

GOLDMINE • JULY 12, 2002

ELVIS NEWS • NIGHT RANGER • COLLECTING RADIO STATION ACETATES

GOLDMINE

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Goldmine

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Sheila E.

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violent femmes



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2. Kiss Off
3. Please Do Not Go
4. Add It Up
5. Confessions
6. Prove My Love
7. Promise
8. To The Kill
9. Gone Daddy Gone
10. Good Feeling

Tracks 1-10

From the original release of Violent Femmes. Slash #23845 (1/83)

DEMOS & MORE

11. Girl Trouble
12. Breakin' Up
13. Waiting For The Bus
14. Blister In The Sun
15. Kiss Off
16. Please Do Not Go

17. Add It Up
18. Confessions
19. Prove My Love

Tracks 11-19

[Track 13 first issued on the album Add It Up (1981-1993),
Slash/Reprise #45403 (9/93) • All other demos previously unissued]
Recorded at Mark Van Hecke's home studio, Milwaukee, WI (Fall/1981)

20. Ugly
21. Gimme The Car

Tracks 20-21

Rough Trade [UK] single #147 (12/83)
Recorded at Music Works, London, England (8/31-9/1/83)

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LIVE RECORDINGS

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Tracks 1-4

[Track 1 first issued as a flexi-disc in Alternative Press magazine
• All other selections previously unissued]
Recorded Live at the Beneath-It-All Café, Milwaukee, WI (9/12/81)

5. Break Song
6. Her Television
7. How Do You Say Goodbye
8. Theme And Variations

Tracks 5-8

[previously unissued]
Recorded Live at The Jazz Gallery, Milwaukee, WI (12/8/81)

9. Prove My Love
10. Gone Daddy Gone
11. Promise
12. In Style
13. Add It Up

Tracks 9-13

[previously unissued]
Recorded Live at Folk City, New York, NY (1/26/83)

14. Michael Feldman Interview
15. Kiss Off

Tracks 14-15

[previously unissued]
Recorded Live on the program High Noon,
WHA Radio, Madison, WI (2/6/82)

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Courtesy of Loretta Lynn Enterprises



14 LORETTA LYNN

Out of tragedy can come triumph, as country singer Loretta Lynn's life has certainly exemplified. A rebel woman singer/guitar player when she first entered the male-dominated country music arena in the early '60s, she suffered heartaches with the loss of family members and close musical friends in the '80s-'90s, as told in her two autobiographies. But on the threshold of a new century, she has put her past in perspective and is back in the country limelight with new recordings and concerts. ...by Michael Streissguth

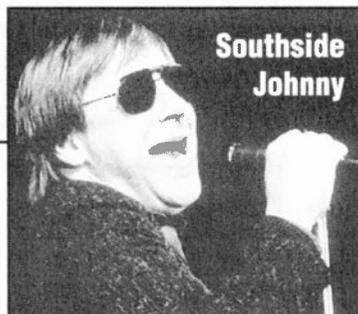
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Courtesy of Phoenix Gems/by Ann Pace

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SHEILA E.



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World Radio History

Dedicated to the memory of Rick Whitesell

Goldmine

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 Inset of Sheila E. courtesy of Heaven Productions/by Rob Shanahan

Please Mr. Postman

A tale of two Sutcliffes

My two cents about Pauline Sutcliffe's *The Beatles Shadow: Stuart Sutcliffe & His Lonely Hearts Club* book reviewed in *Goldmine* #571 (June 14, 2000). I haven't read the book, but anyone who thinks a leech such as Geoffrey Giuliano is a credible source of Beatles information doesn't pass the sniff test.

I went to the Stuart Sutcliffe artwork exhibit at the Govinda Gallery in Georgetown, Md., about seven years ago. It played Beatles music, some of it bootlegged, on the overhead speakers during the opening. I thought that was pretty exploitive. Stuart wasn't on any of the songs played. I introduced myself to Pauline just to say hello. She rolled her eyes at me. Perhaps if I had my checkbook out, she would have been a little nicer. She sued Apple over the amount royalties she was paid for the one track on *Anthology* that Stu did play on.

The artwork at the Gallery was cool. I think Stu Sutcliffe is a vital part of The Beatles' story. The Beatles always acknowledged his contribution. And let's not forget, they didn't fire him; he quit. What has Pauline brought to the tale except sour grapes? I wouldn't spend a dime to find out.

— Chris Palladino
Hagerstown MD

Tape clears up Crudup pronunciation

I have a live cassette tape of Bonnie Raitt from an April 7, 1973, performance in Washington, D.C. Arthur "Big Boy" Crudup sits in on the last five songs. Raitt introduces him as "Crew dup." The tape is from the soundboard, and her enunciation is clear. I hope this helps

— Andy
via e-mail

Looking for *Midnight Special* episodes

I need the help of *Goldmine* readers. Do any of the TV shows of *Midnight Special* hosted by Wolfman Jack still exist? The show aired in the early 1970s and featured some of the greatest rock 'n' roll bands from the 1960s and 1970s. Are there any plans to release some of the best *Midnight Special* shows on VHS or DVD? I would sure like to get a hold of some of these!

— Mike Manaiage
White Bear Township MN

{Mike, to the best of our knowledge, there have been no commercial releases of any *Midnight Special* shows, although the probability of them floating around as bootleg videos is rather high. We haven't heard of any plans to release them, but it sure would make sense, although the royalties desired might be a reason for the delay in getting the shows out to the public. By the way, The *Midnight Special* radio show, which started in the early 1950s as the first "alternative" radio show with guests such as Big Bill Broonzy and special artist hosts such as folksinger Tom Paxton, continues to air every Saturday night at midnight on Chicago's WFMT. — Ed.}

LETTER FROM THE EDITOR

21st century starting off bad for music biz

It's been a rough start to the new century for record labels. After more than a decade of continued increases in sales — if not in individual units at least in dollars — 2001 and 2002 so far have seen a decline in sales.

The factors are numerous: the slowing U.S. economy, post-Sept. 11 consumer malaise, lack of stellar product, continued high prices on CDs and downloading of music off the Internet (which makes "old-school" bootlegging and counterfeiting pale in comparison. Although no one is getting rich off downloading, the labels are getting a bit poorer.)

Some don't care what happens to the labels. Continued consolidation of the majors and medium labels into a handful of mega-labels makes it harder for artists to break into the business, and established acts are easily dumped if sales — which would be great in any other scenario — do not fit the new economy of the record labels. There is no reason at this point to delve into the pros and cons of what's going on, as the industry will shake out over time into whatever it turns into.

Meanwhile, the labels are battling the Napsters (oops, it just went bankrupt!) of the world with new technology embedded into CDs making them unrecordable in some cases, unplayable on certain equipment in others. Of course, this just ticks off consumers, thus driving the wedge further

between them and the labels, with the artists smashed somewhere in the middle.

One of the more unique new weapons the labels are employing is the use of "watermarking" promotional CDs sent to the media and radio stations.

I received one of these recently, the new self-titled album by Vida Blue, a trio fronted by Phish keyboardist Page McConnell (Elektra 2A-62782). The disc has my name on it, and there is a serial number embedded in the music, traceable to me. According to the note sent along with the CD, the watermark is not changed or destroyed by extracting music clips nor by using compression technology such as MP3. Guess the labels are tired of having unscrupulous media/radio station folks spreading new albums over the Internet in advance of their release. The new technology means the labels can track the culprits. In the meantime, I have a very cool collectible — hope I get some more!

— Greg Loescher

Editor's recommendation: **Various Artists, *Good Rockin' Tonight: The Legacy Of Sun Records*** (Sire 31165-2). Cool takes by superstars such as Paul McCartney, Chris Isaak, Bob Dylan, and Van Morrison on songs from the label that brought us Elvis Presley, Johnny Cash, Jerry Lee Lewis, Carl Perkins, et al.

In search of the lost ARChives

I've looked through dozens of my back issues of *Discoveries* and *Goldmine* but can't find the article I remember about the New York City nonprofit record archive that accepts donations of vinyl records. I can't locate it via the Internet either. Do you recall the name or have a contact phone number, email or address? I may be moving out of the area and am considering donating part of my collection rather than moving it all. Thanks.

— Ed Salamon
via e-mail

{Ed, it's the ARChive Of Contemporary Music. We just plugged their semi-annual record show in our June 14, 2002, issue. You can e-mail the curator, Bob George, at arcmusic@inch.com and visit the Web site at www.arcmusic.org. The mailing address is 54 White Street, New York NY 10013. Ph: (212) 226-6967. If readers have the Dec. 31, 2001, issue with our Travel Guide supplement in it, check it out, as it has addresses and contact info for music-related halls of fame and museums. Donating items to museums is not only a great tax deduction but assures that others can enjoy what has been saved from the landfills of America! — Ed.}

Al Kooper discography and vinyl releases

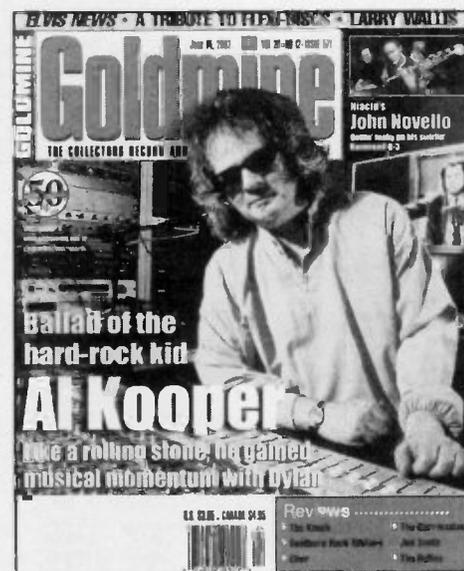
After suffering through two issues of bands I have no use for (Anthrax and INXS), I bought my copy of the "Koop" with a big

smile on my face. But then it was turned upside down into a frown. Where was the Al Kooper discography? I'm still counting pages thinking someone ripped it out. Although The Koop may not pursue vinyl, a lot of your readers do.

It would also be a huge help if *Goldmine* set aside a small section in each issue to let us know what new vinyl will be issued. I get all my new vinyl news from places such as CD-Now and Amazon UK. Something is wrong with that picture. I should get my new vinyl news from *Goldmine*, a record collector's magazine, not from a CD Internet site.

— Dave Reichel
via e-mail

{Dave, the discography for Kooper would have been huge, with both his recording and producing credits. Of course, many recordings were mentioned in the story itself, but we'll be posting it on our Web site shortly (www.collect.com/records). We do publish news of vinyl releases (in Grapevine, New Releases News, Reissues News) when it is known specifically that a reissue or new release is coming out in that format. Many of our advertisers also promote new vinyl releases in their ads, as do some record labels. Suffice it to say, most album releases can be obtained on vinyl, although not from normal retail outlets. But in response to your request, we'll be adding more of this info in the magazine shortly. — Ed.}



Goldmine #571, June 14, 2002

Groovin' on The Rascals' box set review

I wanted to drop you a note to say I enjoy reading *Goldmine* very much, especially the reissue reviews. I was happy to notice that The Rascals' *All I Really Need* box set was discussed (*Goldmine* #567, April 19, 2002). It is a wonderful collection, especially the booklet, which contains artwork of the band's albums and singles. Of course, the music is the key. Rhino has triumphed once again in remastering the original LP and 45 cuts — it's astounding to hear "Once Upon A Dream" on CD!

To answer *Goldmine* reviewer Bill Carpenter's question, "Why would anyone want a mono version (of 'Groovin')?" Mono is the way the group itself heard the song back in 1957 (as did most fans). As *Goldmine* columnist Peter Gutmann of Washington, D.C., mentions in the Anthrax issue of *Goldmine* (#569, May 17, 2002), the harmonica breaks are delightfully different, and the soul of the group is shared more with the listeners.

One last note on "mono" experiences: Try these on for size — The Beatles' *Revolver*, Sgt. Pepper's and *Magical Mystery Tour* albums, The Monkees' *Pisces, Aquarius, Capricorn And Jones* and The Hollies' "Dear Eloise"/"King Midas In Reverse." Keep up the great work. Looking forward to more great articles!

— Nick Arcitano Jr.
Edison NJ

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

Grapevine



Courtesy of Pathfinder Management/by Ray Olson

Night Ranger (from left): Jeff Watson (guitar), Jack Blades (bass, vocals), Alan Fitzgerald (keyboards), Kelly Keagy (drums, vocals), and Brad Gillis (guitar).

Night Ranger embark on tour for their 20th anniversary

With six Top 40 hits, including the #1 "Sister Christian," from 1983-85, Night Ranger had a great run. Disbanded in 1989 then reunited in 1997, today Night Ranger have acquired a new booking agent and new management and have hit the road, performing their big hits "Don't Tell Me You Love Me," "Sister Christian" and "Rock In America." Two members have also recently released solo projects with a few more in the works. However, a new Night Ranger CD is on the backburner because all the Rangers have their own projects happening.

"The songs seem to be timeless as far as classic-rock radio goes and get a lot of airplay. We were on a compilation CD released up in Canada last year with a lot of other '80s bands on it and it sold over 300,000 copies!"

— Brad Gillis

Speaking with guitarists Brad Gillis and Jeff Watson, Gillis commented to *Goldmine*, "We will probably play over 150 dates this year. Everybody still loves to play in the band and everybody gets along great. We have a new booking agent and they are setting up the dates. The band has sort of resurged in the last few years from playing smaller venues to larger festivals. Last year we performed in front of almost a million people!"

Night Ranger has shared the stage recently with Journey, Styx, Bad Company, and REO Speedwagon on double and triple bills. With MCAs *The Best Of Night Ranger* (MCA 088 112 307-2) as a steady seller, a lot of their hits have ended up various compilation albums.

"The songs seem to be timeless as far as classic-rock radio goes and get a lot of airplay," Gillis told *Goldmine*. "We were on a compilation CD released up in Canada last year with a lot of other

'80s bands on it and it sold over 300,000 copies!"

Asked about the writer's royalties for the song "Goodbye," which he cowrote with Jack Blades, Watson replied, "in the old days, we would all write these songs together and Jack was writing most of the lyrics, so they get listed to him. But in order to compensate everybody, the band split five ways all the publishing. We all split all the songs. That makes everybody feel good about it, you know."

The band still continues their outside projects. Gillis has his solo album *Alligator*

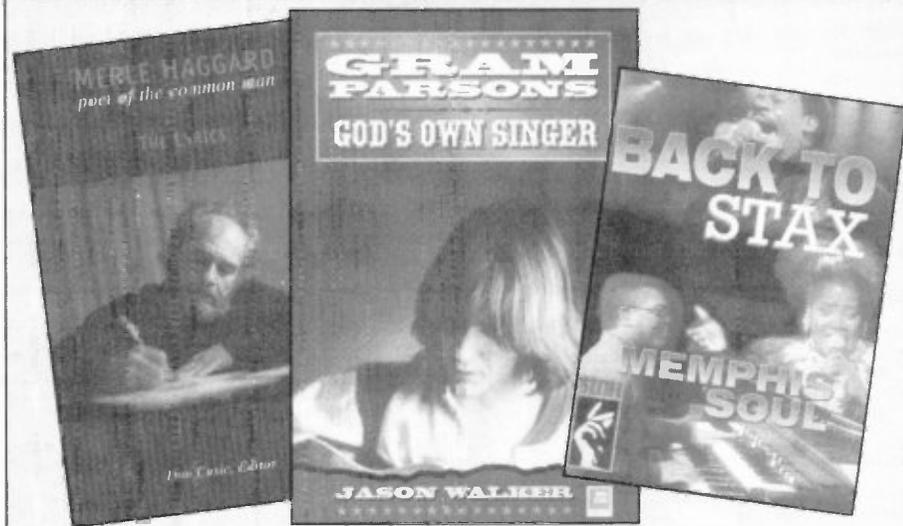
available on his Web site (www.bradgillis.com). He has also recorded the music for the Tiger Woods PlayStation 1 and 2 games and for ESPN. Gillis will have a new solo album for release this summer.

Blades has had great success with Damn Yankees and has toured with Ringo Starr and his All-Starr Band. Drummer Kelly Keagy has just released his solo album *Time Passes* (Frontier Records FR CD 063 (www.frontier.it)) which features Watson and Blades cowriting and performing on the track "Anything Goes." Watson's new Web site, www.jeffwatson.com, has just hit the Internet, and he's currently working on a soundtrack for *Vertical Frontiers*, a PBS show about rock climbing.

"I have the video stuff up in my studio," Watson said. "I'm going Pro Tools, putting acoustic pieces of music together. It's just a blast! The music will come out on a CD."

— Guy Lee

GRAPELEAVES



On the bookshelf: *Merle Haggard: Poet of The Common Man: The Lyrics* edited by Don Cusic (Hal Leonard) contains the best of Haggard's lyrics from his extensive songbook including his hits "Okie From Muskogee" and "Swinging Doors" and songs from his most recent album, *If I Could Only Fly...* *Gram Parsons: God's Own Singer* by Jason Walker (Helter Skelter) draws on new interviews with friends and musicians of the former member of The Byrds and founder of Flying Burrito Brothers, as well as discussions with today's alt-country artists heavily influenced by Parsons, considered the father of country-rock and alt-country.

For couch potatoes: *Back To Stax: Memphis Soul* (Music Video Distributors) is a January 1990 Stax memorial concert from Cannes, France, of various Stax Records artists including Sam Moore, who performs the bulk of the songs on this 28-track DVD, *Memphis Horns*, Carla Thomas, Phil Upchurch, Eddie Floyd, and Booker T. & The MG's... *John & Yoko's Year Of Peace* (Image) documentary is set for release on DVD and VHS Sept. 17. The documentary includes rare footage discovered in the basement of the Canadian Broadcasting Corporation 30 years after John Lennon and Yoko Ono's legendary March 1969 "Peace Bed-in" in Toronto and revealing new commentary about the event from Ono.

George Harrison's Beatles boots net \$35,754.50: The Beatles boots worn by George Harrison during his Cavern Club days and autographed by both he and fellow Beatle Ringo Starr, sold for \$35,754.50 during Leland's May 15-16, 2002, Americana auction. Many other Beatles items were included in the auction, such as 16 lots of autographed items (\$200-\$4,715), Harrison's Harpione guitar (\$19,487.17), a *Help!* half-sheet movie poster (\$589.48), an Apple Records mirror (\$605), a *The Beatles For Sale* promotional flat (\$200), *The White Album* #27 (\$1,500) a *Yellow Submarine* promo poster (\$399.30) and a postcard with a drawing of the Statue Of Liberty by John Lennon and autographed by him (\$732.05). Twenty-five lots of Elvis Presley items included his handwritten lyrics to "America The Beautiful" (\$7,986), a copy of the first Presley promotional poster (\$2,500), a hand-signed Christmas card (\$857.43) and a telephone used by Presley at his Graceland home (\$1,071.80). Among the 25 Kiss memorabilia lots auctioned off were Gene Simmons' personally owned lyric book (\$2,297.52), Simmons' Kiss costume bodysuit (\$1,139.24), *Rock And Roll Over* platinum record award (\$943.17), Kiss stage

shoes worn by Peter Criss (\$442.88), and original Kiss album cover art personally owned by Simmons (\$5,559.91). Fourteen Kiss guitars were also part of the auction (\$665.50-\$8,000 and one unsold guitar body fragment). Other items in the auction included a signed contract of Michael Jackson's (\$302.50), a set of three Sex Pistols concert posters (\$589.48), a copy of Bob Dylan's first concert handbill (\$1,100), a 1966 Yardbirds handbill (366.02), The Doors' Jim Morrison's high school yearbook from 1961 (\$584.61) and Jimi Hendrix concert posters (\$500-\$3,300). Among 27 Rolling Stones lots were handwritten letters of Brian Jones (\$1,071.80) and Keith Richards (\$3,797.49), a 1965 Rolling Stones/Roy Orbison concert program and ticket (\$399.30), and a 1965 Stones concert ticket (\$332.75). One of the most interesting items, which didn't sell, was a rare left-handed 1957 Fender Stratocaster guitar Hendrix had given to Stephen Stills. The minimum bid on the piece was \$350,000. For complete auction results, go to www.lelands.com.

Credence and Sex Pistols tributes: *Never Mind The Bhangra, Here's The Opium Jukebox* (Caroline) is a 25th anniversary tribute to the Sex Pistols' only album, *Never Mind The Bullocks, Here's The Sex Pistols*. The tribute features Martin Atkins, who was involved in Johnny "Rotten" Lydon's post-Pistols band, Public Image Ltd.... *Chooglin'*; — *A Tribute To The Songs Of John Fogerty* (Dren Records) is a 17-track tribute to Creedence Clearwater Revival's chief hit-maker and includes CCR covers by Sid Griffin's Western Electric, John Jorgenson (a Bob Dylan session guitarist), Ray Mason, The Mary Janes, and Eric Ambel (guitarist for Steve Earle), among others.

Odds and ends: *The Osbournes'* merchandising blitz is about to descend upon the world. MTV's hot show about Ozzy Osbourne and family already has signed up at least 55 licensors for everything from condoms to slot machines. Marketing industry experts are projecting sales (so far) of \$200 million for this year... Hard Rock Cafe International plans to open an interactive museum on International Drive in Orlando in November 2002. The 17,000-square-foot Hard Rock Vault will showcase much of the memorabilia not in the chain's more than 100 restaurants worldwide. The Hard Rock Cafe organization currently owns at least 64,000 pieces of music memorabilia valued at more than \$32 million.

— Greg Loescher



From left: Dr. John, Henry Butler, Roy Rogers, and Eddie Bo.

All photos ©2002 Goldmine/by Richard Shelly

Foot-stompin' New Orleans' Jazz Fest brings out the best in musicians

NEW ORLEANS — There were so many audience-riveting, soul-stirring moments at the 2002 New Orleans Jazz & Heritage Festival that it's tough to pinpoint the most deeply moving among them. Here are some highlights from *Goldmine's* tour around the Fairgrounds Racetrack off Gentilly Blvd., where JazzFest is held annually the last weekend in April and the first weekend in May.

Bonerama, a trombone group led by Mark Mullins, is certainly one of the more interesting "discoveries" we made at the festival. This six-person group includes five trombonists and a sousaphone player, and they rattled off "bone-heavy" versions of Edgar Winter's "Frankenstein" and other familiar covers. But the band's originals are what struck us most. Great arrangements and great musicianship are what one will hear from this band on their forays outside of the Crescent City.

Slide guitarist and songwriter extraordinaire Sonny Landreth played to a packed Blues Tent on the festival's opening day, April 26, followed by New Jersey native Shemekia Copeland. Copeland is a blues belter in the tradition of Etta James. She is just 22 and is the daughter of the late Texas guitarist Johnny "Clyde" Copeland.

Landreth blew the crowd away with his slide guitar pyrotechnics on his closing tune, "Bayou Teche," and Copeland had the audience in the palm of her hand with her father's song, "Ghetto Child."

The new Blues Tent, which has a capacity of 2,000 people, gets this writer's vote for the best innovation at this year's JazzFest. Fans who attend the festival every year notice the little improvements that have been made. Previously, blues fans would bake in the hot Louisiana sun to catch their favorite performers at the former House Of Blues stage. The Blues Tent is a major step forward for JazzFest.

Slide guitarist Roy Rogers, a San Francisco native who has produced John Lee Hooker, and his band, The Delta Rhythm Kings, blew the audience away in the Blues Tent on Saturday, as did Louisiana native Clarence "Gatemouth" Brown and his band, Gate's Express.

A key component of Gate's Express is Hammond B-3 organist Joe Krown, originally from New York but based in New Orleans the last 12 years or so. Krown performed with his own group, The Joe Krown Organ Combo, during the second weekend of JazzFest. On May 3, Krown and his group pulled out all the stops over at the shady Lagniappe Stage as they played selections from their latest self-

produced album, *Funkyard*.

Pianist Allen Toussaint, one of the great songwriters in America today, performed with his large ensemble on the bigger Acura Stage, followed by Dr. John And The Lower 911. Dr. John added a full horn section for his JazzFest performance, and saxophonist Herbert Hardesty and trumpeter Charlie Miller, among others, added new dimensions to now-classic Dr. John tunes such as "Such A Night" and "Right Place, Wrong Time."

Another regional talent we discovered — or at least came to fully appreciate this year — is vocalist John Boutte, who performed with his jazz group in the BellSouth/WWOZ Jazz Tent but later performed in a country-oriented group called Uptown Okra at the Lagniappe Stage, behind the racetrack's grandstand. Boutte, an African-American, was as much at ease singing country classics with a bunch of white guys as he was singing original gospel and funk-flavored jazz tunes. He is an incredibly talented vocalist who will surely be successful if there is any justice in this world.

Other high points in the Jazz Tent include trumpeter Terence Blanchard and his group, The James Rivers Movement, and vocalist Abbey Lincoln. While Blanchard has made a name for himself around the world as an in-demand session player and is regularly booked at all the major jazz festivals, Rivers and his group are another local/regional group who have plenty of work in New Orleans, Louisiana, Texas and other places around the South.

The 70-something Lincoln, who performed on the last day of the festival, May 5, received several standing ovations during the course of her set. She was in exquisite voice as she sang her own "Because The Earth Is Round," Bob Dylan's "Hey Mr. Tambourine Man" and closed with a heart-wrenching version of the great American songbook tune, "I'll Be Seeing You."

We capped off our festival selections on Sunday afternoon back in the Blues Tent and sat in on a vibrant, energetic, sweat-drenched set by guitarist, singer and songwriter John Mooney and his group, Bluesiana. With drums, bass and congas, Mooney injected new life into blues standards such as "How Long?" and "Baby, Please Don't Go." At the same time, his originals were refreshing to listen to yet clearly tradition-based. Again, people in the business of booking blues festivals around the U.S., Canada and Europe should find a place for the New Orleans-based Mooney and Bluesiana in

their festival lineups.

Aside from all the activity going on at the Fairgrounds on the seven days of the festival, there are always a multitude of things to do in clubs at night and during the three-day break between first and second weekends at the festival. Three club shows we caught worth noting were Lucinda Williams' sold-out show at the House Of Blues on May 1, during which she sang some spirited blues tunes, including Howlin' Wolf's "Come To Me Baby," to close her show. the WWOZ Piano Night at Generations Hall on the Monday following the festival, and the Mystic Knights of the Mau-Mau Thursday show at the Fine Arts Center on Constantinople Street with Dave Bartholomew, Barbara Lynn and more than a dozen other legendary performers.

At WWOZ's Piano Night, a major annual fund-raiser for this listener-supported Crescent City radio station based in Louis Armstrong Park, the audience was treated to great performances by Ann Rabson, organist Joe Krown, Tom McDermott, and Judith Owen. The evening's entertainment was capped off at midnight by music from Eddie Bo with special guest Dr. John. The good doctor riveted the audience with some of his tasty, economical, soulful guitar playing and did a respectable job accompanying Bo on Hammond B-3 organ.

The Mystic Knights Of The Mau-Mau show at the Fine Arts Center was punctuated by a great performance by Dave Bartholomew and his Orchestra, who performed his local hit, "JazzFest Time In New Orleans," and later, a soul-stirring demonstration of saxophone wizardry by Big Jay McNeely and his group. Frankly, given the myriad of shows to see in clubs during JazzFest, we knew we were in the right place at the Fine Arts Center when we greeted Terry Stewart, director of The Rock And Roll Hall Of Fame And Museum in Cleveland, and Bill Bentley, a senior executive at Warner Bros. Records in Los Angeles, in the 400-capacity club there with us!

The fact is, there's always plenty of good music to check out in clubs during JazzFest. People who love live music and can swing the finances of 10 days in New Orleans during JazzFest should by all means, do it!

For more information on next year's New Orleans Jazz and Heritage Festival, write: New Orleans Jazz & Heritage Festival, 1205 Rampart St., New Orleans, LA 70117, call (504) 522-4786, or go to www.nojazzfest.com.

— Richard Shelly

Market Beat

O Brother spikes bluegrass sales; country classics always sell

The really good stuff transcends generations — no matter what the genre. In country music consistent sellers include Johnny Cash, Hank Williams and son, Dolly Parton, Wanda Jackson, Waylon Jennings, Merle Haggard, Pasty Cline, and George Jones. This issue's cover artist, Loretta Lynn, has 45s — her first for the tiny Canadian Zero Records — that can now fetch in the hundreds of dollars apiece, when they come on the market, that is.

"I've seen zero copies of those come through the store," punned Kels Koch, an assistant manager at The Great Escape in Nashville, which has been around for 25 years. Country music is about 25 percent or more of the stores' sales.

Her lasting power stems from her artistic integrity — Lynn isn't someone who had a vend-a-hit machine cranking out her material, unlike many of the hat acts from the '90s aimed at the "soccer mom" market. "Loretta was writing her own material in the '60s when not a lot of people were," Koch said.

Mike Stephens, a comanager also at The Great Escape, said Lynn's feistiness in her songs appeals to women. Koch continued that thought, noting that she and Jackson appeal to "riot grlls, Bikini Kills types. It didn't begin with Courtney Love, and I think a lot of people are realizing that."

Koch also listed Parton's pre-pop material, 1966-75, as good sellers on vinyl, because much of that material hasn't been reissued on CD.

Cash remains a strong seller because of the high quality of the songs and the fact that "He still has maintained his cool factor," Stephens said. "He never went through a disco period," Koch continued.

Barry Weisfeld, president of Princeton Record Exchange of Princeton, N.J., said that though country music on the whole is less than 1 percent of his business' sales, he still does well with early yellow-label Hank Williams that "we sell for \$10-29.99. We price records to sell, so we do not necessarily hold out for full theoretical market value."

"Today, I had a young college kid in the store buying vinyl," said Dan Shorr, co-owner of Pops Resale in Lexington, Ky., which deals in about 10-12 percent country music. "He had only two selections. One of them was a rock album, and the other was Hank Williams. With every new generation and every new customer, we have the opportunity to educate them as to the roots of what they are listening to. Those roots almost always include country."

"There are always trends," Shorr said. "Sometimes the run might last for a few weeks, sometimes a few months. The runs will shift from artist to artist. We might have a short run on Floyd Cramer or a long run on Willie Nelson. The biggest surprise is that some of the earlier artists are not *more* highly sought after by people who listen to country regularly. It's sort of a blessing in disguise, because some of the older stuff is much harder to come across."

Bluegrass artists whose material sells well are those who had their heyday in the era before LPs, so their vinyl is a little

(Please see Market Beat page 61)

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60. V/A "More Rockin On Broadway" - 30 more great trax from the Time, Brent, Shad Labels - Chevrons, Bel-Notes, Knockouts, Skin N Flip, Jupiters, Fi-Dells, Strollers, much more (Ace - June 25) \$16.99
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Loretta Lynn

The honky-tonk girl has packed up her troubles and relaunched her career

by Michael Streissguth

Loretta Lynn seems to be a woman on the comeback trail. Of course, the country music queen never really left the trail, but over the past 15 years or so she's struggled to keep a clear bead on the way ahead. The death of friends, family members and her own illnesses have occasionally robbed her of the energy to focus on her career.

In 1984, she lost her son Jack, who drowned near her home in Hurricane Mills, Tenn. Nine years later faithful friend and longtime duet partner Conway Twitty died unexpectedly in a Springfield, Mo., hospital, where, at the same moment, she was nursing her failing husband, Mooney "Doo" Lynn. Mooney followed Twitty to the grave three years later. Grief and emotional turmoil defined her 1990s.

A new decade in a new century has found a rejuvenated Lynn. She has burst back on the American scene with the hit album *Still Country* (released in 2000), renewed dedication to the road and the new autobiography *Still Woman Enough: A Memoir* (Hyperion). The book has sold 110,000 copies in only two months and has gone back for its sixth printing. She is turning up everywhere: carrying the Olympic torch last December, receiving an honorary doctorate from the University Of Kentucky this spring, appearing on Arts And Entertainment's *Live By Request* and bearing the spotlight of the Lifetime Network's *Intimate Portrait*. In addition to her cross-country book signings, she still performs more than 90 shows per year. Between tour dates, she is working on her next studio album, also to be titled *Still Woman Enough* and has 17 new songs ready to go. She now moves forward with a more certain stride.

Her 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 in 1960 and bought her a regular slot on the powerful *Grand Ole Opry*, as well as a contract with the much better-endowed Decca Records, where future Country Music Hall Of Famer Owen Bradley produced her.

The next 10 years would see her break

down doors for women in country music as she recorded hits such as "You Ain't Woman Enough" (#2 Country, 1966), "Don't Come Home A' Drinkin'" (#1 Country, 1966) and "Your Squaw Is On The Warpath" (#3 Country, 1968), which championed female independence. By the early '70s she had entered the realm of popular entertainment, showing up on television with Dinah Shore, Frank Sinatra, and Mike Douglas and periodically crossing over to the Pop charts. She had become a symbol of country music, a status that became all the more definite in 1976 with the release of her autobiography *Coal Miner's Daughter*.

Her candid, plainly told story shot to the *New York Times* best-seller list and ushered in a new day for country autobiography, a genre previously weighted down by bland narrative. Hollywood made a movie based on the book in 1981, choosing for Lynn's character actress Sissy Spacek, who would win an Oscar for the role, her only one to date. The successful movie was invaluable in spreading the name of Loretta Lynn and the sound of country music to international audiences.

It remains to be seen whether or not Lynn's second autobiography will reach celluloid, but, whether it does or does not, Lynn has proven again that hers is a story worth telling.

Goldmine: Why did you decide to write a second book?

Loretta Lynn: I betchya I had enough stuff for three books, and I just kind of read off some of what I'd written for [co-author Patsi Bale Cox] to put together. She typed it up for me, but I already had it wrote. Bless her heart.

How did you write it with her? Did you tape-record your thoughts?

Well, Patsi would be writing them down. She never took too much tape. She'd write down the main things that she thought would be better for me right now. But there's a lot of stuff that's more important than what she wrote. That's why I'm going to do another one, but this one's OK for right now.

What were the emotions you went through while writing the book?



Courtesy of Loretta Lynn Enterprises

Now and then I dream about Doo. He's never dead, and me and him are out doing something together on the farm. The other day I dreamed he said, "Loretta, take a ball of string and tie it around this stake and go to the head of this garden, so you can get these rows straight." Well, before I started getting a garden out without him, I just took my hoe down through [the dirt] and it grew just as well. Who cares if [the rows] are crooked, as long as it grows. Me and him used to fight about that. So every now and then I will dream, but he's never dead. He's telling me what I should do and what I shouldn't do. Or we're on vacation and we're in the camper and we're having a good time. I'm out digging up different flowers in the desert. We're doing something, you know. But I never dream about him being gone.

But I think probably the hardest thing was talking about Jack. But I didn't tell the most hurtful things. When I was on the road, I had a seizure. I had seven seizures caused by emotions. They had taken two different [MRIs] of my head. They said there's no tumor, no nothing, so it has to be something else. So we started going back to every one I had, and it was then when something happened. The last one I had I was in Champaign, Ill. My son was drowning right at the moment I had the seizure....

Was it different working on a book with a woman? Coal Miner's Daughter you wrote with a man, George Vecsey.

I was wantin' to write this one with George Vecsey because George Vecsey is one of the greatest writers in the world. And he's from New York — he works for the *New York Times*. There's nobody that can put a book together like George Vecsey. He'd write a chapter, and he'd send it down here to me. And I'd rewrite the words, like H-O-L-L-E-R. So, he'd call me and say, "Loretta, there's no way in the world this is gonna ever pass, if you're gonna spell hollow H-O-L-L-E-R." I said, "I didn't want to write a book anyway. I'm too young to write a book about my life. Forget it." Then he'd say, "I'm gonna turn it in like this. If it don't go, we're in trouble." I said, "Turn it in like that." The way that I said it was the way I wanted it wrote. I tried to clean this one up a little bit but not much. I wanted everybody to know that I was learnin' a little bit more after all that time.

My manager told me that the *New York Times* was sending George Vecsey all over trying to follow all the football, basketball [news]. George Vecsey told me, "Please let me know when you're gonna write this book." So I don't know what happened between that time and when the book started. I should

have picked the phone up and called him, and I know that. You can put that in the [article] if you want to. I really should have because there's not a writer like George Vecsey. There never will be one.

He's a good one.
He's a great writer.

Were you surprised Coal Miner's Daughter took off?

Yeah I was, 'cause I hadn't lived. When they wanted to write the book, I said, "I really haven't lived. I don't know what you're gonna write about because all I've done is have kids." They said, "Well, let's write one." I had three or four writers, and I picked George Vecsey. Why, I don't know. But I picked the best one.

Why do you think people are interested in your life?

I really didn't know, but when the book was written and became a best-seller and then come into a movie, I thought, "What in the devil are they going to do a movie about?" I thought the book was a little funny, and I laughed when I read it. I'd lay awake at night and Doo would read it to me, a chapter or two every night. And we'd laugh about some of the things in it, but this [new book] is laughable and sad.

What do your fans tell you about how your life and singing affects them?

The women always come up to me and tell me that they appreciate what I've written 'cause they gone through the same thing I have. And the men always come up and say, "I appreciate you fighting for your old man." [They're talking about] "You Ain't Woman Enough," "Fist City" (#1 Country, 1968) and all that. It hit the women and the men, 'cause the woman was saying, "You ain't gonna do this," but then they'd turn right around and say, "You ain't woman enough to take my man." So I kind of hit 'em both.



Courtesy of Loretta Lynn Enterprises

Publicity shots of Loretta Lynn from the early 1960s.

