatta," madder here than anyone has ever heard before, wipes the floor with the original; ears insist that "Still... You Turn Me On" is even more upfront than it ought to be. And "Karn Evil 9," with the emphasis just slightly skewed from the tones we're accustomed to, seems, dare one say it, just a little bit rockier.

As for whether one version of the album is "better" than the other, it's subjective and probably doesn't really matter. The label is aware of the error (it pulled the wrong master tape) and will doubtless be correcting it somewhere down the road. Until then, this stands as one of those lovely little glitches that fans always hope for and collectors may one day dream of — a historical anomaly that has no business being on the streets but is going to sit on the sidewalk regardless. It will not change your opinion of the original record, nor will it aid your understanding of it. But it's a lot of fun, regardless.

— Dave Thompson

THE HOLLIES

What Goes Around...

Wounded Bird (WOU 8076)

An acquaintance who worked in radio ran into Graham Nash at an industry party one night in the late '70s. This acquaintance was a die-hard '60s music fan and wanted to ask Nash some questions about his days with The Hollies. When the subject was broached, Nash did little to disguise his feelings, saying words to the effect of, "Everyone wants to talk about the damn Hollies! It's like being asked about what you did in grade school." Needless to say, the topic quickly turned to his then-current days in Crosby, Stills & Nash.

So, it came as quite a shock when Nash rejoined former mates vocalist Allan Clarke, guitarist Tony Hicks, and drummer Bobby Elliott for a 20th anniversary reunion in 1983 that resulted in not only a glorious tour but also, most surprising, a brand-new studio album, *What Goes Around* (released on Atlantic Records, obviously due to Nash's contractual obligations both as a solo artist and as a member of CS&N).

Finally making its way to CD 19 years later (!) via former One Way Records exec Terry Wachsmuth's Wounded Bird label, parts of the album have not aged particularly well (unlike many of their '60s efforts that have a timeless, vibrant quality to them). This is not to say the album is a major letdown; it in fact has some excellent material that would please any Hollies fan. Unfortunately, there is not a single song written by any of the band members, a frustrating and baffling situation given that the trio of Clarke/Hicks/Nash wrote the bulk of the band's '60s material, originally under the pseudonym "L. Ransford" and later under their real names.

Instead, the songs were contributed largely by the group of mostly U.K. session musicians who appear on the record such as Alan Tarney, Brian Chatton, Mike Batt, and keyboardist Paul Bliss, who wrote or co-wrote six of the CD's 11 tracks and co-produced the album as well.

Bliss, a brilliant AOR-styled pop/rock writer, has had material covered by an impressive list of artists including Janet Jackson, Celine Dion, Olivia Newton-John, and The Moody Blues' Justin Hayward (Bliss toured with The Moody Blues playing keyboards for most of the '90s). He also led his own Bliss Band, whose pair of late-'70s CBS releases were slick, catchy, sophisticated rock blending Steely Dan with Toto.

Unfortunately, that same style that Bliss brought to this album four years later gives it an '80s keyboard/synth sheen that sounded fresh at the time but now sounds like a dated relic. Songs such as the opener, "Casualty," and "Say You'll Be Mine" are catchy but are too keyboard-heavy for The Hollies, whose classic sound is one of acoustic and electric guitars and vocal harmonies.

There are some great moments, though: the album's single, a reworking of "Stop In The Name Of Love" sounds just like one would expect a Hollies-do-Supremes cover to sound, and Bliss' achingly beautiful piano-based ballad "Someone Else's Eyes" (originally on the second Bliss Band album, *Neon Smiles*, just out on CD in Japan) is a showcase

World Radio History



for Clarke at his most sublime.

Mike Batt's "If The Lights Go Out" is probably the one song that captures the feel of the classic Hollies sound and could've come off of an album such as 1967's *Evolution* (minus the slightly Journey-esque keyboards, of course!). The only low point is a needless remake of their old hit "Just One Look" — not one of their best to begin with (and they didn't write it, either).

The original vinyl album closed with a Bliss/Steve Kipner song, "Having A Good Time" which, while presumably about a romantic relationship, could also be about Nash and The Hollies: "I can't guarantee a happy ending, the story is always unwinding/but I'm right here and now it doesn't matter, cuz I'm having a good time."

Wounded Bird is to be commended for adding the excellent non-LP B-side "Musical Pictures" as the new closer to the CD. It is another lovely Bliss/Kipner piano ballad with gorgeous harmonies (all vocals on the album were done by Clarke, Hicks, and Nash; fortunately no outside singers were brought in). However, Wounded Bird seems to have continued One Way's knack for sloppy, info-free, typo-riddled booklets. A reunion like this cries out for a few paragraphs detailing how it came to be, but there are virtually no liner notes.

The reproduced back cover's text is almost unreadably tiny when there is enough room to nearly double it in size. Worse of all, inside the simple four-page booklet, some (but not all) of the back cover credits are reproduced in simple block letter text on white with Graham Nash's name spelled "Gram" and the song "Just One Look" appearing as "Just On Look." How anyone could not even have given this a cursory glance before sending it to the printers is absolutely mind-boggling.

Nonexistent proofreading and a concept-challenged graphics department aside, this is still an essential item in any Hollies fan's collection as the great (all the vocals and "Someone Else's Eyes") far outweighs the less-than-great (the dated sounding '80s production and a few lightweight songs). And hey, their 40th anniversary is only a year away!

— Geoff O'Keefe

HUMBLE PIE

Live At The Whisky A-Go-Go
Castle/Sanctuary (81153)

Fans of Humble Pie will be delighted with this U.S. edition of *Live At The Whisky A-Go-Go*, a fall 2001 U.K. release; it's the first truly significant previously unissued album by the original lineup of Humble Pie in, oh, about 30 years.

One of the first bands to be dubbed a "supergroup," during the '70s, Humble Pie's success in the States massively eclipsed that of any of their members' previous bands (Small Faces, The Herd, Spooky Tooth, and The Apostolic Convention). Artistically speaking, however, it's the band's first five albums with original lead guitarist Peter Frampton that have held up musically over the years.

Since he left in 1971 immediately following the release of their first major U.S. hit album (#21), *Performance — Rockin' The Fillmore*, only three or four tracks and a BBC disc that contained some tracks of rather marginal audio quality have been dug out of the vaults. Consequently, most Americans really know the Pie only as a dumbed-down boogie band

After their teen-scream years in The Herd and Small Faces, two of England's biggest teenybopper bands, [Steve] Marriott and [Peter] Frampton had made predominantly acoustic music at first, often of a decidedly non-commercial nature... This five-song, 51-minute set finds [Humble Pie] on the cusp of becoming a badass screamin' rock 'n' roll band.

which is what they increasingly became after Frampton left Steve Marriott in charge.

