

JAN & DEAN'S DEAN TORRENCE • RARE FINDS: JIMI HENDRIX 45 • CHRIS DARROW

GOLDMINE

July 26, 2002

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Goldmine

THE COLLECTORS RECORD AND MARKETPLACE



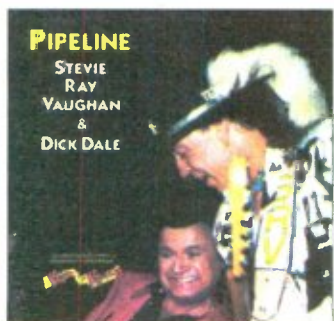
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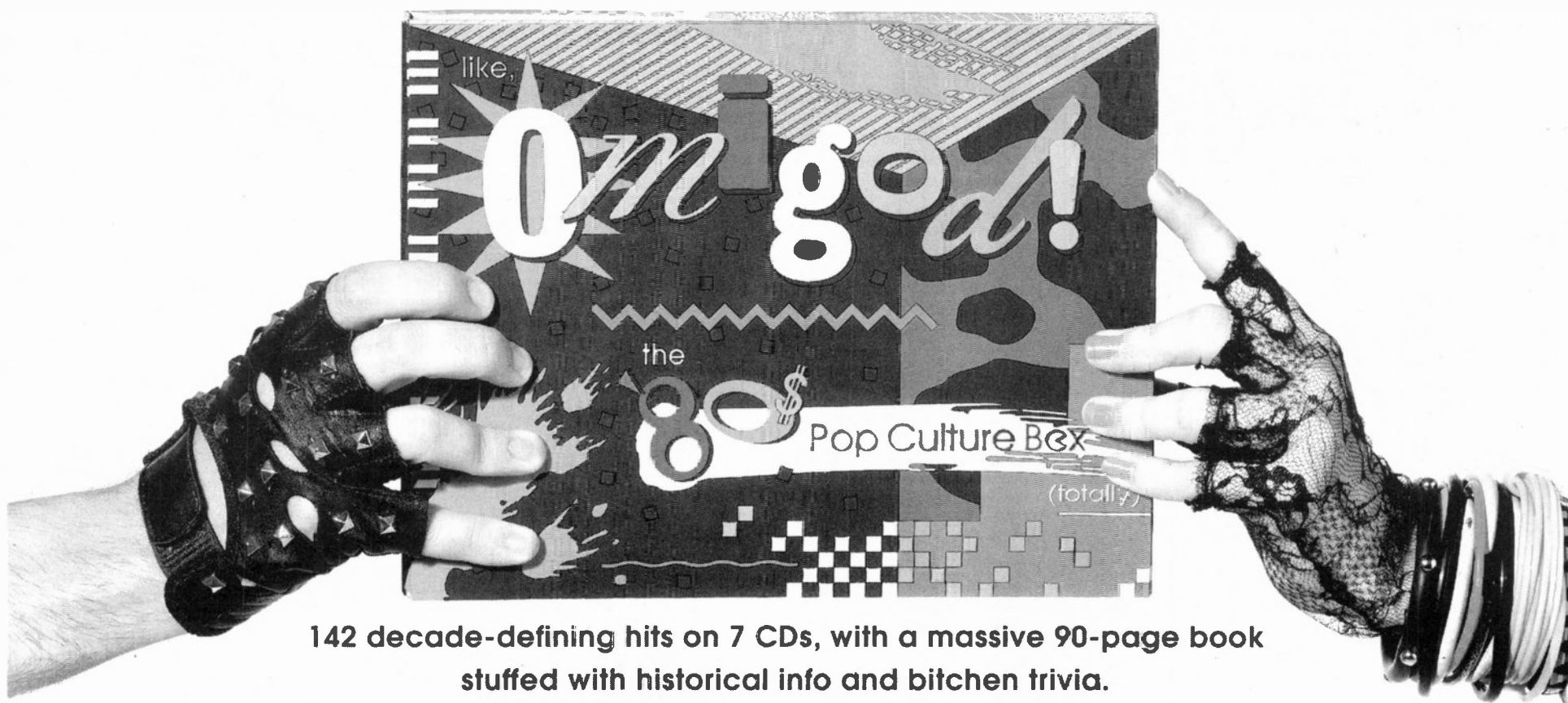
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Reviews

- ▶ Frank Sinatra
- ▶ Mark Chesnutt
- ▶ Grandmaster Flash
- ▶ Scooter Scudieri
- ▶ Clear Light
- ▶ Amy Grant