Loretta Lynn U.S. discography

by Tim Neely

Loretta Lynn

45s

| Label# | Title (A-side/B-side) | Year | NMS | Label# | Title (A-side/B-side) | Year | NMS |
|-------------|---|------|-------|-------------|---|------|-----|
| Zero 107 | I'm A Honky Tonk Girl/Whispering Sea | 1960 | \$500 | Decca 32332 | You've Just Stepped In (From Stepping Out On Me)/Taking The Place Of My Man | 1968 | 8 |
| Zero 110 | New Rainbow/Heartaches Meet Mr. Blues | 1960 | 400 | Decca 32392 | Your Squaw Is On The Warpath/Let Me Go, You're Hurtin' Me | 1968 | 8 |
| Zero 112 | The Darkest Day/Gonna Pack My Troubles | 1961 | 400 | Decca 32439 | Woman Of The World (Leave My World Alone)/Sneakin' In | 1969 | 8 |
| Decca 31323 | The Girl That I Am Now/I Walked Away From The Wreck | 1961 | 15 | Decca 32513 | To Make A Man (Feel Like A Man)/One Little Reason | 1969 | 8 |
| Decca 31384 | Success/Hundred Proof Heartache | 1962 | 12 | Decca 32586 | Wings Upon Your Horns/Let's Get Back Down To Earth | 1969 | 8 |
| Decca 31435 | World Of Forgotten People/Get Set For A Heartache | 1962 | 15 | Decca 32637 | I Knew How/The End Of My World | 1970 | 8 |
| Decca 31471 | The Other Woman/Who'll Help Me Get Over You | 1963 | 10 | Decca 32693 | You Wanna Give Me A Lift/What's The Bottle Done Today Baby | 1970 | 8 |
| Decca 31541 | Before I'm Over You/Where Were You | 1963 | 10 | Decca 32749 | Coal Miner's Daughter/Man Of The House | 1970 | 10 |
| Decca 31608 | Wine, Women And Song/This Haunted House | 1964 | 10 | Decca 32749 | Coal Miner's Daughter/Man Of The House (picture sleeve) | 1970 | 12 |
| Decca 31707 | Happy Birthday/When Lonely Hits Your Heart | 1964 | 10 | Decca 32763 | I Love You/That Ain't A Woman's Way | 1970 | 8 |
| Decca 31769 | Blue Kentucky Girl/Two Steps Forward | 1965 | 10 | Decca 32796 | I Wanna Be Free/If I Never Love Again | 1971 | 7 |
| Decca 31836 | The Home You're Tearin' Down/The Farther You Go | 1965 | 10 | Decca 32851 | You're Lookin' At Country/When You're Poor | 1971 | 7 |
| Decca 31879 | When I Hear My Children Play/Everybody Wants To Go To Heaven | 1965 | 12 | Decca 32900 | Here In Topeka/Kinfolks Holler | 1971 | 20 |
| Decca 31893 | Dear Uncle Sam/Hurtin' For Certain | 1966 | 10 | Decca 32900 | One's On The Way/Kinfolks Holler | 1971 | 7 |
| Decca 31966 | You Ain't Woman Enough/God Gave Me A Heart To Forgive | 1966 | 10 | Decca 32974 | Here I Am Again/My Kind Of Man | 1972 | 7 |
| Decca 32043 | It Won't Seem Like Christmas/To Heck With Santa Claus | 1966 | 10 | Decca 33039 | Rated "X"/Til The Pain Outwears The Shame | 1972 | 7 |
| Decca 32043 | It Won't Seem Like Christmas/To Heck With Santa Claus (picture sleeve) | 1966 | 15 | MCA 40058 | Love Is The Foundation/What Sundown Does To You | 1973 | 5 |
| Decca 32045 | Don't Come Home A-Drinkin' (With Lovin' On Your Mind)/A Saint To A Sinner | 1966 | 10 | MCA 40150 | Hey Loretta/Turn Me Any Way But Loose | 1973 | 5 |
| Decca 32127 | If You're Not Gone Too Long/A Man I Hardly Know | 1967 | 10 | MCA 40223 | They Don't Make 'Em Like My Daddy/Nothin' | 1974 | 5 |
| Decca 32184 | What Kind Of A Girl (Do You Think I Am?)/Bargain Basement Dress | 1967 | 10 | MCA 40283 | Trouble In Paradise/We've Already Tasted Love | 1974 | 5 |
| Decca 32264 | Fist City/Slowly Killing Me | 1968 | 8 | MCA 65034 | Shadrack, The Black Reindeer/Let's Put Christ Back In Christmas | 1974 | 4 |
| | | | | MCA 40358 | The Pill/Will You Be There | 1975 | 5 |
| | | | | MCA 40438 | Home/You Take Me To Heaven Every Night | 1975 | 5 |

World Radio History

(Please see Discography page 17)

A lot of things you've sung about during your career, you never hear it in country music now.

They don't have no country music now. What it is is fantasyland. If they didn't have the videos for them to show their bellies or their boobies, they wouldn't have nothin' then. If they [would] come out on video and just sit there and sing, you couldn't sell that song 'cause the song don't say nothin'.

So you don't think country music is telling it like it is anymore.

No. Country music is not tellin' it. There's one girl that's out right now [Heidi Newfield of Trick Pony] that says, "Pour me, pour me, pour me another glass of whiskey." I said, "Come on girl, get it."... I kind of like her. I don't know who writes for her. She don't write. But whoever's writing for her knows she's goin' to do it. So she's not afraid to do it. So I say, "Come on." She was woman enough to get out there and sing it.

Did you take a lot of criticism for the things you were dealing with in your songs 30 years ago, such as in "The Pill" (#5 Country, 1975)?

I'd get down off the stage, and I'd mingle with the people who was drinking. Well, every woman told me they were on the pill. So, what's the big deal? Down South in the Bible Belt they banned the song, and the preachers would preach about it. The women would go out on Monday morning to see what the heck was wrong with it. They just made the record bigger. Thank God for the preachers! Ain't that right? They even banned "What Kind Of A Girl (Do You Think I Am?)" (#5 country, 1967), and a preacher come backstage. He paid his way to get in, after he got through preaching. He come over to me and he said, "Loretta, I have a 15-year-old daughter. We've been having a lot of trouble with her. We got this record for her, and do you know all she does is sit and listen to it? She's not like she used to be. She don't run around. She's told her boyfriend, 'What kind of girl do you think I am?'" The disc jockeys thought it was dirty, and they waited 'til they was told to play that record, that there was nothing dirty in it.... I thought it was great when the preacher come up and told me that.

Those songs just hit you. There's no pussy-footing around.

That's right. I go right through the middle on it. You don't need to go around with all this fluffy stuff.

A lot of the songs were very sexy, not necessarily explicit.

Like "Wings Upon Your Horns" (#11 Country, 1969). Well, you know what? I didn't know people called horns dirty. All I was doing was just taking wings and horns. Angels have wings. The devil has horns, right? Well, that was the way that I wrote. I wrote it just exactly like what would happen if a girl went with a man.... It said, "Before you first made love to me, you called me your wife-to-be. But after that I seen the devil in your eyes." So when it got to the chorus, I said, "You're the first to ever make me fall in love and not take me." But Owen Bradley come runnin' out of the studio and said, "Loretta, honey, this song's



Courtesy of Glem A. Baker Archive.

Loretta Lynn and Sissy Spacek in 1980.

too dirty. You'll never get by with this." And I said, "What's dirty about it?" He said, "Horns...." I couldn't understand that. It made me so mad that it gave me a little more ummph to bust that line open: "You're the first to ever make me fall in love and not take me." He walked out on that song.

You talk in your book about when you were promoting your first record, "I'm A Honky Tonk Girl," and the stations that accepted you. Were there stations that demanded money for plays?

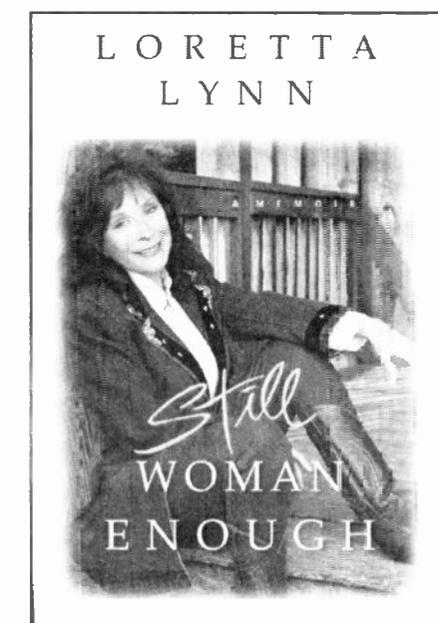
There was a guy in Oregon when I lived on the West Coast. I said, "Here's the picture that my husband took." It was with this old bedspread hanging up. Well, it was all I had. We made a few pictures up. They were little ones.

STILL WOMAN ENOUGH: A MEMOIR
by Loretta Lynn with Patsi Bale Cox
Hyperion (Hardcover, 384 pages, \$24.95)

When Loretta Lynn's first autobiography, *Coal Miner's Daughter*, hit the bookstores in 1976, few would have predicted its appearance on the *New York Times* best-seller list. Everybody knows now that country stars have the power to attract big sales of books or recordings, but back then sales in the numbers that *Coal Miner's Daughter* generated were rare. Lynn's book revealed that country music had drawing power everywhere, from Manhattan, N.Y., to Macon, Ga. The *Coal Miner's Daughter* movie that followed in 1981 starring Sissy Spacek only confirmed such thinking.

Although Loretta's latest autobiography, *Still Woman Enough: A Memoir*, probably won't generate the wild enthusiasm that its predecessor did, it is told in the same unvarnished, true-to-Loretta style that made *Coal Miner's Daughter* so appealing. Consider her discussion of the watermelon she and her husband had to steal while promoting her first record, "Honky Tonk Girl," in 1960: "Watermelon is tasty, but not very filling even when you eat it right down to the rind. You just pee a lot and get hungry again in thirty minutes." Few writers would venture such a remark, but with Lynn there's little holding her back.

There's also little restraint in the book's main topic, her marriage to husband Mooney "Doo" Lynn. The union, which commenced in 1948 when Loretta was 13 and ended in 1996 with Doo's death, was



both frustrating and sustaining for the singer. Discussed unflinchingly are her husband's unfaithfulness and drunkenness, which led him to sleep with other women, turn over the table at Christmas dinners and repeatedly dole out physical abuse. The result is fascinating reading but also raises a perplexing question: Is the Loretta Lynn who accepted the unkindness of her husband the same woman who lashed out so fiercely against men in songs such as "Don't Come Home A' Drinkin' (With Lovin' On Your Mind)" and "Your Squaw Is On the Warpath"? The reader alone is left to resolve this question.

— Michael Streissguth

And I said, "Here's my record. My husband did all of this." He looked at me and said, "How much money do you have?" I said, "I ain't got none. Me and my husband are sleeping in the car and eating bologna and crackers and cheese." "Well, if you can't pay me to play it, I won't play it." I just picked my record up and said, "Well, I can't leave it then, because if you ain't goin' to play it — we ain't got enough to give to everybody."

Do you think you're a spokesperson for women?

I think I am, probably, because I've gotten so much mail, since I've been singing, from women asking me what they should do about this and what they should do about that. That was back when I was answering all my mail right at the time I'd get the letter. But it was so hard, 'cause it started piling up on me, and I was gettin' triple, triple, triple mail. And I was havin' to write in the car as we drove. It was real hard. Here I am answering questions, "My old man's gonna leave me. He's goin' with the woman next door." It was stuff like that. What are you gonna say? Sorry? I just told 'em to get a ball bat to him. He'll stay if you get a ball bat to him.

You know, I was working Vegas one night and I was singing "You Ain't Woman Enough To Take My Man." This is the maddest I think I've ever been on stage. This woman raised up and everyone was quiet during the show, and this woman said, "Let me tell you something. I've been to Hurricane Mills, [Tenn.,] and I had your old man." I had a big tail-gown on, you know. I wished down and pulled up my gown, and I hit the table. I was goin' right at her. They took her out before I got to her. I think I messed up a lot of people's drinks and stuff. But they took her out. Hey! She didn't have no business sayin' it. I'd a'used that microphone over her head.

When you were first getting started, what was the toughest thing about being a female in the industry?

Well, I was the only one that played guitar, and I played bar-chord rhythm. I learned by myself, and my little brother Jay Lee worked [with me]. The hardest thing was the way [the other women performers] looked at me when I came to Nashville playing my own guitar like that. They never expected a woman to play bar-chord rhythm. I don't know why a woman had never done that. There was just as many women in Nashville then as there is now. They just wasn't gettin' heard because they wasn't different. They wasn't first, and they wasn't great. They were just mediocre singers. The first time I knew I had any, really, competition was about a year and a half later and me and my brother was driving down the road, and Tammy Wynette come out with "Apartment #9" (#44 Country, 1966). "Uh-oh, I got me some competition." It just made me work harder. Competition's great. Ain't much out there today, unless you want to show your belly button. I ain't showin' mine. I'd have to go get me a tummy tuck like so many have, have my whole body done. *Somebody* looks like a cartoon now, but we won't say [who]. I'm tellin' ya! They start gettin' fat, and they start takin' ribs out.

You say there were women who were trying

to keep you down.

I was on the *Grand Ole Opry* 22 times in a row, and the girls that was on the *Grand Ole Opry* was fighting to keep me off. Patsy Cline, when she was here, she fought to keep me around. They were having a party at one of the girls' homes, and she heard about it. So she called me up and said, "Loretta, you and I are going to a party tonight." I said, "What for?" She said, "I think it might be interesting. You might need to go." Later, I found out that they were meeting to have me kicked off the *Opry*. It wasn't mentioned that night because when Patsy walked through the door, she said, "If anybody in here has got anything to say, say it now." But I still didn't know what she was talking about. I just walked in smiling and happy doing what everybody else done. But Patsy knew. It was all the girls was getting together to have me took off the *Opry*. But it wouldn't hurt because the next day I just went to the *Grand Ole Opry* and told 'em what happened, and they said, "Don't worry about it."

In your first book, you talked about [the ghost of] Patsy visiting you. Does she visit you still?

I think she does. Somebody touched me last night. I know that it's crazy.... But I was laying there last night in the bed and somebody done this to me. [She taps her shoulder]. You can tell when somebody touches you. I tried to find out who it was. I named over different people, but I can't seem to.

I could see Patsy one time when I was really sick and I had a whole medley of her songs fixed up [to record], and I thought, "I'll never get through 'Crazy,' 'He's Got You,' all the slow ones. And I kind of looked up, and I could just see a form of Patsy in her little red skin-tight pants and little gold shoes. It was just like she said, "I'm ashamed of you." And I didn't even think about that medley until it was over. Never even thought about it until that was over.

What do you think Patsy wanted from life?

"Look how things have changed," she'd say.



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Loretta Lynn and Conway Twitty on stage in 1989.

She bought this little brick home. It wasn't no mansion or anything like that. And she took me out — they didn't have the yard done even — and said, "I want you to look at my home." She was so proud of it. She said, "I won't be happy until I can put mommy in one just like it." And within a week she was gone.... You know, I did everything I could for Patsy, even after she was dead. When I got started, I did everything I could, like doing *I Remember Patsy* (1977). They didn't play her records at all after she was gone, so I did *I Remember Patsy*. And they started playing her records, and they did a book on her and they did a movie on her [*Sweet Dreams*]. You know, I never went to see it because I seen little [advance] snips of it, and I think it kind of made her look slutty — and

she was everything but slutty. I mean she might tell you where you could go in a New York minute. But she was not like that, and I don't know why they did that.

Tell me about recording with Conway Twitty.

Me and Conway started singing together, and we decided to record together and for [four] years we got the [Country Music Association's] #1 [vocal duo] of the year.... Every time somebody would say, "I'd like to record with Loretta" — Merle Haggard or anybody — Doo would say, "She has a singing partner." He wouldn't let me record with nobody. Conway Twitty was it. And they were great friends. Me and Conway was great friends. We had our businesses together and

never had one fight. He'd laugh at me every now and then 'cause I called pizza, "peeza." He said, "Loretta, it's pizza." I said, "It's peeza. Look at how it's wrote." He always laughed about it when he said [one day on tour], "We're gonna have pizza." I'd never had it. Both buses stopped at this little Pizza Hut. And I said, "I don't want it. I'm afraid I won't like it." Well, he finally got me in there, and I looked up on the wall and I seen there was all sizes [of pizzas]. He said, "Ladies first." All my band and his whole band was in there, my backup singers and all. And, I looked and I looked and I said, "Conway, I may not like it.... I think I'll have that nine-inch pecker-roni up there." I looked around, and they all left. I was standin' there by myself, and they were all outside rollin' on the ground. I was so mad. I didn't get no pizza. I left. I looked at the woman and I said, "Where'd they go?" She said, "They all left, and if I had somebody else here, I'd leave too." I didn't get the pizza neither. I went back to the bus, and they couldn't get me back out.

Your duets with Twitty really helped establish him as a country artist.

That's the only time he got an award. That's the saddest thing that ever happened. He had [many] hits. Now why didn't he get an award by himself? You tell me. If you don't think politics is politics.

Was it because he wasn't stroking the right people or because he started out as a rock 'n' roller and people held that against him?

I really don't know what happened. But it was the saddest thing that ever was that the only time he ever got an award was when I was with him. When I was out in L.A. [for an awards show] he wasn't even nominated for an award.... I was sittin' there and Conway knew I was fixin' to take four awards home. But I didn't know it. Everybody, just about, was in the same category I was in. It always made me nervous. That's why I won't go to

(Discography from page 15)

| | | | |
|-----------|---|------|---|
| MCA 40484 | When The Tingle Becomes A Chill/All I Want From You (Is Away) | 1975 | 5 |
| MCA 40541 | Red, White And Blue/Sounds Of A New Love (Beir' Born) | 1976 | 5 |
| MCA 40607 | Somebody Somewhere (Don't Know What He's Missin' Tonight)/ Sundown Tavern | 1976 | 5 |
| MCA 40679 | She's Got You/The Lady That Lived Here Before | 1977 | 5 |
| MCA 40747 | Why Can't He Be You/I Keep On Putting On | 1977 | 5 |
| MCA 40832 | Out Of My Head And Back In My Bed/Old Rooster | 1977 | 5 |
| MCA 40910 | Spring Fever/God Bless The Children | 1978 | 4 |
| MCA 40954 | We've Come A Long Way, Baby/I Can't Feel You Anymore | 1978 | 4 |
| MCA 40954 | We've Come A Long Way, Baby/I Can't Feel You Anymore (picture sleeve) | 1978 | 6 |
| MCA 41021 | I Can't Feel You Anymore/True Love Needs To Keep In Touch | 1979 | 4 |
| MCA 41129 | I've Got A Picture Of Us On My Mind/I Don't Feel Like A Movie Tonight | 1979 | 4 |
| MCA 41185 | Pregnant Again/You're A Cross I Can't Bear | 1980 | 4 |
| MCA 41250 | Naked In The Rain/I Should Be Over You By Now | 1980 | 4 |
| MCA 51015 | Cheatin' On A Cheater/Until I Met You | 1980 | 4 |
| MCA 51058 | Somebody Led Me Away/Everybody's Lookin' For Somebody New | 1981 | 4 |
| MCA 51226 | I Lie/If I Ain't Got It | 1982 | 5 |
| MCA 52005 | I Lie/If I Ain't Got It | 1982 | 4 |
| MCA 52092 | Making Love From Memory/Don't It Feel Good | 1982 | 4 |
| MCA 52158 | Breakin' It/There's All Kinds Of Smoke (In The Barroom) | 1983 | 4 |
| MCA 52219 | Lyin', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You/Star Light, Star Bright | 1983 | 4 |
| MCA 52289 | Walking With My Memories/It's Gone | 1983 | 4 |
| MCA 52621 | Heart Don't Do This To Me/Adam's Rib | 1985 | 3 |
| MCA 52621 | Heart Don't Do This To Me/Adam's Rib (picture sleeve) | 1985 | 5 |
| MCA 52706 | Wouldn't It Be Great/One Man Band | 1985 | 3 |
| MCA 52706 | Wouldn't It Be Great/One Man Band (picture sleeve) | 1985 | 5 |
| MCA 52766 | Just A Woman/Take Me In Your Arms (And Hold Me) | 1986 | 3 |
| MCA 53320 | Who Was That Stranger/Elsie Banks | 1988 | 3 |
| MCA 53397 | Fly Away/Your Used To Be | 1988 | 3 |

7-inch extended play 45s (price includes record and picture cover)

| | | | |
|---------------|----------------------|------|----|
| Decca ED 2762 | The Other Woman | 1964 | 40 |
| Decca ED 2784 | Wine, Women And Song | 1965 | 40 |
| Decca ED 2793 | The End Of The World | 1965 | 40 |
| Decca ED 2800 | Songs From The Heart | 1965 | 40 |

7-inch jukebox mini-LPs

(price includes record and picture cover; add extra for intact title strips; others likely exist)

| | | | |
|------------------|-----------------------|------|----|
| Decca 7-34333 | Blue Kentucky Girl | 1965 | 50 |
| Decca DL 7-34731 | Wings Upon Your Horns | 1970 | 25 |

Vinyl albums

| | | | |
|----------------|--|------|----|
| Decca DL 4457 | Loretta Lynn Sings (mono) | 1963 | 60 |
| Decca DL 74457 | Loretta Lynn Sings (stereo) | 1963 | 80 |
| Decca DL 4541 | Before I'm Over You (mono) | 1964 | 30 |
| Decca DL 74541 | Before I'm Over You (stereo) | 1964 | 40 |
| Decca DL 4620 | Songs From My Heart (mono) | 1965 | 30 |
| Decca DL 74620 | Songs From My Heart (stereo) | 1965 | 40 |
| Decca DL 4665 | Blue Kentucky Girl (mono) | 1965 | 30 |
| Decca DL 74665 | Blue Kentucky Girl (stereo) | 1965 | 40 |
| Decca DL 4695 | Hymns (mono) | 1965 | 30 |
| Decca DL 74695 | Hymns (stereo) | 1965 | 40 |
| Decca DL 4744 | I Like 'Em Country (mono) | 1966 | 25 |
| Decca DL 74744 | I Like 'Em Country (stereo) | 1966 | 30 |
| Decca DL 4783 | You Ain't Woman Enough (mono) | 1966 | 25 |
| Decca DL 74783 | You Ain't Woman Enough (stereo) | 1966 | 30 |
| Decca DL 4817 | Country Christmas (mono) | 1966 | 25 |
| Decca DL 74817 | Country Christmas (stereo) | 1966 | 30 |
| Decca DL 4842 | Don't Come Home A-Drinkin' (With Lovin' On Your Mind) (mono) | 1967 | 30 |

'em today.... But I felt a little tap on my shoulder, and I didn't even know Conway was there. I looked around, and I said, "Well, Conway." He said, "I'm here for you, honey." He wasn't nominated, but he was there for me. How could you not love somebody like that? We stayed in business 20 years together — never had a quarrel. We worked together for like seven years and he come to me and says, "Loretta, they're gonna tag us as just a duet thing." I think this is when he really thought, "If I go out on my own, maybe I'll get an award myself." He took some of our artists and went one way, and I'd take some and go another way. Every now and then we'd work a show together. So they never did tag us as just a duet thing.

With the duet "As Soon As I Hang Up The Phone" (#1 Country, 1974), whose idea was it to record Twitty's recitation over a telephone?

Let me tell you how this happened. Conway gave me this song and said, "Take it to Owen Bradley for Crystal Gayle, my sister." Well, Owen said that it was too country for Crystal. Well, I heard the song and I listened to it. I just took the song and done all the talking, and I said, "Conway, you and I are gonna do this song. It's too country for Crystal, Owen said." [He said,] "There's no way you and I can do this song. It just wouldn't work. This is not the kind of song that we would want to do." So I showed him what I done. I said, "You do this and I'll do this." I took him out of the singing part of it, and he didn't like that a doggone bit, but he had to do the talking. I loved his talking. At the end, I sang, "As soon as I hang up the phone." I was crying, and then he went "bam" [with the receiver]! He was in another room with the phone. He was in the one room, and I was in another room. He called me on my phone. Before I could get what I had to say to him out, he hung up on me. I just walked in right there and said, "You hang up on me like that again, and I'll walk out. I won't sing this song." He thought it was funny. He was rolling.

You did your part holding a phone to your face?

Yeah. And he was in another room talking to me. "Loretta, but there is something I got to tell ya...." It just made me so mad when he hung up on me like that. I'm very, very funny. If I'm singin' a song, I'm livin' it. When I write it or when I'm recordin' it, I'm livin' that person, and I think that probably comes through. We had to do it over then, and Owen said, "Damn, Loretta, we had it perfect." Not as far as I was concerned.

Which duet do you like best?

That one. He liked "Feelin's" (#1 Country, 1975) better and "Louisiana Woman, Mississippi Man" (#1 Country, 1973). Doo found that one for us. I always picked a song for me and Conway that had a great beat and a good melody and told a story, but that didn't matter as long as I thought the melody was good and the beat was good. Me and Conway both would pick 'em. They'd be playing songs for us, and me and Conway both would look at each other when there was a song that we knew was a hit. We'd just look at each other. We didn't have to say a word. We'd just look at each other and say, "Yeah. Keep it for us." Conway wrote "As Soon As I Hang Up The Phone." That wasn't the title of it at the time. But he wrote that song when he was 16. So I cut three or four of his songs that he wrote when he was like 16 or 17. And I would pick 'em out and say, "Conway, we're gonna do this song." And Conway would say, "Well, Loretta, if you're sold on it that much, we'll do it." They were always great. I never could understand why he couldn't [like them]. But I'm the same way about my writing. As far as I'm concerned, I never wrote anything right, that was good. Anybody else that writes a song that I do, to me, is good, but I forget my own songs. Why? I think you think somebody else can do it better. And I think that's what Conway was feeling, but when he heard me saying what I said about "As Soon As I Hang Up The Phone," he realized what it could do. It was a smash.

When you started becoming so successful in the industry and different people outside Nashville began inviting you on their



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Loretta Lynn and her daughters, The Lynns, in 2000.

shows, such as Mike Douglas, Dinah Shore, the New York and Los Angeles people, did you find that they looked down on you?

[Did] you know they appreciate country music in New York better than they do in Florida? In the country states, where you'd think they'd love the country music, it's not as well accepted as in Philadelphia, Maryland, upstate New York, Canada and places like that. They love country music.

You're talking about the northeastern states. Do you miss playing the music parks that once were there: Sunset Park in Pennsylvania, New River Ranch in Maryland?

Yeah, because every one of [the fans] would bring the food, and I would go from one table to the other. They had potato salad, different salads that I loved, banana pudding, fried chicken. Shoot, I wouldn't have missed that for nothin' 'cause it was like a park and they had picnic tables. Everybody would fix what they thought I liked. And I'd eat until I couldn't eat, and then after everything was over, we'd eat again.

Some artists talked about how they didn't like that people handled you all day. There were no dressing rooms, nothing between you and fans.

They did, but what about that? They're the ones that's buy-

ing your records. Big Deal.... People shouldn't buy the records if the artists are worried about that.

What's the era in your career that you really identify with?

You know, I haven't changed, and I don't understand why people think I should. There's nothing about me that's changed as far as the way I feel about going out and singing. The doctor don't like for me to autograph in the night air because I had bacterial pneumonia and I like to lie, so they don't want me down mingling with anybody that might give me something.... They said that had to stop, but I love the people that come out, and they'll stand at the bus and [my driver] will bring the stuff in to me and I'll sit there and autograph it forever.... The only thing I do miss is getting out and mingling with the people. Tell you what that does, that's how you write hit songs, seeing how they're living today. Everybody changes. I think everybody's changed but me. So I would like to get down and mingle with the people again. And then you know exactly how they're feeling about life today.

Visit www.lorettalynn.com for info on Lynn's fan club, campground, directions to her museum, tour dates, merchandise and more.

Seven country artists hurtin' for an autobiography

Loretta Lynn fans should feel lucky. Their star has fed them two autobiographies so far, and she may come out with another. But many fans have yet to hear from their country idols in book form; they sit at their desks, searching amazon.com but fail to find the elusive memoir.

Here is a list of country music artists who should get busy with pen and paper, if for nothing else than for the sake of the fans.

Ray Price — The Cherokee Cowboy has claimed for years to be working on his autobiography. His transition from honky-tonk crusader to uptown balladeer could make for an interesting read.

Garth Brooks — He came to own country music in the 1990s and still has much of the industry by the tail. An inside view of the meteoric rise and the battle to make Nashville conform to his vision promises to be a story worth its weight in gold.

George Hamilton IV and John D. Loudermilk — A collaboration by these two North Carolina Tarheels

who arrived in Nashville 40 years ago could equal instant classic. They share a tremendous passion for country music, keen intellects and Abbott-And-Costello repartee. The title? *A Rose And A Baby Ruth*, the song Loudermilk wrote for Hamilton 46 years ago (#6 Pop, 1956).

Rosanne Cash and Rodney Crowell — Perhaps these two literate stars, who used to be married, will do like George Straight and Tammy Wynette and reunite for the fans. They could make a beautiful book together, telling of second-generation honky-tonk queens and new traditionalists crashing *Urban Cowboy* parties.

Earl Scruggs — Bluegrass performers have thus far watched the country-music-memoir train pass by. Who better than Scruggs, who helped nurture the style from infancy, to jump aboard the convoy?

— Michael Streissguth



(Discography from page 16)

| | | | |
|-------------------|--|------|----|
| Decca DL 74842 | Don't Come Home A-Drinkin' (With Lovin' On Your Mind) (stereo) | 1967 | 25 |
| Decca DL 4928 | Who Says God Is Dead! (mono) | 1967 | 40 |
| Decca DL 74928 | Who Says God Is Dead! (stereo) | 1967 | 25 |
| Decca DL 4930 | Singin' With Feelin' (mono) | 1967 | 30 |
| Decca DL 74930 | Singin' With Feelin' (stereo) | 1967 | 25 |
| Decca DL 4997 | Fist City (mono; white label promo only) | 1968 | 50 |
| Decca DL 74997 | Fist City (stereo) | 1968 | 25 |
| Decca DL 75000 | Loretta Lynn's Greatest Hits | 1968 | 25 |
| Vocalion VL 73853 | Here's Loretta Lynn | 1968 | 15 |
| Decca DL 75084 | Your Squaw Is On The Warpath (with "Barney") | 1969 | 40 |
| Decca DL 75084 | Your Squaw Is On The Warpath (without "Barney") | 1969 | 25 |
| Decca DL 75113 | Woman Of The World/To Make A Man | 1969 | 25 |
| Decca DL 75163 | Wings Upon Your Horns | 1970 | 25 |
| Decca DL 75198 | Loretta Lynn Writes 'Em And Sings 'Em | 1970 | 25 |
| Decca DL 75253 | Coal Miner's Daughter | 1971 | 20 |
| Decca DL 75282 | I Wanna Be Free | 1971 | 20 |
| Decca DL 75310 | You're Lookin' at Country | 1971 | 20 |
| Decca DL 75334 | One's On The Way | 1972 | 20 |
| Decca DL 75351 | God Bless America Again | 1972 | 20 |
| Decca DL 75381 | Here I Am Again | 1972 | 20 |
| MCA 1 | Loretta Lynn's Greatest Hits (reissue of Decca 75000) | 1973 | 15 |
| MCA 5 | Hymns (reissue of Decca 74695) | 1973 | 15 |
| MCA 6 | You Ain't Woman Enough (reissue of Decca 74783) | 1973 | 15 |
| MCA 7 | Who Says God Is Dead! (reissue of Decca 74928) | 1973 | 15 |
| MCA 58 | Here I Am Again (reissue of Decca 75381) | 1973 | 15 |
| MCA 113 | Don't Come Home A-Drinkin' (With Lovin' On Your Mind) (reissue of Decca 74842) | 1973 | 15 |
| MCA 248 | Country Christmas (reissue of Decca 74817) | 1973 | 15 |
| MCA 300 | Entertainer Of The Year — Loretta | 1973 | 15 |
| MCA 355 | Love Is The Foundation | 1973 | 15 |
| MCA 420 | Loretta Lynn's Greatest Hits Vol. II | 1974 | 15 |
| MCA 444 | They Don't Make 'Em Like My Daddy | 1974 | 15 |
| MCA L33-1934 | Loretta Lynn (promo-only compilation) | 1974 | 40 |
| MCA 15022 | Country Christmas (reissue of MCA 248) | 1974 | 12 |
| MCA 471 | Back To The Country | 1975 | 12 |
| MCA 2146 | Home | 1975 | 12 |
| MCA 2179 | When The Tingle Becomes A Chill | 1976 | 12 |
| MCA 2228 | Somebody Somewhere | 1976 | 12 |
| MCA 2265 | I Remember Patsy | 1977 | 12 |
| MCA 2330 | Out Of My Head And Back In My Bed | 1978 | 12 |
| MCA 2341 | Loretta Lynn's Greatest Hits (reissue of MCA 1) | 1978 | 12 |
| MCA 2342 | Coal Miner's Daughter (reissue) | 1978 | 12 |
| MCA 2353 | Loretta Lynn's Greatest Hits Vol. II (reissue of MCA 420) | 1978 | 12 |
| MCA 35013 | Allis-Chalmers Presents Loretta Lynn (special-products issue) | 1978 | 40 |
| MCA 35018 | Crisco Presents Loretta Lynn's Country Classics (special-products issue) | 1979 | 40 |
| MCA 3073 | Come A Long Way, Baby | 1979 | 12 |
| MCA 3217 | Loretta | 1980 | 10 |
| MCA 5148 | Lookin' Good | 1980 | 10 |
| MCA 5293 | I Lie | 1982 | 10 |
| MCA 5426 | Lyn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You | 1983 | 10 |
| MCA 37080 | I Remember Patsy Cline (reissue) | 1987 | 8 |
| MCA 37165 | Loretta (reissue) | 1987 | 8 |
| MCA 37205 | Loretta Lynn's Greatest Hits Vol. II (reissue) | 1987 | 8 |
| MCA 37235 | Loretta Lynn's Greatest Hits (reissue) | 1987 | 8 |
| MCA 37236 | Coal Miner's Daughter (reissue) | 1987 | 8 |
| MCA 628 | When The Tingle Becomes A Chill (reissue) | 1987 | 8 |
| MCA 630 | Somebody Somewhere (reissue) | 1987 | 8 |
| MCA 721 | We've Come A Long Way, Baby (reissue) | 1987 | 8 |
| MCA 735 | Alone With You | 1987 | 10 |
| MCA 5613 | Just A Woman | 1985 | 10 |
| MCA 42174 | Who Was That Stranger | 1988 | 10 |
| MCA 15032 | Christmas Without Daddy | 1988 | 12 |

Compact discs

| | | | |
|---------------------|--------------------------------------|------|----|
| MCA 5943 | 20 Greatest Hits | 1987 | 15 |
| MCA 31234 | Loretta Lynn's Greatest Hits | 1988 | 12 |
| MCA 31235 | I Remember Patsy Cline | 1988 | 12 |
| MCA 932 | Loretta Lynn's Greatest Hits Vol. II | 1988 | 12 |
| MCA 936 | Coal Miner's Daughter | 1988 | 12 |
| MCA 42174 | Who Was That Stranger | 1988 | 8 |
| MCA 10083 | Country Music Hall Of Fame | 1991 | 10 |
| K-Tel 3075 | Greatest Hits Live | 1992 | 8 |
| MCA Sp. Mkts. 20261 | Blue-Eyed Kentucky Girl | 1992 | 6 |

| | | | |
|------------------------|--|------|----|
| MCA Sp. Mkts. 20687 | Loretta Lynn Sings Patsy Cline's Favorites | 1992 | 6 |
| MCA Sp. Mkts. 20915 | Loretta Lynn/Patsy Cline On Tour #1 | 1993 | 6 |
| MCA Sp. Mkts. 20916 | Loretta Lynn/Patsy Cline On Tour #2 | 1993 | 6 |
| Columbia CK 53414 | Honky Tonk Angels (with Dolly Parton and Tammy Wynette) | 1993 | 8 |
| MCA 11070 | Honky Tonk Girl: The Collection (three CDs) | 1994 | 25 |
| MCA Sp. Mkts. 22005 | Making Love From Memory | 1995 | 6 |
| MCA Sp. Mkts. 22024 | Peace In The Valley | 1995 | 6 |
| MCA Sp. Mkts. 22037 | Christmas Without Daddy | 1995 | 6 |
| MCA Sp. Mkts. 22041 | You Ain't Woman Enough | 1995 | 6 |
| MCA Sp. Mkts. 22042 | Hymns | 1995 | 6 |
| Time-Life R869-02 | Legendary Country Singers: Loretta Lynn | 1996 | 10 |
| Universal Sp. Mkts. 36 | All-Time Greatest Hits (three CDs) | 1998 | 15 |
| King 5100 | Hymns | 1999 | 8 |
| King 5103 | Who Says God Is Dead! | 1999 | 8 |
| MCA 088170106 | 20th Century Masters: The Millennium Collection | 1999 | 8 |
| Federal 6540 | Best Of The Best: Her Gospel Side | 1999 | 8 |
| Prism 171 | The Concert Collection | 2000 | 6 |
| Audium 8119 | Still Country | 2000 | 8 |
| Columbia River 110018 | Somebody Somewhere | 2001 | 6 |
| MCA 088170215 | 20th Century Masters: The Millennium Collection Volume 2 | 2001 | 8 |
| MCA 088170281 | All Time Greatest Hits (includes five Conway Twitty duets) | 2002 | 8 |

Duets with Conway Twitty

| | | | |
|-------------|--|------|---|
| Decca 32776 | After The Fire Is Gone/The One I Can't Live Without | 1971 | 6 |
| Decca 32873 | Lead Me On/Four Glass Walls | 1971 | 6 |
| MCA 40079 | Louisiana Woman, Mississippi Man/Living Together Alone | 1973 | 5 |
| MCA 40251 | As Soon As I Hang Up The Phone/A Lifetime Before | 1974 | 5 |
| MCA 40283 | Trouble In Paradise/We've Already Tasted Love | 1974 | 5 |
| MCA 40420 | Feelin's/You Done Lost Your Baby | 1975 | 5 |
| MCA 40572 | The Letter/God Bless America Again | 1976 | 5 |
| MCA 40728 | The Bed I'm Dreaming On/I Can't Love You Enough | 1977 | 5 |
| MCA 40920 | You're The Reason Our Kids Are Ugly/From Seven Until Ten | 1978 | 5 |
| MCA 41141 | The Sadness Of It All/You Know Just What I'd Do | 1979 | 5 |
| MCA 41232 | Hit The Road Jack/It's True Love | 1980 | 4 |
| MCA 51050 | Lovin' What Your Lovin' Does To Me/Silent Partners | 1981 | 4 |
| MCA 51114 | I Still Believe In Waltzes/Oh Honey | 1981 | 4 |
| MCA 53417 | Making Believe/As Soon As I Hang Up The Phone (The Telephone Song) | 1988 | 4 |

Albums

| | | | |
|----------------------|---|------|----|
| Decca DL 75251 | We Only Make Believe | 1971 | 20 |
| Decca DL 75326 | Lead Me On | 1972 | 20 |
| MCA 8 | We Only Make Believe (reissue of Decca 75251) | 1973 | 12 |
| MCA 9 | Lead Me On (reissue of Decca 75326) | 1973 | 12 |
| MCA 335 | Louisiana Woman, Mississippi Man | 1973 | 15 |
| MCA Coral CDL-8006 | Never Ending Song Of Love | 1973 | 12 |
| MCA 427 | Country Partners | 1974 | 15 |
| MCA 2143 | Feelins' | 1975 | 15 |
| MCA 2209 | United Talent | 1976 | 15 |
| MCA 2278 | Dynamic Duo | 1977 | 12 |
| MCA 2354 | Country Partners (reissue of MCA 427) | 1978 | 10 |
| MCA 2372 | Honky Tonk Heroes | 1978 | 12 |
| MCA 3164 | The Very Best Of Loretta And Conway | 1979 | 12 |
| MCA 3190 | Diamond Duet | 1979 | 12 |
| MCA 5178 | Two's A Party | 1981 | 12 |
| MCA 37237 | The Very Best Of Loretta And Conway (reissue) | 1983 | 8 |
| MCA 629 | United Talent (reissue) | 1987 | 10 |
| MCA 722 | Honky Tonk Heroes (reissue) | 1987 | 10 |
| MCA 723 | Diamond Duet (reissue) | 1987 | 10 |
| Heartland HL-1059/60 | The Best Of Conway And Loretta (two LPs) | 1987 | 20 |
| MCA 42216 | Making Believe | 1988 | 8 |

Compact discs

| | | | |
|---------------------|---|------|----|
| MCA 5975 20 | Greatest Hits | 1987 | 12 |
| MCA 31236 | The Best Of Conway And Loretta | 1988 | 12 |
| MCA 42216 | Making Believe | 1988 | 12 |
| MCA Sp. Mkts. 20735 | Hey Good Lookin' | 1993 | 6 |
| MCA Sp. Mkts. 22004 | Two's A Party | 1995 | 6 |
| MCA 112251 | 20th Century Masters: The Millennium Collection | 2000 | 8 |

Duets with Ernest Tubb

| | | | |
|-------------|--|------|----|
| Decca 31643 | Mr. And Mrs. Used To Be/Love Was Right Here All The Time | 1964 | 10 |
| Decca 31793 | Our Hearts Are Holding Hands/We're Not Kids Anymore | 1965 | 10 |
| Decca 32091 | Sweet Thang/Beautiful, Unhappy Home | 1967 | 10 |
| Decca 32496 | Who's Gonna Take The Garbage Out/Somewhere Between | 1969 | 8 |
| Decca 32570 | I Chased You Till You Caught Me/If We Put Our Heads Together | 1969 | 8 |
| MCA 60155 | Sweet Thang/Beautiful, Unhappy Home (reissue) | 197? | 5 |

Vinyl albums

| | | | |
|----------------|------------------------------------|------|----|
| Decca DL 4639 | Mr. And Mrs. Used To Be (mono) | 1965 | 30 |
| Decca DL 74639 | Mr. And Mrs. Used To Be (stereo) | 1965 | 40 |
| Decca DL 4872 | Singin' Again (mono) | 1967 | 30 |
| Decca DL 74872 | Singin' Again (stereo) | 1967 | 25 |
| Decca DL 75115 | If We Put Our Heads Together | 1969 | 25 |
| MCA 4000 | The Ernest Tubb/Loretta Lynn Story | 1973 | 15 |

Compact discs

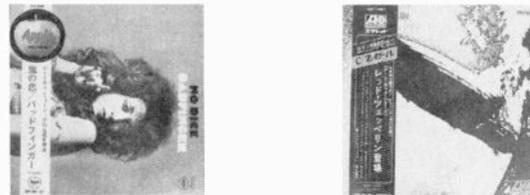
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| Federal 6542 | Best Of The Best | 1999 | 8 |
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226. Yoda, Yoda - (P-13057) M-A/w/OBI \$30
227. Yoda, Yoda - (P-13058) M-A/w/OBI \$30
228. Yoda, Yoda - (P-13059) M-A/w/OBI \$30



Japanese LPs

- 243. Alice Cooper - Contraptor (P-13405) M-A/w/OBI \$30
244. Allman Brothers, The - The Win, Lose Or Draw, (SWK-6208) M-A/w/OBI \$30
245. America - View From The Ground, (ECS-81519) M-A/w/OBI \$30
246. Beatles, The - 1962-1966, (TUP-74145) Rare Promo 2LPs on the final vinyl series Mint all around w/OBI & Records never played! \$100
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340. ABC - Bloody Tourists, (UICY-9176) Remastered Mini LP Gatefold w/ Bonus Tracks \$25
341. ABC - Bloody Tourists, (UICY-9176) Remastered Mini LP Gatefold w/ Bonus Tracks \$25
...
363. Chapman, Eric - No Reason To Cry, (UICY-9161) Japanese LP w/ Bonus Tracks \$20

Jazz Sides

She was a pop star in the 1980s with the signature hit "The Glamorous Life" to her credit, but Sheila E. has always been a musician whose reputation has gone beyond chart success. She comes from a musical family and has collaborated with luminaries including Herbie Hancock, Marvin Gaye, Brooks And Dunn (she played drums for them on the recent 2002 CMA [Country Music Association] awards show), and Prince, the latter in a fondly remembered stint that brought her widespread fame as a percussionist/singer. Today she leads the ever-shifting lineup of the E Train, a band that has allowed her to settle back into elements of her jazz roots on a pair of discs that include *Heaven*. Recently, she sat down with *Goldmine* to talk about her past and her place in music today.