This previously unknown recording finds the band at the end of their first U.S. tour in 1969, playing in front of a tiny and not particularly receptive audience. Their first album, the excellent *As Safe As Yesterday Is* had been released in March, but their label, Immediate, was on the verge of bankruptcy, and the album barely escaped notice in the U.S. with no real sales at all. Their second album, the equally excellent *Town And Country*, had found the U.S. label virtually gone by the time it came out in July, right on the heels of the first.

After their teen-scream years in The Herd and Small Faces, two of England's biggest teenybopper bands, Marriott and Frampton had made predominantly acoustic music at first, often of a decidedly non-commercial nature. By the time of this gig, taped at L.A.'s famed Whisky the first week in December, they'd all but abandoned the format of their first shows, which had found the band sitting on stools and playing acoustic music, with vocals pretty equally split between Marriott, Frampton, bassist Greg Ridley, and drummer Jerry Shirley. This five-song, 51-minute set finds them on the cusp of becoming a badass screamin' rock 'n' roll band.

The set's opener, a cover of The Yardbirds' "For Your Love" is the only holdover from the players' acoustic days, a 10-minute, vastly slowed-down version, still sitting on stools. Good, but not as good as the excellent version taped for Germany's *Beat Club* show. Then the gloves come off for a hot version of "Shakin' All Over," the Johnny Kidd & The Pirates number that you've never before heard by the Pie.

Inventive arrangement, superlative guitar soloing and group vocals, and it winds up with what sounds like Frampton on organ and Marriott on electric piano (judging by where their guitars are in the stereo mix, though I would have guessed the players were reversed on the instruments). Quite an interesting track!

Next is a fine version of Ray Charles cum Eddie Cochran's "Hallelujah I Love Her So" that's not dissimilar to the later Fillmore version. Perhaps their best early original song, "The

Sad Bag Of Shakey Jake," a group showcase with the three guitarists taking turns with singing verses is next, short, sweet and maybe the best version ever released. That in turn segues into a fairly brilliant 21-minute version of Dr. John's "Walk On Gilded Splinters." In light of the times Led Zeppelin ripped off Small Faces (notably "Whole Lotta Love"), it's interesting to note that Marriott does a bit of "In My Time Of Dying" near the end, several years before Zep recorded it.

If you're a fan of Humble Pie with Frampton, don't be scared off by the paltry five Frampton tracks on this CD. The sound is great, the packaging is very tasty (including a fold-out poster of the actual gig), and it's a worthy addition to their catalog.

— Kent H. Benjamin

JOE SOUTH
Classic Masters
Capitol (72435-37469-2-6)

Even before he became a successful recording artist in his own right, Atlanta native Joe South had already racked up an impressive resumé as a session guitarist and songwriter, contributing guitar to Simon And Garfunkel's "Sounds Of Silence" and Bob Dylan's *Blonde On Blonde* album, among others.

Signed to Capitol Records in 1968, South became a recording star in his own right, forming a signature sound that consisted of booming production work featuring big, harmony-propelled choruses coming in like gangbusters (that somehow never sound even remotely bombastic) sung in a deep voice that conveys a touch of soul. His two biggest hits are both clarion calls for a more humane society. 1969's "Games People Play" (a #12 hit which took home a Grammy® Award for Song Of The Year) decries human frailties and '70's "Walk A Mile In My Shoes" (also a #12) is a plea for tolerance.

An all-around great songwriter, South's material straddled both sides of the pop-country fence and naturally appealed to a varied group of artists who scored big hits with his material. South's own versions are striking — he brings a greater intensity to his dense, thumping version of "(I Never Promised You

CLASSIC MASTERS

JOE SOUTH



A) Rose Garden," which is worlds away from the inappropriately buoyant feel Lynn Anderson brought to the song. Deep Purple turned his "Hush" into a hit but South's take on his own song is even better — a vibrant electric mix of sheer beautiful noise — while his flamboyant rendition of "Down In The Boondocks" (complete with lively horn charts) is in sharp contrast to Billy Joe Royal's more subdued #9 hit version.

A musical man for all seasons, South is also a natural country singer — his angst-ridden "Fool Me" and the bitter-sweet "Don't It Make You Want To Go Home" are prime examples of his infallible song craftsmanship.

Unfortunately, personal tragedy derailed South's career — his brother's '71 suicide sent him into a deep depression that led to a four-year hiatus from the industry. Though he never regained his momentum, South had already established himself as a pre-eminent songwriter whose compositions, with their musical diversity, irresistible hooks and open, honest lyrical approach, still serve as a timely reminder of what quality songwriting is all about.

— Tierney Smith

(Please see Reissues page 76)

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 Barrowlands, Glasgow, Scotland 8-23-01
 Cleveland State Convention Center, Cleveland Ohio 10-11-01
 Shottenstein Center, Columbus, Ohio 10-19-01
 Charlotte Coliseum, Charlotte, NY 10-30-01
 Mississippi Coast Coliseum, Biloxi, MS, 11-40-01
 The Joint @Hard Rock Hotel, Las Vegas, NV 11-20-01
 GREAT WHITE - Audio tape/CDR of Long Beach, CA 5-1-94 FM Broadcast
 GREAT WHITE - Rockline 8-2-99

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- Also - P.O. Box 7394 FDR Station
- New York, NY 10150-7394
- Phone: 212-460-4374
- Fax: 212-260-8627 (please include my name)
- E-Mail: reardone@coned.com

I am looking for the following CDs (and in three cases, Vinyl LPs). Where I want a specific quantity, I have indicated so; otherwise, I am interested in as many copies as are available. My preference is for new/mint/unopened ("cut-outs" are OK) but I am willing to consider anything that is in Very Good+ condition. Where I am only interested in "complete sets", I have so stated below. Please contact me via any of the methods above and I shall get in touch with you immediately.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