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1

1. WHIP IT - Devo
2. VIDEO KILLED THE RADIO STAR - The Buggles
3. EMPIRE STRIKES BACK (MEDLEY) - Meco
4. ANOTHER ONE BITES THE DUST - Queen
5. CELEBRATION - Kool & The Gang
6. THE BREAKS (PART 1) - Kurtis Blow
7. LET MY LOVE OPEN THE DOOR - Pete Townshend
8. CALL ME - Blondie
9. KEEP ON LOVING YOU - REO Speedwagon
10. TURNING JAPANESE - The Vapors
11. LGST IN LOVE - Air Supply
12. \$ TO 5 - Dolly Parton
13. I LOVE A RAINY NIGHT - Eddie Rabbitt
14. SAILING - Christopher Cross
15. JUST THE TWO OF US - Grover Washington, Jr. (With Bill Withers)
16. CARS - Gary Numan
17. AH! LEAH! - Donnie Iris
18. SWEETHEART - Franke & The Knockouts
19. SHAKE IT UP - The Cars
20. GENERAL HOSPI-TALE - The Afternoon Delights
21. THE STROKE - Billy Squier

2

1. DANCING WITH MYSELF - Billy Idol
2. WORKING FOR THE WEEKEND - Loverboy
3. JESSIE'S GIRL - Rick Springfield
4. GENIUS OF LOVE - Tom Tom Club
5. CENTERFOLD - J. Gells Band
6. AT THIS MOMENT - Billy & The Beaters
7. HARDEN MY HEART - Quarterflash
8. HOLD ON LOOSELY - .38 Special
9. THEME FROM "GREATEST AMERICAN HERO" (BELIEVE IT OR NOT) - Joey Scarbury
10. TAKE OFF - Bob & Doug McKenzie
11. SUPER FREAK (PART 1) - Rick James
12. 867-5309/JENNY - Tommy Tutone
13. BETTE DAVIS EYES - Kim Carnes
14. TIME - Alan Parsons Project
15. GLORIA - Laura Branigan
16. MANEATER - Daryl Hall & John Oates
17. THE THEME FROM HILL STREET BLUES - Mike Post (Featuring Larry Carlton)
18. VALLEY GIRL - Frank Zappa
19. DA DA DA (I DON'T LOVE YOU YOU DON'T LOVE ME AHA AHA AHA) - Trio
20. YOU DROPPED A BOMB ON ME - The Gap Band

3

1. HUNGRY LIKE THE WOLF - Duran Duran
2. THE LOOK OF LOVE (PART ONE) - ABC
3. TAINTED LOVE - Soft Cell
4. ROCK THIS TOWN - Stray Cats
5. LIES - Thompson Twins
6. WORDS - Missing Persons
7. DON'T YOU WANT ME - The Human League
8. LOVE PLUS ONE - Haircut One Hundred
9. DOWN UNDER - Men At Work
10. STEPPIN' OUT - Joe Jackson
11. I WANT CANDY - Bow Wow Wow
12. COME ON EILEEN - Dexys Midnight Runners
13. MICKEY - Tani Basil
14. TWILIGHT ZONE - Golden Earring
15. YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU - Melissa Manchester
16. KEY LARGO - Bertie Higgins
17. PAC-MAN FEVER - Buckner & Garcia
18. TOTAL ECLIPSE OF THE HEART - Bonnie Tyler
19. AFRICA - Toto
20. GOODBYE TO YOU - Scandal
21. PUTTIN' ON THE RITZ - Taco

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1. JEGARDY - Greg Kihn Band
2. SHE BLINDED ME WITH SCIENCE - Thomas Dolby
3. ELECTRIC AVENUE - Eddy Grant
4. SWEET DREAMS (ARE MADE OF THIS) - Eurythmics
5. OUR HOUSE - Madness
6. THE SALT IN MY TEARS - Martin Briley
7. GIRLS JUST WANT TO HAVE FUN - Cyndi Lauper
8. TALKING IN YOUR SLEEP - The Romantics
9. MAJOR TOM (COMING HOME) - Peter Schilling
10. ALWAYS SOMETHING THERE TO REMIND ME - Naked Eyes
11. IN A BIG COUNTRY - Big Country
12. ONE THING LEADS TO ANOTHER - The Fixx
13. DER KOMMISSAR - After The Fire
14. SUDDENLY LAST SUMMER - The Motels
15. KARMA CHAMELEON - Culture Club
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17. TOO SHY - Kajagoogoo
18. MANIAC - Michael Sembello
19. SISTER CHRISTIAN - Night Ranger
20. CUM ON FEEL THE NOIZE - Quiet Riot