Goldmine: Did you worry about re-establishing yourself as a jazz artist after life on the pop charts?

Sheila E.: Not at all, because I've always been a jazz artist. That's what I grew up listening to because of the influence of my dad, who is a Latin jazz artist, and the music he brought into our home. It was a stretch for me at the beginning to do a commercial record,

9 Questions For...

Sheila E.

by Thomas Kintner

which was *The Glamorous Life*. That was totally different for me. I don't know if it's the public so much as the industry that doesn't want to accept me as a jazz artist. It's difficult because I've got to do either one or the other, and it's all a part of who I am.

If you could have seen years ago where your music and career would be today, would it have appealed to you then?

Probably, because I like where I am now. The person that I had in a sense created, this Sheila E. image, after a while I just thought, "It's not about the sex," and I had to really sit down and think about what I was doing with my gift, which is music. I'm happy with where I am now musically and as a person and where I fit into this whole thing. I'm just starting on a Sheila E. record, which I haven't done in probably 12 years. I don't know what it's going to sound like, but it's going to be a commercial record.

What role did you play in the Madhouse

albums, which Prince's fans have always suspected to be his anonymous jazz side project?

I was the drummer on both of them. Prince played a couple of songs as well, but it was mainly me.

It sounded like you, but John Lewis was credited.

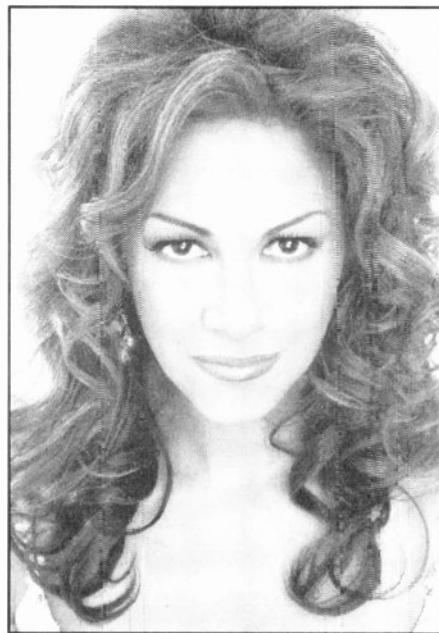
A lot of times, because of the way that Prince worked, he wanted to keep things secretive and not let everybody know that we were doing a lot of the work, because then it would sound like we were trying to manipulate the industry or they wouldn't allow us to do that. That was the way to do it.

Your new album includes a song ["Who's Taking Care Of You?"] that is directed at Prince. Is there a reason you didn't sing it on the disc?

The funny thing about that is no one was really supposed to know about it. We told one person at the record company, and I guess that's how it got out. Lynn Mabry, who writes with me and is my manager, went with me to see Prince, and once we left there we started thinking about it. When we went into the studio, it was a touchy one, because it reminded me of times back in the day with Prince, and it was just very emotional. It felt personal. I started to sing it and said there were some lines I needed to change, so I had Lynn come into the studio. She started singing it, and it sounded so good I decided not to sing it. I said, "Can you just show me this line?" So I actually tricked her into singing the song, because she didn't know I was recording her. I wasn't trying to hide the message behind it because no one was going to know about why we wrote it anyway. We wanted it to get played on the radio, and Lynn had a nice, warm voice for that song.

You used the Edward Lear poem "The Table And The Chair" as a rap in one of Prince's songs ["It's Gonna Be A Beautiful Night," from 1987's Sign 'O' The Times]. Whose idea was that?

Actually, that was a poem I learned in school that stuck out. I don't remember what grade, second or third grade, but I never knew what it was or who wrote it. I just remember learning it. Edward Lear, wow. One time we were jamming somewhere and I just started rapping that, and Prince looked at me wondering where in the heck it came from. When we recorded it, I was in another state or another country. He called me and told me he was going to record it over the phone. They set it up in the studio and the hotel brought two phones so I could listen into one and sing it into the other. The weird thing about it was that once they started playing it on the phone, I started rapping to what I thought was the beat, but the delay going back to them was different, so I had to rap the whole song way ahead of the beat. We recorded it over



Courtesy of Heaven Productions/Rob Shandham

Sheila E.

the telephone, and that's how it ended up on the record.

You recently toured in Ringo's All-Starr band. What was it like to tour in that group?

It was an awesome time, because I grew up listening to these people. Greg Lake from Emerson, Lake & Palmer, and Ian Hunter [of Mott The Hoople]. Roger Hodgson [of Supertramp], I'd never met him before and didn't realize all the music he had written. I was the oddball, of course, for many reasons. I wasn't a true rock 'n' roller, and they were a little nervous about my being in the group, because they weren't sure if I could handle it.

They didn't buy into your credentials?

Oh no, uh-uh. They saw me as an '80s R&B artist, played with Prince. Even though I played with him, their life is rock 'n' roll. So for Greg Lake, it was like, "I'm not sure if she'll be able to handle this." We played one of their big, crazy songs with different time signatures, and the compliment was Greg Lake telling me I played it better than his drummer had ever played it the whole 20 years they were together.

Was there a sense of awe the first time you took the stage with one of The Beatles?

Oh, absolutely. It was like that not just the first night, it was every night we went on stage. I was probably nine when I saw them on *The Ed Sullivan Show*, and when I saw them on television, I screamed and hollered like a maniac just like everyone else. What they have done in music and how they have changed the world musically is amazing. To watch his technique and how he approached the drums — his mindset of how he does what he does — and to hear the stories was amazing.

Please see Jazz
Reviews on
page 39.

NEWS & NOTES

I just finished reading two biographies of Gil Evans (1912-1988), the Canadian-born bandleader best-known for his work with Miles Davis in the '50s and '60s. Larry Hicock's *Castles Made Of Sound* (Da Capo) is more conversational and colloquial, Stephanie Stein Crease's *Gil Evans: Out Of The Cool* (A Cappella) more academic. I'm not sure whether I'd recommend one over the other.

What's striking about both is a) their near-simultaneous publication and b) there has never been an Evans bio, at least not in English. I wanted to read them because, just on the basis of his records (many out of print or, at best, hard to get), he is one of the major jazz figures of the 20th century.

There is some overlap; there are even some shared quotes. But the two books are quite different, and Crease suggests there's room for more:

"It still amazes me that there were no comprehensive books about Evans before now (there is Laurent Cugny's *Las Vegas Tango* in French, which still has not been translated, which is an excellent book)," the New York-based journalist e-mailed me. "Truthfully, Gil Evans' particular kind of genius is so profound and unusual and his influence on modern jazz so far-reaching that there is still room for other books about him, perhaps more specifically musicological."

Hicock's publicist told me Hicock's contact with Evans began in the early '70s, and Hicock wound up producing a one-hour, National Public Radio *Jazz Profiles* segment on Evans that aired in 2000. Hicock's portrayal of Evans is less critical and, perhaps, less detailed than Crease's. At the same time, it's more personal. Where Crease appended a comprehensive discography to her book, Canadian journalist Hicock ended with reminiscences of Evans from many of his closest associates.

I have a few of Evans' CDs: *Gil Evans & Ten* (Prestige), the recent Bluebird reissue of Evans playing the music of Jimi Hendrix, the fantastic 1960 Impulse! album *Out Of The Cool*. I also have his Columbia recordings with Davis and *Birth Of The Cool*, the seminal Miles Davis Nonet album he arranged. *There Comes A Time*, a 1975 RCA recording, is a particular knockout, partially because it features a pre-fusion David Sanborn blowing his bebop heart out.

In the fall, *So What?*, John Szwed's biography of Davis, is due out, along with several soul- and rock-figure bios, such as Jimmy Scott's and Bob Dylan's first stab at autobiography. Books on people such as Evans, a protean figure who didn't know how to cultivate his profile commercially (or didn't care enough to work at it), stand out, if only because it's fascinating to find out how someone can create such remarkable work yet effectively remain in the background.

— Carlo Wolff

Collectormania!

RADIO STATION ACETATES AND THE NEWCOMER TWINS

by Chuck Miller

Imagine going to a record show, thumbing through a box of "bargain bin" records and finding some metal records containing a radio station logo. Not promotional records where the general manager scribbled his station's call letters in blue Sharpie® marker on the cover — I'm talking about records that were actually made at a radio station in a production studio.

Normally I wouldn't have looked for such recordings — but what caught my eye, in a box of records at a New Jersey music show, was a record labeled "WSNY, 1240 AM." I remembered those call letters, because WSNY was at one time the predominant AM radio station in Schenectady, N.Y., near where I live today. It changed its call letters in the 1980s to WWVD (identifying itself on the air as "3WD"), and I was a DJ for the station in the late 1980s before it changed format and call letters again. Today it's known as WKVZ and plays country music and broadcasts NASCAR Winston Cup races.

Since the price was only a couple of dollars per disc, I bought the WSNY disc, as well as some records from other stations that were in the bargain box — WSB in Atlanta, WHAY in New Britain and a disc of Carol Hobart, dated 1954 — and brought them home to find out what mysteries were etched in these grooves.

The WSNY disc has some advertising pitches on it. The WSB record had a song-and-patter number, "Okay, Oh Kye," by two anonymous songsters. The WHAY platter features jingles for Perri's Pork Products (obviously a delicacy in the New Britain area). And the Carol Hobart disc contains a female traffic reporter from New York City who not only gives the road conditions on the Brooklyn Bridge (yes, it was bumper-to-bumper back in 1954), but also reads advertisements for Hershey's Cocoa and for Silvercup white bread.

These on-air performances chronicle and capture for posterity the everyday occurrences of various radio stations. They were recorded on aluminum-core acetates, and according to Tim Verthien, who collects acetate recordings and has worked in radio for many years, such recording techniques were standard operating procedure in the 1930s-1950s. "We go into the studio to 'cut an ad,' which is to produce a commercial, recorded for repeated play. Of course, today this is done digitally, but at first it was done to disc, hence the phrase in the industry to 'cut an ad' or for a band to 'cut a side.' The phrase survives today, but no one actually 'cuts' anything! 'Live' broadcasts would be done in this fashion. An announcer would be at a business doing a 'live' remote with a portable disc cutter, do interviews with people, and a go-fer would take the records to the station for prompt airplay. All those great old radio shows you can buy on CD and cassette today? All were recorded on disc at a radio station, sometimes off a network feed, or the shows were actually produced on disc and distributed to stations in that fashion. Lots of music in the '30s and '40s was recorded for radio in this fashion — live in the station studio, on location for later airplay."

Aluminum recording acetates have been around since the 1930s. Companies such as Audiodisc, Wilcox-Gay Recordio, Presto, Crosley and Duodisc provided an opportunity for peo-

ple to make their own records — the perfect device for recording baby's first words, a message of hope for a soldier away from home or even the performance of a nightclub comedian at a local bachelor party.

It was on acetates, for example, that John, Ruby and Alan Lomax and the Library Of Congress chronicled the greatest early blues and jazz recordings. It was also on an acetate disc that Herbert Morrison recorded in 1937 what was to be a simple article on the arrival of a new dirigible to America, only to chronicle the *Hindenburg* disaster. Even my mother-in-law appears on an acetate — her parents recorded her confirmation speech at her local synagogue in 1953, and my wife and I re-discovered it in a box of old records a couple of years ago.

For Web surfers, Verthien has a diverse gallery of recording blanks on display at his Web site, and it's definitely worth investigating — www.uslink.net/~hepcats/acetate1.html. Alan Graves has posted a history of the Presto company, including its use in broadcasting and for home recording, at his Web site: www.televa.com/grshome/Presto.htm, which now brings me to my story of The Newcomer Twins.

Born in 1925 in Jeanette, Pa., Maxine and Eileen Newcomer gradually lost their vision by the age of four. Despite their blindness, the girls excelled in school and showed a talent for singing and vocal harmony that impressed their parents and teachers. In 1941, that talent earned them an appearance contract with radio station WWVA, a Wheeling, W.Va., radio station whose 50,000-watt signal could be heard clearly throughout the East Coast.

The Newcomer Twins appeared on WWVA during the 1940s, including on the station's live *Jamborees* (a program similar to, and just as popular as, WSM Nashville's *Grand Ole Opry*). At the height of their fame, The Newcomer Twins received thousands of letters from fans throughout Appalachia; the girls performed with the WWVA Staff Band and also sang with other performers on the WWVA *Jamboree* stage, including *Jamboree* member Hawkshaw Hawkins.

Although they were considered one of WWVA's biggest stars, it is not known if the girls ever recorded outside of the radio station. When the Newcomers passed away a few years ago, it was thought that their fame died with them. But among the personal effects left behind in their estate was a surprise — hundreds of homemade acetate records. Among the recordings were airchecks from the WWVA Breakfast Club and the WWVA *Jamboree*; songs where The Newcomer Twins sang on air or with visiting performers; one-of-a-kind recordings by Bing Crosby, Gene Autry, Spike Jones, and the Andrews Sisters; and acetate recordings of WWVA regulars such as Len Clawson, Don McNeill, and Elmer Squeezix. There were news reports of the World War II Japanese surrender and of the wedding of England's Princess Elizabeth and Prince Phillip. Every record was carefully labeled on the jacket as to its contents: the performer and the date of recording — all imprinted in Braille. The WWVA collection contained snippets of the daily operations of the radio station — their morning shows, their Christmas programs, everything the girls could record with their Presto disc cutter.

A clue to this WWVA homemade archive can be found in a Newcomer Twins promotional booklet, in an article written by Mrs. Wyn Sheldon. "In my opinion, [the Twins'] most interesting hobby is their home-recording equipment. This enables

them to record their own songs and the voices of their many friends. They are ardent radio fans themselves and make frequent recordings of their favorite programs. All of this they do without any assistance, their blindness being no handicap to these clever, talented girls.... They learned to read and write Braille, and now they copy the words and music of the songs they sign in this manner. They also have received a diploma for completing a correspondence course in Braille shorthand.... Everyone who meets Maxine and Eileen likes them instantly. They are known as — 'The Sweethearts of WWVA.' And I say, to know them is to love them."

Thanks to Maxine and Eileen Newcomer, who certainly had the foresight to save pieces of broadcast history, collectors of hillbilly, bluegrass and old radio airchecks now have a new treasure for their collections.

But despite finding treasures like these, the collectibility of radio station acetates is proportionate to their content. For radio outtakes and commercials for Perri's Pork Products, collectors should not expect to pay more than a dollar or two for each disc. Nor should they expect to find an on-air personality trying to read the news and suddenly laughing uncontrollably at an errant typo that said, "The news that the President would veto the bill came from a high White Horse souze."

Collectors should also make sure that they are getting authentic pressings. Many of the original Presto and Wilcox-Gay Recordio disc cutters exist today, and it is not difficult to hook up an auxiliary sound source and make one's own acetates from CDs or MP3s and try to sell them as "newly discovered rarities." Any acetates from a record company should have a record company or studio label on them; rare Beatles outtakes do not exist on common Duodisc acetates.

However, even with such a small investment in a few acetates, one might discover some fascinating asides and archeologic nuggets about radio stations in the 1930s, 1940s and 1950s. Who knows? Someone might even discover the first recordings of a famous singer/songwriter who, guitar in hand, came into a radio station hoping for a sympathetic DJ to record a song and give him his first big break.

Do you have radio station acetates in your collection? What do they contain? 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. Visit me on the web at www.chuckthewriter.com, which contains an archive of past *Collectormania!* columns. Hope to hear from you soon!



Courtesy of the Newcomers' estate

The Newcomer Twins



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*:

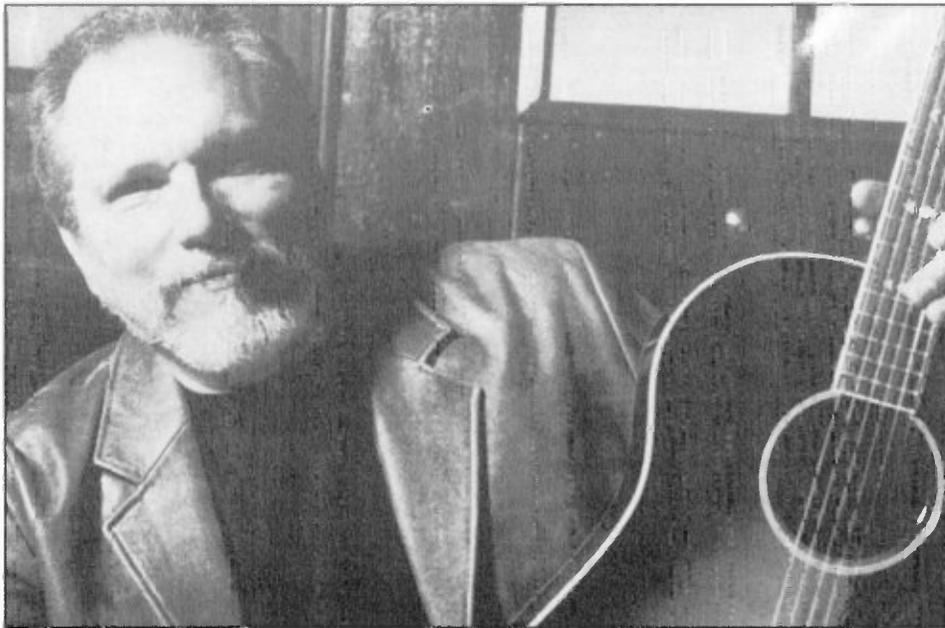
Marvin Gaye
Jimi Hendrix
Whitney Houston
Jose Feliciano

Hidden track: Queen

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 #571's *Hidden Track EP*: All the songs refer to Superman. R.E.M. sing "Superman," Donovan sing "Sunshine Superman," The Kinks say, "Wish I Could Fly Like Superman," and Five For Fighting sing "Superman (It's Not Easy)." And of course, every Superman needs a "Superwoman." (Stevie Wonder)

New Releases



Courtesy of Columbia Records/by Danny Clinch

Jorma Kaukonen

JORMA KAUKONEN
Blue Country Heart
Columbia (CSK 56906)

Jorma Kaukonen's career has taken him from the stages of the Fillmore in San Francisco, playing psychedelic guitar riffs alongside Grace Slick in The Jefferson Airplane in the '60s, to the stages of the world with comrade-in-arms Jack Cassidy in Hot Tuna. Kaukonen has already established a back-catalog that would leave any guitar player satisfied to retire to a life of fishing and hanging out on the golf course.

But Kaukonen is of a different ilk. He's

always looking to expand his musical horizons, whether it be working with guitar students at his For Peace Ranch or recording an album such as *Blue Country Heart*.

The band on the new album is a far cry from the Airplane, a band that has amassed a collective discography that would make Paul McCartney envious. Kaukonen is joined on the new album by Sam Bush, Jerry Douglas, and Byron House. There's even a couple of appearances by banjo god Béla Fleck.

The 13 songs on *Blue Country Heart* include some of the best representations of what Kaukonen defines as "old timey," including "Waiting For A Train," "Big River

Blues," "Just Because" and "Tom Cat Blues."

With some of music's best acoustic guitar-pickers accompanying Kaukonen, *Blue Country Heart* is nothing short of a landmark.

Perhaps the defining moment of the record is the final cut — the absolutely beautiful "What Are They Doing in Heaven Today?" with Kaukonen's sparse fingerpicking and heartfelt vocals providing the perfect closure for a near-perfect album.

— Michael Buffalo Smith

THE FLATLANDERS
Now Again
New West (NW 6040)

Though their careers entwine, Joe Ely, Jimmie Dale Gilmore, and Butch Hancock have rarely worked all together aside from the musical play *Chippie* and 1972's sessions as The Flatlanders — a quintet spotlighting Gilmore's wise old seer/innocent child's vocals. Except for a double-sided promo single of "Dallas" and an eight-track tape, the '72 sessions went unreleased stateside until 1990 after the three had already established cult followings separately yet together.

Both for fun and in response to fans' wishes, The Flatlanders here regroup as a trio with original members Tony Pearson and sadly emotive saw player Steve Wesson as sidemen.

Their '72 tracks were more moving, yet after a few listens, *Now Again* proves equal to the sum of its parts, especially if one savors the unique lyrics ("Good luck is better than no luck at all.") from a half-mythic Southwest where "wild horses and wild rivers run circles around the sun." Occasional lines ("I've got

(Please see New Releases page 46)

Indie Label Spotlight

TONK EDWARDS
Back To My Roots
BeTe (3851)

It's good to know that guys such as Tonk Edwards are out there. He reminds us that every region has its underground heroes, prime-time musicians who have chosen to live the quiet life in their own little neck of the woods. Edwards has let it be known that he's based in Nashville. Then he lets the other shoe drop — that's Nashville, Ark.

(His first name is based on "Honky Tonk," a Bill Doggett tune. He had just played a gig back in '56 and the emcee at the gig couldn't remember his name, so she called him Honky Tonk. The name just stuck and got shortened. It beats Clarence, right?)

Arkansas is not the jazz capital of the nation, but there are some damn fine musicians there, and Edwards is among the best. Recently inducted into the Arkansas Jazz

Hall Of Fame, his performing credits are surprisingly rich. He has toured and gigged with Sarah Vaughan, Dizzy Gillespie, Carmen McRae, Gerry Mulligan, Sonny Stitt, Chet Baker and others.

Plainly, the man has been taken seriously by the big boys. Although he now answers to the title "jazz guitarist," Edwards did not always fit that pigeonhole.

"I began with country and blues when I was a kid, and it's always been an influence in my style," Edwards writes in the liner notes.

Both of those influences are upfront on this splendid self-produced CD. Raised in the rural South, Edwards absorbed the country, blues and gospel music that was all around him as a kid. The album begins with a spare and soulful rendition of "Amazing Grace," which by itself makes the album worth buying.

True to its title, the album continues its tour of those passions that shaped Edwards as a teenage guitarist and still fuel his play-

ing. Titles such as "I Can't Stop Loving You" and "Steel Guitar Rag" reveal the country side, whereas the blues side of Edwards' musical soul comes up for air on tunes such as "Honky Tonk" and "Corrine Corrina." On the latter, Edwards offers a laid-back Southern vocal in the best Mose Allison style.

Working with a tight rhythm section (Eric Gunnison's keyboard work is especially tasteful), Edwards presents a rounded program that will work both as hip musical wallpaper or sustain the serious attention of a musician. The highlights of this album are absolutely world-class. They, like Edwards, deserve a wider audience. Indie CD productions such as this won't turn up at one's local mall outlet. Take a chance on *Back To My Roots* — buy a copy directly from the artist for \$12. It's a bargain by any reckoning. (Address requests to: Tonk Edwards, 275 Edwards Road, Mineral Springs AR 71851. Tell him *Goldmine* sent you!)

— Hank Davis

NEW RELEASES NEWS



Just out: Keyboard/vocalist Joe McBride And The Texas Rhythm Club's newest, *Keepin' It Real* (Heads Up Int'l), blends funky R&B and contemporary jazz... Los Lobos, celebrating their 25th year in music in 2002, just released *Good Morning Aztlan* (Mammoth)... Drummer Richie Fontana, who has performed with Billy Squier's backup band Piper, Kiss' Paul Stanley on his solo LP, and Laura Branigan, among others, just self-released *Steady On The Steel*, a power-pop-filled album heavy on British pop, blues and rock 'n' roll, through his Web site (www.RichieFontana.com)... A capella masters Take 6 just released *Beautiful World* (Warner Bros.)... Blues guitarist/vocalist Robert Ross, who has worked with legends John Lee Hooker, Otis Rush, Dr. John, and Pinetop Perkins, just released *Sleight Of Hand* (Fontainblue)... Another modern-blues practitioner, blisterin' guitarist Jimmy Thackery — cofounder of Washington, D.C.'s Nighthawks — just unleashed *We Got It* (Telarc)... Blues harpist great James Cotton celebrates his 35th year in music with *The 35th Anniversary Jam* (Telarc), which includes guest appearances from blues greats Koko Taylor, Bobby Rush, Shemekia Copeland, Lucky Peterson, Jimmie Vaughan, Tab Benoit, Kim Wilson, and Ronnie Hawkins, among others.

Coming up: Kevin Russell's Junker releases *Buttermilk & Rifles* (Sugar Hill) on July 9. It's the first solo effort by Russell, the mandolinist, guitarist and vocalist for alt-country band The Gourds. The new album includes guest vocalists Debra Kelly and Amy Boone (both from The Damnations) and Jon Dee Graham on lap-steel guitar... Also due July 9 is Lil' Ed & The Blues Imperials' *Heads Up!* (Alligator)... Coming July 16 from former MC5 guitarist Wayne Kramer is *Adult World*, released on his own Muscle Tone Records label with production help from David Was (Was Not Was), Terry Kirkman (cofounder of '60s chart-toppers The Association), and Jason Roberts (Cypress Hill)... Marianne Faithfull's new *Kissin' Time* (Virgin) is due Aug. 13... Also due Aug. 13 from James Taylor is *October Road* (Columbia), his first new release since 1997's Grammy® Award-winning *Hourglass*... Due Aug. 14 from Bernard Allison, son of the late great blues guitarist Luther Allison, is *Storms Of Life* (Tone-Cool), which includes covers of songs from fellow guitarists Dire Straits' Mark Knopfler, Johnny Winter, ZZ Top's Billy Gibbons, and Anders Osborne, plus two tracks from his father's repertoire. Bernard picked up guitar at age 10 and was tutored by Johnny Winter, as well as his father... The Rolling Stones will be releasing a new album on Virgin, title to be determined, sometime this fall.

— Greg Loescher



Elvis News

REDECORATE YOUR HOUSE IN ELVIS!

by Eddie Hammer

People say that the 25th anniversary of Elvis' death this year will mark the peak of his popularity and then it will wane. These are not my Elvis people. These skeptics said the same thing on the 20th and 15th anniversary and were proven wrong. With all the planned events and publicity, this is a new start for the greatest artist of all time, and you can take that to the bank. (and many people will! — Ed.)

Elvis Presley wallpaper! The 4 Walls Company (www.4walls.com) has licensed images from Graceland to make Elvis wallpaper border! There are three different designs of 12-inch border — "Elvis Presley, King Of R&R," "Elvis Lives" (pictured at the top of the page) and "Blue Hawaii," and they are all great for decorating your Elvis room(s). I had to have them, and now, each of my three Elvis rooms has a border and they look great — a very nice touch. I hope more themes will be created. But for some reason, I don't think they would look right in the bathroom!

If you missed that excellent U.K. box set in '97 called *Are You Lonesome Tonight*, there is a new edition in the shops. *Elvis Presley Live* (great '50s-era cover pic of Elvis in a black shirt), is now available from the Czech Republic, but remember, we all have this *Hyrise*/interview album already.

Two new tributes, *The Elvis Presley Songs* (Poland) and *A Tribute — Studio 99* picked all the winners, but I think I am overfed with these types and definitely think you can pass them by, even though the covers show a Vegas scene with our guy staring at the Mirage Hotel (*Interesting! It opened in 1989.* — Ed.) and the '56 pink Caddy he loved.

Hot Shots And Cool Clips Vol. 1, a DVD "documentary," contains clips we all have viewed many times. The backstage celebrity meetings are nice, but it's an expensive piece for the few shots I have not seen. Years ago, I bought many "unauthorized" VHS films of shows and personal Elvis movies, but I must confess that I have not looked at them again in about 10 years! Someday, I'll piece the best parts together and market my own DVDs. I also promise I will not use the gold-suit pose on the cover — overused big time — as this new DVD does.

A cute way to spend any extra cash comes in the form of three European albums. *Girls, Girls, Girls* has Elvis doing the title track. Other artists such as Fabian, Conway Twitty, Dion, etc. perform 29 other songs named after women — Don't miss the gatefold cover, which has a picture of Elvis amid screaming girls.

I Dreamed I Was Elvis includes this famous Jonny Cole song that had a very limited vinyl release years ago because it contains snippets of Elvis and "Good Rockin' Tonight" besides others trying to be the king. I used to like "You're So Square" ("Baby I Don't Care" actually) until I heard Rodney Scott doing it. The booklet includes photos of all the various artists — I don't think any of them have ever even had a date! Finally, *Elvis Forever* is Andy Lee Lang's tribute to the King, but his 15 versions are miles away. Also, they should have not included his photo, as his hairline starts past his ears.

To get off on a tangent, *Good Rockin' Tonight — Legacy Of Sun Records* (London-Sire) is an interesting album that has only a cartoon rendition of Elvis in the booklet. This album has cover versions of Sun's famous hits by artists such as — Paul McCartney ("That's All Right"), Jeff Beck ("Mystery

Train"), Elton John ("Whole Lotta Shakin'"), Bob Dylan, and Eric Clapton also. The originals are far better, but this is interesting.

Two unofficial VCDs came in recently and are significant (*The Last Tour — Chicago And Kansas City and Live In Rapid City 1977*) because they contain concert performances never seen before. The second one was used for the CBS TV special and has good sound and images. Elvis was so out of shape, it is almost embarrassing and sad at the same time. I do not advise buying these unless you're a real fan and will not mind his appearance.

Is there any other to these best, greatest, etc. collections on Elvis (and many other artists)? Basically they are all the same, as is Europe's new *Ultimate Collection*, which has a cover resembling *50 Greatest Love Songs*. *Ultimate Collection* is a



DeVorss Publications published a little book, *The Impersonal Life*, which Elvis read many times and even gave copies to friends. "You will have a new outlook on Elvis" if you read this, according to the publisher, and know how he "found the light."

four-disc set of 88 titles, most of which are predictable. The few tunes here that usually do not show up in these redundant products are "Trouble," "Mystery Train," "Tutti-Frutti," "Loving You," "Tiger Man," "Mexico" and "Don't" (which should be given more attention, as this is an excellent song). Actually, we cause these hits packages because we buy them. Every collector has all these songs already but is lured in with the covers and rarely opens them — that's me!

Here's a new way to cash in on Elvis. DeVorss Publications published a little book, *The Impersonal Life*, which Elvis read many times, and even gave copies to friends. "You will have a new outlook on Elvis" if you read this, according to the publisher, and know how he "found the light." Yes, Elvis was religious, read the Bible, believed in God and attended church. His love and mastery of gospel music was proven many times in his recordings, and he sang gospel in between sessions and as warm-ups. Well, I did read about half of the book, but it did not change view of Elvis and life in general. Buy it and see if it has an effect on you. It does have a nice pic of Elvis on the cover, and I'm sure the Elvis shops near Graceland will be selling it. On the company's Web site (www.devorss.com) people may fill out a quiz to win the book (the site collects entrants' contact info, of course).

Want to know a German word? *Unbergesslich* means unforgettable and is the title of a new German album. Now, we all know who *nummer ein* is on this list, but also included here are Roy "The Big 'O'" Orbison, Frank Sinatra, Dean Martin, and The Platters. The crazy part of this one is that they chose Elvis' cover of "Maybeline" (sic) which, in my opinion, Chuck Berry owns. Nat "King" Cole does the title song, Bill Haley rocks that clock, and Sam Cooke gets sent.

4 Walls' "Elvis Lives" wallpaper border.

Including Pat Boone doing "Speedy Gonzalez" only means to me that the producer of this CD belongs in the insane asylum.

A Russian company sent me its latest, *Best Of Elvis Presley — Love Me Tender*, and credits Virgin, of which I'm sure it is aware. The cover art comes from his first film, and the track listing contains 30 songs that run the gamut from "Please Don't Drag That Strinaround" (sic) and "You Asked Me Too Much" to "Teddy Bear," "Viva" and "Suspicious Minds." No loss if you miss these last two entries.

Check the new "limited edition" Gold Lamé Suit Doll if you want to keep your set up to date. It comes with a standing microphone, album plaque and doll stand. Nice but overpriced. I wish I hadn't started collecting them because now I'm obligated. However, Graceland's Web page says that this one is the last in the series.

My French *ami* sent me some new DVDs from the shops there — *L'Homme A Tout Faire (Roustabout)*, *Sous Le Ciel Bleu D'Hawaii*, etc. They all have a sticker that reads "nostalgie la legende." What struck me as strange is that *G.I. Blues* is named *Cafe Europe* overseas (I have foreign movie papers, all with "Cafe.") but not on this French DVD.

When Memories Come's (sic) Back — a boot of the Huntsville, Ala., '75 concert — has a nice picture disc of Elvis shaking hands with a lucky lady in the audience. The back cover states it is a "gift," not for sale, and has the message, "Thank's (sic) Elvis for concert memories."

While I think The Beatles were great and deserve all their praises, etc., I was somewhat forced to buy a very mundane photo book by J.A.T. Productions because it contains a bonus disc *Elvis Sings Beatles' Songs*, which has five songs that we already have our guy singing on many albums — "Something," "Hey Jude," "Yesterday," etc. This is for only a completist collector or those who need to see those few old pictures "never seen before" (note on book) taken from afar of Elvis and The Beatles.

The Grand Collection — Elvis Presley is part of a series that celebrates more than 50 artists including Tina Turner, Orbison, John Lennon and others, whom I've never heard of — J. Dassin, Gilla, and Deep Forest! But don't sell this one short. Any hits collection that has "My Baby Don't Care" (sic) can't be all bad.

A moody, droopy-eyed Elvis wearing much hair grease adorns the cover of a new one from the Dream Sound Studio (a DeLuxe Collection). It's a hits collection again. This "limited edition" has 32 titles and nothing special, except for that horseshoe diamond ring the man wears. I was told the release is a Russian product.

A Tribute To Elvis Presley/My Way is a very nice pack of two discs with others doing Elvis songs on one CD and Alvin King on the other, solely 18 from his hit list. The slipcover has the details enclosed, with some odd selections. Carl Perkins doing "That's All Right" (Sun 209) and "All Shook Up," Rod Stewart on "Ain't That Loving You Baby," and The Drifters on "My Way." Forget the King disc. On second thought, forget this whole project!

For those collectors who go worldwide as I do, the alternate cover for the German single "O Sole Mio" is the cover of the new Follow That Dream *Fame And Fortune*. (It's the pose from the '50s where young Elvis is wearing a red-and-white shirt.) The black-and-white back cover is terrific, featuring a photo taken just after he returned from the Army. Did he look great or what?! So far, in my opinion, this is the best in the series, probably because I always loved *Elvis Is Back!*'s content yet hated the cover. This disc has many takes from the recording sessions of the early 1960s. Gospel, rock, pop and blues are contained here, with so many fabulous cuts and takes, it is difficult to choose the best ones.

I know I've said this before, but Elvis products, musical and non-musical, have increased 10-fold this past month. Everyone wants to cash in on the 25th anniversary. Me? I'm glad. As my Elvis rooms pile up, so goes Elvis' popularity. Speak to you soon, my Elvis people.