- VARIOUS - Vinyl LPs - 100 LP Set New World Anthology of American Music - New World
 TENNESSEE ERNIE FORD - Vinyl LP - Tennessee Ernie Ford Sings Civil War Songs of the North - Capitol ST-1539
 TENNESSEE ERNIE FORD - Vinyl LP - Tennessee Ernie Ford Sings Civil War Songs of the South - Capitol ST-1540CD
 TENNESSEE ERNIE FORD - CD - Tennessee Ernie Ford Songs of the Civil War - Capitol CDP7 95705-2
 VARIOUS - CD - Golden Years of Jazz Volume 1 - Prestige CDSPBJZ31 - 5 copies
 VARIOUS - CD Set - Golden Years of Jazz Volumes 1-10 - Prestige CDSPBJZ31 thru CDSPBJZ40 (I am interested in complete sets of this 1-volume series)
 VARIOUS - CD - Smithsonian Collection of Classic Jazz (Revised) - Volume 1 (2 copies)
 VARIOUS - CD - Smithsonian Collection of Classic Jazz (Revised) - Volume 5 (2 copies)
 VARIOUS - CD Set - Vintage Jazz Volumes 1-17 - Prestige CDSPBJZ01 thru CDSPBJZ17 (I am only interested in complete sets of this 17-volume series)
 LUDWIG VAN BEETHOVEN - 25 CD Boxed Set - Beethoven Masterpieces - Deutsche Grammophon
 GLENN GOULD - CD - Glenn Gould Mozart Piano Sonatas Volume 1 - CBS Odyssey MB2K 45612 (not Sony Glenn Gould edition) 7 copies
 GLENN GOULD - CD - Glenn Gould Beethoven Piano Sonatas Volume 2 - CBS Odyssey MB3K 45822 (not Sony Glenn Gould edition) 7 copies
 VARIOUS - CD Boxed Set - Teatro Alla Scala - Rodolphe Production 32539.50
 RICHARD WAGNER - CD Boxed Set - Ring Cycle (Richard Wagner) - Marek Janowski conducts Dresder Staatskapelle - Eurodisc 69003 (I am also interested in the four constituent operas of this Ring Cycle separately provided that all four are available)
 VARIOUS - 11 CD Boxed Set - EMI Centenary Edition: 100 Years of Great Music - EMI 66252
 VARIOUS - CD - Tenors in the Grand Tradition Volume 2 - EMI 65806
 VARIOUS - CD - Chant III - EMI Angel 56202
 VARIOUS - CD - Chant IV - The Millennium - EMI Angel 56408
 RICHARD STRAUSS & FRITZ REINER - 5 CD Boxed Set - Fritz Reiner Plays Strauss - Living Stereo
 VARIOUS - CD Set - Voices of Living Stereo Volumes 1 and 2 (I want sets of both volumes) - Living Stereo
 RICHARD WAGNER & PIERRE BOULEZ - CD Set - Philips Boulez/Bayreuth Edition - Ring Cycle, Lohengrin, Parsifal, Tristan and Isolde, Tannhauser, Flying Dutchman, Mastersingers of Nuremberg - all conducted by Pierre Boulez at Bayreuth in Presentation Box - Philips
 CELINE DION - CD - Ma Coeur Va Continuer (French version, Titanic theme)
 JOHN COUGAR MELLANCAMP - CD - Small Town (Acoustic Version)

JAN BENHAM

- 2457 Raymond SE
 - Grand Rapids, MI 49507
 - Phone: 616-247-0072
 - E-mail: jben2457@attbi.com
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CHICAGO - unused concert tickets 1960's-1980's
 "MAMMA MIA" - Musical cast photos/autographs (Chicago, Detroit, Wash D.C.) tour company

BROOKS

- 191 Main St., Apt. #3
 - Philmont, NY 12565
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CHERIE CURRIE - Beauty's Only Skin Deep, Rec/Cassette
 THE RUNAWAYS (first) - On Cassette
 THE RUNAWAYS - Live in Japan - Record/Cassette

RICHARD DUDAS

- 46 James Street
 - South River, NJ 08882
 - Phone: 732-254-6788
 - E-mail: richd1@webtv.net
- I'm looking for the following in Mint Condition or Better
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 DARA SEDAKA - I'm Your Girlfriend, LP, Canyon C28Y00221
 JAKOB MAGNUSSON - Jack Magnet, LP, Stelmar 041
 ERIC RELPH - Pretty Darlin, LP, ?
 MADLEN KANE - Don't Wanna Lose You, LP, ?

MR. ROBERT WALKER

- 48 Allen Street
- East Longmeadow, MA 01028-1449
- Phone: 1-413-525-6741
- E-mail: yesmanvamp@aol.com

I'm looking for the following titles on all formats listed, please write or E-mail with info, CDR's are acceptable.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

- RICK WAKEMAN - The Stage Collection, CD, NOTABLU MUSICA 949720
 RICK WAKEMAN - 20th Anniversary Issue, CD, AMRWCD20
 RICK WAKEMAN - Special Sampler, CD, JSP 0001
 RICK WAKEMAN - Robot Man, CD, MIMCD392
 RICK WAKEMAN - Best of, CD, AM 490774
 RICK WAKEMAN - Piano Box Set, CD, RW1560
 RICK WAKEMAN - After the Ball, CD, CM 2029 Japan
 RICK WAKEMAN - Bird Man of Alcatraz, 7" Vinyl, AM AMS 7435, 2010
 RICK WAKEMAN - Waterfalls, 7" Vinyl, CODS19
 WAKEMAN & WAKEMAN LIVE - XRCN-1185, Zero
 RICK WAKEMAN - Cirque Surreal, DSH LCD7018 Pinnacle UK
YES RECORDING FORMAT SHOW DATE
 Super Star Series - CD, 2/2/92
 Super Star Series - CD, 11/01/93
 Super Star Series - CD, 11/22/99
 Super Star Series - CD, 12/12/99
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TINA HOJNA

- 33 Constance Lane
 - Cheektowaga, NY 14227
 - Phone: 716-894-9646
 - E-mail: MTRTJ@AOL.COM
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LIVE AID - J.F.K. Stadium, U.S. Show, Any

KELLY CRUZ

- 4225 Florida Ave. #A
 - Kenner, LA 70065
 - E-mail: kcvailan@yahoo.com
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 STEVE VAI - Import Magazines from 1985 - 2002
 STEVE VAI - Concert Videos from 1999-2002 VG+ and better
 STEVE VAI - Photos onstage and offstage from 1985 - 2002
 STEVE VAI - On VHT's The List Video

MIKE MANAIGE

- 5947 Red Pine Blvd.
 - White Bear Twp., MN 55110
- I'm looking for the following records in MINT or MINT MINUS Condition for under \$10.00:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CLIQUE - The Clique, LP, White Whale WWS-7126
 DENVER, BOISE & JOHNSON - Take Me To Tomorrow, 45 RPM
 LINK LANCELOT - Lancelot Link & The Evolution Revolution, LP, ABC S-715
 MITCHELL TRIO - Alive, LP, Reprise 6354
 POPPY FAMILY - Which Way Are You Going Billy?, LP, London PS-674
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- 18722 Marimba St.
 - Rowland Heights, CA 91748
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 REBECCA DEMORNAY - Oh Jimmy/Little Red Corvette, 45, MCA #52534
 JOSIE AND THE PUSSYCATS - LP, Capitol #ST665
 JOEY HEATHERTON - Hullabaloo, 45, Coral #9-62451
 JOEY HEATHERTON - That's How It Goes (45) Coral #625422
 VANILLA CHERRY - Bad Girl, UK release, LP, RCA #25122
 VANILLA CHERRY - Fone Sex, UK release, 12" single, Radical XXX
 DR. DAVE - Vanna Pick Me A Letter, 45, BLV #020
 LORNA LUFT - Where The Boys Are/Prove Me Wrong, 12" single, Silver Blue #254-04471
 LORNA LUFT - Our Day Will Come/Is It Really Love At All, 45, Epic #5-10993
 LINDA PURL - L.A. Is Only A Movie/If We Could turn Back Time, 45, Casablanca #2275
 CYBILL SHEPHERD - Blue Moon/Told Ya I Love Ya, Now Get Out, 45, MCA
 MARLENE SAI - Song for Honolulu, LP, Music of Polynesia