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2. SHOUT - Tears For Fears
3. TAKE ON ME - a-ha
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5. WALKING ON SUNSHINE - Katrina & The Waves
6. VOICES CARRY - "tl tuesday
7. WEIRD SCIENCE - Oingo Boingo
8. YOU SPIN ME ROUND (LIKE A RECORD) - Dead Or Alive
9. "MIAMI VICE" THEME - Jan Hammer
10. LIFE IN A NORTHERN TOWN - The Dream Academy
11. KYRIE - Mr. Mister
12. EVERY TIME YOU GO AWAY - Paul Young
13. WE BUILT THIS CITY - Starship
14. ST. ELMG'S FIRE (MAN IN MOTION) - John Parr
15. ADDICTED TO LOVE - Robert Palmer
16. AXEL F - Harold Faltermeyer
17. RHYTHM OF THE NIGHT - DeBarge
18. YOU LOOK MARVELOUS - Billy Crystal
19. HEARTBEAT - Don Johnson
20. EVERYBODY HAVE FUN TONIGHT - Wang Chung

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3. PARANGIMIA - The Art Of Noise With Max Headroom
4. IF YOU LEAVE - Orchestral Manoeuvres In The Dark
5. KEEP YOUR HANDS TO YOURSELF - Georgia Satellites
6. WHAT YOU NEED - INXS
7. WALK THIS WAY - Run-D.M.C.
8. RUMORS - Timex Social Club
9. DON'T DREAM IT'S OVER - Crowded House
10. HOLDING BACK THE YEARS - Simply Red
11. I'LL BE LOVING YOU (FOREVER) - New Kids On The Block
12. TUFF ENUFF - The Fabulous Thunderbirds
13. SINCE YOU'VE BEEN GONE - The Outfield
14. ONLY IN MY DREAMS - Debbie Gibson
15. NEVER GONNA GIVE YOU UP - Rick Astley
16. LA BAMBA - Los Lobos
17. WILD, WILD WEST - The Escape Club
18. DON'T WORRY BE HAPPY - Bobby McFerrin
19. RIGHT HERE WAITING - Richard Marx
20. RGAM - The B-52's

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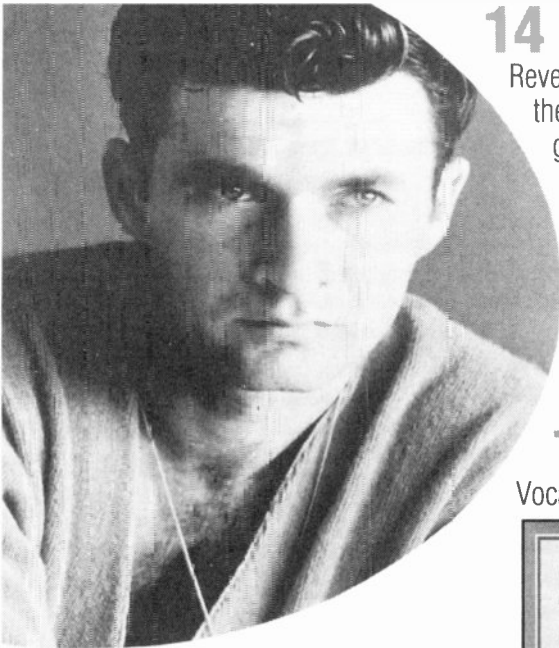


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Courtesy of Rhino/The Dick Dale Collection



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Revered by guitarists and surf-music fanatics everywhere, Dick Dale is considered the founding father of surf guitar and one of the earliest practitioners of way-out guitar playing, thanks in part to the technical help of guitar-maker Leo Fender in the late '50s. Still performing, touring and releasing albums today, Dale has gathered many new fans among hip young music-lovers. He spins his tales of his musical journey as uniquely as he plays his guitar. ...by *Bill Dahl*

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Vocalist Dean Torrence reveals much about his stint with the '60s surf-music duo Jan & Dean, unmasking the Legendary Masked Surfers project and tells about his post-duo work.

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Sleeve courtesy of the Frank Kisko collection

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From playing with Buddy Holly's The Crickets, '60s cult psych band Kaleidoscope and Nitty Gritty Dirt Band to numerous solo projects, studio work with the likes of James Taylor and touring with Linda Rondstadt, guitarist Chris Darrow is an American music treasure who needs to have his story told. *Goldmine* does so here. ...by *Harvey Kubernik*

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Courtesy of Fuchs/English/Russ/Harrington

PAM TILLIS



Courtesy of Virgin Records

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Courtesy of Turner Entertainment/Warner Bros

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Dedicated to the memory of Rick Whitesell

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Please Mr. Postman

Flo & Eddie overrate their T. Rex influence

Flo & Eddie seem to think they were the ones who wrote and composed the T. Rex songs (*Goldmine* #572, June 28, 2002). They give very little credit to Marc Bolan. I know they are a great duo in backing vocals, but Bolan's hits dried up because he couldn't change his style. All the songs started to sound the same — not because Flo & Eddie were not on his record!