— Eddie Hammer T.C.B.
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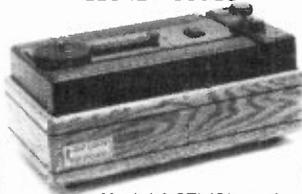
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Sting - Rock in Rio 2001 - Rio de Janeiro, Brazil 12/01 - excellent soundboard

Sly - Tour for the Equinox - Toronto 4/18/76 - excellent audience recording

Texas - Home Sweet Home - Glasgow, Scotland 4/9/94 - excellent soundboard

Traffic - Low Spark of High Heeled Sessions - London 1971 - studio outtakes from master sources

Robin Trower - Variety Playhouse (2 CD) - Atlanta, GA 7/27/00 - excellent audience recording

U2 - Alias the Dalton Brothers - LA Coliseum 11/18/87 - two Dalton Brothers songs plus complete U2 show - excellent audience recording

U2 - Duets - live performances with significant guest artists 1988-96 - very good to excellent audience recordings and soundboards

U2 - Jesus Was a Cool Guy - very good to excellent soundboard and audience recordings - 27 acoustic tracks

Van Halen - Chicago 1998 (2 CD) - Alpine Valley 9/5/98 - complete show - very good audience recording

Van Halen - U.S. Festival '83 (2 CD) - excellent soundboard - twenty tracks Stevie Nicks

Ray Vaughan - '59 Fender Stratocaster - Honolulu 1984 with Jeff Beck, Manchester 1988, and Reading 1983 - excellent soundboards

Stevie Ray Vaughan - Last Farewell - last U.S. tour 1990 - excellent soundboards

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

Stevie Ray Vaughan - Pride and Joy - Chicago Blues Fest 6/7/85 plus Pori, Finland 7/11/85 - excellent soundboards

Stevie Ray Vaughan and Buddy Guy - See You Later - Chicago's Legends Club 7/30/89 - excellent soundboard

The Who - The Collector's Who's Next - alternative versions of Who's Next songs - excellent studio recordings

The Who - Danish Treat - Copenhagen, Denmark 8/21/72 - very good soundboard

The Who - Who's Zoo Two! - rarities and alternative versions - excellent soundboards

The Who - Woodstock 1969 - Sunday 8/17/69 - the complete show - excellent soundboard

Yes - Tour for the Tormato - Wembley Stadium UK 10/28/78 - excellent soundboard

Neil Young - Catalyst Tapes Volume One - Santa Cruz, CA 2/6/84 first set - excellent soundboard

Neil Young - Catalyst Tapes Volume Three - Santa Cruz, CA 2/7/84 first set - excellent soundboard

Neil Young - Catalyst Tapes Volume Four - Santa Cruz, CA 2/7/84 second set - excellent soundboard

Neil Young - Hurricane Over Judo Arena (2 CD) - Tokyo 3/11/76 - excellent soundboard

Neil Young - Rock in Rio 2001 (2 CD) - Rio de Janeiro, Brazil 12/01 - excellent soundboard

Neil Young - Rolling Zuma Revue (2 CD) - Osaka Japan 3/5/76 plus Chicago 11/15/76 - excellent soundboards

Frank Zappa - Jones Crusher - Felt Forum, NYC 10/31/77 (Halloween) - excellent soundboard

Frank Zappa - Nasty Rats (Now Uncut Version) (2 CD) - NYC Palladium 10/31/81 - excellent FM broadcast

Frank Zappa and the Mothers - Smoke on the Water - Montreaux, Switzerland 12/4/71 - excellent soundboard

Frank Zappa - That's My Girl - various live and studio rarities 1958-88 - very good to excellent quality

Frank Zappa - Thing-fish Outtakes - excellent studio outtakes

Frank Zappa and Captain Beefheart - An Evening with ... 1975 radio broadcast with songs from 1963-75

ZZ Top - We're Bad In Texas - Austin 12/30/99 - very good audience recording

(Various Artists) Monterey Pop International Pop Festival - Rarities - 5/67 - excellent soundboards

Various Artists - N.M.E. Poll Winners Concert 1965 (2 CD) - London 4/11/65 - Moody Blues (two tracks), Freddie and the Dreamers (2), Georgia Fame and the Blue Flames (2), Seekers (2), Herman's Hermits (2), Ivy League and Division Two (3), Sounds Inc. (2), Wayne Fontana and the Mindbenders (2), Rolling Stones (4), Cilla Black (2), Donovan (2), Them (2), Searchers (2), Dusty Springfield with the Echoes (3), Animals (3), Kinks (2), Beatles (5) - excellent soundboards

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Footnote Archives

FROM CHILDREN'S TV WRITING TO REGGAE

by Dave Thompson

By the early 1980s, it was safe to say that reggae was very much a minority pursuit in the United States. Even the global success of Bob Marley and The Wailers had done little more than establish the artist in this country, as opposed to the genre, and the five years that divide Eric Clapton's "I Shot The Sheriff" from The Police's "Message In A Bottle" can be said to have passed without a single reggae beat even crossing the ears of the average Top 40 consumer.

Which is not to say that the music lay undisturbed — far from it. The British new-wave invasion of the late 1970s had a great deal of time for reggae and its dub counterpart, while there were American musicians, too, investigating its potential. It was not until 1981, however, that any white American artists actually settled down to re-create for themselves the rhythms and textures that had fascinated their Anglo counterparts for so long, when two Los Angeles-based children's TV writers adopted the pseudonyms Prince Flo and Jah Edward I and set to work on an album that remains one of the greatest non-Jamaican reggae records ever made.

According to Jah Edward, the impetus behind the entire audacious project came from a fascination with British pop. The pair were devout Anglophiles, soaking up everything that Britannia could throw at them — glam rock, pub rock, punk and, as the 1970s dribbled away, the Two Tone Ska sounds of The Specials, Madness, and The Beat.

"We were hearing what we were being told was a huge movement over there. So, not knowing what the hell was truly going on, we started out listening to the Bob Marley records, and we went through all of them. For two guys who'd had maybe three and a half pounds of weed with them at any given time in the office, this was something we were destined to listen to. It made the afternoons just whiz by, I'll tell you."

Like so many people involved in writing children's television, the pair were constantly in search of new sources of imaginative inspiration. Reggae and its attendant accoutrements provided it. "When you had a slow day writing scripts for elephants to sing, then you'd roll a big one and kick back and listen to the I-Threes or Peter Tosh, Gregory Isaacs or Dennis Brown, or Augustus Pablo, any of the people that were coming into our realm then."

With the music, there came the furious elitism of the true acolyte — "If you didn't know specifically who the people were in the Syndicate Of Sound," Jah Edward laughed, "we didn't want you in the office. You weren't enough of a reggae aficionado for us."

That is where their interest may have remained — in the furious accumulation of deeply arcane knowledge — had the duo not one day chanced upon a gentleman named Warren Smith, head of the Florida-based Epiphany label and, at that time, involved in producing records for, of all people, The Soul Syndicate. "We were talking with him and he said, 'You know, you guys are very happy together. You should go in to the studio. You'd make the ultimate reggae album.' We said, 'Yeah, that would be great. Who's going to pay for it?' And he said 'I will.'"

Smith was true to his word — and then some. Within weeks of the meeting, the Prince and Jah Edward were ensconced in a

Kingston hotel room, thrashing out a list of the songs they intended covering on their album — "a lot of which," Jah Edward continued, "would be eliminated when we met up with this guy, Errol Brown, who would become our coproducer on the project. He came up with many more interesting songs and also introduced us to a term we really didn't know, which was rocksteady."

"The entire term had been foreign to us. We didn't know what a rocksteady song was or that it referred to a particular type of love ballad. But it was a ballad that suited, particularly, my vocal stylings, so we went with it."

Brown immediately took the project in hand. The nephew of legendary Jamaican producer Duke Reid, Brown was then involved in sorting through his kinsman's archive for reissues and remixes. With his ear already attuned to the job, he singled out a wealth of veteran Jamaican gems that he thought the duo might turn to their advantage, undisputed classics

"For purists looking to find that rocksteady genre of recording, they would not suspect, perhaps, from looking at the cover, that this is going to be a decent reggae record. But, in fact, it is."

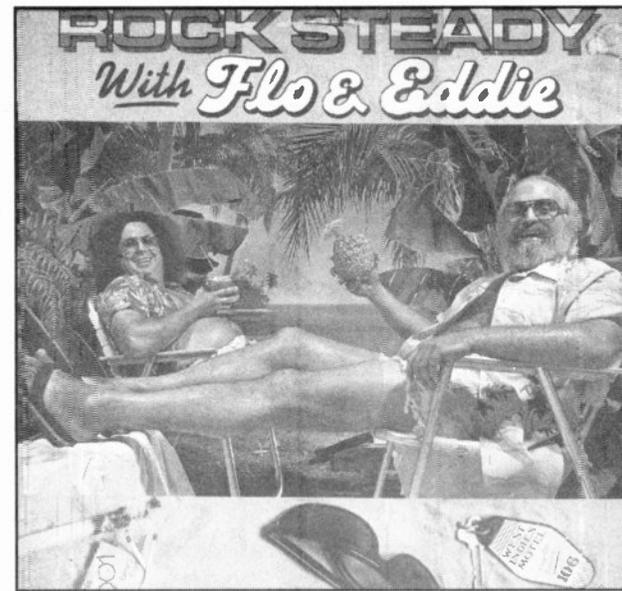
— Howard Kaylan,
a.k.a. Jah Edward I and Eddie of Flo & Eddie

such as The Melodians' "Swing & Dine," Ken Boothe's "Moving Away," Delroy Wilson's "Dancing Mood," The Heptones' "Party Time," The Gaylads' "Rock With Me Baby," Delano Stewart's "Sitting In The Park," and Stranger And Gladdy's "Just Like A River."

The Prince and Jah Edward, in turn, volunteered just two songs from their original list, a reggae-fied cover of The Turtles' "Happy Together," a song that both singers acknowledge has a very special place in their hearts, and "Prisoner Of Love," a 1940s-era Perry Como hit written by a distant cousin of the Prince, Leo Robin.

"He'd written all sorts of great songs," Jah Edward raved. "Thanks For The Memories," "Love In Bloom" — everybody's theme song was written by that guy way back in the '30s or '40s or whenever that was. 'Prisoner Of Love' was a very schmaltzy tune, but worked up reggae-fashion it was beautiful." It was also one of Jah Edward's parents' favorite songs, one that they had "spooned and crooned to" when they married. "To see the expressions on their faces when they heard our version of it," Jah Edward reflected, "that was worth the price of admission alone."

The sessions proceeded absolutely painlessly — a happenstance that surprised its makers as much as anybody. Brown had assembled this amazing band for The Prince and Jah Edward to work with, top-line musicians such as drummer Carlton "Santa" Davis, former Wailers bassist Aston "Family Man" Barrett, guitarist Earl "Chinna" Smith, keyboard player Augustus Pablo, and percussionist Uziah "Sticky" Thompson.



"So we were really excited about that. But we got there and discovered they had just had a really shitty experience — those very same players — in that another white guy [a very famous one, as well] had come to Jamaica to do some recording, had used all of the very same musicians and then left the island without paying them. So when we said, 'We want to come down and make a reggae album at your studio,' they were like, 'OK, great — another chance to get ripped off.'"

There was only one way to win the musicians' trust. Their first day at the studios, the duo demanded to know from where the musicians purchased their marijuana. "They all pointed to this little hut at the back of Bob Marley's property that was called Juicy's Hut. Juicy was a rasta who lived on the property who made smoothies for everybody and who also did a bit of dealing on the side — but only if you were staying or working at the studio. So we'd hit Juicy's Hut every day and buy everything he had, then go back into the studio, lay it out on the console and say, 'Whoever wants it, there it is, all day long, all night long. As long as you're recording, you're smoking.' Of course, word got out pretty quick, and people that weren't even supposed to be there showed up to play on the record."

The raw recordings were astonishing, exceeding even the musicians' expectations. Jah Edward continued, "I really expected the project to go south at some point and turn into some sort of a pop record, but we were able to keep it pure."

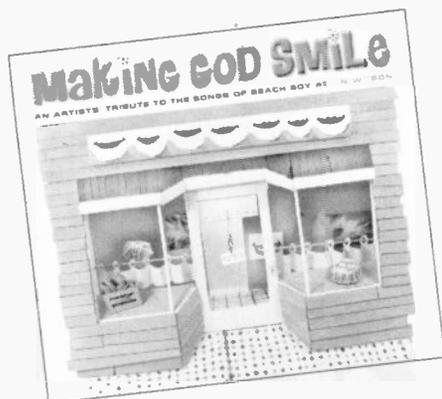
Even when the Kingston sessions were at an end, the team remained together. Jah Edward explained, "We flew Errol and the other engineer people from Jamaica to Malibu with us, and we finished the vocals and we did the mixing there. And we kept it as true as we could to their style of mixing and to the genre, so we wouldn't be adding anything. Even the musicians we recorded in Malibu sounded authentic — probably because they were equally high, but also because they understood the flavor of the project and being true to it."

The album turned out beautifully well — too well, in fact, as Jah Edward readily admitted. Perceptive readers, after all, will long ago have figured out just who those faintly preposterous pseudonyms disguise and the wealth of wacky horrors that one traditionally expects from them... "Happy Together," indeed. Yes, it's the Phlorescent Leech & Eddie, Howard Kaylan and Mark Volman, formerly of the Turtles, one-time members of Mothers Of Invention and, however one looks at it, probably the last people on earth anyone would expect to be making a truly authentic rocksteady album. Especially one titled *Rockin' Steady With Flo And Eddie*.

"For purists looking to find that rocksteady genre of recording, they would not suspect, perhaps, from looking at the cover, that this is going to be a decent reggae record," mused Jah Edward — his cover blown in one photo shoot done poolside at a hotel somewhere. "But, in fact, it is."

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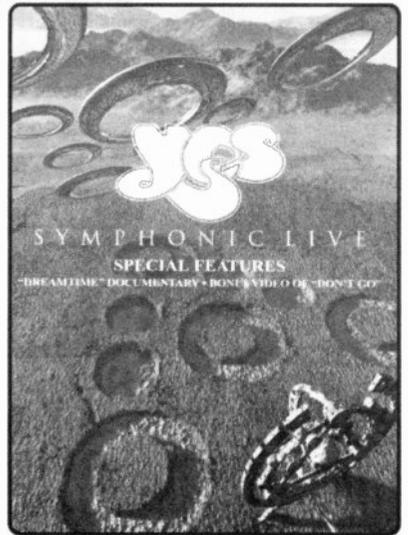
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Obituaries

James Dewar, rock vocalist

James Dewar, vocalist with The Robin Trower Band through its most memorable years, passed away at age 55 May 16, 2002, after contracting pneumonia. Never keen to court international recognition, Dewar was once described as the only superstar who could pass unmolested through the audience on his way to his own gig. His work with Trower, however, ensures that his voice was — and will remain — familiar to millions.

Dewar was born in Glasgow, Scotland, Oct. 12, 1946, and was still a teenager when his band, The Gleneagles, was scooped up to serve as backing band for Lulu, then a rising local star on the verge of making her first record. That record was "Shout," an international hit in 1963, and the first of a string of hits that she and the band, now dubbed The Luvvers, would enjoy before Dewar quit in 1965.

Seemingly doomed to forever play second fiddle behind the most distinctive vocalists of the age, Dewar's next stop was Frankie Miller's Sock 'Em Jack, followed by a two-year stint with Maggie Bell and Stone The Crows. He then returned to Frankie Miller in 1971, linking with guitarist Robin Trower in the short-lived supergroup Jude. The following year, however, Dewar finally stepped out of the shadows to front Trower's own eponymous band.

With drummer Reg Isadore completing what swiftly established itself as the last truly great rock trio, the Trower band cut two classic albums, *Twice Removed From Yesterday* (1973) and *For Earth Below* (1974); Isadore's departure in 1974 weakened the band somewhat, but Trower and Dewar rebuilt the band and continued

working together until the early 1980s. Dewar also recorded a solo album around 1978, featuring contributions from a galaxy of other musicians — however, *Stumbledown Romancer* would not see release until 1998, by which time Dewar had long since vanished from the public eye.

— Dave Thompson

Dee Dee Ramone, Ramones bassist

Dee Dee Ramone, original bassist for the seminal punk/garage band the Ramones, has died at age 49. He was found by his wife, Barbara, in their Hollywood home in the early evening of June 5, 2002. Although the cause of death has not yet been officially released, pending the results of an autopsy, investigators reportedly found drug paraphernalia, including a syringe, in the home and are tentatively ruling the death an accidental overdose. Ramone had struggled for years with serious drug addiction.

Born Douglas Colvin Sept. 18, 1952, but known to all as Dee Dee, the bassist formed the Ramones, along with "brothers" Joey, Johnny, and Tommy, in New York in 1974, forever changing the face not only of garage music, but also creating the very essence of American punk rock across a multitude of hits, including "Sheena Is A Punk Rocker" and "Teenage Lobotomy," as well as garnering platitudes from critics and fans.

Leaving the band following an acrimonious split in 1989, Ramone briefly reinvented himself as rapper Dee Dee King before releasing the solo LP *I Hate Freaks*

Like You in 1994 and turned author with his biting novel *Chelsea Horror Hotel* in March 2001. Rejoining the Ramones in the mid-1990s, Dee Dee ignited their best album in years, 1995's *Adios Amigos!*, before the group disbanded the following year.

When the Ramones were inducted into The Rock And Roll Hall Of Fame in March 2002, Dee Dee stepped to the mic and, with a smile on his face, announced "I'd like to thank myself and give myself a big pat on the back. Thank you Dee Dee, you're very wonderful."

He is survived by his wife.

— Amy Hanson

Warren Durrett, jazz pianist and Big Band leader

Warren R. Durrett, pianist, music producer and Big Band leader and arranger, died March 24, 2002, in Prairie Village, Kan., at age 81. He was born Dec. 28, 1920, in Lebanon, Kan. His 312-page book *A Chronology Of The Warren Durrett Big Band In Kansas City 1945-86* includes numerous pictures and discussions of his many band members. His *Warren Durrett Presents* series includes albums by reed player Bill Caldwell, Arch Martin 6-Trombone Band, and singer Pat Wilson. While still in high school, guitarist Pat Metheny was often a member of his bands. His own album *Dancing With Warren Durrett And The Big Band* was issued in 1973 on Janelle Records. A tribute concert was Nov. 17, 2001, at the American Jazz Museum.

The service was March 30 at the Village Presbyterian Church, with burial at the Mt.

Moriah Cemetery. Survivors include his wife, Janice Moses Durrett, and a sister, Vivian Durrett Lowe.

— Eric S. LeBlanc

Weldon Irvine, jazz-funk and hip-hop keyboardist

Weldon Johnathan Irvine Jr., keyboardist, songwriter, playwright and arranger, shot himself April 9, 2002, at the EAB Plaza, in Uniondale, N.Y. His body was not identified until a few days later. He was born Oct. 27, 1942, in Hampton, Va., and moved to New York City in 1965. He cowrote the 1969 Nina Simone hit "To Be Young, Gifted, And Black." His songs have been recorded by Aretha Franklin, Donny Hathaway, Dionne Warwick, Fat Back Band and many jazz artists. He recorded at least nine albums for Hubbad, RCA, Saucerman, Luv N' Haight, Tuff City, Nodlew and Strata East labels. He also recorded with Freddie Hubbard, Lenny White and various hip-hop artists.

— Eric S. LeBlanc

Kevin Kelley, folk-rock drummer

Kevin Daniel Kelley, drummer and a member of The Byrds (1967-1968), died April 6, 2002, in North Hollywood, Calif. He was born March 25, 1943, in Los Angeles County. He can be heard on The Byrds' groundbreaking country-rock album *Sweetheart Of The Rodeo* (1968). Prior to recording with The Byrds, he was a member of The Rising Sons (along with Taj Mahal and Ry Cooder). He also recorded with John Fahey, Fever Tree, Bryn Haworth, Jesse Wolff And Whings, and Phil Ochs.

— Eric S. LeBlanc

(Please see Obituaries page 39)

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6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

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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.
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5. Take complaints seriously. An unresolved problem is usually a lost customer.

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

AUCTION GUIDELINES FOR SELLERS

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

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Table listing audio collections with columns for artist name, album title, and price. Includes artists like Guns N' Roses, The Police, and many others.

Table listing audio collections with columns for artist name, album title, and price. Includes artists like The Beatles, The Rolling Stones, and many others.

On the racks



SYLVAIN LUC

Trio Sud
Dreyfus Jazz (FDM 36632-2)

French guitarist Sylvain Luc wisely avoids reproducing the Django style, but he's overflowing with many of Reinhardt's superior characteristics: Luc's sensitive attack on acoustic guitar is fraught with nuance, he's terminally romantic in his improvisations, and he swings like a mother. In fact, Luc's newest, *Trio Sud*, reminds us of how colorless most jazz generally is and how most of the emotion expressed on the instrument is done through squealing high notes or corny composing. Luc, accompanied by only bass and drums, wrings more feeling out of the disc's standards (Ary Barroso's "Brazil," Horace Silver's "Peace" and Duke Jordan's "Jordu") and self-penned compositions than what dribbles out of fellow guitarists Larry Carlton's and Earl Klugh's entire catalogs.

— Dave McElfresh

JOHN ABERCROMBIE

Cat 'N' Mouse
ECM (1770 440 014 001-2)

John Abercrombie's considerable catalogue with ECM is void of bad albums, meaning one can safely predict that the next one will be at least as good as the last. While the unflashy guitarist's style comfortably fits within

labelmeister Manfred Eicher's bop-free, heady, signature approach to jazz, Abercrombie's composing and unique ensemble lineups always attest to his endless musical restlessness. Mark Feldman's violin is his foil this time out, on *Cat 'N' Mouse*, with drummer Joey Baron and bassist Marc Johnson conjuring up the background for the near-baroque romanticism of "A Nice Idea," the dissonant "Convolution" and ominous pulsating found in "Soundtrack." The underappreciated Abercrombie is proof that sometimes it's the unobtrusive ones who have the most to say.

— Dave McElfresh

WEATHER REPORT

Mysterious Traveller
Columbia/Legacy (CK 65112)

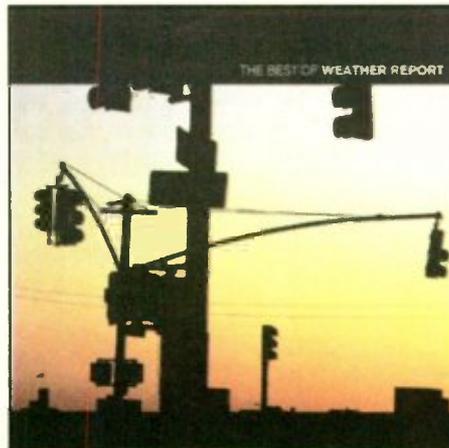
Tale Spinnin'
Columbia/Legacy (CK 65110)

Black Market
Columbia/Legacy (CK 65169)

The Best Of Weather Report
Columbia/Legacy (CK 85400)

Keyboardist Joe Zawinul and saxophonist Wayne Shorter were Weather Report just as Mick Jagger and Keith Richards have always been The Rolling Stones: Tweak the rest of either band and the changes are obvious, but they're only new children added to what remains mom and dad's house. Jagger/Richards, Zawinul/Shorter — one partner may override the other from one release to the next, but in the end, a balance wins out. Three recent reissues of hard-core Weather Report albums show the bombastic keyboardist gradually sliding his mountain of effects to the side of the stage, making room for the monstrously talented but far less showy Shorter. Not coincidentally, the band improves as the two shift toward equal footing.

1974's *Mysterious Traveller* is a collection of moody world music composed by Zawinul, with Shorter's sax too infrequently improvising over a south-of-the-equator groove fueled by percussionist Dom Um Romao. Zawinul



and Shorter create a collision between electrified instrumentation and primitive rhythms that conjure up tribal rituals on Mars. 1975's *Tale Spinnin'* is sleeker and downright pretty in spots, as on the opening "Man In The Green Shirt," while adding a heavy funk element and an appreciable increased presence of Shorter's fat-free chops. Unlike most fusion groups, Weather Report moved into more accessible terrain without diluting the music, thanks mostly to Zawinul's palette of electronic colors, unpredictable literally from bar to bar. 1976's *Black Market* would prove to be an even better release, presenting a young Jaco Pastorius on bass as Zawinul and Shorter finally exhibit a compositional and improvisational equality missing on earlier outings. *Black Market* retains the group's trademark paeans to exotic cultures while diversifying their usual up-tempo pacing with a ballad ("Three Clowns") and Pastorius' dignified,

slow strutting ("Barbary Coast").

These three reissues show the band cementing in place the persona that defined the group prior to Pastorius becoming an equal member with Zawinul and Shorter. For those who can't wait until Columbia/Legacy reissues the next batch of Pastorius-heavy Weather Report albums, curb your jones with samplings from *Heavy Weather* ("Birdland" and "A Remark You Made"), *Mr. Gone* ("The Elders") and *Night Passage* (the title cut), found on the new *The Best Of Weather Report*.

— Dave McElfresh

YAYAΔ

YayaΔ
Loma Records (9 48277)

As with most organ-based trios, keyboardist Sam Yahel's original band implemented drums and guitar — but when his guitarist fell ill, saxophonist Joshua Redman was called in to sit between Yahel and drummer Brian Blade. "Yaya" — Yahel's nickname — liked the results enough to record this intentionally unfunky organ trio on the eponymous *YayaΔ*, which should hold great appeal for fans of hard bop and the uncategorizable adventurousness found on albums where either Redman and Blade appear. All nine compositions were penned by one band-member or another, with all sharing a cerebral, shadowy mood so thick one can smell musty Blue Note albums as the three sail far on this solid maiden voyage.

— Dave McElfresh

(Obituaries from page 36)

Kermit Scott, jazz saxophonist

Kermit "Scotty" Scott, tenor saxophonist, died Feb. 2, 2002 in Houston, Texas, at age 87. He was born Oct. 31, 1914, in Beaumont, Texas. He is best-remembered for his 1940 Okeh recordings with Billie Holiday, including "Body And Soul," "Falling In Love Again" and "Time On My Hands." He also recorded with Charlie Christian, Roy "Little Jazz" Eldridge, Coleman Hawkins, Earl Hines, and Teddy Wilson. A longtime San Francisco and Bay Area musician, he was an early mentor of saxophonists Pharoah Sanders and John Handy. He moved from Oakland to Houston in 1999 and is survived by his great-niece, Betty Ashford.

— Eric S. LeBlanc

Walter Lewis, New Orleans pianist

Walter Lewis, one of the last of the New Orleans piano professors, died at his home

June 10, 2002. He was 87. Born in Prairieville, La., Sept. 21, 1914, Lewis studied music in elementary school and in his teens went on the road with bands led by Tuts Johnson, Claiborne Williams, and Kid Dimes. He also traveled through the South with Champion Jack Dupree.

In the 1940s, he accompanied Paul Barbarin, Oscar "Papa" Celestin, and Henry Horton. When R&B became popular in the 1950s, Lewis backed up Big Joe Turner, B.B. King, Dinah Washington, Earl King, and Guitar Slim.

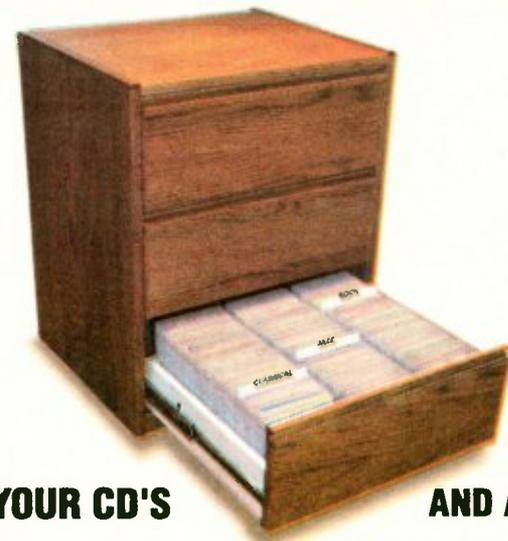
Lewis often played at New Orleans' Dew Drop Inn, and for many years, he played at the Colonial Club. In the 1970s, Lewis worked with Dixieland musicians such as Louis Cottrel, James Davis, and Placide Adams. For many years, he was a member of Danny Barker's Jazz Hounds, performing regularly at Preservation Hall and at the Palm Court.

He is survived by two sons and three daughters.

— Jeff Hannusch

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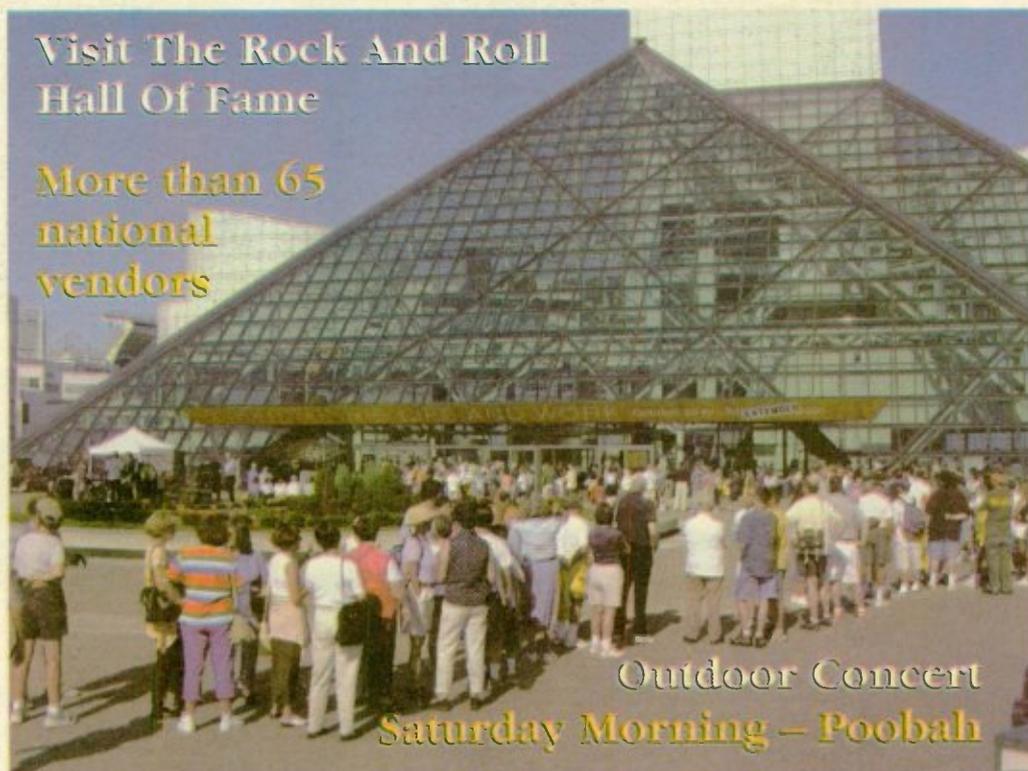
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AOR

Table listing AOR releases including Russ Ballard Anthology, Fantasy Girls, Elton John Captain Fantastic + 4, etc.

DVD/VHS

Table listing DVD/VHS releases including Pat Benatar Live In New Haven, Dream Theater Scenes From New York, etc.



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RESERVE REQUESTS: Telephone reserves-OK! Mail reserves, Please Send SASE!

TELEPHONE CREDIT CARD ORDERS - OK!!!

VINYL LP SET SALE

Table listing various vinyl LP sets for sale, including titles like 'Aerosmith: Done With Mirrors', 'The Beatles: Abbey Road', and 'The Rolling Stones: Sticky Fingers'.

VARIOUS ARTISTS LP'S

Table listing various artists' LPs for sale, including 'Phil Spector's Christmas Album', 'Santana: Welcome Columbia 32445', and 'The Beatles: Abbey Road'.

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BOOKS

ALL BOOKS LISTED BELOW ARE BRAND NEW (NOT USED) UNLESS OTHERWISE NOTED

- List of books including 'American Bandstand: Dick Clark & The Making of a Rock & Roll Empire', 'Louis Armstrong: Louis' Children - American Jazz Singers', and 'The Beatles: The Love You Make'.

CD SET SALE

ALL CD'S ARE BRAND NEW AND SEALED

- List of CD sets for sale, including 'Gregory Abbott: Shake You Down', 'The Beatles: Abbey Road', and 'The Rolling Stones: Sticky Fingers'.

VARIOUS ARTISTS LP'S

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- List of vinyl LPs for sale, including 'Big Brother & The Holding Company: Cheap Thrills', 'The Beatles: Abbey Road', and 'The Rolling Stones: Sticky Fingers'.



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Table with columns: Artist, Label, Title, Cond, M/bid. Includes entries for Reiter/Hunter/Brown, Beatles, Bob Knight Four, etc.

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Table with columns: Label/Number, Artist, Title, Notes, Condition. Includes entries for Smash 1885(M), Chasler 931(M), etc.

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Table with columns: Artist, Title, Notes, Condition. Includes entries for Atlantic, Beach Pontella, Beatles, etc.

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Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will deadline one month from the coverdate of this issue



SPECIAL 45 SECTION

MIKE SILVERMAN 3 CINDY DRIVE WILLIAMSVILLE, NY 14221 email: mikesilv@emails.pcc.net

Back after a 10-year hiatus with some great 45's at set sale. First, some '50's & early '60's R&R, R&B, Blues, doo-wop, & rockers.

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various vinyl records for sale.

REISSUE 45'S: 1954-'63 R&B, BLUES, R&R, ROCKABILLY. All M to M- \$4 ea.

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists reissue vinyl records.

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Table with columns: C&W, Artist, Title, Label, Grade, Notes, Reserve. Lists country music records.

50's & 60's Sleeve & 7" Estate Auction

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists 50s and 60s vinyl records.

TEEN-IDOL

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists teen idol vinyl records.

R&R

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists R&R vinyl records.

R&B

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists R&B vinyl records.

I offer these items on a collector-to-collector basis. Written, hand-dollar bids only will be accepted. Records and picture sleeves, if any, must be bid together. I reserve the right to disregard any bidding irregularities, but nonconforming bids will almost always be thrown out without notice to the bidder.

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SOME RARE ITEMS HERE - CHECK IT OUT!!!

Table with columns: Label, Title, Price, Condition. Lists rare vinyl records.

OBSCURE 45 AUCTION

CLIFF ROBBETT, 7804 N.W. 27, BETHANY, OK 73008. 405-787-6703 EMAIL: CROBB@SWELL.NET

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists obscure vinyl records.

RICH PIATKO 39 Meadowdale Lane, West Seneca, NY 14224 Phone: 716-675-2173 • Fax: 781-998-2446 E-mail: rpiatko@aol.com

Hi Grand - HERE'S A SUPER LIST OF ROCK AND SOUL 45'S MOST OF THEM ARE FROM THE 60S AND A LOT ARE PROMO B & RECORDS THE GRADING IS SUPERVISE AND THEY ARE ALL IN BEST CONDITION AS ALWAYS. SATISFACTION GUARANTEED OR MONEY REFUNDED. AUCTION ENDS ONE MONTH FROM COVER DATE OVERSEAS BIDDERS WE LOCATE MINIMUM BID IS \$5.00 UNLESS SHOWN OTHERWISE. BID HIGH AND BID FAST. TAKE CARE, RICH

Table with columns: Artist, Title, Label, Grade, Notes, Reserve. Lists vinyl records from Rich Piatko's auction.

NEIL ZAZA
Staring At The Sun
Nuerra Records (3953-2)

Staring At The Sun is a hard-rockin', screamin', whammy-barring six-string assault right out of the gate! Neil Zaza, best-known as Peavey's guitar demonstrator, has released a high-energy instrumental guitar album.

The best cut is Zaza's interpretation of Prince's "Purple Rain," using a string section to enhance it. Zaza outdoes himself on this. His tone for most part resembles that of the '80s high-end distorted kind, which goes hand in hand with his speed and choice of guitar licks.

THE CORRS
VH-1 Presents The Corrs Live In Dublin
Lava/Atlantic (83533-2)

As their follow-up to 2000's platinum-selling In Blue, The Corrs have released a live performance that sounds as clear and pristine as their studio recordings, which makes perfect sense — there's always been something consistently mannered about them.

On VH-1 Presents The Corrs Live In Dublin, The Corrs, comprised of sisters Andrea, Caroline, and Sharon and brother Jim, handle everything with a light touch. Even during their more exuberant moments — i.e., faithful renditions of their hits "Breathless" and "So Young" — they never break a sweat.

Still, The Corrs' more refined approach suits them just fine, and they clearly keep the focus on their music, unrolling one melodic gem after another and only addressing the audience long enough to offer the occasional shy "thank you."

Strong material abounds. Special guest U2's Bono joins Andrea for duets on the relaxed Ryan Adams number "When The Stars Go Blue" and a cover of the Lee Hazelwood/Nancy

Sinatra hit "Summer Wine," sung with a mix of relish and restraint. The Corrs have chosen their covers well. They know how to take a beautiful song (in this case, Neil Young's "Only Love Can Break Your Heart") and do it justice, while the buoyant melody of their cover of The Rolling Stones' "Ruby Tuesday" couldn't be better-suited to The Corrs' blithesome style.

Whether they're recruiting Ron Wood to provide an edgy guitar solo (and along with it a rare bit of bite) on the otherwise spare, Irish-tinged version of Jimi Hendrix's "Little Wing" or engaging in a lively Irish jig (the traditional "Joy Of Life/Trout In The Bath"), The Corrs give mainstream pop music a good name.

— Tierney Smith

PHIL LESH & FRIENDS
There And Back Again
Columbia (86406)

Former Grateful Dead bassist Phil Lesh, thankfully, has friends, and it's those friends who help him through his first solo studio album, There And Back Again. They're there to hold his hand, offer support, and generally pick up Lesh's slack, which can be substantial.

Lesh is not much of a singer or a songwriter, so old Dead lyricist Robert Hunter assists with the latter, while pals such as Gov't. Mule's Warren Haynes help out with the former. It all ties together fine, in that communal Deadhead-kind-a way, but it also piods along listlessly... in that communal Deadhead-kind-a way.

There And Back Again is at its most grounded, and alive, when it confronts, even subtly, the death of Jerry Garcia. "No More Do I" and "Night Of A Thousand Stars" celebrate life and, in a way, best embody the Dead ethos (and this album — along with any other Dead spin-off/tie-in/etc. — is, after all, about keeping the myth alive; Lesh certainly can't expect any new fans at this point). The band is humbling and sees the big picture for what it really is.



Courtesy of Columbia Records/Jay Bakesberg

Phil Lesh (bottom, center) & Friends

Too often, though, Lesh and friends tack on one too many extended endings and kick out the jams one too many times to keep There And Back Again from becoming anything but a new Dead-related project. The presence of Haynes — one of the neo-jam universe's most reliable players — gives the album some gravity, but Lesh's other comrades (including Bruce Hornsby and Zen Tricksters sidemen) seem too wrapped up in the folklore and legend that precedes them.

— Michael Gallucci

(Please see New Releases page 53)

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Table with columns: ARTIST, TITLE, LABEL, NOTES, COND., MIN, BID. Lists various record titles and prices.