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- Hillsboro, OH 45133
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 STEVEN WRIGHT - Hats/Caps or Other Non Paper Stuff
 I LOVE LUCY - Pictures (Mag, Page Size or Bigger), Episodes of TV Show
 MR. BEAN - Hats/Caps or Other Stuff, Bean The Movie Poster
 OUTLAWS - Live CD's Imps. or Bottles 1974 thru 1982
 LINDA RONSTADT - Hats/Caps or Demos, Extended Versions (Studio)
 KATHLEEN QUINLEEN - Bodily Harm VHS Movie
 KATHLEEN QUINLEEN - Perfect Alibi VHS Movie
 KATHLEEN QUINLEEN - The Operation VHS Movie
 KATHLEEN QUINLEEN - The Man Outside VHS Movie

JOE

- 442 E. Burford
 - Marshfield, MO 65706
 - Phone: 417-468-2119
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LOWELL MCGUIRE - Leave My Girlie Alone, 45, Nasco
 SCOTTY MCKAY - Rolling Dynamite, 45, Event
 DICKIE PODOLOR - I Love You Girl, 45, Radio
 RIVIERAS - Rip It Up, 45, Riviera

LOWELL G. SWISHER

- 312 Berkley Drive
 - Parkersburg, WV 26104
 - Phone: 304-424-3460
 - E-mail: griffnswish@1st.net
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VARIOUS ARTISTS - California Jam 2, CD, Columbia ?

GARY CONLEY

- Box 1007
 - Joshua Tree, CA 92252
 - Phone: 760-366-3471
- VG+ or Better only these albums:
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 MELANIE - Candles in the Rain, LP, Buddha DDS 5060
 LORD BUCKLEY - Blowing His Mind & Yours Too, LP, World Pacific WP 1849
 HOLY MODAL ROUNDERS - Same, LP, Prestige PRLP 7451

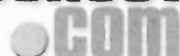
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DJ AIR checks from NE Ohio and beyond. Catalog \$1. To: Ether Madness Productions, PO Box 61, North Olmsted, OH 44070-0061. 440-734-3477. leave message.

SEND A stamp (or e-mail me) for list of radio shows on original CDs. In concert, superstar, etc. Rick Rann, Box 877, Oak Park, IL 60303. E-mail me at rickrann@aol.com

5415 ROCKABILLY

ROCK-A-BILLY FEST 2002 in Carl Perkins hometown Jackson, Tennessee. August 9th-11th. The International Rock-A-Billy Hall of Fame, Inc. Jackson Tennessee 3rd Annual Festival. Carl Perkins Convention Center, 731-423-5440. Henry Harrison

5420 SEARCH SERVICES

SEARCH 300 record stores at once for out of print items. 2.5 million items listed: http://www.musicstack.com

5422 SERVICES

SINGLES PEN Pal Network Great way to meet singles with common interests. Free information Packet call 610-687-8929. e-mail: spndating@aol.com Write: SPPN, PO Box 472, Southeastern, PA 19399

SINGLES PENPAL Network Free Information: 610-687-8929. Write: SPPN, PO Box 472, Southeastern, PA 19399. E-mail: spndating@aol.com

5425 70'S ROCK

OLIVIA NEWTON JOHN Wanted: Any Australian cassettes any Japanese albums. Soul Kiss Co (Japan) If You Love Me (Let Me Know) Co U.S. Olivia LP- PYE International NSPL 28168-1972 Back To Basics LP- Australian. Eric Gregnoli 79 Crystal Rock Ct, Middle Island, NY 11953. No computer write please, no phone calls please

SOLO BEATLES, Eagles, Boston, many others for sale. Audio, video, and memorabilia. Send wants to Dan Kirovac, 6 Trotter St, Worcester, MA 01606. E-mail: dankirovac@hotmail.com

WIGGY BITS Live concerts wanted promo photos, picture posters also wanted. Mike Unold, 2365 East 13th Street Brooklyn, NY 11229. E-mail: michaelunold@earthlink.net

5430 78'S

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

WANTED ROBERTA Quinlan Especially for You. Mercury. Any records by Hum and Strum Freddy Hall. Guy Lombardo. You're Too Dangerous. Cherie Decca Gesner. 1711 South Willow St. Manchester, NH 03103

5435 SHEET MUSIC

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

NEW RELEASES

POWER POP rock Web site for fans of Bealle inspired music. http://www.jamrecordings.com 616-349-2711

5330 PHOTOGRAPHS

CHER 2002 tour concert photos wanted and 2002 tour poster. Len Barletta, PO Box 110636, Trumbull, CT 06611.

WANTED: 8X10 color photo of Sally Fields when she was playing Gidget in the 60's. Sally is wearing a yellow bikini and holding a beach ball in one hand, and what looks to be a fire-cracker in the other hand. She is standing on a beach towel. Rob Logan, 518 Earl Dr, Northfield, IL 60093-1106. robjlogan@aol.com

5335 PICTURE DISCS

LARGEST PICTURE disc list anywhere in the world. Over 3,000 titles of 7", 10" and shaped picture discs out now. Rare Necessities, POB 88, North Syracuse, NY 13122 315-452-1355. http://www.jackwolak.com

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5355 POSTERS

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POSTERS, MEMORABILIA- AC/DC, Asia to Zappa, ZZTop. Send SASE and request to: C-L Distributors PO Box 454 East Longmeadow, MA 01028 or Email rockandrolletc@rcn.com http://www.rockandrolletc.com

5360 ELVIS PRESLEY

ELVIS PRESELY CD & record collector, all types bought or traded. 45, 78, LP, EP, tributes, foreign. Send lists: Eddie Hammer, PO Box 836, Carteret, NJ 07008. Fax 908-353-8091.

ELVIS SHEET music. London printings. Beautiful condition. 75 different songs. Many with different covers from US \$2 for price list, refundable with purchase. Ray Belden, 3627 Oakdale, Chicago, IL 60618

ELVIS WANTED! Buy anything Elvis records, CD's, memorabilia, collectables specialize in Elvis collections of any size. Rick Luther, 3110 196th Ave. Ct E, Sumner, WA 98390. E-mail: ibuyelvis@aol.com web: ibuyelvis.com 253-288-2153

FOR SALE bid only. Elvis state lottery tickets. With four different photos on each ticket. Elvis playing cards deluxe edition blue trimmed in gold with a galaxy of 50 photos on each card. Double deck D DeLoatch PO Box 724, Portsmouth, VA 23705 757-465-3333. Fax 757-465-9890. E-mail: ddelo65716@aol.com

HELP! DOWNISING Elvis record collection! Lots of USA, Canadian 78's Some Sun 45's USA and Foreign picture sleeves! Call 800-725-2424 or write Herb Stuesser, PO Box 253, Cedarburg, WI 53012

WANTED: ELVIS Presley vintage items. Sun records, RIAA record award & disc award. Original photography, autographs, posters, handbills and personal items. 1954-1960 preferably, top dollar paid. Bill Bryant Mgmt., 615-352-3456 fax 615-352-1922 email: billbryantmgmt@yahoo.com

TV GUIDES, 1948-2001. Every week available. Any article located. Giant illustrated catalog, \$3. Giant illustrated newspaper "TV Guide" catalog \$3. TV Guide Specialists, Box 20-GM, Macomb, IL 61455. oldtvguides.com, 309-833-1809. VISA/MC.