Just listen to the T. Rex gem "Midnight." Had Bolan done more songs like this harder-rock sound, he would have won a whole new set of fans. (No, there's no Flo & Eddie on this gem.)

— Leonard Barletta
Trumbull CT

(Speaking of T. Rex, this September is the 25 anniversary of Bolan's passing. On Aug. 20 Universal is releasing the career-spanning T. Rex: Ultimate Collection — 20th Century Boy, with 23 digitally remastered tracks from 1968-75. — Ed.)

Crazy for Sammy Hagar

In Dave Thompson's Flo & Eddie Sessionography (*Goldmine* #572, June 28, 2002) he listed the *Fast Times At Ridgmont High* soundtrack and Sammy Hagar's "Full Moon." I'm a huge Hagar fan and have never heard of this song. Is this a misprint or is there a Red Rocker song I'm not familiar with? He did do the theme song for the movie.

Also, have you ever considered doing a story on Hagar? He's had quite the career in the rock 'n' roll world for more than 30 years. Keep up the great work!

— Terry Moore

(Terry, Thompson replied that he had no insight on the song in question, except that he had gotten the information directly from the discography on Flo & Eddie's Web site at www.theturtles.com, "So who knows?" he responded. Also, in the Flo & Eddie sessionography the correct title of the Paul Kantner album they sang on is Planet Earth Rock & Roll Orchestra. Outside of reviews, it's been a long time since we've done a feature on Hagar, so he's long overdue. We have had a few writers pitch us on doing a story on him; it's just a matter of time before it actually happens! — Ed.)

B.J. Baker's amazing career

Kudos to Harvey Kubernik for his article on B.J. Baker (*Goldmine* #572, June 28, 2002). What an interesting life she must have had! I would love to read her biography. Just a track-by-track listing of her work would reveal an amazing career.

— Ralph Bukofzser
Massapequa Park NY

(Ralph, glad you enjoyed the article. Baker sure did have a great run; it's too bad that you and I didn't know about her career until after her death. The weird thing is that Mickey Rooney, her first husband, was performing around these parts the same time the article came out! — Ed.)

LETTER FROM THE EDITOR

Packaging magic keeps the fun in collecting

Following up a bit on last issue's *Letter From The Editor*, one way the music industry can retain customers (and help out the secondary collectors' market down the road!) is with innovative packaging.

In the days of yore when vinyl was king in the mainstream marketplace, the industry had its share of cool packaging triumphs — gate-fold sleeves, cover gimmicks (The Rolling Stones' *Their Satanic Majesties Request*, for example) and odd-shaped albums (Traffic's *Low Spark Of High Heeled Boys*, The Rolling Stones' *Through The Past Darkly* and Small Faces' *Ogden's Nut Gone Flash*, to name a few).

Plus, vinyl albums' liner notes are printed in a point size big enough to read, and the jackets have large pictures and artwork, unlike their cassette and CD counterparts. (Don't even get me started on CD packaging — how many CDs don't even have the label, band and song info on them anymore!)

Today, we still see some nifty packaging ideas, especially when it comes to box sets, with Rhino, Columbia/Legacy and Germany's Bear Family leading the pack. Rhino's recent *Can You Dig It? The '70s Soul Experience* is set up to look like a box set of 8-tracks. So realistic is the packaging that passerbys to my desk thought it was a stack of 8-tracks! Billie Holiday's 2001 box set is packaged to look like an old 78 album set — right down to the die-cut heavy brown-craft paper sleeves.

The weekend before this issue went to press, I got an awesome package — Steve Vai's *The Secret Jewel Box*, a 10-CD box set up like a jewelry box, with Vai guitar picks stuck where the rings would go, plus a bonus interview disc hidden somewhere in the box

(haven't searched for this yet; gotta work!)

Even a few single CDs have shown some presentation ingenuity. A promo CD celebrating the 40th anniversary of *Surf* magazine has "liquid" packaging! Two Elvis Presley CD EPs from France recently came in. One looked as if it were a 45 with a cardboard picture sleeve, but a slip-out cardboard insert with a picture of Presley contains the CD. The other CD's label area was made to look like an acetate with typed songs on a label that's similar to one that would have come from a recording studio.