SPECIAL 45 SECTION

SPECIAL 45 SECTION

Short Takes

Can Scot Sax do no wrong? Is this guy maybe the best unknown pop songwriter in the universe at this point? The answer is yes... and yes, as demonstrated on the self-titled seven-song set by his new band, Feel, Sax's superb follow-up to last year's equally engaging solo album (Lust In Space Records).

serves up a sumptuous selection of 10 well-crafted tunes built on rich arrangements (played practically solo) that boast as much care below the surface as the sheen that shines above. Like the great Todd Rundgren, whom one could speculate might have served as his mentor, Murphy's songs are filled with an unbridled exhilaration so churned up, it seems, to literally overflow beyond these grooves.

nine wildly diverse tracks recorded live in a cabaret kind of setting. Produced by Dramarama's Chris Carter and featuring guest drumming from Blondie's Clem Burke, the album is part Kurt Weill, part Noel Coward and part Randy Newman with a hint of Ben Folds Five, wrapped around the wildly askew sensibilities that makes The Negro Problem such an eclectic outfit.

— Lee Zimmerman

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Main record listing table with columns: RARE, COMMENTS, 45s, VALU, NAME, RARE, COMMENTS, 45s, VALU. Includes entries for ALMAN BROTHERS, AMERICA, ANNETTE, BEACH BOYS, BEATLES, etc.

Continuation of record listing table with columns: RARE, COMMENTS, 45s, VALU, NAME, RARE, COMMENTS, 45s, VALU. Includes entries for BEATLES, BERT, CHUCK, BIG BOOPER, etc.

BEATLES 45s

Special section for BEATLES 45s records, listing titles and values.

RARE

Table listing rare records under the 'RARE' header.

45s

Table listing 45s records under the '45s' header.

RARE

Table listing rare records under the 'RARE' header.

45s

Table listing 45s records under the '45s' header.

RARE

Table listing rare records under the 'RARE' header.

Table listing 45s records under the '45s' header.

BEATLES

Table listing BEATLES records under the 'BEATLES' header.

ELVIS SUN 45s

Table listing ELVIS SUN 45s records.

Surrender Compact 35 Single w/PS

Table listing Surrender Compact 35 Single w/PS records.

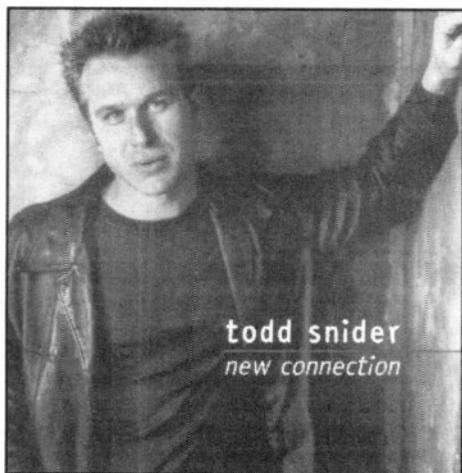
TODD SNIDER
New Connection
Oh Boy (OBR-023)

The thing about Todd Snider is that he always seems torn between two different sides of the singer/songwriter coin. He's a sharp, perceptive songwriter, attuned with the worries and desires of the common man; he's also a jester, a goofy novelty writer drawn to the easy pun and even easier laugh. One works, the other doesn't.

On his fifth album, *New Connection*, he's up to his usual tricks, mixing and matching the two: He starts the album with the longing title tune but immediately follows it with "Vinyl Records," a two-and-a-half-minute name-check of his influences. Cute, sure, but not something listeners want to return to again and again.

Still, *New Connection* is Snider's most rewarding album, mostly because the serious singer/songwriter side of him has never been more astute. Neither has the playing ever been as warm as it is here. Will Kimbrough glides into various instruments — Wurlitzer, B-3, slide guitar, autoharp, banjo — and gives Snider his most rounded work. Guests Kim Richey and John Prine offer tender accompaniment just where it's needed.

If there's an overriding problem with *New Connection*, it's the breakup of flow. Only the one-two combo of "Anywhere" and "Stuck All Night" fits. Elsewhere, Snider follows a rumination on loneliness with a song about hitting the road for some brew. Live, this can work with the affable Snider. On record it



reveals an apprehension, a lack of confidence in his earnest declarations. Snider should just can the garbage and make the album that we all know is in him.

— Michael Gallucci

DARIO MOLLO/TONY MARTIN
The Cage 2
Frontiers Records (FRCD 113)

Ex-Black Sabbath vocalist Tony Martin and Italian guitarist Dario Mollo return with their second release, *The Cage 2*. Their first CD was a great blend of Tony Iommi-style riffs with Ritchie Blackmore's melodic lead style, along with enough modern tricks to keep it interesting.

This time around they added equal parts Led Zeppelin and Queen to the mix, making for

(Please see New Releases page 57)

60's - 90's ROCK - LP'S

Welcome to another one of my great auctions. Grading is cover/vinyl. Auction ends one month from the cover date. Minimum bid is \$5. All items come with a \$ back guarantee. Email me at comsictom@prodigy.net Phone (518)-347-0083 for bids or questions you have. Thanks!

- 1. AC DC - Let There Be Rock - Atco # SD-36-151 - NM / NM
- 2. Alman Brothers Band - Same - Atco # SD-33-308 - NM / VG+
- 3. Bauhaus - The Sky's Gone Out - A&M # 4918 - NM- / NM
- 4. Be Bop Deluxe - Sunburst Finish (nude cover) - Harvest # ST-11478 - VG++ / NM
- 5. Be Bop Deluxe - Futurama - Capitol # ST-16024 - NM- / NM-
- 6. Be Bop Deluxe - Modern Music - Capitol # ST-16026 - NM- / NM-
- 7. Black Sabbath - Master of Reality - Warner Bros. white label #2562 - VG++ / NM
- 8. Blondie - Eat To The Beat - Chrysalis # 1225 - NM / NM-
- 9. Captain Beefheart - And The Magic Band - PROMO - Reprise # 2115 - VG++ / VG++
- 10. Chicago - Hot Streets - Columbia # 35512 - NM / NM
- 11. Chicago - 13 - Columbia # 36105 - NM / NM
- 12. Chicago - XI - Columbia # 34860 - NM / NM
- 13. Chicago - VI - Columbia # 32400 - NM / NM
- 14. Eric Clapton - The History of - Double LP - Atco # 2-803 - NM / NM-
- 15. Crosby Stills Nash & Young - Deja Vu - Original Cover - Atlantic 19118 - NM / NM
- 16. Tim Curry - Simplicity - A&M white label promo # 4831 - NM- / NM
- 17. The Doors - The Best of - QUADRAPHONIC SOUND - Elektra # 5035 - NM / NM-
- 18. Brian Eno/David Byrne - My Life in The Bush of Ghosts - Sire # 6093 - NM- / NM-
- 19. Brian Eno - Music For Films - Editions # 105 - NM- / NM
- 20. Brian Eno - Here Come The Warm Jets - Editions # 1 - NM- / NM
- 21. Jay Ferguson - Thunder Island - Asylum # 1115 - NM / NM
- 22. Jay Ferguson - Real Life Aint This Way - Asylum # 6E-158 - NM-, 14" sc / NM
- 23. Rory Gallagher - Take It Easy Baby - Spring Board # 4056 - VG+ / NM
- 24. Rory Gallagher - Top Priority - Chrysalis # 1235 - VG+ / VG+
- 25. Gerry Garcia - Garcia - Round # 102 - VG+ / NM-
- 26. Golden Earring - Moontan - MCA # 37172 - NM / NM
- 27. George Harrison - Living in The Material World - Apple # SMAS 3410 - VG++ / VG++
- 28. George Harrison - Thirty Three & 1/3 - Dark Horse # 3005 - NM- / NM
- 29. Jimi Hendrix - Axis Bold as Love - Reprise in stereo # 6281 - NM / NM
- 30. Jimi Hendrix - Band of Gypsies - Capitol orange label in stereo # 472 - NM / NM
- 31. Jimi Hendrix - Are You Experienced - Reprise in stereo # 6261 - NM / NM
- 32. Jimi Hendrix - Electric Lady Land - Reprise in stereo # 6307 - NM / NM
- 33. The Human League - Fascination - # 12301 - NM / NM
- 34. Iron Butterfly - In a Gadda Da Vida - Atco # SD-33-250 - NM / NM
- 35. Iron Butterfly - Live - Atco # SD-33-318 - NM / NM
- 36. Jan & Dean - Anthology Double LP - United Artist # UAS-9961 - NM / NM
- 37. Jethro Tull - Stormwatch - Chrysalis # 1238 - NM-, with a cc / NM
- 38. Kiss - Gene Simmons - PROMO - Casablanca # 7120 with inserts - NM / NM
- 39. Led Zeppelin - First LP - Atlantic # SD-8216 - NM / NM
- 40. Led Zeppelin - II - Atlantic # SD-19127 - NM- / NM
- 41. Led Zeppelin - III - Atlantic # SD-19128 - original cover - NM / NM-
- 42. Led Zeppelin - Four - Atlantic # SD-19129 - NM / NM
- 43. Led Zeppelin - The Song Remains The Same - Swan Song # 2-201 - NM / NM
- 44. Led Zeppelin - The 1975 World Tour - Bootleg - LIVE 2/6/75 Montreal - NM / NM
- 45. Julian Lennon - The Secret Value of Daydreaming - Atlantic # 81640 - NM / NM
- 46. Lynyrd Skynyrd - Street Survivors - FLAMES COVER - MCA # 3029 - inserts - NM / NM
- 47. Massapeal - Jazz / Extra Jazz - Damp # 105 - NM / NM
- 48. Paul McCartney & Wings - Venus & Mars - inserts included - Capitol # SMAS-11419 - NM / NM
- 49. Metallica - The \$5.98 E.P. Garage Days Revisited - Elektra # 60757 - NM / NM
- 50. Naz - Naz - Rhino # 109 - NM / NM
- 51. The Partridge Family - Crossword Puzzle - PROMO - Bell # 1122- VG+ / NM-
- 52. Pink Floyd - Dark Side of The Moon - ORIGINAL MASTER with inserts - NM- / NM
- 53. Pink Floyd - Meddle - Harvest # 832 - NM- / NM
- 54. Point Blank - First LP - PROMO Arista # 4087 - NM- / NM
- 55. Point Blank - Second Season - Arista # 4137 - NM- / NM
- 56. Queen - Jazz - Elektra # 166 - includes nude poster - NM / NM
- 57. Terry Reid - River - Atlantic # SD-7259 - NM- / NM
- 58. Cat Stevens - Back to Earth - A&M # 4735 - NM / NM
- 59. Al Stewart - Year of the Cat - ORIGINAL MASTER - # 1009 - VG 3" ss / VG++
- 60. Sugarloaf - Sugarloaf - Liberty # LST-7640 - VG++ / NM
- 61. Robin Trower - Bridge of Signs - Chrysalis # 1057 - NM- / NM-
- 62. Twisted Sister - Stay Hungry - Atlantic # 80156 - VG+ / VG+
- 63. UFO - The Wild the Willing & The Innocent - Chrysalis # 1307 - NM- / NM-
- 64. Uriah Heep - First LP - Mercury # 61294 - NM- / NM
- 65. Victory - Victory - (sexy cover) - CBS # 40038 - NM- / NM
- 66. Yes - 9012 Live the Solos - Atco # 90474 - NM- / NM
- 67. Neil Young - Rust Never Sleeps - Reprise # 2295 - NM / NM

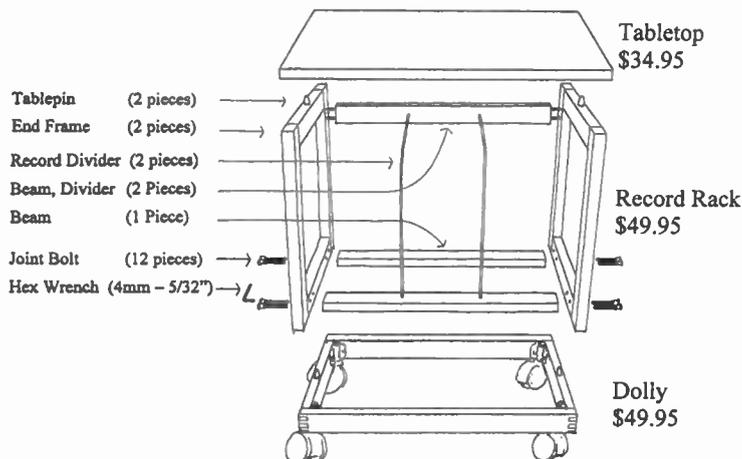
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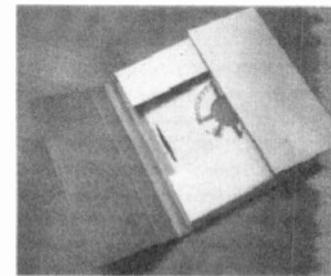
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The 45 Revolution

OODLES OF LABELS RELEASING THIS ROUNDUP OF 45s

by Kent Kaster II

The postman may always ring twice, maybe even three times, but just because he drops off a stack of 45s doesn't mean that everything that comes out of his bag ends up in this column. As this edition of *The 45 Revolution* proves, such a circumstance has little to do with quality and everything to do with timing. For instance, some great singles from Norton's *Jukebox Series* never made it into the column because I was already doing a Norton feature. Sundazed's excellent *Miles End* EP slipped through the cracks in a similar fashion. Sometimes there is a method to the madness of keeping a 45 waiting in the wings. When I strolled into Karma Records in Greenwood, Ind. (the only record store I know of with its own Kiss pinball machine) and picked up a '68 Comeback single and a Mummies 45, I never included The Mummies' 45 because I figured I would eventually do a Mummies spread for Halloween. Similar plans to do a special feature around an artist or theme have held back rockabilly or instrumental singles. I have decided to take releases off the shelves and include them here. Our roundup concludes with a list of new releases and an assembly of labels and bands who should make their 45 *Revolution* debut in the future. On with the show.

Whole lotta shakin' goin' on — The 1950s

For a powerful swig out of the well from where it all started, there's nothing like the moonshine punch of The Johnny Burnette Trio and "The Train Kept A-Rollin'." It is available on Coral Records, and the flip side is another Memphis rockabilly stunner: "Honey Hush." Grab this one and look for more two-sided greatness by the Burnettes on Coral Records.

Norton Records has released stacks of great '50s reissues, but one of my favorites is Charlie Feathers' "Bottle To The Baby" matched with "So Ashamed" — great Sun demos from 1956. More rockabilly icon madness abounds on the Gene Vincent And The Blue Caps EP *Blue Gene*. "My Love (In Love Again)," "Lonesome Boy," "The Night Is So Lonely" and "In My Dreams" are ballads from lost Dallas session tapes and are not to be missed. Just as memorable is Gene Summers And The Rebels rocking 1958 Dallas rockabilly on *Record Date*, featuring fiery demo versions of "Nervous," "Gotta Lotta That," "Twixteen" and "Fancy Dan." Incredible sound and sleeve.

The recipe for twisting the night away is on Get Hip's reissue of George Darro And The Vikings' "Viking Twist." The A-side is a guitar and saxophone dogfight. On the flip side, "Southern Twist" twists it below the Mason-Dixon line.

Shapes of things — The 1960s

One of the best reissues ever is Gonn's all-time garage classic from 1966. "Blackout Of Gretely," on MCCM. The reverse side is a cover of "Pain In My Heart." The sound quality, straight from the master tapes, and the sleeve make this an essential single.

Standells fans should check out *Poor Boys Born In A Rubble*

from Sundazed. Songs on the EP include "Good Guys Don't Wear White," a movie soundstage version of "Riot On Sunset Strip," the unreleased "I Hate To Leave You" and an alternate instrumental version of "Why Pick On Me." Sundazed also spun together some great Phoenix garage by pairing The Miles End's 1996 single "Candy Man" and "Bottle Up And Go" with unreleased tracks "I Can Never Say" and "Bring 'Em On In." Norton Records' reissue of "Fluctuation" by The Shades Of Night, mid-60s teen punk kings obsessed with the Thirteenth Floor Elevators' "You're Gonna Miss Me," is a five-star effort. The B-side is home to "Such A Long Time."

Jay Bee And The Kats were favorites in their hometown of Huron, S.D., during the early '60s. Their Ventures-like debut, "Tension," was such a strong instrumental that it attracted the attention of The Ventures themselves. Get Hip reissued Bee and Co.'s debut with "When School Is Through."

Raw power — The 1970s

Fans of stripped-down English punk should check out the Sick Things EP on Damaged Goods. The Sick Things cranked out "Bondage Boy," "Street Kids," "AntiSocial Disease" and "Sleeping With The Dead" for Raw Records in 1977, but the tracks were never released.

Norton released Big Star doing a perfect studio rehearsal of "September Gurls" from 1974 and a live version of "The Letter," recorded in Memphis, Tenn. With not a Box Top or Big Star in sight, Munster Records reissued Alex Chilton's late-70s recording "Bangkok." Chilton walks through a nightmarish world of Asian-cartoon sex culture with an accompanying T. Rex soundtrack — rockabilly with Ben-Wa balls. Chilton puts away the Lou Reed ray gun on the flip side's cover of The Seeds' "Can't Seem To Make You Mine."

Sundazed strolled onto the '70s stage with a production of two unissued cuts by Alexander Spence. "All My Life (I Love You)" from 1972 has an urgent, "live in the studio" feel. "Land Of The Sun" is a cut that would have been rejected by *The X-Files* producers for being too spooky.

This is the modern world

Since we left off with Sundazed, let's start back up with that label. The Chesterfield Kings and Mark Lindsay united for "Where Do We Go From Here," a song with a great Byrds sound. The reverse finds Lindsay leading the Kings in a great live version of "Louie, Go Home," a song he had recorded when he was in Paul Revere And The Raiders. '68 Comeback rocked the Memphis music scene in the '90s with their treble-driven, lo-fi garage madness. Sympathy For The Record Industry released a deluxe double 45 capturing '68 Comeback at full tilt on "Someday My Prince Will Come," "The Darker The Berry," "Sticks And Stones" and "Bending Like A Willow Tree."

For my money, The Mummies are one of the best bands of the '90s. Estrus Records has released several Mummies 45s, including "Introduction To The Mummies" backed with "High Heel Sneakers." The A-side is an instrumental and the reverse is The Mummies in their element.

The very first Norton Records release came from Hasil Adkins. He is a lot like the early country bluesmen who allowed inspiration to take them wherever it might have, without regard to traditional verse/chorus and time signature con-

siderations. Norton's more recent doubling of "Seasick Cruise" and "Chocolate Honeymoon" is rockabilly aftermath from a drive-thru window in *The Twilight Zone*.

The Hates extend back to the Texas punk scene of the '70s. They are still going strong with *Hates XII*, an EP on Faceless Records. Songs include "Media Cretins," "Dole Bludger," "Moral Majority" and "Panic In The City." Since there is no label information available, go to www.mp3.com/artists/9/hates.html for more details.

Unfortunately, I only have scratched the surface; there are stacks of 45s left to be reviewed. Watch this space for more 7-inch turntable tales.

New 45s and upcoming releases

There's plenty of wax on the way. Here's a rundown of new releases and reissues; the majority of them are out now or will be released in the next few months, with record labels noted in parenthesis, when available.

Avengers, "We Are The One"; Artesians/Woody Can And The El Caminos (Norton, Records, split 45); Candy Snatchers/Nashville Pussy (split 45); The Chesterfield Kings, "Next One In Line"; Crazy Teens/Volk Brothers (Norton, split 45); Cynics, "Doin' Me In" and "Turn Me Loose" (Get Hip Records, two separate releases); Dictators, "Avenue A" (Norton); Dogs, *Charlie Was A Good Boy* EP (Munster Records); Gallows, "Come To The Party"; Jaguars, "Railroad Drag" (Norton); Los Mockers, "Girl You Won't Succeed" (Munster); Monacles, "I Can't Win" (Norton); One Way Streets, *One Ugly Child* EP (Corduroy Records); ? (Question Mark) And The Mysterians, "Cheree"; Rocks, *You Are So Boring* EP; The Sign Offs, "Heard It All Before"; Swamp Rats, "Psycho" (Get Hip); Televison, *Little Johnny Jewel* EP; The Tiles, "I Can't Sleep At Night"; Toilet Boys/American Heartbreak (split 45); Triumphs, *Surfside Date* EP (Norton); Andre Williams "The Monkey Speaks His Mind" (Norton).

Have you seen these labels or heard these bands?

It may be a CD world out there, but lots of noisy neighbors are 45s. The following is a short list of labels that have yet to grace *The 45 Revolution* but that are officially invited to drop by: Bad Afro, Black Lung, Crypt, Dog Meat, Ecco-fonic, Electro Harmonix, Gas, Hillsdale, Hispavox, Misty Lane, 1+2, Op Art, Pinup Records, Rollercoaster Records, Screamin' Apple, Sheep, Telstar, Thrill Jockey, and Ugly Things.

Plenty of great performers have come through this column. But there are plenty who haven't appeared in *The 45 Revolution*. Those in the know will recognize that, with the exception of The Electric Prunes and Gizmos, the following list favors 7-inch sensations from the '80s to today. Several of these bands may have broken up, but their 45s are still available. Labels who release 45s by any of the bands in this list should let *Goldmine* know: Antiseen, Bell Rays, Crawlspace, Cripple, Detroit Cobras, Dragons, Drags, Electric Prunes, Girl Trouble, Gizmos, Greenhorns, Hellcopters, Hentchmen, Humpers, Oblivians, Phantom Surfers, Rancid Vat, Red Planet, Spider Babies, Super Charger, Untamed Youth, Voodoo Dolls, White Stripes, and Zero Boys.

Label info

Damaged Goods
PO Box 671
London E17 6NE UK
www.damagedgoods.co.uk

Estrus Records
PO Box 2125
Bellingham, WA 98227-2125
www.estrus.com

Get Hip, Inc.
Columbus and Preble Aves.
Pittsburgh, PA 15233
www.gethip.com

MCCM Records
711 West Main
Peoria, IL 61606

Munster Records
PO Box 18107
28080 Madrid, Spain
www.munster-records.com

Norton Records
PO Box 646
Cooper Station
New York, NY 10276
Phone: 718-789-4438
Fax: 718-398-9215
www.nortonrecords.com
nortonrec@aol.com

Sundazed Music
PO Box 85
Coxsackie, NY 12051
Phone: 518-731-6262
Fax: 518-731-9492
www.sundazed.com
catalog@sundazed.com

Sympathy For The Record Industry
4901 Virginia Ave.
Long Beach, CA 90805
www.sympathyrecords.com

Southside Johnny

His music passion flows over into collecting vinyl

by Ed Kaz

2002 has seen a revved-up Southside Johnny Lyon, along with a recharged Asbury Jukes, touring almost nonstop with that legendarily raucous live show that mixes rock, blues and soul in a manner that is both unpredictable and unparalleled.

Lyon has reason to be revved. His recent release, *Messin' With The Blues*, (Leroy Records BHCD1001; available only on his Web site, www.southsidejohnny.org) produced by high school pal and E Street Band member Garry Tallent, finds the singer in top-notch form, blowing through a lucky 13 tracks that traverse a broad spectrum of blues, from New Orleans to Chicago-style to Cajun.

As hard as this is to believe, it's the first time Lyon has ever done a full-on blues album. Better late than never. *Goldmine* recently caught up with the New Jersey native as he was indulging his #1 passion: record collecting. During the course of the conversation it quickly became apparent that if there's one thing Lyon enjoys more than making music, it's listening to it.

Southside Johnny: I'm in the middle of going through all of my records. I've just taken, I'd say 600 albums to the Salvation Army.

Goldmine: Why are you getting rid of all these albums?

It's not really records from my collection, although I'm trying to winnow through some of my personal records. Unfortunately, as a record collector you go out and in the enthusiasm of the moment, you buy a box of records, and when you get 'em home you go, "I don't want this." [laughs]

A lot of Jerry Vale records get mixed up in there....

I had the funniest thing happen yesterday. I'd been doing it for hours, goin' through [the collection], and there's all these good blues records. I'm really kinda lookin' at 'em, readin' 'em, because I hadn't seen them in a while, and I'm goin' through and right in the middle there's a *Jim Nabors* album, and I went "AAAH!"

It sort of hits you in the face.

Oh, it was like a snake came up out of the box! I was laughin' at my own reaction. It was like, "Relax, pal."

Yeah, that's the thing. When collectors go out to buy old records, they'll just buy the whole box. That's why you end up with a lot of undesirables.

I'm also, contrary to popular belief, a very kind-hearted guy, especially when it comes to little old ladies. I had an ad in the paper [for old records], and these little old ladies call and I say [sweetly], "Oh, I'm looking for rock 'n' roll and blues...." [little old lady voice] "Oh I have some of that!" And of course, it's all Mantovani — and boxed sets of 'em. Then they all say, "Oh, can you please just take them anyway?" And I end up takin' hundreds of records and puttin' 'em in the back of my



Courtesy of Phoenix Gems/by Ann Pace

"The 45 is like, it's just the perfect compact little expression of somebody's emotions for two minutes and 35 seconds. I just love the look and feel of 'em."

— *Southside Johnny*

truck and takin' 'em to a dump and... [sighs]

And those Mantovani records are always pristine.

Oh, those are perfect! [laughs] God forbid you find Elmore James on a Trumpet 78 and it should be that clean, ya know? I guess they don't play 'em.

Maybe someone thought it would be a great Christmas present for Aunt Ethel. But Aunt Ethel never bought a record player.

Right. Aunt Ethel just turns on the radio real low, and that's all she wants. One of the talk stations but real low so you can't understand what they're sayin' so it just sounds like there's somebody in the room. My mother used to leave the TV on. I'd go, "Mom, are you watchin' this?" "Oh no, I just like to have it on."

But your mom played a lot of music too.

bly wingin' the 78s down the driveway.

Hey, those are fun, throwin' those things around.

We both started collecting a way long time ago in the '60s, but we weren't really *collecting*. Garry was, in the sense that he bought records and kept them. I just bought records and listened to them and played them to death. It just was fun. Back then the only way you could hear half of the stuff that you heard on the radio is you had to buy the 45. We would go to John's Bargain Store in Asbury Park, where you could buy five records for 39 cents, and they were in plastic bags. You'd try to look on the outside of the bag on both sides to see what the front and back records were, and if one of them was good, you'd say "OK." And you hoped that something else good was inside. It was like a little prize package.

To me, there's nothing like a 45.

I agree. I mean, I love 78s. I think they sound even better than 45s. But the 45 is like, it's just the perfect compact little expression of somebody's emotions for two minutes and 35 seconds. I just love the look and feel of 'em.

It's great to just watch one spinning around. Yeah.

Does that mean we're geeks? Yup.



Courtesy of Charles Szabla

Coming in the next issue of *Goldmine*...

Picture This!

A new column focusing on the 45 rpm picture sleeve. Each issue's column will provide:

- A different sleeve from a wide variety of eras and artists
- A brief history of the artist
- How the song(s) performed on the charts
- Pertinent collector information about the sleeve
- Current value of the sleeve
- *Picture This!* is written by Charles Szabla, author of *Goldmine 45 RPM Picture Sleeve Price Guide*.



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some uncanny similarities in songwriting style — and an Alabaman voice that is easy on the ear.

The coffee-house atmosphere and small audience present at the recording of *Short Street* give the listener the real feeling of intimacy with the artist, making for a truly fine auditory experience. Thorn interjects his stories and humor throughout the show, making for an album that begs for repeat listenings. His encore version of "Will The Circle Be Unbroken" is a perfect finish to a flawless acoustic show.

Also available from Thorn is a six-song EP called *Still No Hits*, which features a couple of tracks from his next studio album — *Mission Temple Fireworks Stand*. It's a hot little package to whet one's appetite for the next studio album.

Thorn may have come in second during his bout with

(New Releases from page 53)

another great hard-rock album. Martin has never sounded better, and Mollo is one of the most interesting players out there. They are joined by bass legend Tony Franklin and a great drummer named Roberto Gualdi. There is a musicality on *The Cage 2* that is rarely heard these days, as each member has something memorable to say. It should also be noted that Mollo produced, engineered and mixed this album, and he proves to be a master under all those hats.

The album begins with "Terra Toria" where Martin gives one of the best vocal performances of his career. The song is slightly marred by the growling of the chorus, but the rest is so good one can forgive it. "Life Love And Everything" is an outstanding track, with huge choruses that recall the best of Freddie Mercury. "Balance Of Power" is a misstep, being generic with stereotypical lyrics, but the duo make up for it on "Wind Of Change," where Mollo gives us the full range of his guitar talent. "What A Strange Thing Love Is" sounds like classic Journey, but "Guardian Angel" falls flat.

The first *Cage* release featured a killer cover of Deep Purple's "Stormbringer," and this time they give us Led Zeppelin's "Dazed And Confused." It doesn't have enough energy to make it a great cover, but the musicianship is top-notch. The Zep-like "Poison Roses" perfectly closes out the album. Mollo and Martin have proven they can sustain the overall quality for two releases now, and I hope they continue this memorable partnership.

— Brian Sherman

PAUL THORN
Short Street Package Store
(Self-released)

Still No Hits
(Self-released)

Former boxer Paul Thorn is back with a great follow-up to *Ain't Love Strange*, a live concert set called *Short Street Package Store*. The album contains some absolutely brilliant melodic and lyrical tunes, from a pair of songs released on his

previous album — "Blue Stew" and "Ain't Love Strange," this time stripped down to just one voice and a gut-string guitar — to other Thorn classics such as the amazingly beautiful "A Star That Fell Down" and "Give Them Their Roses."

The laughs keep coming with "I'd Rather Be A Hammer Than A Nail," "Two Dogs In Heat" and the outrageous "Joanie The Jehovah's Witness Stripper."

There are songs of love, songs of the rural South ("Turnip Greens") and songs with humor and sexual innuendo, such as "Viagra" and "Butter My Biscuit." The laughs keep coming with "I'd Rather Be A Hammer Than A Nail," "Two Dogs In Heat" and the outrageous "Joanie The Jehovah's Witness Stripper."

Thorn mixes the wit of John Prine with the melody of Don Dixon. In fact, a comparison of Dixon and Thorn unearths

Roberto Duran, but as a singer/songwriter, he comes in first place every time. Listeners won't be able to shake this line from their heads: "Down in Tupelo tonight/there's something missing in the sky/must be a star that fell down." Beautiful. (www.PaulThorn.com)

— Michael Buffalo Smith

Book Review

MOUTHING OFF: A BOOK OF ROCK & ROLL QUOTES
by John D. Luerssen
The Telegraph Company (softcover, 174 pages, \$14.95)

The annals of "who said what (about whom)" in rock have been picked pretty clean by now, although author John D. Luerssen can be congratulated for not picking on either the easy targets or the easiest names. Each speaker's celebrity is not an issue; neither is the comment's outrageousness. Rather, it's the quote's value and pertinence that matters — and there's a lot of pertinent info in here.

Of course, the subheadings — there are chapters devoted to Alcohol, Drugs, Sex, Sexism, Critics, Concerts, Bare-faced Lies and even 9.11 — do ensure that at least a soupcon of controversy, cruelty or even common sense is always at hand, whether it's Van Halen's David Lee Roth musing, "When you can spell 'subpoena' without even thinking

about it, that's when you know you've made it," or Afghan Whigs' Greg Dulli admitting, "Camel cigarettes are a big influence on my voice."

But then in going way beyond such pat topics, *Mouthing Off* far exceeds its vicarious brief, ultimately delivering a virtual user's guide to every aspect of the rock 'n' roll "lifestyle," from being in a band with someone whose feet smell, to being in one with someone whose don't. And any aspiring young hopefuls flicking through this book, looking for clues and directions to their own moment of fame should let Primal Scream's Bobby Gillespie be your guide.

Asked about his contemporaries, the bands that raced Primal Scream up the charts, Gillespie simply shrugged, "Fuck them all. I hope they die." Fame is all about single-mindedness and self-belief, right? You can't get much more single-minded than that.

— Dave Thompson

Reissues



Courtesy of Sony Music Archives/by Don Hunstein

The Byrds (from left): Chris Hillman, David Crosby, Roger McGuinn, Michael Clarke, and Gene Clark.



THE BYRDS

The Preflyte Sessions
Sundazed (SC 11116)

In their many previous incarnations, The Byrds' *Preflyte* recordings from '64 have seemed both incomplete and diminished. A recent reissue of the original album, on the British Poptones label, clocks in at just over 26 minutes and plays not so much as a record, even one chiefly historical in scope, but rather as a cautious foray into a Beatles-inspired world of less-than-convincing demos and subsequent lack of distinction.

Thank goodness Sundazed's *The Preflyte Sessions* is definitive, capturing The Byrds as they were and sounded in producing some of rock 'n' roll's more compelling pre-fame recordings.

The scope of a release whose most basic, informing premise is historical tends to complicate the integrity, or even the purpose, of assessing its qualitative worth. Unlike Dylan's '66 *Manchester Free Trade* show — an album long shelved for reasons other than aesthetics — *The Preflyte Sessions* has more in common with The Beatles' early outtakes on the first *Anthology* set. Like *Anthology*, the earlier versions of The Byrds' songs are fascinating in contrast to what would become the familiar takes, which is where the value of such a release lies, at least partially. Not having really intended *The Preflyte Sessions* as an album proper, The Byrds can hardly be faulted for its missteps, and the high points go entirely to their credit. One can scarcely think of a better way to embellish a reputation than a prime archival release.

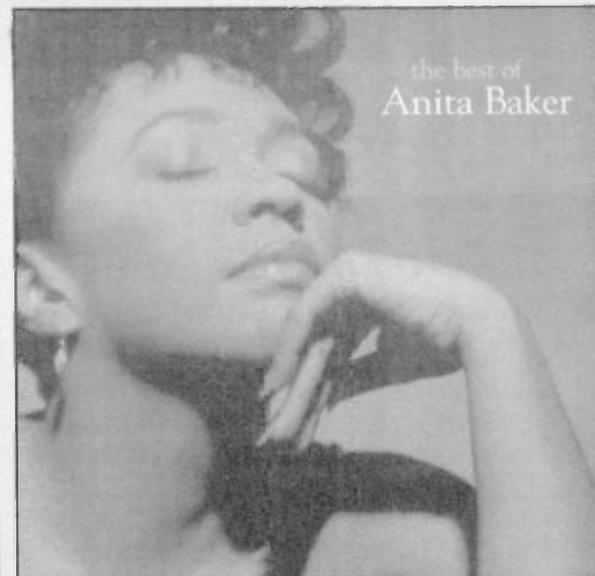
Both discs of this set feature 20 songs each and, between them, 16 previously unreleased tracks. There is, perhaps, more of a completist, scholarly basis to the second disc. What amazes throughout, however, is how the songs that would appear on The Byrds' first two albums are essentially intact as songs and yet how bare and timid they sound without the

parts that would in turn define their early commercial music. In the more familiar place of Roger McGuinn's lissome and chiming 12-string guitar work, we are introduced to a scraggly texture that emits from the right channel, a technique rendered perhaps more pedestrian as it plays, rhythmically, against Michael Clarke's drums, which tend to lock into strict, inflexible patterns — the antithesis of Hal Blaine's work on *Mr. Tambourine Man*.

But with the exceptions of four David Crosby solo numbers on the second disc, each song on *The Preflyte Sessions* offers a discovery in waiting. An odd 2/4 time rendition of an eventual classic, "Mr. Tambourine Man" is conceivably more indebted to John Philip Sousa than Bob Dylan, and "The Reason Why," in two versions, remains a remarkable song in any guise. The Byrds' harmonies, rather than displaying the varied and vocal topography of their early albums, are revealingly non-cyclical on *The Preflyte Sessions*, a three-dimensional showing without the necessary glasses.

Had the group not progressed as they did, theirs would have been a music, if not unique, at least notable as a particu-

World Radio History



Out now: *The Best Of Anita Baker* (Rhino/Atlantic) covers 18 songs from the contemporary R&B/pop vocalist's output of the '80s and '90s, including her two #1 R&B hits, "Giving You The Best I've Got" and "Just Because," plus four Top 10 hits... Rhino just released *Sweet Ride: The Best Of Belly*, an 18-track retrospective of the alt-country band's best, including two previously unreleased cuts and B-side rarities such as their take on Gram Parsons' "Hot Burrito #1" and Jimi Hendrix's "Are You Experienced?"... Foreigner's 25th anniversary year includes a VH-1 *Behind The Music* special, a 50-city national tour and Rhino's release of the 20-track *The Complete Greatest Hits* (including nine Top 10 hits, one #1) and the expanded-format reissue of the band's classic self-titled debut and *Foreigner 4...* Tom Petty And The Heartbreakers' self-titled 1976 debut, which includes the band's first Top 40 hit, "Breakdown," and "American Girl," and 1978's *You're Gonna Get It!*, have been reissued by Gone Gator/Warner Bros.... The 28-track, two-disc *John Denver: The Harbor Lights Concert* (BMG Heritage) is from his Sept. 9, 1995, concert at Boston's Harbor Lights Pavilion, held slightly more than two years before Denver's death in a plane crash.

Coming soon: Due in July as part of UMI's *Best Of/20th Century Masters* series are sets from The Moonglows, Lloyd Price, J.J. Cale, Chuck Mangione and two various-artists compilations, *Doo Wop* and *Bluegrass*. Meanwhile UMI's Hip-O subsidiary will be releasing in July a *Millennium Collection* for Dinah Washington, *Sin City: The Very Best Of The Flying Burrito Brothers*, Hank Williams *Ultimate Collection* (two CDs) and Olivia Newton-John — *One Woman's Life Journey*... RCA's *Bluebird First Editions* series continues July 9 with the reissue of *Djangology*, the classic 1949 reunion of guitarist Django Reinhardt and violinist Stephane Grappelli; *Louis Armstrong And His Friends*, the jazz great Armstrong's final recording, from 1970; and keyboardist Lonnie Liston Smith's 1973 debut, *Astral Traveling*. All of the reissues contain previously unreleased cuts or alternate takes... Coming July 16 from Rounder Records is *The Holmes Brothers' Righteous! The Essential Collection*, compiling the best of their melodious gospel, R&B and blues-infested outings from their Rounder years... Due July 17 from prog-rock pioneers Yes is *In A Word: Yes (1969-)* (Rhino), a five-CD box set of the band's entire 32-year recording career, featuring 55 tracks, including five previously unreleased. Starting the same day, Yes will begin a North American tour with its most famous lineup — former keyboardist Rick Wakeman joins original and current members vocalist Jon Anderson, bassist Chris Squire, guitarist Steve Howe, and drummer Alan White. The box set includes new artwork from longtime Yes album-cover artist Roger Dean... July 30 is the release date for EMI's second batch of reggae master Peter Tosh reissues: *Mama Africa*, *No Nuclear War*, *Bush Doctor*, and *Mystic Man* plus the two-disc, 17-track *Complete Captured Live*... Due Sept. 17 from Columbia/Legacy is the two-disc *Aretha Franklin: The Queen In Waiting (The Columbia Years 1960-1965)*, which includes eight previously unreleased cuts and alternate versions from the Queen Of Soul's prime.

— Greg Loescher

larly heady brand of Merseybeat. These quibbles, considering the significance of this release, are no worse than a few crumbs under the carpet in justifying *The Preflyte Sessions* as one of The Byrds' essential albums.