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GUITAR MAGAZINES with or without CD, depending on the magazine, with tablature and/or staff notation of Sixties recordings featuring Eric Clapton, Peter Green, Jan Veltman, Steplsvyk 71, 9202 BE DRACHTEN, The Netherlands. E-mail: jan.veltman@planet.nl

WANTED: BILLBOARD Magazines- February 1960, August 1961, October 1962, July 1965, March 1966, October 1966, September 1967, May 1969. (Will not accept phone calls.) Curtis Rightor, 2919 Brinkey Wy #18, Louisville, KY 40218

WANTED: BILLBOARD magazines 1958-1961. Cashbox magazines 1956-1965. Clayton Pasternack, PO Box 16754, Cleveland, OH 44116-0754. Phone 440-333-2208. Fax 440-333-2280. E-mail: claypinc@cs.com

5295 MEMORABILIA

WANTED: EAGLES, Poco, Timothy B. Schmit, Glenn Frey Photos, posters, videos, audio, magazines, anything. Karen Mott, 25 Fenwick St., Greenlawn, NY 11740. 631-261-1686. E-Mail: kimeps@aol.com

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5255 JAZZ

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JIM'S JAZZ 2002 auction, PO Box 80663, Minneapolis, MN 55408. Free list. July mailing. Rare, O.P. Jazz '50's, '60's. All styles, careful grading.

5270 KISS

KISS IN Concert videos for sale. Write: C Finley, PO Box 823, Napoleonville, LA 70390

KISS STUFF: Puzzles, dolls, big plaque, records, CD's, tapes, posters, plates, etc. Musical Energi. 570-829-2929. Http://www.musicalenergi.com. 59 North Main St, Wilkes-Barre, PA 18701.

5280 LED ZEPPELIN

FOR SALE Led Zep collection concert lp's, cd, original lp's all diff country's to many others to put in add. Cd's on Led Zep. Also Ron Wood 45's. E-mail: sungod933@aol.com

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BACK ISSUES Goldmine and Discoveries \$5 each postpaid. Send SASE for list. Also some Blues magazines and books. Kevin Ruddell, 3228 Glanzman Rd, Toledo, OH 43614. kevin_ruddell@webtv.net

COLLECTIBLES ON Dion, Beach Boys, Everly Brothers, Don Johnson, Peter Dinklage, James Stacy, 007, Avengers, Magazines, Posters, Madonna, Monroe, Playboys, Teen Magazines, etc. 1920-2002. Catalogue \$3. TV Guide Catalogue \$2. Rogofsky, Box 107-GM, Glen Oaks, NY 11004.

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(Reissues from page 71)

DIANA ROSS

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Stolen Moments

Universal (440 017 332-2)

Stolen Moments DVD

Universal (440 016 892-2)

The supremely superb Diana Ross, like all good things, is making a comeback. But then again, she has never really gone out of style. Always the ultimate performer, the incredibly versatile Ross has run a rollickin' gamut from traditional Motown soul, smoky jazz and rich blues to the balls-out disco of her late-1970s-era output. All rendered seamless, timeless classics.

Long-awaited by fans and collectors is the reissue of Ross' 1970 self-titled solo debut. With Motown stable duo Nick Ashford and Valerie Simpson at the production helm, her album is exhilarating, daring and was a perfect introduction for this new diva as she struck out on her own, shedding The Supremes' costume for a new kind of glamour.

Knowing that Ross was up to the challenge, the team presented her with an outstanding and, at times, difficult handful of material, which not only helped shape the young performer, but was doubtlessly shaped by her as well. Both the sweet "Reach Out And Touch (Somebody's Hand)" and the chest-beating "Ain't No Mountain High Enough" are as thrilling as they ever were, while "Where There Was Darkness" is as touching for Ross as it is for Simpson on her solo debut.

But this is not just a straight reissue, and where things get really interesting is across the album's bonus tracks. A live, previously unreleased version of "Something On My Mind," recorded at The Grove in Los Angeles Aug. 7, 1970, is a real treat — introduced by Ross, as "good evening everybody and welcome to the 'let's see if Diana Ross can do it by herself' show." Also heard for the first time are the unreleased "Time And Love," "Stoney End," "The Interim" and "Love's Lines, Angles And Rhythms." But there's more, as alternate versions of "Ain't No Mountain High Enough," "Now That There's You" and "These Things Will Keep Me Loving You" round out the bonus material.

Also of interest are the CD and DVD combo of Ross' *Stolen Moments* concert performance from New York's Ritz Theatre Dec. 4, 1992. A hefty 19-track set of jazz and blues standards, it includes excellent renditions of "Fine And Mellow," "Mean To Me" and "Ain't Nobody's Bizness If I Do," among many others.

Stolen Moments is a remarkable performance that allows Ross to exercise her remarkable vocal prowess away from the themes for which she is best-known. Backed up by both a regular group and a Big Band, plus a nifty jazz sextet all made up of session musicians, this offering so transcends the mere concert setting that it becomes, as is so aptly stated on the DVD cover, "the performance of a lifetime."

— Amy Hanson

DVD Review

VARIOUS ARTISTS

Rock Icons — Guitar Gods

Rhino Home Video (R2 970028)

Rock Icons — Psychedelic High

Rhino Home Video (R2 970065)

Taken from the film archives of the legendary *Beat Club* and featuring live performances from the '60s and '70s, the *Rock Icons* DVD series is a feast for any fan of classic rock 'n' roll. On *Rock Icons — Guitar Gods*, there is some excellent footage of Delaney & Bonnie with Eric Clapton playing a "Tribute To Robert Johnson" with Bobby Whitlock on the keyboards. Johnny Winter rocks through "Johnny B. Goode" and Duane Eddy puts the twang into "Peter Gunn." In other highlights, a young B.B. King wails on "Heartbreaker."

There are also vintage performances by Grateful Dead ("One More Saturday Night"), Santana ("Jingo"), and Mountain ("Don't Look Around").

Psychedelic backgrounds, cool clothing and absolute attitude abound on *Rock Icons — Psychedelic High*.

The Byrds, Blue Cheer, Donovan, The Who, Ten Years After, and Canned Heat are among the featured performances, and there is even a rare clip of The Crazy World Of Arthur Brown performing their best-known tune, "Fire." Everybody from Alice Cooper to Marilyn Manson owes a debt of gratitude to Brown, one of the first to push the envelope — all the way off the table and into the fire.