Even recent DVD packages — a whole new area of collecting — have improved from their earlier counterparts, with more and more having liner notes and better packaging graphics.

Of course the most important thing in the success or failure of recorded music is the music itself. But perhaps for the future the packaging (including adding video clips, which many CDs now contain) needs continually to be improved to lure music lovers into buying a physical item — a piece of music history as it were. It's hard to say if it will be enough to keep the younger MP3 generation satisfied, but it has certainly worked for us longtime collectors and could be part of the equation that perpetuates the fun of music collecting for current and upcoming generations.

— Greg Loescher

Editor's recommendation: Steve Miller, *King Biscuit Flower Hour Presents The Steve Miller Band* (1973 and 1976 concerts) (King Biscuit 7930180001-2; two CDs). Tasty extended live takes on Miller's best pop and blues songs.

Johnny Paycheck reissues get shoved aside

I want to start by saying your magazine is awesome. I would like to comment on one thing, though. I like Johnny Cash, but I can't understand all the reissues of his music when there is another country artist worth it too — Johnny Paycheck. Granted, he got a new best-of, but that's all. His label has not given him the same royal treatment as Cash has received. Does anyone know why, and is there a way to correct this wrongdoing? I also wanted to know about how he's doing healthwise. I have heard he's not doing well. Thanks!

— Tom Dubay
Great Falls MT

(Tom, one would think Epic would pick up the pace on getting Paycheck's back catalog reissued, as he and his longtime fans aren't getting any younger (he just turned 64 May 31). I checked in with reviewer Ken Burke about Paycheck's current condition and here is what he said: "www.clubnashville.com reported some time back that Paycheck, formerly Donnie Little, is in a nursing home in Nashville. Reports about his failing health are guarded,

which of course makes speculation more intensely fatalistic. It's hard to say what the long-term prognosis is, based on that info — which is probably the way he wants it." — Ed.)

Love's Arthur Lee released from prison

Arthur Lee, the flamboyant leader of Love, has been freed from prison. This may not be of interest to *Goldmine* and the rest of the print media; however, it is of major concern to his fans. A tour of Europe, the U.K. and the States has been slated for July/August. He will be backed by Baby Lemonade and a string quartet.

Lee served almost six years of an 11-year sentence. In 1996, Lee was convicted of possession of a firearm by an ex-felon and grossly negligent discharge of a firearm. The possession charge has been served, and a Federal appeals court in California reversed the negligence charge, ruling that the prosecutor in Lee's original trial was guilty of misconduct. However, Lee, now 56 years old, may face another trial.

My wife and I were fortunate to see Love and Spirit in concert shortly before Lee's trial and conviction and Randy California's drowning. Love was the first rock 'n' roll band



Goldmine #572, June 28, 2002

signed to a recording contract by Electra Records. On the advice of Lee, Jac Holzman later signed The Doors. While incarcerated, Lee and Holzman communicated, and Holzman made sure Lee had cigarettes.

— Duke Pullman
Love fan since the '60s
Seal Beach CA

(Duke, wow, that's some interesting stuff! Hope Lee gets his act together, musically and otherwise. I've been listening to the Love vinyl reissues from Sundazed. Great stuff! I never saw Love in concert but did see Spirit in a small club in Denver (Ebbet's Field) the mid '70s — Randy California was just awesome on guitar! — Ed.)

Winner of Rockabilly Fest trip had a blast!

I would like to let you and the readers know what a blast it was to win a trip through *Goldmine* last summer to the 2001 Rockabilly Hall Of Fame Festival in Jackson, Tenn. Jackson is 130 miles southwest of Nashville and 90 miles northeast of Memphis on Interstate 40, The Music Highway. If your interests lie in great music and great Southern cooking, this is the area to visit.

Henry Harrison, the festival promoter, treated us royally, from lodging us at the same hotel as many of the performers to supplying us with a van and colorful local driver to get us to our deluxe tour of Graceland. Every rocker should make the pilgrimage to Graceland — it's our history. Elvis' record awards, the photos, those incredible Cadillacs, his clothes, the drug-enforcement agent badge that President Nixon gave him, the airplane with the bed with a seatbelt — all of it must be seen.