— Colin Fleming

THE BYRDS
The Byrds Play Dylan
Columbia/Legacy (85430)

It was only a matter of time before someone got around to compiling a decent *Byrds Play Dylan* set. But, damn, it's been a long time. "Mr. Tambourine Man" is 37 years old! And The Byrds have recorded enough Bob Dylan tunes during their run that one would suspect that Dylan was actually a member. Somehow, though, this genius (and simple) idea never really took flight (there was a half-assed attempt about 20 years ago that skimped on both material and insight).

This 20-song, catalog-scouring disc includes songs by all of the band's lineups from 1965-71 as well as a 1990 reunion track, "Paths Of Victory." There are some rarities as well, but the core tunes — you know the ones — fuel this Byrds/Dylan primer: "Mr. Tambourine Man" and "My Back Pages" (both superior to Dylan's sparse originals), "All I Really Want to Do," etc.

Single and alternative versions of "Lay Lady Lay" are here (one would have sufficed, since it's pretty lame), as are an early take on "The Times They Are A-Changin'" and some live cuts. So are some Gram Parsons-era recordings.

Actually, *The Byrds Play Dylan* is all over the place. It doesn't progress chronologically, and the smattering of concert performances occasionally crack the flow. Still, this isn't for fans (who already own this stuff and care about such things). It's for Byrds — and Dylan — dabblers who want, in one place, some of the smartest songs of the '60s performed by the best band ever to get their hands on them.

— Michael Gallucci

FLYING BURRITO BROTHERS
Honky Tonkin'
One Way (ONE35186)

Though the Flying Burrito Brothers have undergone many incarnations since their 1969 debut, *The Gilded Palace Of Sin*, which established them as pioneers of the country-rock sound, no lineup in the post-Gram Parsons/Chris Hillman era has come close to touching the magnificence of those early landmark recordings.

Still, *Honky Tonkin'*, a reissue of a 1999 Australian release, is a tightly executed collection of melodic country-rock tunes that stand up well when taken on their own terms. The set features the Burritos' current lineup of singer/guitarist John Beland, singer/bassist Larry Patton, drummer Gary Kubal, and pedal steel player Wayne Bridge.

Beland has contributed a number of strong songs to the mix. Two of them — the melodious "Sons Of The Golden West" and the bracing "When I Was A Cowboy" (the latter featuring beautiful harmony accompaniment by The Oak Ridge Boys) — evoke images of the bygone West of Jesse James and Buffalo Bill. The rousing "Pioneer Zephyr Train" is propelled by some invigorating mandolin work by Ricky Skaggs. Other highlights include the Burritos' sweet, tender reading of the Ricky Nelson hit "Never Be Anyone Else But You" and the Caribbean feel they bring to their excellent cover of Keith Richards' "Locked Away."

When the Burritos dip into the classic-country archives, the results are mixed. Their hard-rockin' treatment of Hank Williams' "Honky Tonk Blues" is merely so-so, while their affecting take on the Merle Haggard ballad "Mama's Hungry Eyes," a bittersweet remembrance of hard times, strikes just the right emotional chord.

Ending with two slightly muddled live recordings from a 1998 concert in Norway —

(Please see Reissues page 65)

Book Review

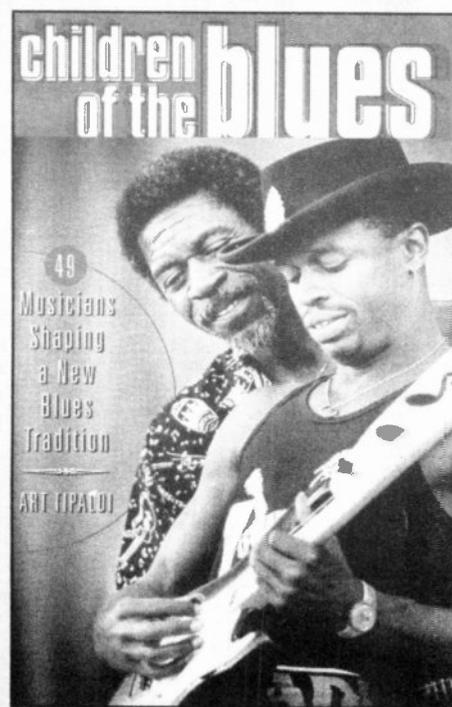
CHILDREN OF THE BLUES
by Art Tipaldi
Backbeat Books (Softcover, 288 pages, \$19.95)

Children Of The Blues is a much-needed book for anyone who wants to find out about what's happening now in the blues. The book gives insight on 49 musicians who are in the "second coming" of blues players and singers. Author Art Tipaldi has done a wonderful job writing in a detailed but easy-reading format on the second generation of modern blues artists. The artists showcased in *Children Of The Blues* have great road stories along with their connection to choosing the blues — or how it chose them. By reading this book one can really tell that these blues musicians truly love what they do — and what they do is what they are.

There are plenty of artists whose names we have heard, but rarely have we had any historic information on them. Tipaldi does a grand job of informing the reader. Examples include the three women of the band Saffire — Gaye Adegbalola, Andra Faye McIntosh, and Ann Rabson, who give light to blues women, along with Rory Block and Marcia Ball.

Blues guitarist Jimmy D. Lane is the son of Jimmy Rogers. In *Children Of The Blues* Lane tells stories about how he grew up hanging around renowned blues cats who would come over to his father's house. Delbert McClinton talks about learning from Jimmy Reed and Sonny Boy Williamson II.

Dave Maxwell, the keyboardist from Boston, tells of his transition from jazz to blues by listening to the likes of Pine Top Smith. Great guitarists such as Jimmie



Vaughan, Robert Cray, Joe Louis Walker, Bernard Allison and many others grace the pages of this book. Family members of the blues unite with Lonnie, Ronnie, and Wayne Brooks. The legendary harpist Charlie Musslewhite is featured as well.

Many unsung blues artists are written about in this fine book, which is a great-source for keeping the lovers of blues updated. I must add that a *Grandchildren* and even a *Great-Grandchildren Of The Blues* book could easily be written to bring the gap up to the year 2002.

— Guy Lee

Five Star Records

hey@marty@wnn.net

MARTY WINNERS WWW 2002

BEFORE HE WAS THE AFFABLE COUNTRY SHERIFF TAYLOR OF MAYBERRY, AND LOOOONG BEFORE HE WOUNDED SENIORS AS MATLOCK, ANDY GRIFFITH WAS A COMIC! AND THIS IS SOME OF HIS PRIMO STUFF!

HIS COMEDY ROUTINE CONSISTED MAINLY OF PLAYING THE NAIVE COUNTRY BUMPKIN, AND SHARING HIS SIMPLE OBSERVATIONS ON EVERYTHING FROM A MODERN SPORTS EVENT (FOOTBALL, IN THIS CASE) TO SHAKESPEARE! UNFORTUNATELY, ANDY'S HUMOR DOESN'T TRANSLATE ALL THAT WELL TO THE 21ST CENTURY, AND EVEN THOUGH YOU HEAR THE AUDIENCE LAUGHING LIKE CRAZY, I NEVER CRACKED A SMILE! OOPS! AND IT'S NOT A 45 AT ALL, BUT A 33 1/3 RPM SINGLE!



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MAYBE A BETTER NAME FOR JOHNNY CRAWFORD'S (THE TV SON OF "THE RIFLEMAN") SINGLE WOULD BE "YOUR HAIR AND EARS ARE GONNA GROW!" CRAWFORD EVENTUALLY GAVE UP HIS SHORT SINGING CAREER TO BE A RODEO RIDER! X WAY TO GO, TOUGH GUY!



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BETTER KNOWN AS A PRODUCER AND MUSICAL DIRECTOR (HE WORKED ON HIT SESSIONS FOR AL GREEN, ANN PEEBLES, OTIS CLAY & DENISE LASALLE), TRUMPETER WILLIE MITCHELL ALSO RECORDED A SERIES OF EXCELLENT INSTRUMENTAL LP'S FOR THE HI RECORD LABEL! MY FAVORITE OF THIS BUNCH, THE SINGLE IS IN NEAR MINT CONDITION!

* PROBABLY FOR THE BETTER, BECAUSE CRAWFORD'S VOICE SOUNDS ALMOST LIKE ANNETTE FUNICELLO'S HERE!

"[O Brother is] kind of the Saturday Night Fever of bluegrass albums."

— Kels Koch, *The Great Escape, Nashville*

more scarce, not counting compilation albums. Stephens and Koch listed Lefty Frizzell, Jackson, Maddox Brothers & Rose, Moon Mullican, early Bob Wills (Columbia) as examples. "People can't get enough Louvin Brothers," Stephens said. "[Spade Cooley records] are out of here as soon as they hit the stands."

Both new albums and old in the genre are also moving briskly, many dealers said, thanks to the soundtrack to *O Brother Where Art Thou?* winning four Grammy Awards this past February and whetting people's tastes who maybe would never have before picked up a bluegrass album. "It's kind of the *Saturday Night Fever* of bluegrass albums," Koch said. If his new album would have hit the stacks the same week as the Grammy Awards, "Ralph [Stanley] could have had a Top 10 album," Koch surmised. "I'm still pretty sure it'll make the Top 60."

"Bluegrass has always been higher in demand than supply," Shorr said. "Now with a higher demand, it is that much more difficult. But we can still supply people with some of who they want. And it has also increased awareness of country, not just bluegrass. We do see more going out the door lately."

On the topic of alt-country, Stephens noted that it's consistent on its "bubbling under" status. "It needs its *Thriller* or *Nevermind* [breakthrough album]," Koch said, though he is not certain that the music can appeal to the 18-24 white male mainstream crowd because the genre typically has snagged an older audience. "I don't know if that type of music has it in its personality or not," he said. "*O Brother* might be that

breakthrough, but it depends if the industry decides to meet the demand or not."

But whether or not alt-country breaks through in a huge fashion, its stars will still sell. The last Wilco album almost was that magic album, Stephens said.

"Alt-country has always been a good market. Artists like Steve Earle continue to sell at a rapid pace," said Gary Onkst of Ticket To Ride Music & Memorabilia of London, Ky.

Several dealers mentioned that as people get older, their tastes shift.

"We believe more of the 30-year-old-plus generation will continue to switch somewhat to country music," Onkst said, noting that the current rap and pop doesn't translate well for people of the Baby Boomer generation. "Again, due to the fact that rock 'n' roll isn't what it used to be."

"Today's country listeners are yesterday's rock fans," Koch said. "Not all the artists need slick videos.... There's room for Jimmy Martin, Ralph Stanley, and The Derailers. Maybe Gillian's [Welch] next album will be a breakthrough."

Not all dealers have a clientele who buy much country music, but there are means that they use to move the material, regardless. Last Vestige Music Shop of Albany, N.Y., for example, had a six-page ad in the May 3, 2002, issue of *Goldmine* of just country music material in a big blowout sale.

Patrick Boyles of Jukebox Oldies of Winston-Salem, N.C., sells his country,

gospel, bluegrass and rockabilly in Mayberry. No kidding.

Nearby Mount Airy (a.k.a. Mayberry from the *Andy Griffith Show*) has an annual Autumn Leaves Festival that brings about 200,000 people to the area over three days, and Boyles has set up in its antiques/flea market for about 20 years. The local chamber of commerce controls the variety of dealers, and Jukebox Oldies has the corner on the music market there. He can sell any genre, but country, gospel and bluegrass records really move. "They'll buy just a little bit of everything.... We do just amazing business," he said, noting that besides vinyl he also brings posters, tapes, CDs, movies and posters. "For the kids I'll take rock stuff." Expensive records don't sell well there (except Andy Griffith recordings), but he said he does enough business during that three-day festival every year to equal a month's receipts for the store. "They're not all up-to-date with DVDs and CDs," he said. "They're happy to buy albums, and it's a chance to clear out some stuff."

People call him up in advance of the festival just to make certain he'll be there again. A particular Jones collector makes sure to stop by each year.

The Great Escape has set up an outlet store to sell material that doesn't move quickly or albums of which it has too many copies, marked down 50-90 percent to keep it moving. This keeps fresh product on the

shelves in the main stores and clears out space. "That's really been a huge success for us," Stephens said. The Great Escape also finds that Europeans who come to Nashville every year for the Fan Fair country festival buy material in quantity. "Something you totally take for granted here... is a \$30 import to the British crowd," Koch said. He has a weekly radio show on a local college station, and an Australian fan who listens to it online calls up. "He wants to hear Web Pierce, and we're happy to oblige.... It's got to be a \$20 call. It really shows you how faithful the world is to country music. [Years ago] I couldn't imagine Europeans getting into it."

While Stephens said that the genre needs to reinvent itself (like every genre, periodically) and go back to its roots, "There are still a lot of people who eat, sleep and breathe country music, and that's never going to change."

— Cathy Bernardy

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an inspired cover of Lowell George's "Willin'" and the pure honky-tonk of "You're Still On My Mind" — *Honky Tonkin'* is a record that finds the band taking obvious pride and delight in carrying on the Burritos' fine tradition.

— Tierney Smith



TOWNES VAN ZANDT
The Best Of Townes Van Zandt
Tomato (TOM-2002)

Live At The Old Quarter, Houston, Texas
Tomato (TOM-3011) (Two CDs)

Texas Rain: The Texas Hill Country Recordings
Tomato (TOM-2001)

A Gentle Evening With Townes Van Zandt
Dualtone (80302-01119-2)

**TOWNES VAN ZANDT, STEVE EARLE
AND GUY CLARK**
Together At The Bluebird Cafe
American Originals/Koch AMO-4006-2

Despite penning the country chart-topper "Pancho & Lefty" and the #3 "If I Needed You," Townes Van Zandt was a legend, not a household name, when an unexpected heart attack following hip surgery felled him at age 52 on Jan. 1, 1997. In death, a groundswell of repackages and newly issued sessions have surfaced from the gangly electro-shocked son of Lone Star aristocracy — a gentlemanly gambler who sank into his dreams.

At 17 songs, *The Best Of Townes Van Zandt* is aptly named with the romantic "To Live Is To Fly" and the Lightnin' Hopkins-inflected "White Freightliner Blues." The enigmatic "Tecumseh Valley" cannily leaves a crucial question unanswered to tweak our curiosity and imagination. Coming from assorted producers, *Best* even combines formal strings and blues guitar on "Waiting Around To Die."

The two-CD *Live At The Old Quarter* from a 1973 gig returns to its entirety as a 27-song, two-LP set once truncated to a single CD. Here's a bare-bones show of Van Zandt's acoustic guitar and still-youthful voice — all the better to savor the lyrics, including rarities such as the irreverent "Fraternity Blues." "Rex's Blues" is named for The Old Quarter's co-owner Rex ("Wrecks") Bell. Fortunately Tomato's current Van Zandt CDs have far better audio than those Rhino put out in the '90s.

Unreleased for years, *Texas Rain* combines two early '90s studio sessions where notables such as Willie Nelson, Doug Sahm, and Kathy Mattea helped Van Zandt redo his catalog, dueting on the likes of "No Lonesome Tune" and the eerie "Two Girls." Singing in

Johnny Cash Reissues & Book Reviews Roundup

JOHNNY CASH
The Fabulous Johnny Cash
Columbia (CK 86333)

Hymns By Johnny Cash
Columbia (CK 86331)

Ride This Train
Columbia (CK 86332)

Orange Blossom Special
Columbia (CK 86329)

Carryin' On With Johnny Cash And June Carter
Columbia (CK 86088)

Ring Of Fire: The Johnny Cash Reader
(Da Capo Press, 232 pages, \$26, hardbound)

The music industry's celebration of Johnny Cash turning 70 Feb. 26, 2002, continues with decently remastered and expanded versions of five of his '60s LPs plus a collection of essays, *Ring Of Fire: The Johnny Cash Reader*. As the book says, The Man In Black is country's most significant figure since Hank Williams.

So what's in Columbia/Legacy's first 2002 batch of Cash reissues? His debut Columbia album, 1958's *The Fabulous Johnny Cash* has the spare sound of his early Sun singles. Besides his classics "I Still Miss Someone" and "Don't Take Your Guns To Town," he pares to the basics Dorothy Love Coates' ecstatic black gospel "That's Enough."

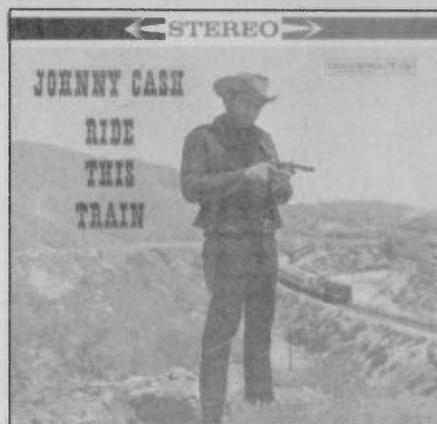
Also from 1958, *Hymns By Johnny Cash* is the sacred album Sam Phillips wouldn't let him do at Sun. Whereas Alabama's Louvin Brothers drenched their Southern Protestantism in dread, Cash finds nurture in the Holy Word. The dying man of "Swing Low, Sweet Chariot" is overjoyed that a band of angels is coming to carry him away to his true home. The CD's one bonus track is the mono EP version of its opener, "It Was Jesus."

From 1960, *Ride This Train* is a travelogue across working-class America. The train is a



Spanish, Freddy Fender lends ethnic authenticity to "Pancho & Lefty."

Like *Old Quarter*, the congenial 69-minute *Together At The Bluebird Cafe* — a 1995 Nashville concert with his former Houston songwriting compadre Guy Clark and their younger apprentice Steve Earle — offers between-song humor that studio discs inevitably lack. Clark is in his best vocal



**Part of [Johnny]
Cash's strength is
that he can't be
pigeonholed.**

vehicle, not the focus, in a musical panorama of dusty saddle tramps, lumberjacks and outlaws. Bonus tracks include "The Fable Of Willie Brown" (previously released only in a Bear Family box set), a narration of Edna St. Vincent Millay's bathetic "The Ballad Of The Harpweaver" (which he redid in 1963 for *The Christmas Spirit*) and two mono singles, "Second Honeymoon" and "Smiling Bill McCall," where his warped humor finds the comedy in a suicide attempt.

Part of Cash's strength is that he can't be pigeonholed. As mid-60s America polarized with folkies and Nashville on opposite sides of the fence, Cash covered three Bob Dylan songs — "It Ain't Me, Babe" (a duet with his future wife June Carter), "Don't Think Twice, It's Alright" and "Mama, You've Been On My Mind" — on 1965's *Orange Blossom Special* alongside schmaltzy "Danny Boy" and typical Nashville fare ("Amen" and the morbid "Long Black Veil"). Among the three bonus tracks is a version of Dylan's "Mama" taped six months before the LP's rendition.

"It Ain't Me, Babe" was recycled on 1967's *Carryin' On With Johnny Cash And June Carter* with their signature duet "Jackson." Here's the most lightweight disc in the series, but it's also the most fun as they revise Ray Charles' "I Got A Woman," and, on "What'd I Say," Cash deletes Charles' promise to "take you back to Arkansas." Carter's vocal skills can't approach Cash's, but her spunk and sass loosen him up. *Carryin' On* and *Orange* both broke country's Top 10 Album chart. The other three discs didn't even crack the Top 40 but nonetheless stand the test of time.

Sony Legacy has also just announced that the next four discs in the Cash reissue series



are due out in September, along with a disc of a previously unreleased concert. The reissued albums are *Sings Ballads Of The True West* (1965), *Songs Of Our Soil* (1959), *The Johnny Cash Show* (1970) and *Silver* (1979).

Live At Madison Square Garden, a previously unreleased concert, is a Dec. 5, 1969, of Cash playing classic hits and new tracks (at the time) for the largest crowd ever assembled at Madison Square Garden for a single performer — 21,000 people. Cash was backed up at the concert by Carl Perkins, The Statler Brothers, Doug Kershaw, and The Carter Family, among others.

Meanwhile, *Ring Of Fire: The Johnny Cash Reader* (Da Capo Press, 232 pages, \$26, hardbound) assembles 45 years of writings — some perceptive, some shallow — about (and even by) The Man In Black. Compiled by *Goldmine* writer Michael Streissguth, the objective tome both lauds and criticizes him. A former bank robber on the FBI's 10 Most Wanted list trashes Cash's guitarwork, while a 1985 *Goldmine* piece by Hank Davis comments, "[I]t's hard to find a more restricted range in any singer of Cash's stature." Yet he's deservedly an icon. To Streissguth, he's one of country's last superstars "rooted in the rural reality that birthed and sustained country music." American Records' founder Rick Rubin sees Cash differently: "He is an outlaw figure, and that is the essence of what rock 'n' roll is."

— Bruce Sylvester

shape; hard-living's ravages had taken a toll on Van Zandt's voice while Earle was coming off drugs. Don't expect surprises here — just a solid evening of fine song craftsmanship such as Clark's "Randall Knife," Earle's "Valentine's Day" and, of course, "Tecumseh Valley."

A Gentle Evening With Townes Van Zandt presents his 39-minute part in a 1969 Poppy Records showcase at Carnegie Hall. Here's

this review's only disc without both "If I Needed You" and "Pancho & Lefty" — he hadn't yet penned them. For rarities we get "Talking Thunderbird Wine Blues" and his cover of Peter LaFarge's "The Ballad Of Ira Hayes" (which wouldn't appear on his

(Please see Reissues page 66)

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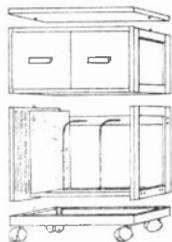
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(Reissues from page 65)

albums for decades). The opener, "Talking KKK Blues," about a long-haired hippie liberal in redneck Texas, is on no other Van Zandt disc.

So what's the best package? I'd choose *Old Quarter* for its humor and breadth, but all are strong artistically and sonically. Incidentally, the Van Zandt flood continues imminently with Tomato's *The Nashville Sessions* and Townes Van Zandt.

— Bruce Sylvester

MONTAGE

Montage
 Sundazed (SC 6172)

Following his rather messy departure from The Left Banke during the recording of their *Left Banke Too* album, keyboardist and chief songwriter Michael Brown went on to form bands such as The Beckies and Stories. While they had their moments, both of these bands were more rock 'n' roll as opposed to Left Banke's baroque 'n' roll, and fans were left with only two albums of material to treasure, wishing there was more.

Well, there is, kind of. There's *Montage*.

Cherished on vinyl for 32 years, the only offering by this obscure band makes a welcome return via the reissue label Sundazed. While not to assume any credit for this glorious release, this writer spoke to someone at the label about two years ago, strongly suggesting they look into this little-known classic that could almost be called the lost third Left Banke album. For while *Montage* seemed to be a band, non-member Brown produced the album, co-wrote nine of the original album's 10 songs, played all the keyboards and arranged the vocals.

It's difficult to determine what *Montage's* actual existence was before or after this album. Unfortunately, the album gives frustratingly little indication, as neither Brown nor any of the four members were interviewed for this release's liner notes. Instead, Sundazed makes heavy use of a current interview with one of Brown's two frequent songwriting partners, Tom Feher (the other being Bert Sommer, who died in 1990). Now a music teacher in the L.A. area and known as Tom Fair, he offers up little in the way of actual info, indicating he didn't know the band well nor did he partake in the actual album

sessions (aside from cowriting some material with Brown).

On some facts, he "believes" they might be the case; others, he "thinks" this could have happened, and about Brown's relationship with Montage, he "speculates." Even in regards as to how a solo-composed Feher composition wound up on the album (the only non-Brown track), Fair "can't quite recall." This is not to disparage Fair and he is to be commended for participating, but surely Sundazed could have located at least one member or prodded Brown to say something current. It only says he doesn't regard the project as one of his favorites and then quotes him from a May 6, 1988 *Goldmine* interview by contributor Dawn Eden.

Well, once again, the fans and the artist are at odds, because contrary to Brown's opinion, this is a great album. Short (just over 25 minutes, plus 10 minutes in the form of four bonus tracks) but very sweet. The songwriting is on par with his best work in Left Banke on Montage tracks such as "Tinsel And Ivy," "Grand Pianist" and the opener, "I Shall Call Her Mary." If listeners close their eyes and open their ears, it's as if the Left Banke survived, and it's no small testament as to how much one member can mean to a group, despite their individual musical and vocal abilities (see also Nazz/Todd Rundgren).

Other outstanding cuts on *Montage* include the haunting "She's Alone," kind of a dirge-like "Eleanor Rigby" on acid, and two song titles familiar to Left Banke fans — "Men Are Building Sand," a dead ringer for The Zombies circa 1969's *Odyssey And Oracle*, recorded by the

Left Banke but left unissued until the 1992 compilation *There's Gonna Be A Storm*; and "Desiree" (originally on *Left Banke Too*), regarded as probably one of Brown's top three or four compositions ever.

Lacking Left Banke's distinctive vocals by Steve Martin (*No, not the comedian!* — Ed.) and not quite as well-produced or intense (though nearly identical in arrangement), the sheer strength of the latter song insures its enjoyability. Feher's "My Love" was written quite intentionally in Brown's style and succeeds admirably. "The Song Is Love" could easily be mistaken for a great lost Strawberry Alarm Clock or Association tune. The only sub-par offering is the somewhat out-of-place, bouncy, vaudevillian-styled "An Audience With Miss Priscilla Gray," but at only 1:59, it's barely worth picking up the remote to skip.

As for the four bonus cuts, Bert Sommer's "The Mirror" is an excellent song fitting in with the style of the rest of the album and again sounds like it could've come right off an LP by The Association. "Thor And Or" is a Brown instrumental, a mid-tempo piano-driven rocker with wah-wah guitar. It would have been interesting to hear where this would have gone vocally! The remaining two tracks are instrumental versions of two of the album tracks, "The Song Is Love" and

(Please see Reissues page 71)



Courtesy of Sundazed Records

Montage (from left): Mike Smyth, Vance Chapman, Bob Steur, Lance Cornelius, and Michael Brown (inset).

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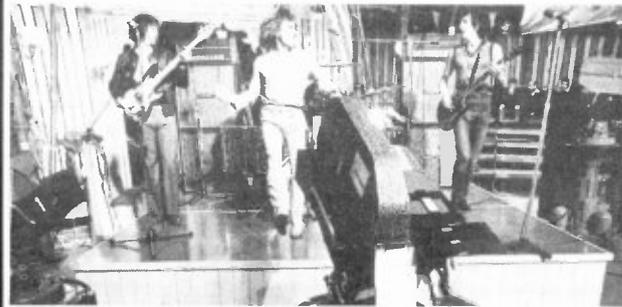
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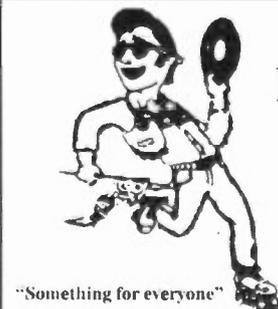
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"Desiree," the latter minus the strings and totally enjoyable with Brown's piano at the forefront instead of the vocals.

While the four members of Montage (Bob Steurer, Vance Chapman, Mike Smyth, and Lance Cornelius, to give the poor lads some recognition) were but a blip on the music radar and known only due to Brown's total domination of almost every aspect of their one-and-only release, they should be proud of this most excellent of '60s albums, now available for the world to hear. I hope Sundazed sent them copies.

— Geof O'Keefe



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The Ultimate Ted Nugent
Epic/Legacy (E2K 864490) (Two discs)

Ted Nugent never cared much for subtlety, as evidenced on *The Ultimate Ted Nugent* — the fourth and latest entry in Epic/Legacy's stable of Motor City Madman best-of collections. Yes, Nugent actually rapped on "Wango Tango," and "Cat Scratch Fever" really does include the line, "Well, I make a pussy purr with the stroke of my hand/They know they're gettin' it from me."

When it comes to no-frills, straight-ahead rock 'n' roll fueled by testosterone, Nugent reigns supreme. The fact that he spent arguably the strongest years of his career (1975-1981) at Epic Records makes *The Ultimate Ted Nugent* a guilty pleasure for Nugent novices, while die-hard fans will celebrate the inclusion of oft-ignored ditties such as "Snake Charmer" and "The Flying Lip Lock."

Nugent kicked off his solo career with six studio albums for Epic, and anywhere between two and seven songs from each of those albums appear here, as do two live tracks each from *Intensities In 10 Cities* and *Double Live Gonzo*. Granted, some of this material — "State Of Shock," "Hey Baby" and "Weekend Warriors," for example — hasn't aged well, it's abundantly clear from listening to "Stranglehold" with fresh ears that Nugent did indeed lay down guitar solos the likes of which at the time were probably last heard during the rise of Jimi Hendrix.

What's more, this collection allows listeners to hear "Street Rats" and "Hammerdown" sandwiched in between "Motor City Madhouse" and "Wang Dang Sweet Poon-tang," proving just how out of place the voice of Meat Loaf, (who sings several tracks on 1976's *Free-For-All* album) sounds next to the edgier vocals of Nugent and Derek St. Holmes.

While Legacy typically treats most of its reissues and best-of compilations with rever-

ence when it comes to liner notes and packaging — the label devoted a whopping dozen pages to last year's reissue of Quiet Riot's *Metal Health* — *The Ultimate Ted Nugent* comes merely with a tri-fold insert containing little more than two photos and a track listing indicating the album on which each song originally appeared.

After more than 45 years of making music, Nugent deserves better. But until Epic and Atlantic (which released Nugent's later albums) can agree to develop what would be an outrageous, albeit erratic, box set spanning his entire career, *The Ultimate Ted Nugent* is about as close as we'll get to hearing the man's finest work packed onto one release.

— Michael Popke

VARIOUS ARTISTS
Rock, Rhythm And Doowop
Rhino (R2 78353) (Three CDs)

VARIOUS ARTISTS
Rock, Rhythm And Doowop, Volume 2
Rhino (Rhm2 7805) (Three CDs)

These two *Rock, Rhythm And Doowop* sets were originally designed to be offered as premiums for subscribers who pledged yearly memberships on PBS television's *Rock, Rhythm And Doowop* shows produced by T. J. Lubinsky. Lubinsky, with Rhino's Richard and Garson Foos and the late Bob Hyde, compiled and produced these sets. Each volume includes 66 tracks on three CDs, for a total of 132 sides of some of the greatest rock 'n' roll in music history.

Because these box sets are designed to appeal to the casual music fan who has not had a history of buying oldies in the store, the selections are for the most part common hits, particularly with the first volume. The music covers the rock 'n' roll era — 1954-1966 — before rock 'n' roll ceased to be

Volume Two is more heavily sprinkled with girl-group songs and those that are more off the beaten path.

teenage-dance music and became rock music.

Early hits on the Top 40 charts represented a variety of sources — country, doowop, rockabilly, R&B, soul, teenage and pop. Thus these box sets present a diversity of acts such as Danny And The Juniors, Buddy Holly, The Everly Brothers, Del Shannon, The Four Seasons, The Raindrops, The Jaynetts, The Shirelles, The Spaniels, The El Dorados, The Coasters, The Pastels, Little Caesar And The Romans, Jerry Butler, Barbara Lewis, Betty Harris, Wade Flemons, Rufus Thomas, and Ray Charles.

Volume Two is more heavily sprinkled with girl-group songs and those that are more off the beaten path. For example, in *Volume Two* several standouts appear for the first time on CD, such as Ned Miller's "From A Jack To A King," Ronnie Jones And The Classmates' "Teenage Rock," Hal Willis' "My Pink Cadillac," and Roc LaVue & Three Pals' "Baby Take Me Back."

No matter how common some of these songs are, what's wonderful is they transport listeners to another world of true rock 'n' roll. It's a more homogenous musical world,

Book Review

Bubblegum Music Is The Naked Truth: The Dark History Of Prepubescent Pop, From The Banana Splits To Britney Spears
Edited by Kim Cooper & David Smay
Feral House (Softcover, 327 pages, \$19.95)

Scram Magazine's Kim Cooper and David Smay transform the previously unheralded contributions of bubblegum music, that disposable, danceable music aimed at the preteen set, into a scintillating blend of informative essay, fanzine fanaticism and irreverent kitsch.

Boasting 46 contributors, the peppy *Bubblegum Music Is The Naked Truth* not only tackles the usual suspects — Don Kirshner, The Archies, The Partridge Family, The DeFranco Family, and The Cowsills, along with various cartoon acts and boy bands — but also examines the genre's international purveyors and latter-day disciples.

No mere dry encyclopedia, this zingy tome brims to capacity with opinion and attitude. For example, *Goldmine* contributor Carl Cafarelli and Gary Pig Gold play point/counterpoint concerning The Monkees and their bubblegum-worthiness. Roctober's Jake Austen fantasizes about a proposed All-Star band for Archies drummer Jughead. James Porter equates the impact of a costumed kiddie group with Sex Pistols in his tribute "Never Mind The Bollocks, Here's The Banana Splits." Especially entertaining is *Hate* cartoonist Peter Bagge's illio-strewn "Raiding Hannah's Stash: An Appreciation Of Late '90s Bubblegum Music," which writhes with both parental cynicism and youth-culture longing.

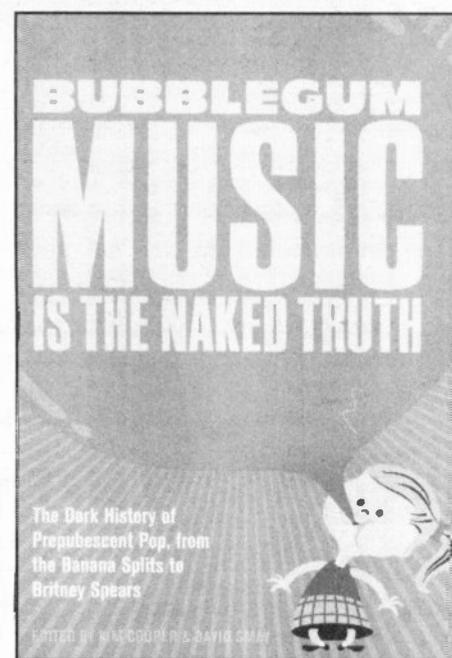
However, fans of straight historical info are served even better. The 1910 Fuitgum Company, ABBA, Kiss, Spice Girls, the Ramones (yes, the Ramones), The Jackson Five, and many others are obsessively analyzed, worshipped and picked apart. Becky Ebencamp's "Will The Real Ohio Express Please Stand Up?" provides a masterful band biography complete with a tasty, trivia-laden sidebar. Bill Pitzonka essays the quintessential contributions of Ron Dante —

where one can sing in the high-school hallways a number such as Betty Everett's "You're No Good" and just about everyone else in hearing range will recognize the song from either the Top 40 or the R&B chart.

By 1966, however, rock 'n' roll was quickly fading, as rock, a more middle-class music designed more for listening and not dancing, became the prevailing music. What is significant though is that rock 'n' roll — in all its glorious juvenilia — has prevailed culturally.

The commercial requirements to write hits for Top 40 radio in a Darwinian manner forced the songwriters and producers to come up with memorable melodies and hooks and to concentrate their craft on building the best damn song possible within the two-and-half-minute constraint of a 45. Thus in commercials, movies and television today, much of the best music used has come from the late 1950s and early 1960s. The two volumes of *Rock, Rhythm, And Doowop* represent that triumph.

Liner notes by *Goldmine's* Bill Dahl get read-



lead singer for both The Archies ("Sugar, Sugar," #1 in 1969) and The Cuff Links ("Tracy," #9 in 1969), and mines valuable behind-the-scenes info from singer/songwriter Toni Wine. In addition to noting the relatively lesser-known works of *My Three Sons* costar Dan Grady and *Yellow Balloon*, Dominic Priore authoritatively documents the early surf/pop achievements of the enigmatic producer/songwriter Gary Usher.

Gripes? The *Dark History* mentioned in the book's subtitle is alluded to in only a few pieces about record labels, but few if any compelling tragedies are documented. That said, editors Cooper and Smay deserve credit for including Dennis P. Eichhorn's clear-eyed, anti-knock-off rebuttal, "I Hate Bubblegum!"

Littered with black-and-white photos of stars, LPs, picture discs, teen magazines, dolls, lunchboxes and even cereal-box records, this crisply written book is a genuine, must-have pop culture document for both the nostalgic and those who come to scoff. (www.feralhouse.com)

— Ken Burke

ers in and out of each artist's history in a quick and lively manner, while occasionally introducing an interesting quote or previously unknown fact to engage even the best-informed. The photos are all top-notch. (10635 Santa Monica Blvd, Los Angeles CA 90025-4900).

— Robert Pruter

STONEGROUND
The Last Dance: Recorded Live January 6, 1973
Dig Music (DIG 103)

COLD BLOOD
Vintage Blood: Live 1973!
Dig Music (DIG 104)

Stoneground and Cold Blood had quite a bit in common. Both bands were large, unwieldy communal collectives that were more or less birthed in San Francisco, each championing a brand of white R&B. Both

(Please see Reissues page 77)

Goldmine

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L. Buckingham - "Rockline" - 1992
Jagger - "Wandering Spirit" - EPK & "Story of" - Uk Vd.
The Law - (Rodgers/K. Jones) - CD5 Sgl - "Laying down the Law"/"Tough Love" - etc. 1990. UK/Jer/Jap. Atlantic Rec. #A-7781
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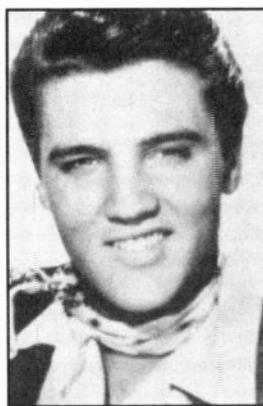
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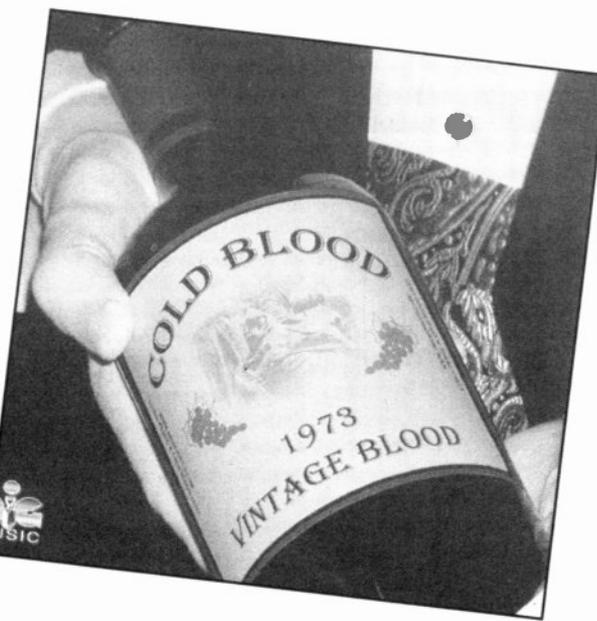
(Reissues from page 71)

had their heydays at the dawn of the '70s, though neither achieved any great degree of commercial success or made much of an impact after their demises. The two groups also coalesced around a central star. In Stoneground's case it was ex-Beau Brummels mainstay Sal Valentino. For Cold Blood it was vocalist Lydia Pense who took that turn.