Both discs are presented in digital 5.1 audio, creating a state-of-the-art-audio experience to accompany some truly classic live performances.

— Michael Buffalo Smith

ALICE COOPER

Welcome To My Nightmare

Atlantic/Rhino Records (R2 74383)

Upon its release in 1975, Alice Cooper's debut solo album, *Welcome To My Nightmare*, raised the question of whether Cooper could sustain a career without his longtime band, the Alice Cooper Group. After all, over the course of six albums (1974's lackluster *Muscle Of Love*, fans hoped, was an anomaly), Cooper and his original cohorts had evolved into a crack unit capable of churning out wonderfully ragged pop albums that boasted at least a couple of radio-ready anthems.

Fueling the speculation was the fact that Cooper's former bandmates, under the moniker Billion Dollar Babies, had reconfigured themselves and released a surprisingly strong album (titled *Battle Axe*) that hewed close to the spirit of the work they had forged with their mascara-wearing frontman.

As it turns out, Cooper survived just fine, of course. Nonetheless, this newly remastered and expanded version of *Welcome To My Nightmare* in some ways offers a study of what happens when an artist eschews band chemistry in favor of slick professionalism. Fresh off their stint with Lou Reed, guitarists Steve Hunter and Dick Wagner are technically superb, meting out economical solos and crashing power chords that underscore Cooper's comic-book melodramas with gem-like precision. Moreover, a preponderance of cheesy horns, featured most notably on the title track and on the ritzy "Some Folks," serves to imbue the material with a Broadway-like sheen.

Occasionally, as on the anthemic "Department Of Youth," the results approximate the guts-and-glory pizzazz of Cooper Band hits such as "Elected" and "No More Mr. Nice Guy." Moreover, on the evidence of the stately (and surprisingly not ironic) "Only Women Bleed," Bob Dylan probably wasn't kidding when he proclaimed Cooper one of America's most underrated songwriters.

Too often, however, *Nightmare* lacks the garage-band empathy that lay at the heart of past efforts such as *Love It To Death*, *Killer* and *School's Out*. In the end, one can't help but wonder how things might have turned out had the Cooper Band been party to the proceedings.

— Russell Hall

LOOKing
to sell
or buy,
try
advertising
in the
Classifieds

Coming to...

Goldmine



Loretta Lynn

Courtesy of Audium Records/Peter Nash

Loretta Lynn's stride through country music began more than 40 years ago, when she recorded "I'm A Honky Tonk Girl" for the tiny Zero Records of western Canada. The song waltzed to #14 on *Billboard's* Country chart (U.S.) in 1960 and brought her a regular *Grand Ole Opry* slot and a Decca Records contract. She broke down doors for women in country music with hits such as "You Ain't Woman Enough" (#2, 1966), "Don't Come Home A' Drinkin'" (#1, 1966) and "Your Squaw Is On The Warpath" (#3, 1968), which championed female independence. By the early '70s she had entered the realm of popular entertainment, periodically crossed over to the Pop chart and solidified her status in 1976's autobiographical movie *Coal Miner's Daughter*. She's still at it today. *Goldmine* catches up with her to talk about her 21st-century plans.

Advertisers: This issue is perfect for advertising your country recordings as well as items from all genres and eras.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
July 12	June 13	June 20	June 28

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
May 30	June 28	June 6	June 14
June 13	July 12	June 20	June 28
June 27	July 26	July 3	July 12

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

Sign up as a GOLDMINE subscriber — get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:

1-800-258-0929

(Please Mr. Postman from page 8)

on Metallica? I don't remember ever seeing one. They are also one of the most collectible metal bands of the '80s through today.

Although I love heavy metal music, your magazine exposes me to a wide range of music I never thought I would listen to. I also listen to most music from the '50s up until today.

One question — when was the last time your magazine did an article on The Searchers? I think they are one of most the underrated bands of the '60s. They were the first ones to record folk songs in a rock 'n' roll context (check out their first two British albums). Hell, even Roger (Jim) McGuinn and Chris Hillman (The Byrds, Flying Burrito Brothers, Manassas) have cited them as influences. Castle/Sanctuary re-released The Searchers' original British albums with bonus tracks last year, and some of their early live performances are still being released today.

One last question pertains to The Searchers. A few years ago I picked up a copy of their album *Hear! Hear! Live At The Star Club*. The strange part is that it is a promo pressing with a gold label (not white) and is pressed in stereo (albeit "electronic" stereo). Does anybody know the value of this pressing? It is a second-pressing cover with the sticker attached, but the inner groove shows a -M1 after the catalog number. I have never seen this listed in any record guides (most times it is for the mono version). The catalog number is SR 60914 and it is on the Mercury label with the insignia located at 11 o'clock. The back cover has a

"Promotional Copy Not For Sale" stamp.

I have been a faithful reader for about 11 years now and still think you do a great job of keeping the record collecting community informed. Keep up the good work.

— Jeff Creevy
Derby CT

(Jeff, thanks for the kudos on the Anthrax story! Reesman is our go-to guy on metal cover stories. We normally only publish the U.S. releases in our discographies, especially with artists who have lengthy enough U.S. discographies without adding foreign releases; we have only so much room! You're right on the many variations of overseas releases. You might want to check out the *Goldmine Heavy Metal Record Price Guide* by Martin Popoff. While it doesn't go into great detail on U.K. releases, it does list many alongside the U.S. versions. Other than that, according to Popoff — whom I had just talked to about this very subject — there isn't any non-U.S. metal guide available. We have published *Metallica* cover stories in our July 1, 1988, and April 5, 1991, issues and various reviews, news stories, etc., since, so guess we are overdue to cover them in a big way! The Searchers — you must be reading our minds. We have a story in-house and will be publishing it very soon. The *Hear! Hear! LP* is listed in our guides as \$40 for the white-label promo, with the stereo regular issues from \$25-\$50. The gold label is not listed, as you state, and any *Goldmine* reader who has any info on its value should please send it our way. P.S. You definitely have developed the eclectic tastes of a *Goldmine* reader, so we must be doing our job! — Ed.)

Goldmine Subscription Service

Including Special Services Subscriptions
sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

United Parcel Service delivery subscriptions require a street address.

Clip and mail with payment to:

Goldmine

Special Services

Subscription Department

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

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Credit card orders: To speed the processing of your order for a Special Service Subscription, VISA, MasterCard, Discover or

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

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Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
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Central America, Caribbean (Air Mail)	135.00	255.00
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Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

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Address _____ MasterCard VISA Discover Am. Ex.
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Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Goldmine

Rates are subject to change.