Returning from Graceland, we headed over to the fairgrounds in Jackson for the Rockabilly Festival. Billy Burnette, who was in Fleetwood Mac and whose father and uncle were in the Rock And Roll Trio, ripped through a blistering set featuring Kenny

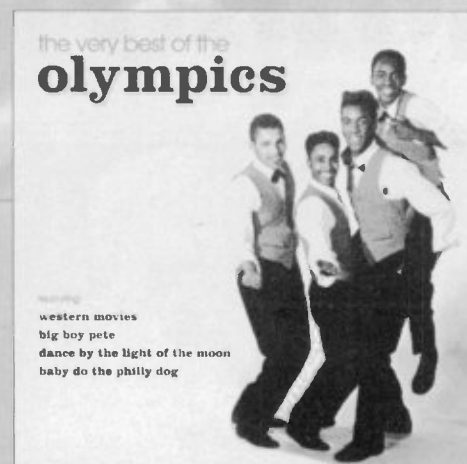
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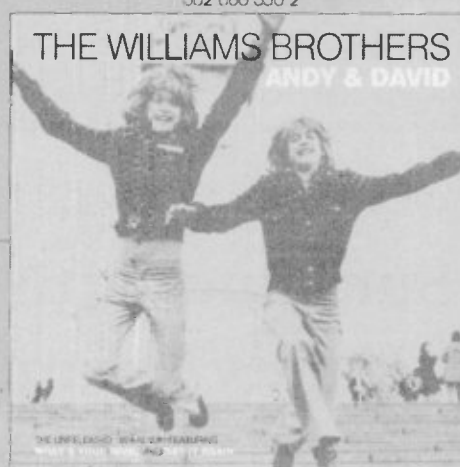
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Jerry Lee Lewis 25 ALL-TIME GREATEST SUN HITS 302 066 129 2

Johnny Maestro & The Crests 20 ALL-TIME GREATEST HITS 302 066 248 2

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Grapevine



Courtesy of The Blues Foundation/by David Schenk

B.B. King and his guitar Lucille.

B.B. King and Sun blues artists pump up W.C. Handy Awards

MEMPHIS —The May 23, 2002, presentation of the W.C. Handy Blues Awards, staged by The Blues Foundation at the opulent Orpheum Theatre in Memphis, was first and foremost a triumphant homecoming for the genre's reigning king and a fitting tribute to the founder of the city's best-known record label. Not only did B.B. King take top honors as Blues Entertainer Of The Year, he joined Little Milton, Ike Turner, and Rosco Gordon for a spectacular finale uniting four of the greatest bluesmen to grace Sam Phillips' Sun Studios in its infancy. Earlier in the evening, Phillips was given a Lifetime Achievement Award for his many seminal blues productions.

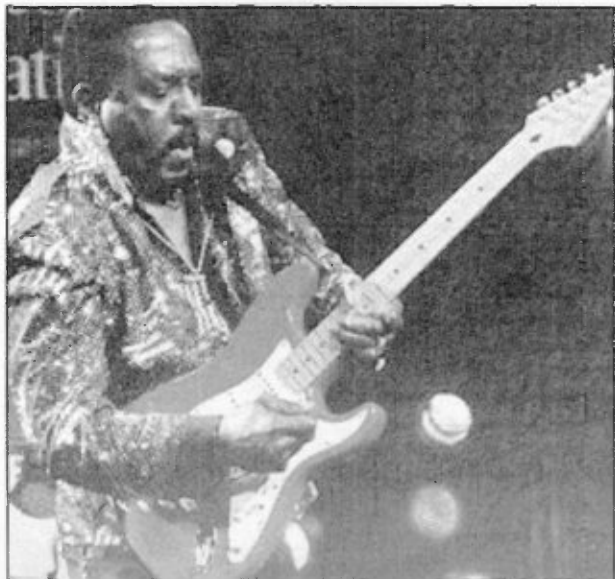
Each Bluff City legend took his turn in the spotlight prior to King's eagerly awaited appearance. The piano-pounding Gordon

shouted the romping sing-along "Let's Get High," Little Milton delivered a sizzling "That Will Never Do" spotlighting his immaculate lead guitar, and a Strat-wielding Turner unleashed some whammy-bar pyrotechnics during his wild instrumental "Grumbling." Then King elegantly reprised his very first hit, the downbeat masterpiece "Three O'Clock Blues," as Turner and Gordon swapped piano riffs behind him. King and his pals capped the night off in swinging style with a horn-powered "Let The Good Times Roll."

"That was a dream come true. You know, we have never worked at the same time. We've never been on a show together," said Gordon. "So I really enjoyed that."

As usual, the award winners were virtually impossible to predict. Buddy Guy, who copped Male Contemporary Blues Artist and Contemporary Blues Album honors, perennial Female Traditional Blues Artist Of The Year Koko Taylor, and Female Soul/Blues Artist Of The Year Etta James were no-shows. Little Milton took home Male Soul/Blues Artist and Soul/Blues Album statues. The irrepressible Turner modeled three eye-popping outfits over the course of the evening and gleefully accepted kudos for Comeback Album Of The Year *Here And Now*.