The other element they share is that both are the subjects of a new round of archival live recordings issued by Dig Music in its ongoing crusade to give seminal bands such as these a retrospective re-examination. The two sets boast surprisingly strong sound quality as well as a vibrant energy and exhilaration that's completely compelling even three decades later.

Of the two recordings, Stoneground's *The Last Dance: Recorded Live January 6, 1973* has more to offer, both in the number of songs and the variety of styles. Recorded at what became their final live performance, *The Last Dance* betrays no hint that Stoneground had hit a stone wall due to record company indifference and internal dissension.

With Valentino at the helm, guitarist Tim Barnes in tow and two future members of Pablo Cruise — Steve Price and



Cory Leros — in support, the 11-piece combo rocks its way through 15 soulful performances, all unreleased. Most are covers, yet remarkably reconfigured. Buddy Holly's "Love's Made A Fool Of You," for example, is infused with a sleek R&B groove that makes it all but unrecognizable. The most drastic rewrites come in the form of a three-song medley that sandwiches Bob Dylan's "Highway 61 Revisited" with a pair of Tim Hardin tunes, "Black Sheep Boy" and "Don't Make Promises." Here too, the band's Southern sensibilities purge the mellower aspects of Hardin's ballads with relentless riffing.

Stoneground was clearly a band more suited to live performance than studio output, a fact borne out by this rousing postscript. Being that it's the only recording by the band that still remains available, it's fortunate that *The Last Dance* provides a credible coda.

Cold Blood's *Vintage Blood* is similarly effective, although given that there are only five tracks, the opportunity to get any sense of the full range of the band's reach is more or less limited. Like Tower Of Power, their major Bay Area rivals, they specialized in a particularly rousing form of funk that showed little restraint when it came to their brash, brassy delivery. While the arrangements speak to the band's dynamic

stage show, the set leaves little doubt as to who's the real star of this revue.

That distinction belongs to Pense, whose unrestrained wailing conjures up a cross between Janis Joplin and Aretha Franklin, with a vocal range that could rival both. In fact, Pense's performance provides the album's single most distinctive element. While *Vintage Blood* proves an effective showcase on several levels, in the end it begs the question — how could such a remarkable talent have failed to make more of a lasting impact? Given the spotlight, this Cold Blood-ed crooner knew how to heat up an audience.

— Lee Zimmerman

GORILLAZ**G Sides**

Virgin (7243 8 11967 2 4)

Conceived as the first virtual hip-hop group (and brought to visual life by *Tank Girl* creator Jamie Hewlett) Gorillaz are, one could say, The Archies of our time. Comprised of singer-keyboardist 2-D, bassist Murdoc, drummer Russel, and 10 year-old-guitarist Noodle (an Asian princess, no less) they have (ahem) "created" songs that are predictably lightweight. This is, after all, essentially a cartoon we're dealing with and nothing on this short (37-minute) record is likely to provoke anything in the way of deep thinking.

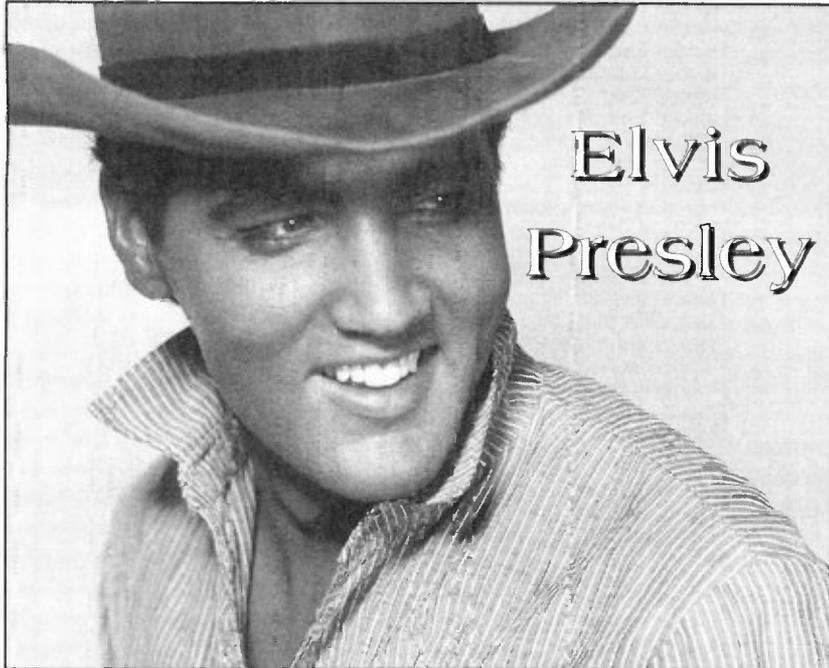
Still, *G Sides*, the follow-up to their 2000 EP *Tomorrow Comes Today* and featuring additional vocals from Miho Hatori (vocalist of the Japanese duo Cibo Matto), Blur's Damon Albarn, and Martina Weymouth, deserves points for the sheer variety it offers. Nothing comes close though to matching the sheer contagiousness of the opening track and single "19-2000," an irresistible piece of pop fluff, though the languid Brit-pop of "Latin Simone (Qué Pasa Contigo)" with its beautiful, moody melody and jazzy trumpet break, runs a close second. Elsewhere Gorillaz dabble in hip-hop: the lame chest-pounding group anthem "The Sounder" with a rap by Phi Life Cypher and the more vibrant hip-hop number "Clint Eastwood" supported by a big drum/synthesizer backdrop.

Most of these songs have a knocked-off quality to them and come off like mere snatches of unfinished songs, i.e., the dull, unimaginative "Faust" propelled by a faceless drum machine and the mere doodling around that is "Hip Albaltross," making *G Sides* an uneven affair that hits less often than it misses.

— Tierney Smith

Coming to...

Goldmine



Courtesy of JAT Productions

No one can deny the impact of Elvis Presley on the history of rock 'n' roll — there is only one King, after all — which is why record companies are still releasing material and he is still celebrated by fans 25 years after his death in August 1977.

Goldmine will celebrate Presley with a special issue that will include a story on his final eight months, a preview of the upcoming Elvis Week in Memphis and news about his most collectible memorabilia and records, among other features.

Advertisers: This issue is perfect for advertising Elvis material and '50s-70s recordings as well as items from all genres and eras. This issue will have bonus distribution at *Goldmine's* annual National Record Show™ at the Rock And Roll Hall Of Fame Aug. 3-4.

| ISSUE DATE | AD DEADLINE | MAILING DATE | ON SALE |
|------------|-------------|--------------|---------|
| Aug 9 | July 11 | July 18 | July 26 |

Advertising deadlines

| DEADLINE | ISSUE DATE | MAILING DATE | ON SALE DATE |
|----------|------------|--------------|--------------|
| Thursday | Friday | Thursday | Friday |
| June 27 | July 26 | July 3 | July 12 |
| July 11 | Aug 9 | July 18 | July 26 |
| July 25 | Aug 23 | Aug 1 | Aug 9 |

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)

U.S. Rolling Stones reissues — what to do?

Re: Dave Thompson's "The Rolling Stones On CD," (*Goldmine* #565, March 22, 2002). First, this is a pretty good article! Second, regarding the *Aftermath* CD (820 050-2), oops, "What To Do" is available on the two-CD, small box *The Rolling Stones: More Hot Rocks (Big Hits & Fazed Cookies)* (Abkco 62672) on disc two, song six, clocking in at 2:27. The German version of the *Aftermath* LP (621396) lists "What To Do" as 2:30. We Yanks are also getting ripped off on "Out Of Time," which is timed at 5:15 (the long original version), which is not even included on the Abkco *Aftermath*. It is on disc one at only 3:39!

I also discovered that most of the Abkco releases of "Time Is On My Side" seem to be version two. I think that the original version is on The Rolling Stones' second album, *12 X 5*. (Correct. — Ed) I found a version of "Time Is On My Side" that sounds original. It's on disc one in the three-CD Abkco *Singles Collection: The London Years*. I think *Aftermath* 820-050-2 is listed in *Goldmine* in that issue on a page 20 ad from www.obiland.com, with no label or catalog number but as P33-L at \$100.

Goldmine said Thompson is from the U.K. I went there once and still have most of the vinyl I purchased near Harrod's or thereabouts. If you want to talk Rolling Stones, kindly e-mail me at andrewalm2002@yahoo.com

— Andrew Alm
via e-mail

[Andrew, thanks for the input. We'll be reporting some more Stones news shortly (look for a new release from the band this fall). As for Thompson, he is indeed from the birth country of the Stones. He now resides in gloomy Seattle, which suits him fine. — Ed.]

Time for John Prine

I first want to say when I first bought *Goldmine*, back in 1991 I was in awe. The size, the beauty — that was a music collector's ultimate dream. We had no idea back then what an impact the Internet would have on the world. The first issue I bought (subsequently became a subscriber) was jammed with more than 200 pages of ads, artists' profiles and the such.

Now we flip 11 years later and I am typing this letter on a desktop, not the old Royal typewriter that collects dust up in the attic. My musical tastes have varied, life has been passing by like a rocket and I am now listening to more folk music — someone in particular would be John Prine. Any future issue in store for him? I met him once. He's a real gem of a man! I would like to thank you for the time and a great magazine!

— Patrick Bleakney
Needham MA

[Patrick, Prine would make a great *Goldmine* story! He certainly has been around long enough, is an influential songwriter and has a devoted, hard-core following. We'll add him to the list and see what we can do in the near future. (He performs around these parts quite often.) Thanks for sticking with us through thick and thin! Better days ahead. — Ed.]

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sent via UPS, 1st Class

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Subscription Department

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

NOTE: Special Services Subscriptions are not available outside of U.S.A.

| Goldmine Service | 6-mo. | 1-yr. | 2-yr. | 3-yr. |
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| 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 |
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Signature _____

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 Renewal/Extension (please attach your mailing label)

Goldmine

Rates are subject to change.

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

GMPTV97

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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 |
|-------------|-----------|------------|--------------|--------------|
| 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 |
| August 8 | #577 | Sept. 6 | August 15 | August 23 |
| August 22 | #578 | Sept. 20 | August 29 | Sept. 6 |

* Denotes Garage Sale Issue

REFERENCE FORM

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

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

TRADE REFERENCES

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

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____
I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved. Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.
AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

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

| AD SIZE | WIDTH x HEIGHT | 1 ISSUE | 3 ISSUES | 6 ISSUES | 13 ISSUES | 26 ISSUES |
|---------|------------------------------|---------|----------|----------|-----------|-----------|
| 1/16 pg | 2 5/16"x3 1/16" | \$56.00 | \$54.00 | \$50.00 | \$47.00 | \$44.00 |
| 1/8 pg | 4 7/8"x3" | 111.00 | 105.00 | 100.00 | 94.00 | 89.00 |
| 1/4 pg | 4 7/8"x6 1/8" | 214.00 | 203.00 | 192.00 | 182.00 | 171.00 |
| 1/2 pg | 4 7/8"x12 1/2" or 10"x6 1/8" | 397.00 | 378.00 | 358.00 | 338.00 | 319.00 |
| Jr. pg | 7 7/16"x9 11/16" | 526.00 | 499.00 | 473.00 | 447.00 | 421.00 |
| Full pg | 10"x12 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:
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| 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

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(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

SHOWCASE:

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

WEB SHOWCASE:

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

RETAILER DIRECTORYPREPAID

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

CLASSIFIED DISPLAY:

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

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

CLASSIFIED ADVERTISING:
A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue).
Ad will also be included on our www.collectit.net site at no additional charge.
1-2 No Discount 10-1220%
3-610% 13-2625%
7-915%

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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.

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

Showcase Advertising Rates:

WorldRadioHistory

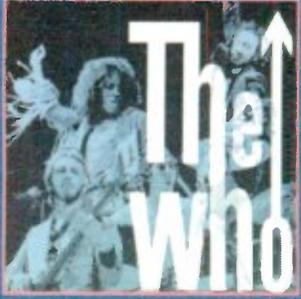
AMERICAN SUMMER TOUR PREPARE YOURSELF!



The Who

THE REMARKABLE WHO CATALOG - EXPANDED, REMIXED & REMASTERED

NEW!



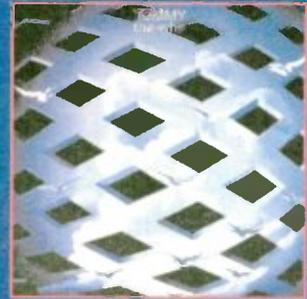
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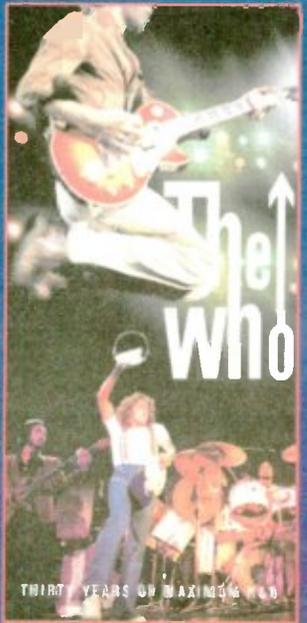
WHO'S NEXT



LIVE AT LEEDS - DELUXE EDITION (2 CD SET)



TOMMY



THIRTY YEARS OF MAXIMUM R&B (BOX SET)



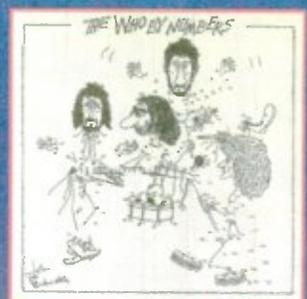
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QUADROPHENIA



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PRODUCTS

For the **BEST** in **RECORD**
Collection Protection

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

10" LP / 78 RPM

| SLEEVE | 3 Mil Poly Album Sleeves | MAILER | LP Mailer Folder | DISPLAY | LP/Laser Disc Display | SLEEVE | 10" LP/78 RPM Poly Sleeves |
|--|--|---|---|---|-----------------------|---|--|
| Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. | | 13 x 13 Expandable | | 24 x 12 X 13 1/2 | | Made from High Clarity 100% Pure Virgin Polyethylene. | |
| 12 5/8 x 12 5/8 No Flap 100 \$11.90 500 41.70 1,000 72.50 5,000 329.75 | 12 3/4 x 12 3/4 No Flap 100 \$11.90 500 41.70 1,000 72.50 5,000 329.75 | 12 5/8 x 12 5/8 RESEALABLE FLAP 100 \$19.70 500 75.60 1,000 134.40 5,000 628.40 | 10 \$14.85 25 25.65 50 39.80 100 73.55 200 137.45 500 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.) | 1 \$40.00 2 70.00 4 120.00 10 220.00 + Frt | | 10 1/4 x 10 1/4 3 Mil No Flap 100 \$10.20 200 17.80 500 38.50 1,000 68.90 | 10 5/8 x 10 5/8 100 \$11.30 200 21.00 500 42.10 1,000 72.30 |
| * with FLAP add 10%. PCodes: SLP53, SLP3, SLP53R | | Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums. | | Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE. | | NOTE: Measure your 10" records when choosing size. PCodes: ▲ S7B3, PCode: SLP10 | |

| SLEEVE | Poly Album Sleeves | MAILER | Album Mailer Box-Holds 12 | DISPLAY | Album Jacket Frame Kit | SLEEVE | 10" LP/78 RPM Paper Sleeves |
|---|---|---|---|---|--|---|--|
| 12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. | | 13 x 13 x 1 1/2 | | Black Matte Finish | | GOLD PAPER | |
| 2 Mil 100 \$10.75 500 37.20 1,000 62.10 5,000 287.40 | 4 Mil 100 \$21.20 500 76.20 1,000 127.65 5,000 608.00 | 6 Mil 100 \$31.70 500 114.20 1,000 191.40 5,000 911.60 | 10 \$15.95 25 34.10 50 54.00 100 97.00 200 178.75 | 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50 | 50 \$13.25 100 19.65 500 81.95 1,000 150.45 2,000 254.90 | 50 \$23.30 100 34.65 500 144.55 1,000 265.45 2,000 449.90 | ■ Qty/case PCodes: SLP2, SLP4, SLP6, ALPJFK |
| Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. PCodes: SLP2, SLP4, SLP6 | | Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets. | | Outside Dimension of Frame 14" x 14" Prod Code: ALPJFK | | ▲ Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. 28 Lb. Kraft Paper Fits in our 10" Jacket. PCodes: S10GP, S10JP | |

| SLEEVE | Poly Box Album Sleeves | MAILER | Album Mailer Box-Holds 20 | DISPLAY | Album Art "Frame" | SLEEVE | 10" LP/78 RPM Paper Sleeves |
|--|---|--|--|-------------------------------------|--|--|---|
| 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. Fits over outer Box Album Sets. | | 13 x 13 x 3 | | BACK BY POPULAR DEMAND | | ANTIQUE GREEN | |
| 2 Mil 100 \$10.00 200 16.10 500 67.20 1,000 127.70 | 50 \$10.00 100 16.10 200 28.50 500 67.20 1,000 127.70 | 10 \$19.20 25 44.30 50 71.60 100 126.50 200 230.70 | 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 | 12 1/2 x 12 1/2 x 1/2 | 50 \$14.10 100 20.90 500 87.45 1,000 160.60 2,000 272.20 | 50 \$14.50 100 21.35 500 89.55 1,000 163.80 2,000 277.60 | ■ Qty/case PCodes: SBLP2, MLPB20, AAAP, S10GRN, S10W |
| Made from 100% Pure Virgin Polyethylene. PCodes: SBLP2 | | Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets. | | Clear Acrylic Frames. ■ Qty/case | | 32 Lb. Green Paper Fits in our 10" Jacket. 32 Lb. White Paper Fits in our 10" Jacket. PCodes: S10W | |

| SLEEVE | 12" Poly / Poly-lined | FILLER | LP Mailer Filler Pads | CLEANER | Record Cleaning System | JACKET | 10" LP/78 RPM Jacket |
|--|--|---|-----------------------|--|---|---|---|
| POLY 100 \$11.50 500 42.15 1,000 74.10 | POLY-LINED 50 \$17.55 100 26.60 500 129.00 1,200 240.90 2,400 438.90 4,800 747.10 + Frt | 12 5/8 x 12 5/8 | | Discwasher® D4+™ Record Cleaning System | Replacement Fluid Discwasher® D4+™ 1 1/4 oz. | No Hole | Center Hole |
| Made from 100% Pure Virgin 3 Mil Polyethylene. PCodes: SLP1, SLP2 | 100% Flat Guaranteed ■ Qty/case | Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock. | | 1 \$21.50 3 50.25 5 80.75 10 145.00 | 1 \$3.00 3 8.25 5 12.50 10 22.00 | 5 \$7.20 10 10.80 25 20.90 50 39.45 100 79.00 220 115.30 + Frt | 5 \$7.55 10 11.30 25 21.95 50 43.40 100 90.10 240 132.00 + Frt |
| Fits directly over 12" Record. PCodes: SLP1, SLP2 | | Record care system includes record cleaning pad with walnut handle. 1 1/4 oz. D4+™ Fluid and DC-1 pad grooming brush. D4+™ leaves no residue. Preserves vinyl properties. | | Discwasher® D4+™ Record Cleaning System | | 10 1/4 x 10 1/4 White Cardboard ■ Qty per case PCodes: S10J, S10H | |

| SLEEVE | 12" White Paper | BOX | Album Storage Box | CLEANER | Record Cleaning Fluid | BOX | 10" LP/78 RPM Storage Box |
|---|---|--|-------------------------|--|---|---|--|
| Regular Weight 50 \$9.20 100 14.65 500 52.00 1,000 90.10 2,000 154.70 4,000 248.05 + Frt | Medium Weight 50 \$10.20 100 16.20 250 34.50 500 79.30 1,600 147.10 2,400 203.30 4,800 327.20 + Frt | Heavy Weight 50 \$13.85 100 22.00 500 75.20 800 108.10 1,200 150.70 1,600 160.60 + Frt | 13 X 13 X 10 1/2 | Groovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 | Groovy™ Cleaner 1 \$3.00 3 8.25 5 12.50 10 22.00 | 10 1/2 x 10 3/4 x 13 | Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 100 36.85 |
| Fits directly over 12" Record. Comes with die cut center hole. PCodes: S10WR, S10WB, S10WBH | | Store 50-65 Records. Attractive. WHITE. 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue. PCodes: XLP65 | | Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle. PCodes: AGC4, AGC1046 | | Store 50-65 Records. WHITE. 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE. 1/16" Extra strong white corrugated. PCodes: X1046, X1048 | |

| JACKET | 12" LP Jacket | BOX | Album Storage Box | CLEANER | Cloth / Sponge | BOX | 10" LP/78 RPM Storage Box |
|---|---|---|--|--|---|--|---|
| WHITE 5 \$7.10 10 12.00 25 16.95 50 30.75 100 58.70 300 138.60 + Frt | BLACK \$10.35 17.40 25.60 45.30 77.00 152.10 + Frt | WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 + Frt | Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 | Record Cleaning Sponge 1 \$5.00 5 20.00 2 per 10 37.50 | NEW WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt | 11 x 11 3/8 x 8 | NEW 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt |
| High Gloss Cardboard. Specify with OR without center hole. PCodes: SLP1W, SLP1B | | A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE. PCodes: XLP65PC | | Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. PCodes: ASAS | | Our Super Sponge is absorbent & dripless. Lint free. Safe for vinyl. PCodes: ACS2 | |

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| Holds 8 to 10 78/10" LP Records. no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection. PCodes: M7810, F78 | | PCodes: DLPC | | PCodes: F78 | | | | |

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October 6, 2000 VOL 26 • NO 20 • ISSUE 527

Goldmine

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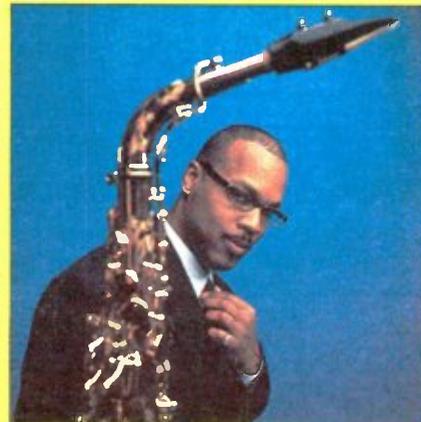
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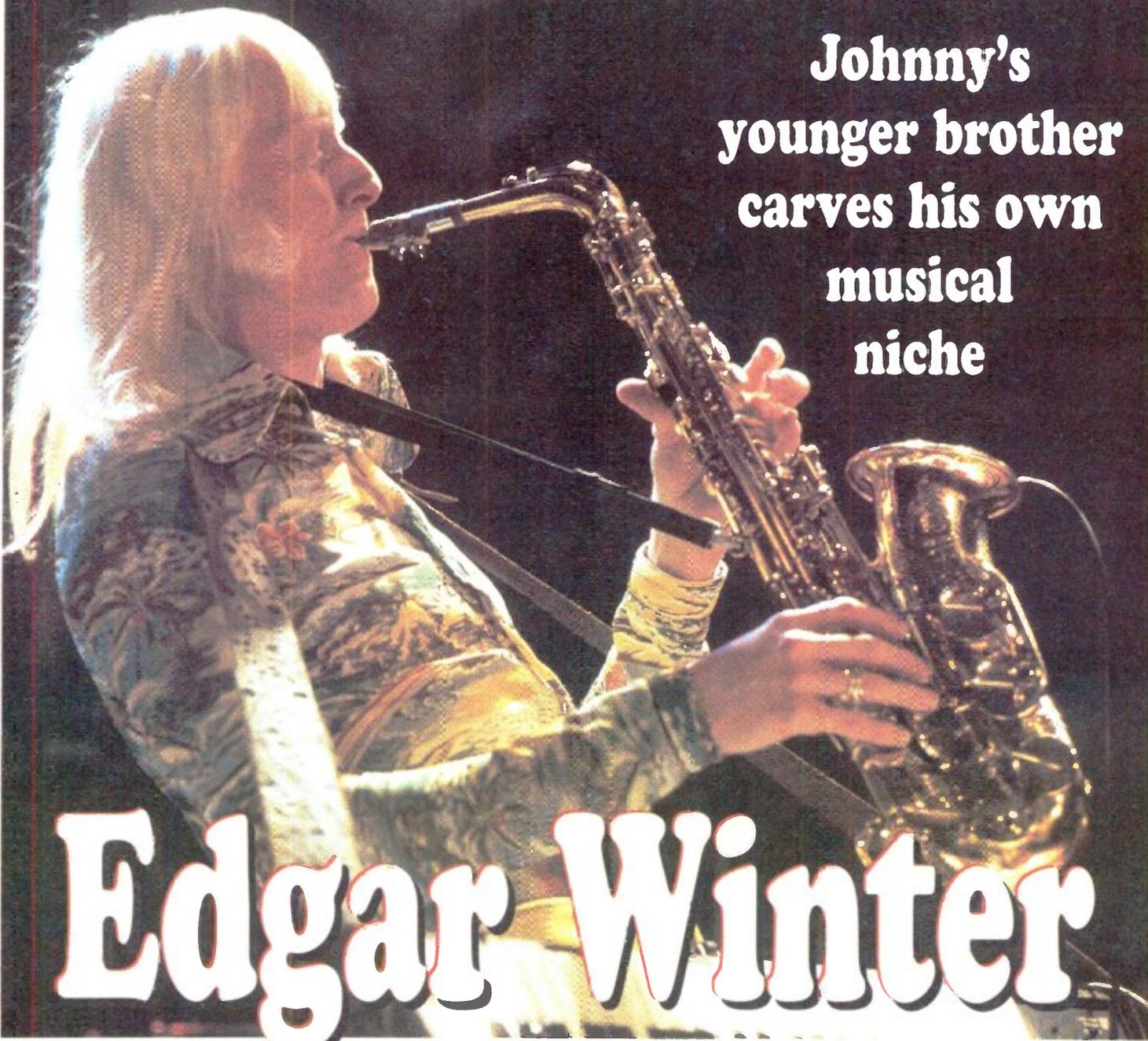
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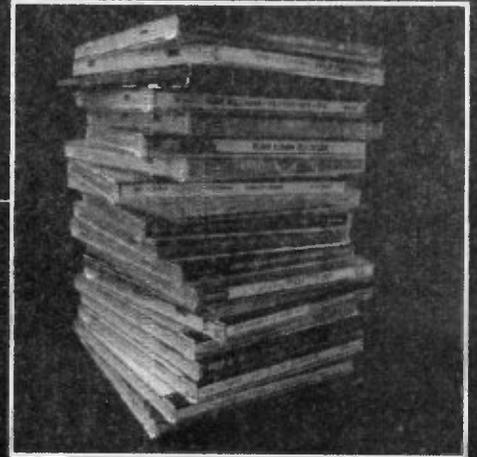
Reviews

- ▶ Phil Ochs
- ▶ Halford
- ▶ The Leroi Brothers
- ▶ Emmylou Harris
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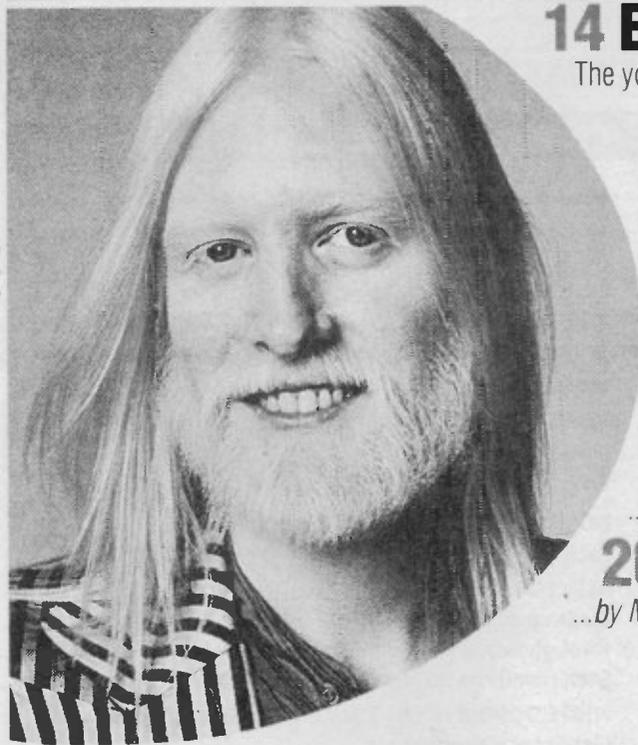
Dedicated to the memory of Rick Whitesell

Goldmine

ISSUE 527 October 6, 2000
Vol. 26 No. 20

14 EDGAR WINTER

The younger brother of blues guitarist Johnny Winter, Edgar Winter has carved his own musical legacy by incorporating many styles into his music and live shows over the years. The sax blower's band had hits "Frankenstein" and "Free Ride," staples of rock radio, but there's lots more to his story that just hit records. *...by Michael B. Smith*



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37 OTHER SUN LABELS

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38 CARE AND FEEDING OF 78s

Keeping 78s clean and playable is easy if you use these simple guidelines.



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The Museum Of Florida History in Tallahassee is putting on a cool display of rock artifacts relating to Florida, such as the above arrest report on a young and wild Jim Morrison before The Doors. (See Grapeleaves, page 10)

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Sunrise 78 courtesy of Hank Davis

PLUS...



Greg Osby



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Please Mr. Postman

Hendrix discography addition

I wanted to note an addition to your Jimi Hendrix Discography: Jimi Hendrix Experience: "Day Tripper"/"Drivin' South"/"Hear My Train A Comin'"; Rykodisc RCD3-1008; 1988; three-inch CD in gatefold cardboard sleeve.

— Mark Hill
Lancaster OH

Looking for feedback on reissues

We are Atmosphere, a new start-up label, and we would like your readers' feedback. Let us know which of the artists listed below you are most interested in seeing reissued on CD: Linn County, Jackson Heights, Brian Davison, Ford Theatre, Influence, Touch, Chicken Shack, and The Illusion. Your choices will influence our direction. Contact 1-800-648-2344 or visit www.vast.net/atmosphere.

— Doug Petrocelli
Atmosphere Records

Five Star Records gets no stars from this reader

As a longtime reader of *Goldmine*, I have often found the Marty Winters' *Five Star Record* column disappointing, particularly when it comes to his attempts at reviewing and commenting on women artists.

His Sept. 8, 2000, cartoon bubbles with enthusiasm in his review of raunchy rapper Lil' Kim. She is described by Winters as "entertaining," delivering "solid musical moments" and having great chart success. Many, including me, would describe Kim as a tasteless musical novelty act. For sure, she has not enjoyed the notable success that Winters describes, as her new recording has all but fallen from *Billboard's* Top 40 album charts in less than two months. Her first single stalled in the bottom half of *Billboard's* Hot 100, and she failed to win any awards at the recent fiasco, *The Source* Hip Hop Awards. All of this may explain why Winters found a vinyl copy of her recording in the used bins only three weeks after its release.

With women enjoying the greatest musical success in music in recent years, this is the mediocre act Winters chooses to rave about? It may be my imagination, but Winters seems to be more concerned about a female artist's sexual appeal than her musical gifts. For example, check out his July 14, 2000, issue commentary on Diahann Carroll's album. I can see Winters bug-eyed and leering as he proclaims, "It goes without saying that the cover with Ms. Carroll displaying her gams in a decidedly Dietrich like pose, is one of the best things about this LP!"

He then goes on to identify her career highlights including the TV series *Julia*, incredibly missing the critical achievement that she was the first female African-American to headline in her own TV series. Amazing. I guess he was too fixated on her legs to note that minor career-defining achievement.

If Winters continues to offer his Neanderthal views of women artists, I suggest his column be replaced with commentary that is more thoughtful and useful to readers.

— Scott Seeburger
via e-mail

LETTER FROM THE EDITOR Rockin' 'n' rollin' in Cleveland!

We just got back from The National Record Show we cosponsored with The Rock And Roll Hall Of Fame, and it was a blast and a success!

One of the two-day show's goals was to introduce record collecting to new people, and that goal was definitely accomplished. A big thank you to the vendors who set up, 90 percent of whom say they want us to do another show and want to set up at it again. Looks like we'll have a second annual show!

Thanks also to all the *Goldmine* readers who visited our table. It's always a pleasure to meet you face to face. Some of our *Goldmine* contributors and a few people formerly associated with *Goldmine* showed up: Carlo Wolff, who writes our *Jazz Sides* column,

Collectormania! columnist Chuck Miller, *Five Star Cartoon* artist Marty Winter, photographer Anastasia Pantisios, and Chuck Szabla, author of *Goldmine 45 RPM Picture Sleeve Price Guide*. Frank Pettis, a Detroit rock photographer who used to supply photos to *Goldmine* back in the old days, stopped by as well, showing us some of his vintage shots of a variety of artists. Also on hand as an exhibitor was Dennis Loren, who designed the original *Goldmine* logo.

We'll have a full report with pictures in our next issue. Right now I gotta run, cuz the production manager is banging on the door looking for our editorial pages...

— Greg Loescher

Trivia quiz: Who is it?

Aloha. I've been looking so-o-o-o long for this song. Can anyone tell me who this is? They sound like Badfinger, but apparently I'm wrong. I heard just a clip of an old tape from the early to mid-70s. The lyrics go, "Listen to my song of life/you don't need a gun or a knife/just simple conversation will take you very far." Any clues? Also, does anyone have original cuts of Dallas Frazier's "Big Mable Murphy" or Long John Baldry's "Don't Try To Lay No Boogie Woogie On The King Of R&R?"

— Mike Prater
68-3661 Lahi Lahi St.
Waikoloa HI 96738
808-883-8148
M-Prater@msn.com

[Mike, if anyone can help you with this dilemma, it's *Goldmine* readers! First one with the correct answer wins a prize! — Ed.]

The Moody Blues — hall-bound?

Your commentary about the prevalence of halls of fame this year (*Goldmine* #525, Sept. 8, 2000) prompts me to note wryly that The Moody Blues have titled their latest live CD release *The Moody Blues/Hall Of Fame*.

The hall of fame reference, however, is not a hall arbitrarily linked with artists chosen for recognition, but one that has earned its place through its storied and celebrated longevity — London's Royal Albert Hall.

The Moodies, equally noted for their longevity (nearly 35 years now), recorded the CD with an orchestra during three sold-out shows in late April and early May. The video of it has been airing as part of PBS's August pledge drive at stations across the country.

Only the band itself knows just how firmly lodged in cheek their collective tongues might have been when the CD was titled, given The Rock And Roll Hall Of Fame's continued denial of their worthiness even to be nominated. That said, those words sure look at home on that jewel case.

— Jane Fieberts
via e-mail

[Jane, The Moodies' exclusion from the Hall has not only been a mystery to you, but to many

others as well. The band pioneered prog rock and had a string of awesome albums in the late '60s and early '70s, plus put on thrilling shows. *The Hall* is in the nominating process now, with the final ballot going to voters in the next few weeks. As soon as we receive information on this year's final list, we will publish it. — Ed.]

Nazz promo 45s history set straight

I would like to take this opportunity to set the record straight regarding a letter that appeared in *Goldmine* #524, Aug. 25, 2000.

Late in 1989, I was approached by a music collector named Mike Kowitz from Phoenix, Ariz. He asked me if I would be interested in helping promote and sell Nazz 45s he obtained from the original record pressing company, Wakefield Distributors. He explained that he had acquired the 45s from the owner's daughter, who was now running the company her father had started in the early '60s. Wakefield pressed all The Spiders and Nazz records, including the records produced for Jack Curtis, the manager of the V.I.P. I provided the early Nazz photos from my personal collection and helped create the 45 jacket, and my name was used in the promotion appearing in the ads.

I hope that this will clear up any confusion created by the misinformation stated in issue #524 in the *Please Mr. Postman* section. Please direct questions or comments to www.egroups.com/group/TheOfficialMichaelBruceMailingList or my official web sites at <http://hometown.aol.com/michaelobruce/myhomepage/index.html>; http://artists.mp3s.com/artists/137/michael_bruce.html; or www.michaelbruceofalicecooper.com

— Michael Bruce
Houston TX

Pop Memories revisited

My shelf of research materials includes Joel Whitburn's *Pop Memories* and also books and articles by Tim Brooks. I was surprised to see the latter characterized in a letter to the editor (*Goldmine* #525, Sept. 8, 2000) as a "less successful competitor" of the former; for although they write about the same industry, they have different concerns and focus on different things.

I use *Pop Memories* when I want to examine the names of performers who recorded at different times and learn something about their repertoire; but the book's representation as a guide to recordings ranked by relative popularity is misleading. A century ago, specific record sales were measured by the dozens and hundreds (not by the hundreds of thousands and millions as in later decades). How can one justify ranking the relative success of records in such a marketing environment? And more to the point — is the term "hit" meaningfully descriptive under these circumstances?

I do not doubt that Whitburn and his associates spent substantial blocks of time locating and transcribing data from available sources. But I have looked at these sources too. They do not show sales information and are frequently nothing more than lists of records recently released or promoted by their manufacturers. I reject Whitburn's claim that the charts he assembled from this data reflect "hits" and that his method of ranking them is meaningful.

— Paul Charosh
Chair, Historiography Interest Group,
Society for American Music;
Lecturer and Deputy Chair (retired),
Department of Sociology,
Brooklyn College (CUNY)
sandbar141@aol.com

[Since, as you point out, there are no actual sales reports available for these early years, no one will ever have the exact rankings unless they jump in a time machine (maybe Al Gore can help; see next letter). While you may dispute Whitburn's findings, until someone comes up with something better, they are the best available. — Ed.]

Al Gore — recording engineer?

I have a 45 by Jim Fagan, two country tunes "18 Wheels A Hummin' Home Sweet Home" and "Make Mine Ugly" on the Ten A C Records (so help me) label, TB1001, out of Clinton, Tenn., 37660, dated 1982 which lists "Engineer: Al Gore." I think this is Gore's home territory. Would this be the same Al Gore? I believe he was already in Congress at that time. Did he sneak in a little record work at the local label? Any help with this one would be greatly appreciated!

— Thomas Hunter
Bloomfield Hills MI

[Well, since Gore invented the Internet.... We checked around with some sources in the Nashville and Memphis areas and didn't find any connection, but maybe one of our readers knows for sure. The record label's name is a real groaner. — Ed.]

Submitting letters to *Goldmine*...

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Table listing sale items and prices, including Nat King Cole, Danite & Evergreens, etc.

Table listing sale items and prices, including Gerry & Pacemakers, Herman's Hermits, etc.

Table listing sale items and prices, including Tony Orlando, Raindrops, etc.

Table listing sale items and prices, including Herman's Hermits, Hollies, etc.

Grapevine

Legendary arranger Jack Nitzsche dies; star-studded entourage pays tribute at funeral

Legendary arranger and award-winning composer Jack Nitzsche died at Queen Of Angels hospital in Los Angeles, Calif., on Aug. 25, 2000.