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

GMPTY97

Goldmine

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2002 Advertising Deadlines

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

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

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
*May 30 '02	#572	June 28	June 6	June 14
June 13 '02	#573	July 12	June 20	June 28
June 27	#574	July 26	July 3 (W)	July 12
July 11	#575	August 9	July 18	July 26
July 25	#576	August 23	August 1	August 9

REFERENCE FORM

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

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

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

TRADE REFERENCES

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

BANK REFERENCE

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

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

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

DISPLAY ADVERTISING:

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

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16" x 3 1/16"	\$56.00	\$54.00	\$50.00	\$47.00	\$44.00
1/8 pg	4 7/8" x 3"	111.00	105.00	100.00	94.00	89.00
1/4 pg	4 7/8" x 6 1/8"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8" x 12 1/2" or 10" x 6 1/8"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16" x 9 11/16"	526.00	499.00	473.00	447.00	421.00
Full pg	10" x 12 1/2"	721.00	685.00	649.00	614.00	577.00

COLOR:

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

UNIT SPACE ADVERTISING:

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

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

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

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

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

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

Regular Unit Space Advertising Rates:

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

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

Full page of 9 - \$466.00

Super Unit Space Advertising Rates:

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

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

Full page of 4 - \$466.00

COLLECTOR'S SHOWCASE:

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

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

Showcase Advertising Rates:

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

SHOWCASE:

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

WEB SHOWCASE:

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

RETAILER DIRECTORY.....PREPAID

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

CLASSIFIED DISPLAY:

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

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

CLASSIFIED ADVERTISING:

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

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS		
1-2	No Discount	10-12.....20%
3-6	10%	13-26.....25%
7-9	15%	

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

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

REFUNDS:

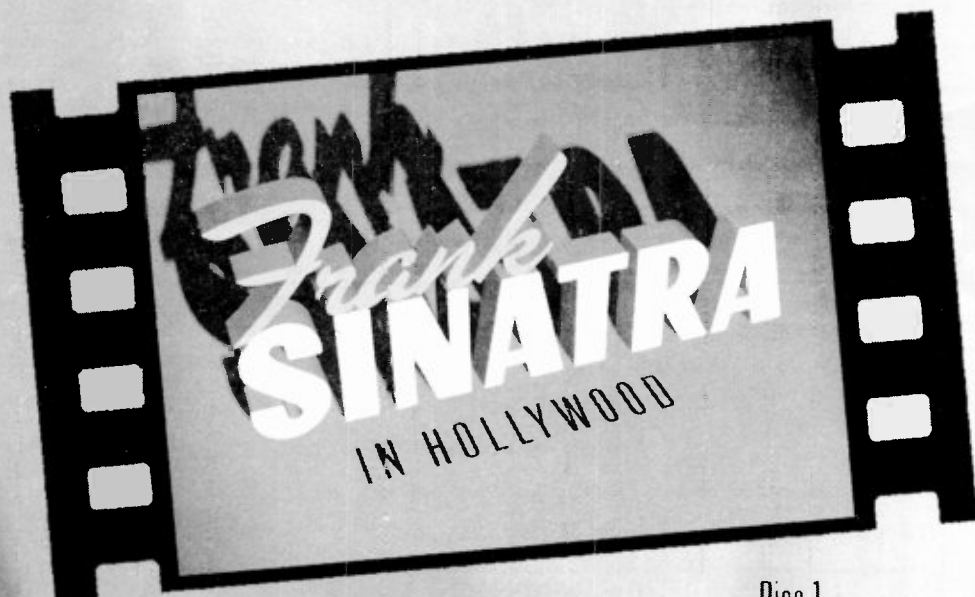
If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

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

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

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

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



The original film versions of Sinatra standards, many of which make their CD debut in this one-of-a-kind collection.

More rarities include newsreels, interviews, radio and television spots, plus Sinatra's Academy Award® speech.

All packaged in a beautiful box, with a 120-page hardcover book containing notes from Leonard Maltin, Michael Feinstein and recognized Sinatra historians, along with behind-the-scenes photos and movie memorabilia.

a lavish 6-CD set

with legendary musical performances from the Chairman's 25-year film career

Disc 1 [1940-1944]

Las Vegas Nights

1. DOLORES (OUTTAKE)
2. I'LL NEVER SMILE AGAIN

Ship Ahoy

1. RADIO SPOT FOR "SHIP AHOY" (Excerpt)
4. MOONLIGHT BAY
5. POOR YOU

- THE LAST CALL FOR LOVE
- 7. BLUE SKIES (Outtake)
- 8. FINALE: THE LAST CALL FOR LOVE

Reveille With Beverly

9. NIGHT AND DAY

Higher And Higher

10. I COULDN'T SLEEP A WINK LAST NIGHT
11. THE MUSIC STOPPED
12. I SAW YOU FIRST
13. A LOVELY WAY TO SPEND AN EVENING (With Orchestra)
14. A LOVELY WAY TO SPEND AN EVENING (Piano & Vocal)
15. YOU'RE ON YOUR OWN
16. YOU'RE ON YOUR OWN (Reprise)
17. FINALE: I SAW YOU FIRST/A LOVELY WAY TO SPEND AN EVENING/THE MUSIC STOPPED

Your Hit Parade Extra

18. STARDUST

The Road To Victory

19. (THERE'LL BE A) HOT TIME IN THE TOWN OF BERLIN

The All-Star Bond Rally

20. SATURDAY NIGHT (IS THE LONELIEST NIGHT IN THE WEEK)

Step Lively

21. COME OUT, COME OUT WHEREVER YOU ARE
22. AS LONG AS THERE'S MUSIC
23. WHERE DOES LOVE BEGIN?
24. SOME OTHER TIME
25. SOME OTHER TIME (Duet Version)
26. AND THEN YOU KISSED ME (Outtake)
27. FINALE: AS LONG AS THERE'S MUSIC/SOME OTHER TIME/AS LONG AS THERE'S MUSIC/WHERE DOES LOVE BEGIN?

Disc 2 [1944-1948]

Anchors Aweigh

1. WE HATE TO LEAVE
2. THE CRADLE SONG (BRAHMS' LULLABY)
3. I BEGGED HER
4. IF YOU KNEW SUSIE LIKE I KNOW SUSIE
5. WHAT MAKES THE SUNSET?
6. THE CHARM OF YOU
7. I FALL IN LOVE TOO EASILY

The House I Live In

8. ACCEPTANCE SPEECH FOR RECEIVING HONORARY ACADEMY AWARD
9. THE HOUSE I LIVE IN (THAT'S AMERICA TO ME)
10. IF YOU ARE BUT A DREAM

A Thousand And One Nights

11. ALL OR NOTHING AT ALL

Till The Clouds Roll By

12. OL' MAN RIVER

It Happened In Brooklyn

13. WHOSE BABY ARE YOU?
14. THE BROOKLYN BRIDGE
15. THE BROOKLYN BRIDGE (Alternate Ending/Outtake)
16. INVENTION #1
17. I BELIEVE
18. TIME AFTER TIME
19. THE SONG'S GOTTA COME FROM THE HEART
20. OTCHI-TCHOR-NI-YA (Outtake)
21. LA CI DAREM LA MANO
22. IT'S THE SAME OLD DREAM
23. IT'S THE SAME OLD DREAM (Reprise)
24. FINALE: THE BROOKLYN BRIDGE
25. PRESENTATION OF MODERN SCREEN MAGAZINE'S AWARD FOR "MOST POPULAR FILM STAR OF 1946"