The younger generation was represented by leather-lunged Shemekia Copeland, who performed a duct with low-key emcee Dr. John and won a Handy as top Female Contemporary Blues Artist. Marcia Ball was



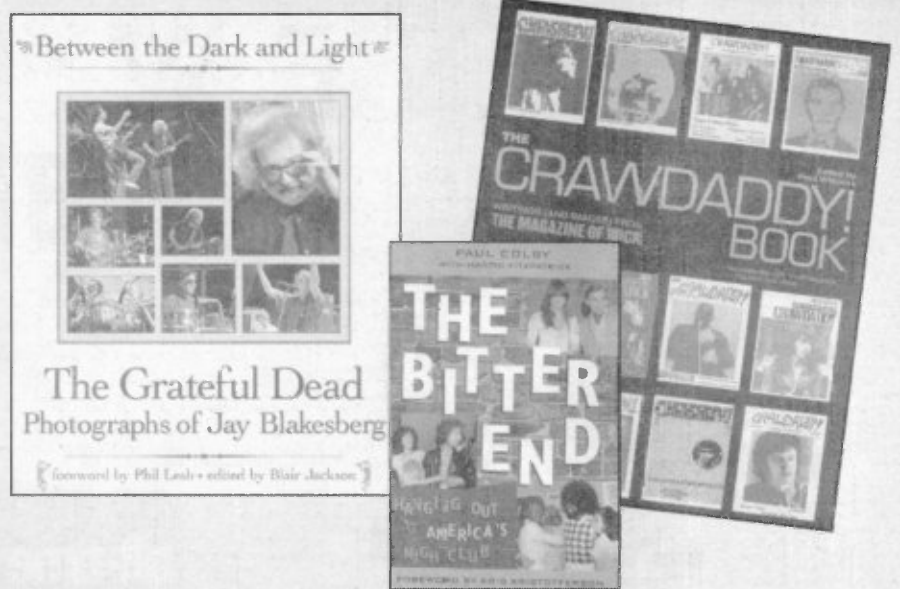
Courtesy of The Blues Foundation/by Bob Schinger

Ike Turner

(Please see W.C. Handy Awards page 23)

World Radio History

GRAPELEAVES



On the bookshelf: Just few months after the Aug. 3-4, 2002, reunion gig of the original living members of The Grateful Dead taking place at Alpine Valley in East Troy, Wis., a lavish, hardcover visual history book on the band's last 25 years is set for an Oct. 15 publication date. *Between The Dark And The Light: The Grateful Dead* (Backbeat Books) features photography by noted rock photographer Jay Blakesberg, a foreword by Grateful Dead bassist Phil Lesh and essays and commentary by Grateful Dead historians Blair Jackson, who also edited the book, and J.C. Jaunis as well as rock photographer Jon Sievert and Blakesberg. The more than 900 band pictures — including hundreds of previously unpublished ones — were taken from 1978 to the present... *The Bitter End: Hanging Out At America's Nightclub* by Paul Colby with Martin Fitzpatrick, foreword by Kris Kristofferson, covers the 40-year history of America's oldest rock venue. Located at 147 Bleeker Street in New York City's historic Greenwich Village, author Colby was the club's manager starting in 1968 and has been its owner since 1974. He tells the up-and-down history of the venerable club, with many never-before-told stories about the music and entertainment legends — some of whom were interviewed for the book — who played there, from Bob Dylan, Phil Ochs, and Woody Allen to Joan Baez, Harry Chapin, and Linda Ronstadt... *The Crawdaddy! Book: Writings (And Images) From The Magazine Of Rock* edited by Paul Williams (Hal Leonard) is an anthology of articles from *Crawdaddy!*'s first 19 issues, published 1966-68. Williams launched the magazine in '66 as a 17-year-old high school student. The magazine was the first rock music magazine, predating *Rolling Stone* and *Creem*. The interview reprints — many written by some of rock journalism's best writers such as Peter Guralnick — cover artists such as The Doors, Jimi Hendrix, Buffalo Springfield, and the Grateful Dead, who were all relatively unknown at the time of the magazine's founding.