Nitzsche's death was attributed to cardiac arrest, brought on by a reoccurring bronchial infection. He was 63 years old. He is survived by his son, Jack Jr.

Bernard Alfred "Jack" Nitzsche was born April 22, 1937, in Chicago, Ill., and lived outside Newaygo, Mich. In 1955 he moved to Los Angeles. Explaining the move to this writer, he said in a 1986 interview that he was a big fan of jazzman and Stan Kenton alumni Bill Holman. Upon seeing an advertisement in *Downbeat* for the L.A.-based Westlake School Of Music and seeing the movie *Rebel Without A Cause*, he knew he had to live in Hollywood.

Nitzsche's name is on a whole lot of records. He had a remarkable 40-year music career as one of the great composers for film as well as being one of the seminal rock 'n' roll arrangers of our time. An extraordinary talent in the studio, he garnered an Oscar for cowriting "Up Where We Belong" with Buffy Sainte-Marie and Will Jennings, a #1 hit sung by Joe Cocker for the film *An Officer And A Gentleman*. Nitzsche was nominated for an Oscar in 1975 for his experimental score to *One Flew Over The Cuckoo's Nest*.

Behind the mixing board and inside the recording studio, often with detailed lead sheets and unique musical concepts, Nitzsche's techniques influenced songs by The Rolling Stones, The Monkees, The Beach Boys, Ricky Nelson, Marianne Faithfull, Neil Young, Barbra Streisand, Doris Day, Bobby Darin, Sonny & Cher, The Neville Brothers, Jackie DeShannon, Bob Lind, Captain Beefheart, Willy DeVille, Graham Parker, and Phil Spector, among others.

During the last few decades, Nitzsche scored hit films such as *Stand By Me*, *Jewel Of The Nile*, *Starman*, *9 1/2 Weeks*, *Breathless*, *One Flew Over The Cuckoo's Nest*, *An Officer And A Gentleman* and *Blue Collar*. His credits also include the scores to *Hardcore*, *Revenge*, *Greaser's Palace*, *Crusin'*, *Personal Best*, *Indian Runner*, *The Crossing Guard*, *The Hot Spot*, and he provided the audio environment for the Mick Jagger film, *Performance*. He also supplied some music to William Friedkin's *The Exorcist*. Today's film composers have nicked a lot from this guy.

Sonny Bono gave Nitzsche his start in the music business when Bono was doing general A&R duties for Specialty Records and hired Nitzsche as a copyist. The duo later penned "Needles And Pins" for DeShannon, later covered by The Searchers and The Ramones. In 1962, he hooked up with Spector after a variety of jobs and a gig at Capitol Records, where he met his first wife, Gracia Ann May, also a singer. He was later married to singer/activist Sainte-Marie.

To some, Nitzsche was the unheralded

architect behind the wall of sound. In a June 17, 1988, *Goldmine* interview this writer conducted, Nitzsche explained the relationship with Spector and illustrated their studio collaborations: "Phil played me the demo for 'He's A Rebel.' We went to a rehearsal with The Blossoms. I introduced Phil to The Blossoms. I had been working with them for years. I didn't have to do the lead sheet for 'He's A Rebel,' just the arrangement. I put the band together for the session, a lot of the same guys I had been working with for years. Phil didn't know a lot of these people. He had been in New York 1960-1962. Leon Russell, Harold Batiste, Earl Palmer, Don Randi, Hal Blaine, Glen Campbell — a lot of the players came out of my phone book. Phil knew Barney Kessel. At one time he had taken guitar lessons from Barney, years before.

"Producers these days seem more like P.R. people or business people. Maybe they like the records, but Phil loved the records. He was really the artist," Nitzsche mentioned. "He knew what he wanted from me and gave me a lot of input for the arrangements. We were friends and had a lot of ways to work together. It was easy and fun. My fee was \$50 a song. I don't feel any bitterness about the money or payment whatsoever. The credits helped me secure employment for years. Phil knew what he wanted. He put my name on many of the singles as arranger. I loved it. What an education!"

Nitzsche was also proud of some specific songs he had arranged and produced in the mid-60s, including The Walker Brothers' "Love Her," a Barry Mann effort done at RCA. He loved "When You Walk In The Room" and "River Deep—Mountain High" by Ike & Tina Turner, the monumental Spector production at Gold Star.

It was Nitzsche that put together the T.A.M.I. Show band and helped coordinate some of the talent for that epic music and film rock 'n' roll event. On the show, Chuck Berry wails in front of Nitzsche and crew.

Now on tour with Brian Wilson on the *Pet Sounds* 2000 live tour, Darian Sahanaja, songwriter/vocalist for The Wondermints, further illustrated Nitzsche's role in music and celluloid: "I'm always delighted when I see his name in the credits of a film. Nitzsche had the ability to take tunes somewhere else for the good of the song. One of my favorite soundtracks he did was *Village Of The Giants* [His first score from 1965, maybe the first heavily orchestrated teen soundtrack]. Like Brian Wilson, he could utilize instruments and voicings that would complement each other, especially in the way he paired strings and percussion."

Writer Jimmy McDonough was working with Nitzsche on his autobiography at the time of his passing. "I do a whole number when I produce an artist," he told the scribe. "I really put them through something. They have an

(Please see Jack Nitzsche page 105)

GRAPELEAVES

Upcoming new releases: Vocalist/bassist Glenn Hughes (Trapeze, Deep Purple, Black Sabbath) is back with a new solo release, *Return Of Crystal Karma* (SPV/Steamhammer), which also includes a limited edition pressing of a six-track bonus EP, *Glenn Hughes — Live In South America...* From Alligator Records come two new hot blues artists' releases — *Wicked* by Shemekia Copeland, considered the next great blues female vocalist, and guitarist Rusty Zinn's *The Chill...* Sonic Joyride, who have logged 30,000 tour miles with their "Cosmic Sled" tour bus/portable rock stage, are releasing *Behemoth* (Anomaly Records), their fourth album and the follow-up to 1999's *Breathe...* On Sept. 25, Guitar legend and godfather of grunge Link Wray will be releasing *Barbed Wire* (Ace), which contains new songs, new treatments of his classics such as "Rumble" and covers including "Born To Be Wild" and "Jailhouse Rock"... Sept. 26 is the release for Rick Shea's *Sawbones* (Wagon Wheel Records). The guitarist, pedal steel and mandolin player has performed live and recorded with Dave Alvin...

Singer/songwriter/guitarist Sammy Hagar's newest, *Ten 13*, is due out Oct. 24... 10CC guitarist Graham Gouldman has released *And Another Thing* (For Your Love Records), his first solo album in more than 30 years. Prior to his stint with '70s stars 10CC, Gouldman wrote songs for Herman's Hermits, The Yardbirds, The Hollies in the '60s and has written hits in the '90s for Joe Cocker, Paul Carrack, and Kirsty McColl, among others. He began his musical career with the Manchester, England, band The Mockingbirds. On his new album, Gouldman does an updated version of "For Your Love," the #1 song he wrote for The Yardbirds and which is the name of his record label... Jim Peterik, a founding member of Survivor and, earlier, Ides Of March, just released *Jim Peterik And World Stage*, which includes duets with 38 Special's Don Barnes, Lynryd Skynryd's Johnny Van Zant, and R.E.O. Speedwagon's Kevin Cronin, among others. Peterik wrote Survivor's big #1 hit, "Eye Of The Tiger," the Ides' #1 "Vehicle" and many songs for 38 Special, among others... On Nov. 21, Everclear will be releasing its second album of the year, *Songs From An American Movie, Vol. Two: Good Time For A Bad Attitude* (Capitol), its guitar-driven sequel to *Songs From An American Movie, Vol. One: Learning How To Smile...* Johnny Cash's new album, *Solitary Man* (Sony), due out Oct. 17, will have a vinyl version set for release in late September. Joining Cash on the album are Tom Petty (vocals), Sheryl Crow (vocals, harmonica), Merle Haggard (vocals, guitar), Norman Blake (guitar), Marty Stuart (guitar), June Carter Cash (vocals) and many others... *Don Covay & Friends: Adlib* (Cannonball Records) features the R&B legend's hits from 25 years ago such as Aretha Franklin's signature song, "Chain Of Fools" (performed here by Ann Pepples), "Mercy Mercy" (performed by Paul Rodgers), and "Three Time Loser" (performed by Wilson Pickett), plus several new songs. In addition to Pepples, Rodgers, and Pickett, other guests on the album are Covay's pals Kim Simmonds, Huey Lewis, Lee Konitz, Paul Shaffer, Dan Penn, Otis Clay, and many others. Covay had a major stroke in 1992 and slowly built up to the release of this album.

Reissues: In November, *The Call* will be releasing their first live album, the 13-track *Live Under The Red Moon* (ConspiracyMusic), which includes the #1 single "Let The Day Begin"... Due Oct. 31 is storyteller Norman Blake's *Blackberry Blossom* (Flying Fish)... Oct. 10 is the release date for jazz label Label M's new compilations by Hank Crawford (*Low Flame, High Heat*, a ballad and blues collection), Les McCann & Eddie Harris (*Second Movement*), and *Heavy Flute*, a various-artists album including Herbie Mann, Leo

Wright, Charles Lloyd, Rahsaan Roland Kirk, and others... NRBQ's *Scraps*, first released in 1972, is being reissued on Oct. 10 by Rounder remastered and with three bonus cuts.

On the bookshelves: *Paul McCartney: I Saw Him Standing There* by Jorie B. Gracen (Billboard Books) is a beautiful hardcover book filled with color and black-and-white photos of McCartney taken by photographer Jorie B. Gracen from 1976 to the present, including the June 3, 1999, memorial for his wife, Linda McCartney. Many of the photos are previously unpublished. Gracen is the only female besides Linda to have one of her photos used on a McCartney album... *Backstage Passes: Life On The Wild Side With David Bowie* by Angela Bowie with Patrick Caar (Cooper Square Press) is a "scandalous, sexy, and uncompromising memoir," according to the press release, of married life with rock star David Bowie. Angela's gag order that was part of the pair's divorce proceeding has ended, so the mudslinging begins. From her perspective, she recounts her husband's exploits as well as the sordid details of events with Bowie friends Elton John, Rod Stewart, Lou Reed, Marianne Faithfull, Mick Jagger, and Iggy Pop, among others.

Florida's role in rock 'n' roll: Opening Oct. 20, 2000, at the Museum Of Florida History in Tallahassee, Fla., is *Follow That Dream — Florida's Rock & Roll Legends*, an exhibit chronicling Florida's rich but often overlooked rock 'n' roll history, starting in the 1950s with Tampa Red, Ray Charles, and Noble Watts — all black musicians playing what was called then the Chitlin' Circuit — and running through Bo Diddley, Lynryd Skynryd, Tom Petty, The Doors, The Byrds, KC And The Sunshine Band, The Allman Brothers Band, The Bee Gees, Jimmy Buffett, Gloria Estefan, and right on up to 'N Sync. According to museum curator Bob McNeil, some of the interesting artifacts on display include the signed contract that brought Elvis Presley to perform in Jacksonville, a pair of Charles' sunglasses, the piano used by Eric Clapton on "Layla," a Tallahassee arrest warrant for The Doors' Jim Morrison and even a door from Morrison's Tallahassee apartment! And get this piece of trivia: In 1961, Tom Petty's uncle served as an assistant prop man for the Elvis film *Follow That Dream*, set in Ocala. Petty's uncle brought the young future rock star to see Elvis in action. The legend goes that after watching the filming, Petty traded his slingshot to a friend for a stack of Elvis records, and he shortly thereafter purchased his first guitar. Sounds like a whole lotta shakin' goin' on in Florida! The exhibit will later travel to Miami's Museum Of South Florida, where it will be shown July 26, 2001, through Jan. 1, 2002. The Museum Of Florida History is located at 500 South Bronough Street in Tallahassee near the Capitol Complex. For more info, call 850-488-1484, or, starting Oct. 10, visit www.flheritage.com/rocknroll.

Last living links to Robert Johnson: Delta Blues Cartel features Delta blues living legends Robert Lockwood Jr. (guitar/vocals, 85 years old), Homesick James (guitar/vocal, 91), Henry Townsend (piano/guitar/vocals, 90), and Honeyboy Edwards (guitar/vocals, 85). The quartet are the only living contemporaries of blues great Robert Johnson. Just a few of the Johnson ties include the following: The four worked and traveled with Johnson; Lockwood is the only person to ever learn how to play guitar from Johnson; Townsend is the only person to perform a duet with Johnson; Edwards was with Johnson at a Mississippi juke joint the night Johnson died in 1938. The four have recorded on every format and did so before Johnson and other blues greats such as Muddy Waters, Howlin' Wolf, B.B. King, and John Lee Hooker. Harp blower Snooky Prior (a young 79) also occasionally plays with the quartet. The Delta Blues Cartel is playing at B.B. King's in New York City on Sept. 23. Wow!

— Greg Loescher

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BEATLES, THE - THIRTY DAYS 17CD Vignettes's newest moniker the January 1969 Get Back Sessions from Twickenham and Abbey Road studios, as well as the Apple...

Antone's Nightclub celebrates silver anniversary in a precarious business

AUSTIN, TEXAS — What do Jimmie Vaughan, Lou Ann Barton, Angela Strehli, Miss Lavelle White, Derek O'Brien, Kim Wilson, and Toni Price all have in common?

They are all grateful to Clifford Antone, the owner of Antone's blues nightclub, for providing them with a place to play and a center to hang out in all these years. Antone's celebrated its silver anniversary on July 15, 2000.

Although Antone could not be there — he's currently serving a 48-month sentence on marijuana charges at Bastrop Prison outside of Austin — the legendary nightclub owner, record producer and impresario first founded Antone's at an East 6th Street location on July 15, 1975. He recalled in an interview the opening nights of the club featured music by the late Clifton Chenier and his band. Antone first came to Austin in the late 1960s from his home in Port Arthur, in East Texas. He attended University Of Texas at Austin and had plans to go to law school, but his passion for blues music got in the way of all that, and he opened a blues club and later, a record store of the same name in the 1970s.

Antone recalled that making money was a small part of the equation in those days. More important was having a venue to present the blues and to work toward creating an audience for the music in Austin. Given that the late guitarist Stevie Ray Vaughan cut his teeth at the club after moving from his home in Dallas and following in his older brother's footsteps, one could argue that Antone has had a huge impact on the state of the blues. When the late Vaughan rose to international prominence in the mid-1980s, as Buddy Guy has often said, it was if he had a key to the closet and let all the other lesser-known bluesmen out of the closet, thus finding a larger audience for the music they'd been playing for decades.

Blues vocalist and songwriter Strehli, now based in San Francisco, was around in the early years in the mid-1970s, helping out Antone with whatever needed to be done at the club's first location on East 6th Street, then a run-down area of the city. Strehli flies in from California every July to perform and



All pictures © 2000 Richard Shelly

Left: Angela Strehli. Above: Antone's stage banner above a picture of founder Clifford Antone. Right: Guitarist Jimmie Vaughan jamming on stage with Strehli.

hang out at the Antone's anniversary.

Recalling the early days of the club while backstage at the club's current location on West 5th Street, Strehli said blues was definitely a back-burner music in the mid-70s.

"People were rather unaware of blues at the time and it was a very low period for the music," she stressed, "and Clifford wanted to help introduce blues to the general public and give all of us a chance to play the music, too."

Asked if Antone was responsible for starting the bustling club scene that Austin now enjoys along East 6th Street and other parts of the downtown, Strehli said that's a fair statement. Austin's still-flourishing music scene — despite the high-tech companies that have moved in and made the apartment rents go up, which is bad for musicians — is celebrated every March in the South By Southwest Music Conference and Festival.

"In 1975, there was no scene on 6th Street and people thought Clifford was crazy for opening the club. It was a wonderful location, a big place and we were able to have big acts like B.B. King and Bobby Bland," Strehli recalled. "We drew a mixture of people from all over town, because it was very central."

"In the early years, I did whatever needed

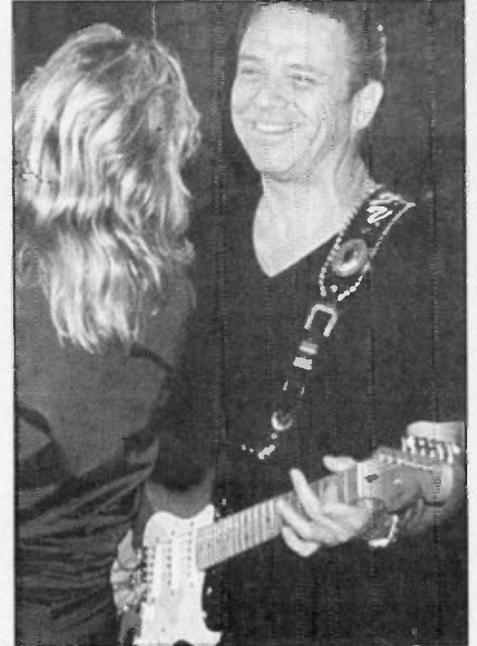
to be done and it was my pleasure," she said, noting she'd mop floors from time to time and help with trash removal.

"It was a nice way for me to see the other side of the scene and I got to spend time with all my heroes. They would come down for three and four nights, and it was wonderful for all of us," she said.

"They got to relax because they were in town for a few days and they realized that we were very serious about trying to learn the styles. Everybody else thought we were incapable or it was inappropriate for us to try to learn to be playing and singing the blues."

Strehli's current album, *Deja Blue*, is still getting airplay and still selling, she said, despite the fact it was released more than two years ago.

The music on the night of the actual anniversary, July 15, featured stellar performances by Barton, Jimmie Vaughan, Strehli, bassist Sarah Brown, guitarist Bob Margolin, Big Bill Morganfield, Calvin Jones, Willie Smith, and O'Brien. Sue Foley sat in with O'Brien for some tasty guitar duets, and rock-solid drummer George Rains, part of Vaughan's touring band, is one of the overlooked heroes of the Austin scene. Vaughan, with his tasteful, oh-so-economical guitar



stylings, complemented Strehli and Barton's vocals on tunes such as "Scratch My Back," "Sugar Coated Love" "Big Town Playboy" and "Indeed I Do."

Randolph Clendenen, CEO of the Antone's label, said the company will be releasing about eight recordings before the end of this year, on three labels: Antone's Records, Lone Star Records and Tres Mojitos, the last a Cuban specialty label.

Forthcoming albums will include *Cliff's Picks*, a compilation of Antone's favorite tracks from among more than 500 in the company's tape vaults, as well as new releases by Joe Willie "Pinetop" Perkins, Foley, and vocalists Price and Barbara Lynn. Antone's subsidiary labels Lone Star Records and Tres Mojitos will be distributed internationally through Ryko distribution, Clendenen said.

Aside from its much-needed roots-oriented activities at South By Southwest, the Antone's club will also hold its Third Annual Blues Festival the second weekend in May 2001.

"I think we are going to position ourselves to be a main force in this region," Clendenen said, "and even though the Cuban music is a little out of step, what we want to do is create an independent record company where artists who are pursuing this type of music will know where to come to be putting records out."

— Richard Shelly

MOVIE REVIEW

SAM PHILLIPS: THE MAN WHO INVENTED ROCK & ROLL
A&E: Biography
June 18, 2000

Everyone agrees: It's one hell of a story. Larger than life in many ways. So how do you tell this "poor Southern boy makes good and changes the world" tale within the limits of small-screen TV?

That was only one of the problems facing journalist Peter Guralnick as he fought to create this Sam Phillips filmed biography for nearly six years. When he finally found a production company willing to approach the project on the right terms (not turning it into a fluffy Elvis documentary, for example), all he had to do was convince his subject to participate. Getting Phillips' approval turned out to be no small matter. Guralnick worked for more than two years trying to convince the record pioneer that it was time to put himself on the other side of the control room window.

"I think Sam knew that once he committed, it would take 100 percent of his focus and energy. We were asking him to give of himself exactly what he always wanted to get from the artists he recorded in his studio," Guralnick pointed out.

Fortunately, Guralnick succeeded and spent most of the past nine months (a symbolic interval, to be sure) writing, filming, editing, and re-editing this documentary, shown on A&E's highly acclaimed show *Biography* on June 18, 2000.

(Please see Sam Phillips page 23)



Courtesy of A&E

Sam Phillips (left) teaching a young Elvis Presley a few new chords.

Obituaries

Douglas "Jocko" Henderson, pioneer radio announcer

Legendary African-American radio announcer Douglas Wendell "Jocko" Henderson, "The Ace From Outer Space," died July 15, 2000, at the University Of Pennsylvania Medical Center, Philadelphia, Pa. He was born on March 8, 1918, in Baltimore, Md. He got his first start in radio in 1952 under the guidance of Baltimore DJ Maurice "Hot Rod" Hulbert (1916-1996). A member of the 1993 Philadelphia Walk Of Fame, he holds the distinction of broadcasting (in

(Please see Obituaries page 23)

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Free ridin' with Edgar Winter

by Michael B. Smith

©Linda Malow/Pix International



Edgar Winter has done it all. He has played R&B, pop, jazz, funk, gospel and straight ahead rock 'n' roll. He's played a wide variety of instruments from keyboards to drums to saxophone, all with an immense amount of talent and musical dexterity.

Born and raised in Beaumont, Texas, Winter became well known in his hometown and the surrounding area early on playing in various bands with his brother, Johnny, and oftentimes with crosstown friend Jerry LaCroix.

"We had sort of a mutual admiration for each other since we were kids," said LaCroix. "I first saw Edgar and Johnny on a local children's TV program hosted by Don Mahoney. The first thing I noticed was that they were white and damned good. Edgar was a tiny thing, about eight years old, and played a tiny guitar [a tenor]. *[Yes, Virginia, there is such a thing as a tenor guitar, which is about the size of a ukelele. — Ed.]* A few years later I got to see them in person. Their Dad brought them to my hometown of Groves [about 20 minutes from Beaumont]. Johnny was already rockin' and playing loud, raucous, great guitar, like no one around here ever heard. I was knocked out, and my direction changed a little. I later had a band called The Dominos which Edgar came and played with, and he had a band called The Twilights which I went and played with. This was the period when we discovered Bobby 'Blue' Bland and The Joe Scott Orchestra and really started writing and copying those great horn charts. It was very exciting and gratifying. We would pick out the bass part and the lead and then stick our heads into the speaker and try and figure out what the other horns were playing. I would take the needle off the record at the spot where we were having difficulty and Edgar would plank out a chord and say, 'Does that sound like it?' and I would usually say, 'Yeah, that's it!' or we would keep doing it until we got it."

By the late '60s, having gradually become technically proficient in playing, writing and arranging, Edgar left home in Texas and traveled to New York to play with Johnny's group. Spotlighted during Johnny's show with a smoking rendition of "Tobacco Road," Edgar soon emerged as a star in his own right, mesmerizing audiences and drawing the attention of various record labels.

He soon found himself signed to Epic Records, and under the watchful eye of Clive Davis, Winter released his debut album, *Entrance*, a concept album inspired by his jazz influences. The album was praised by critics but didn't sell well. Still, Edgar had begun to accumulate a strong national following.

After *Entrance*, Winter formed the group White Trash. He and LaCroix both sang and played saxophones, and were joined by various musicians from Louisiana and Texas.

With Winter's growing reputation as one of rock's finest live performers, White Trash enjoyed more than a year of sellout touring. After several albums, including 1972's highly-acclaimed gold double-live album, *Roadwork*, White Trash broke up.

Shortly thereafter, Winter united the talents of musicians Dan Hartman, Ronnie Montrose, and Chuck Ruff to form The Edgar Winter Group and recorded *They Only Come Out At Night*. Featuring the smash hits "Frankenstein" and "Free Ride" — both still staples of classic rock radio — the album was a major commercial success, climbing to #1 and selling more than two million copies along the way.

"The first time I saw Edgar perform was with his brother Johnny at Fillmore West," recalled Montrose. "Johnny played

I just like all styles of music, and I have tried throughout my career to broaden musical horizons. I just tried to overcome what are to me some of the simplest musical prejudices. I don't see why people who like classical can't appreciate rock, or why people who are into jazz can't live with country."

— Edgar Winter

mother or his wife. When they let him go he met us in L.A. to do *The Midnight Special*. Now you know why his hair was so short in the video. Jerry left on good terms because [Rick] Derringer had decided to join the band and [Weams] had to go back to Reno to clear up the mess with the Army. I guess all in all he was in the band for about nine months or so."

After *They Only Come Out At Night*, Winter released *Shock Treatment*, featuring Derringer on guitar. A few months later there was a second solo album, *Jasmine Night-dreams*, then he recorded *The Edgar Winter Group With Rick Derringer* before releasing a live album, *Together: Edgar And Johnny Winter*. Then The Edgar Winter Group was dissolved, and Edgar reunited with LaCroix for *Recycled*, a reunion with White Trash. Two more albums followed: *Standing On Rock* and *The Edgar Winter Album*.

Over the course of more than 25 years, Winter has recorded more than 21 records, sat in on other stars' hit recordings and has most recently branched out into the film industry. He re-recorded his ever-popular song "Free Ride" for the film *Air America* and had his rock 'n' roll classic "Frankenstein" featured in the Paramount release *Wayne's World 2*. "Way Down South" was featured in 20th Century Fox's hit film *My Cousin Vinny*, starring Joe Pesci. Winter's songs have also been featured in other film projects, including *What's Love Got to Do With It?* (*The Tina Turner Story*), *The Son-In-Law* and *Encino Man*. Winter expanded his creative talents with his acting debut in Paramount's *Netherworld*. He also recorded a version of Steppenwolf's "Magic Carpet Ride" for the Trimark Pictures release *Star Kid*, and an original composition "Good Ol' Shoe," which was sung by Willie Nelson in the film *Wag The Dog* and is sung by Winter himself on his latest album, *Winter Blues*.

In 1998, Winter did a Miller Lite commercial with George Hamilton, and his song "Free Ride" became the theme for Buick Regal commercials. In 1999, Winter released *Winter Blues*, featuring duets with Eddie Money and Dr. John, as well as guitar work from Edgar's brother Johnny. On Dec. 31, 1999, Edgar performed in an all-star band with John Fogerty and others in front of The Lincoln Memorial in Washington, D.C., at the request of President Clinton. During the summer of 2000, he and his band joined The Volunteer Jam Tour, playing alongside hosts The Charlie Daniels Band, Jimmy Hall, Hank Williams Jr., and others. Currently, Winter is hard at work on a new album in his home studio in Beverly Hills, Calif.

Goldmine: Do you still live in Texas?

Edgar Winter: No, we live in Los Angeles,

but we still get back there two or three times a year. My parents still live in the same house Johnny and I grew up in. It's like a time warp when I go back. My room is the same — my model airplanes, my gun collection, it's all still there. You know, right out of high school I moved to New York, and I lived there the majority of my life. Then in about 1990, my wife Monique and I moved out here to Los Angeles, in Beverly Hills. So I'm a New York Texan living in Beverly Hills!

There's got to be a song there.

[laughing] Maybe there is a song there.

How did you first become interested in music and who were some of your early influences?

Well, my father played guitar and banjo and alto sax in a swing band in his youth, and I started singing at church in the choir when I was about seven or eight years old. My mother played classical piano, and my earliest memories of music are sitting on her lap as she played and barely being able to look up between her hands and connect what I was hearing with what she was playing. Musically, when Johnny and I first started, he was three years older, so we were eight and 11, and we played ukuleles and played Everly Brothers songs like "Wake Up Little Susie" and "Hey Bird Dog" and Buddy Holly stuff like "That'll Be The Day." We were cute, and we won some local talent contests and went on TV. I'd say, as far as my first real musical influence, Ray Charles was probably the first. Johnny loved the really primitive Delta blues, and I gravitated more toward urban, jazz-influenced blues, like Ray Charles, B.B. King and all of the R&B people like Bobby Bland, Otis Redding, and Wilson Pickett. And of course gospel. Having sung in the church was a big influence, and I think it's probably the most overlooked influence in music. I think the screaming style of rock 'n' roll vocals is directly derived from the charismatic preachers and singers, people like Ray Charles, Little Richard, and Al Green. It's a huge influence. Aretha Franklin, Chuck Berry, all of those were the real roots of rock 'n' roll, people who innovated that style. Jerry Lee Lewis as well. That's where I came from. When I was in my mid-teens, say 16 or so, that's when I really got interested in jazz. Cannonball Adderly and John Coltrane and Charlie Parker were the saxophone players that I listened to most. And people like King Curtis and the guy who played sax for Bill Doggett, I can't remember his name, but I sure do remember his sound. I just like all styles of music, and I have tried throughout my career to broaden musical horizons. I just tried to overcome what are to me some of the simplest musical

prejudices. I don't see why people who like classical can't appreciate rock or why people who are into jazz can't live with country. You've got people like Bruce Hornsby who is a fluid jazz player, but still maintains that simplicity and honesty of country music. Country music is a big influence of mine as well, growing up in Texas. There was about every kind of music you could imagine. There was authentic country, authentic blues, there were hot Latin rhythms being close enough to Mexico, and it was right on the Louisiana border, so I played more over there rather than in Texas — the liquor laws over there being 18 rather than 21 in Texas. We'd go across the river and play in all of those clubs over there. That's how I came up.

What would you say is your primary inspiration for writing and playing music?

The most profound, tangible influence in my life has been my wife, Monique. I don't know that I would even be alive were it not for her, and I certainly would not be the person that I am today. In a more general sense, I've always had a great love of music since childhood. It changes every day. Every time you write it's a new experience, it's a self expression. Music is very spiritual. It has the power to bring people together.

How did you manage to form Edgar Winter's White Trash?

White Trash was in actuality a revival of the high school band that I used to play clubs with. This was after the *Entrance* album. I had flown all over the country looking for musicians, and I had decided to put together a Big Band and ended up going back to Texas and using the guys I had grown up playing with because to me there was nobody with the heart and soul and sincerity that those particular people played with. There is something that you can hear in a band from the same area and have grown up together and listened to the same music, and this really came through in that band.

I still keep up with those people. Jerry LeCroix is in Texas and still singing great. George Sheck, the bass player, is a music teacher. They were a great live, very inspirational band to play with and we had fun every night that we played. I will never forget those times. We were one of the first white bands to play The Apollo Theatre [in Harlem] when we recorded *Roadwork* and I will never forget being introduced, at The Apollo as Edgar Winter's White Trash Band. It was really something. Gladys Knight And The Pips were headlining that night, and there were mixed reactions when we walked out onto that stage. There were some people who actually had heard some of the songs on the radio and thought we were black, some wanting their money back. But I explained to them to give the music a chance and then if not satisfied, you can have your money back.

Around the time of *They Only Come Out At Night*, what do you remember about putting *The Edgar Winter Group* together?

That was more or less the same thing, but this time I wanted to find people from all different areas, the quintessential All-Star Rock Band. I wanted people who could have easily fronted their own band. I wanted it to be a really cooperative band with people



Edgar Winter at the Fillmore East.

who could equally contribute and sing and write. Dan Hartman was the first person I heard and knew from hearing his demo tape he was happening. We became the real nucleus of the band, and I felt the real strength of the band was in the cowriting with Dan. He had a really great ear with a commercial radio sensibility but in a young, innocent kind of way. Ronnie Montrose and Chuck Ruff the drummer had played together, and Ronnie [had played] with Boz Scaggs and with Van Morrison. [Montrose] was out in California and I had auditioned hundreds of people before deciding. I liked him because he was a volatile, unpredictable, fiery type of player. He recommended Chuck, and I had tried out a lot of different drummers. Chuck seemed to have the best deal. He looked right and had a great attitude. He was a lot of fun. Actually, when we first began to play Dan was playing guitar still and Randy Joe Hobbs, you know, who had played with Johnny, The McCoys, and White Trash, was playing bass. It was five pieces and actually, Johnny B., the drummer with Mitch Rider And The Detroit Wheels, was playing drums initially, and when we recorded "Free Ride," it was that configuration. One of the music trivia questions is that on "Free Ride" it was Johnny B. on drums. After that we decided to make it a four-piece band and then switch from guitar to bass and we added Chuck and it became The Edgar Winter Group. That's when I decided to go in and record the actual album. We actually recorded "Free Ride" and "We All Had A Real Good Time" before we did the rest of the album. Johnny B. was Johnny Banoccheck. He is real active in Detroit, so the "B" is still buzzing.

How did the song "Frankenstein" come about?

I had written it several years before when I was playing with my brother Johnny, around the time of *Entrance*. At that time Johnny had his blues trio together and he would do the first half of the show and then he would introduce his little brother Edgar. I would come out and play the second half of the set. I wanted a simple, identifiable riff that would fit in

with the blues format Johnny was playing. I wrote it and we would have lots of fun with that — we called it the "Double Drum Song." I played Hammond B-3 organ and also sax and I did a dual drum solo with his drummer Red Turner. It was just our jamming warming up song that we could loosen up on and get ready to play. We forgot about the song and with the advent of the synthesizer, years later, I was walking through the music store and looking at the new keyboards and I saw this Arp 2600, which had the big mad-scientist console with faders and sliders and knobs. You had to program it by using actual patch cords that you would plug in so it would look like a big thing of spaghetti. But it had a remote keyboard, and this thing was really light and you could just put a strap on it and play it like a guitar. That was what I proceeded to do because I was tired of being stuck behind a bank of keyboards. Why do these guitar players get to be the only ones who can move around and have some fun? [laughs] I wanted to move around and needed a new song to be a vehicle for the synthesizer. I remembered that old "Double Drum Song" that would really lend itself to the synthesizer as a lead instrument. So we started playing it live with the group, and I never actually intended to record the song. I didn't think that it fit with the rest of the material. I thought "Free Ride" was the hit, and I thought the combination of Dan and I writing was where the hits would come from. We did need one more song and we had played it in the studio when we came in to warm up. We were just jamming and they had two or three versions of it, and we were not recording it with the intention to put it on the record. So we decided to try to edit it down into something short enough to put on the album. Back in those days we had to cut tape with a razor blade and edit and splice back together. We had parts of it laying everywhere trying to put it back together. Chuck said, "Wow, this looks like Frankenstein," you know putting an arm here and leg here to put the thing together. When he said that I said, "Yeah, that's perfect for the title." It even has the monstrous lumbering sound. The monster was born!

Did you ever record the original "Double Drum Song"?

As far as there being an existing version of that, I don't know if we did a safety or not. It might be in the CBS vault somewhere, but I don't have one. When I re-recorded it for *Wayne's World 2*, we did an unedited version, and I've done many versions of it since. It continues to change and evolve. Only about five percent of it ever remains the same. We write a new section just about on every tour, so it's always new.

I've read that Johnny jammed with Jimi Hendrix in the past. Did you ever meet or jam with Hendrix or Janis Joplin?

Jimi Hendrix, Johnny and I used to jam at a club in New York called The Scene where the house band was The Young Rascals, so I did get to meet Jimi. Of course, I knew Janis Joplin from my teens, she being born in Port Arthur and I in Beaumont — they're just a few miles apart. Janis didn't have a band of her own. She was just one of those floating personalities that would show up, and she loved to sit in with whatever band was there. She was a very active part of the scene. She sat in with Johnny and I with a band called The Twilights at a club called The Big Oak in Louisiana.

A lot of folks want to know why haven't the albums The Edgar Winter Group With Rick Derringer and Jasmine Nightdreams ever been released on compact disc?

Well, when you record for a label, they own that material in perpetuity, meaning that they can release, choose not to release or repackage it any way they so choose, with or without the permission of the artist. Those were recorded originally on Blue Sky, which reverted to CBS, which of course is now Sony. I would love to see those albums on CD. So what I say is, "Let's start a campaign." I would love to have *Jasmine Nightdreams* on CD. It's one of my favorites of my own albums, and *The Edgar Winter Group With Rick Derringer* as well.

Of all the songs you have done do you have any personal favorites?

Actually, my favorite songs are the ballads for the most part. The last songs on the last two albums, "You Are My Song" and "The Music Is You," both songs I wrote for my wife Monique, she and I have been married for 20 years and we get remarried every year on her birthday and our anniversary — March 23. And "Dying To Live," that song turned a fan's life around who had been severely burned. After surgery he went to college and is now a successful art designer who still keeps in touch from time to time. For me knowing that I can touch someone's life like that is very important.

Do you have any least favorites?

Well, there's a bootleg album that was recorded when I was 14 or 15, a compilation of things live at different clubs. Songs like "Girl From Ipanema" and "Cry Me A River." I don't know what the title of it is, but it oughta be called something like *Edgar Does Muzak* or *Dinner With Winter*. If you happen to see it, don't waste your money. On the other hand, it is kind of funny. But that would be my least favorite.

Your newest album is Winter Blues. Would you share a couple of thoughts on it?

I think this is the most fun I have had in years. It had all of the people I most love and care about and some people I have always wanted to play with, Dr. John for example. I wrote the song "Nu Awlins" and had him kept a simple utility keyboard on it to leave room for him to be inventive and not limit him. I will never forget the musical memory when he came in to put the piano on it. I did not know if I was in New Orleans or heaven or both. He was just playing and I asked him to sing a few lines on it, and he said, "I'd be glad to." He said, "You know, Edgar, there is nothing like telling the truth." [laughs] Johnny is on there, of course, playing slide, with Rick Derringer playing. On that song he came over to our place. We were just playing around writing songs, and he plugged directly into the board because I have my digital studio here. He played that whole thing here and I was playing a keyboard with a Hammond organ sound and Rick was on the guitar. So, I took that and added some drums to it. This is "White Man's Blues." It gives me a real feeling of freedom not to be in a professional studio situation and the clock is ticking — and no one is there looking over your shoulder telling you what to do. I had stopped recording for a while. I was still doing stuff but not releasing albums like clockwork. In my studio at home, it is really easy. I have hundreds of songs in basic forms of readiness. It is great and fun to do things at home. It has helped me shift in terms of being myself and playing things that are real to me without having to think of it in a serious way. I can instead play for enjoyment and play what I like and pick from what is there. This is the main difference in what is going on now and what happened in the '70s. The record company people are trying to do their jobs, but they are not thinking of it as art but as product. "What market are we targeting and what will we sell?" When that enters into it something changes. I get tired of hearing the artists complain about the state of music and not having the freedom to do what they want to do. Every artist is responsible for the integrity for their own music. I feel it is very personal, and I will not do an album unless I like what it is I am doing.

At press time, Winter had appearances scheduled with Clint Black and Dr. John. Then he planned to spend about three weeks with Montrose on his upcoming Gamma project. Starting in October, Winter plans on doing a lot of touring: in Europe, The Orient, South America, Japan and Australia. In addition, there may be some select U.S. "Odd Couple" dates with Steve Lukather, especially in the Los Angeles area. Besides work on his new jazz/blues recording, there may be a live recording in the works, as the band has been doing a lot of recording out on the road. All of this is tentative, however. Winter is very happy with his new bassist Melvin Brannon, who has been adding a lot to the shows.

For more information and updates, be sure to visit The Ultimate Edgar Winter Fan Site at <http://edgar.thevine.net>. Also visit ronnieland.com, jerrylacroix.com and rickderringer.com.