The Miracle Of The Bells

26. EVER HOMEWARD (A Coppella)
27. PROMOTIONAL SPOT FOR "THE CHAPEL OF FOUR CHAPLAINS" & "THE MIRACLE OF THE BELLS"

The Kissing Bandit

28. IF I STEAL A KISS
29. SENORITA
30. SIESTA
31. WHAT'S WRONG WITH ME?
32. WE'RE ON OUR WAY (Outtake)
33. FINALE: IF I STEAL A KISS

Disc 3 [1948-1952]

Take Me Out To The Ball Game

1. PROMOTIONAL INTERVIEW DISCUSSING "THE KISSING BANDIT" & "TAKE ME OUT TO THE BALL GAME"
2. TAKE ME OUT TO THE BALL GAME
3. YES, INDEEDY
4. O'BRIEN TO RYAN TO GOLDBERG
5. THE RIGHT GIRL FOR ME
6. BOYS AND GIRLS LIKE YOU AND ME (Outtake)
7. IT'S FATE, BABY IT'S FATE
8. STRICTLY U.S.A.
9. FINALE: STRICTLY U.S.A.

On The Town

10. NEW YORK, NEW YORK (Full-Length Version)
11. COME UP TO MY PLACE
12. YOU'RE AWFUL
13. COUNT ON ME
14. PEARL OF THE PERSIAN SEA
15. ON THE TOWN

Double Dynamite

16. IT'S ONLY MONEY
17. KISSES AND TEARS
18. FINALE: IT'S ONLY MONEY

Meet Danny Wilson

19. PROMOTIONAL SPOT FOR "MEET DANNY WILSON"
20. ALL OF ME
21. HOW DEEP IS THE OCEAN
22. YOU'RE A SWEETHEART
23. (I GOT A WOMAN CRAZY FOR ME) SHE'S FUNNY THAT WAY (Edited Version)
24. A GOOD MAN IS HARD TO FIND
25. LONESOME MAN BLUES (Edited Version)
26. THAT OLD BLACK MAGIC
27. I'VE GOT A CRUSH ON YOU
28. WHEN YOU'RE SMILING (THE WHOLE WORLD SMILES WITH YOU)

Disc 4 [1953-1955]

From Here To Eternity

1. FROM HERE TO ETERNITY/RE-ENLISTMENT BLUES (Instrumental)
2. ACCEPTANCE SPEECH FOR RECEIVING "BEST SUPPORTING ACTOR" ACADEMY AWARD
3. FROM HERE TO ETERNITY

Three Coins In The Fountain

4. INTERVIEW DISCUSSING LATEST FILM WORK
5. THREE COINS IN THE FOUNTAIN

Young At Heart

6. YOUNG AT HEART
7. SOMEONE TO WATCH OVER ME (Alternate Mix, With Orchestra)
8. JUST ONE OF THOSE THINGS
9. ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)
10. YOU, MY LOVE (Alternate Mix)

Finian's Rainbow

11. NECESSITY
12. AD LIB BLUES
13. THAT GREAT COME-AND-GET-IT DAY
14. NECESSITY ("Staff" Version)
15. IF THIS ISN'T LOVE
16. OLD DEVIL MOON
17. OLD DEVIL MOON (Reprise)
18. NECESSITY (Duet Version)
19. FINALE: HOW ARE THINGS IN GLOCCA MORRA?

Not As A Stranger

20. NOT AS A STRANGER

Guys And Dolls

21. THE OLDEST ESTABLISHED (PERMANENT FLOATING CRAP GAME IN NEW YORK)
22. GUYS AND DOLLS
23. ADELAIDE
24. SUE ME

The Tender Trap

25. (LOVE IS) THE TENDER TRAP (Main Title)
26. (LOVE IS) THE TENDER TRAP (Piano & Vocal)
27. (LOVE IS) THE TENDER TRAP (End Title)

Disc 5 [1955-1957]

Carousel

1. SOLILOQUY (OUTTAKE)

The Man With The Golden Arm

2. THE MAN WITH THE GOLDEN ARM

Johnny Concho

3. JOHNNY CONCHO THEME (WAIT FOR ME)

High Society

4. PROMOTIONAL SPOTS FOR "HIGH SOCIETY" (Alternate Mix)
5. WHO WANTS TO BE A MILLIONAIRE?
6. YOU'RE SENSATIONAL
7. WELL, DID YOU EVAH? (Alternate Mix)
8. MIND IF I MAKE LOVE TO YOU?

The Joker Is Wild

9. ALL THE WAY (Version 1)
10. I CRIED FOR YOU (NOW IT'S YOUR TURN TO CRY OVER ME)
11. IF I COULD BE WITH YOU (ONE HOUR TONIGHT)
12. AT SUNDOWN
13. ALL THE WAY (Version 2)
14. MEDLEY: OUT OF NOWHERE/SWINGIN' ON A STAR (Parody)
15. MEDLEY: NATURALLY/AH, SO PURE/NATURALLY (Parody)
16. ALL THE WAY (Parody)
17. CHICAGO (THAT TODDLIN' TOWN)

Pal Joey

18. PROMOTIONAL SPOTS FOR "PAL JOEY"
19. I DIDN'T KNOW WHAT TIME IT WAS
20. THERE'S A SMALL HOTEL
21. I COULD WRITE A BOOK
22. THE LADY IS A TRAMP
23. BEWITCHED, BOTHERED AND BEWILDERED
24. FINALE: DREAM SEQUENCE/WHAT DO I CARE FOR A DAME?/I COULD WRITE A BOOK (Reprise)

Disc 6 [1958-1964]

Kings Go Forth

1. MONIQUE

Some Came Running

2. TO LOVE AND BE LOVED

A Hole In The Head

3. PROMOTIONAL SPOTS FOR "A HOLE IN THE HEAD"
4. ALL MY TOMORROWS
5. HIGH HOPES

Can-Can

6. MAIN TITLE: CAN-CAN/MONTMART'
7. I LOVE PARIS (Full-Length Version/Outtake)
8. C'EST MAGNIFIQUE
9. LET'S DO IT
10. IT'S ALL RIGHT WITH ME

Advise And Consent

11. HEART OF MINE

Come Blow Your Horn

12. PROMOTIONAL SPOT FOR "COME BLOW YOUR HORN"
13. COME BLOW YOUR HORN

The Victors

14. HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Paris When It Sizzles

15. THE GIRL WHO STOLE THE EIFFEL TOWER

Robin And The 7 Hoods

16. MY KIND OF TOWN (CHICAGO IS)
17. I LIKE TO LEAD WHEN I DANCE
18. MISTER BOOZE
19. STYLE (Alternate Mix)
20. FINALE: DON'T BE A DO-BADDER
21. DON'T BE A DO-BADDER (Vocal Tracking Session)

Collection Produced by
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