For couch potatoes: From prog-rock kings Yes, embarking on an original-lineup tour of the U.S. this summer, comes the two-disc *Yes Symphonic Live* DVD (Eagle Eye), featuring highlights from the group's 2001 *Yes Symphonic* tour with the European Festival Orchestra, a documentary and a bonus video of "Don't Go"... From Depeche Mode's 2001 *Exciter* tour

comes the two-disc *One Night In Paris* (Eagle Eye)... Due July 30 is *Ian Paice: Not For Pros* (Music Video Distributors). Among the features on the Deep Purple drummer's DVD are a Paice drum clinic, a photo gallery, biography and guests John Lord, Steve Gillan, Roger Glover, Richie Blackmore, Glenn Hughes, Colin Hodgkinson, and Miller Anderson.

Best and worst autograph givers revealed: A survey in the August 2002 *Autograph Collector* magazine, on sale now, of the best and worst autograph-givers lists a few recording artists in its Top 10 entertainers. Among the best are Colombian pop vocalist Shakira, country legend Willie Nelson (#7) and Billy Bob Thornton (#9). Among the worst are Britney Spears (#2) and Alanis Morissette (#6). The survey was conducted by several avid big-name-entertainers autograph collectors. The #1s? Actress Brittany Murphy topped the Best list while actor/musician Russell Crowe was listed as worst. Contributing editor and Hollywood autograph collector Jeffrey Woolf said of Crowe, "Try to approach him for an autograph nowadays and chances are he'll either tell you to get a life, get a job or both. On a recent cross-country tour with his band, Crowe went from city to city signing absolutely nothing. In fact, at a show in Texas he even refused to sing an autograph for the show's promoter!" Top that, Britney. Crowe was #7 on last year's list, published annually for the past 11 years.

Concerts and events: The 5th Annual International Pop Overthrow Festival (IPO) takes place July 19-Aug. 4, 2002, at more than a dozen venues throughout Los Angeles. IPO founder and host David Bash said close to 100 artists will perform during the 17-day festival, including The Westbreakers, featuring members of True West and The Windbreakers. For more information, go to www.internationalpopoverthrow.com... The second annual Satchmo Summerfest, the hometown celebration of jazz great Louis Armstrong, takes place Aug. 2-4 in New Orleans around the Louisiana State Museum's Old U.S. Mint in the French Quarter. The event includes free music, a parade, a jazz Mass, a club crawl, and art and photo exhibits (www.satchmosummerfest.com)... That same weekend is *Goldmine's* third annual National Record Show™ at Cleveland's Rock And Roll Hall Of Fame. Hope to see you there!

— Greg Loescher



Courtesy of Rommie Farley/Renegade Nation
Little Steven Van Zandt

Little Steven Van Zandt turns DJ for national garage-rock radio show

NEW YORK CITY — Garage-rock bands from around the country may have a new lease on life, thanks to Little Steven Van Zandt's new radio show, *Hard Rock Café Presents Little Steven's Underground Garage*. Bands such as The Swingin' Neckbreakers from New Jersey and Creatures Of The Golden Dawn from New York City as well as dozens of other bands that record for smaller record labels around the country will now have a chance to at least build a wider following.

Up until two summers ago, Van Zandt was on the road with Bruce Springsteen's reformed E-Street Band. Three years ago, he landed an acting part as Silvio Dante in David Chase's surprise hit HBO cable-TV series, *The Sopranos*, about a fictional mob family based in northern New Jersey.

These days, Van Zandt divides his time between shooting episodes for the upcoming season of *The Sopranos* and picking music, writing scripts and helping to produce his weekly syndicated radio show, sponsored by the Hard Rock Café and produced by Dan Neer. Neer was formerly with WNEW-FM in New York, as was his brother, Richard, who wrote a book about the glory days of rock radio in New York and New Jersey, *FM: The*

Rise And Fall Of Rock Radio.

"I had been wanting to do something on the radio for quite a while," the New Jersey-raised Van Zandt explained to *Goldmine* recently from his New York apartment.

"In the last couple of years, I got involved in the garage-rock movement in New York with a guy named John Weiss. We did 16 live shows called CaveStomp, and they were very successful and very interesting — and proof that there is a garage rock scene out there, even though it's pretty far under the radar of most of the major record companies," Van Zandt explained.

"There is a garage-rock scene, and there are probably three or four or five contemporary garage-rock bands in every town across America," he opined, "and a bunch of them are recording for these smaller record labels."

Van Zandt credited executives at the Hard Rock Café restaurant chain, based in Orlando, Fla., for giving him the green light to do what he wanted to do creatively, as well as giving him the all-important sponsorship monies to digitally produce the shows each week and send the compact discs out to subscribing radio stations across the country.

Of his CaveStomp series, which may be resurrected in a year or two, Van Zandt said,

"it was exciting to me that there are that many bands out there directly connected to the '60s garage-rock movement. This whole thing really began with CaveStomp, because we were flying in bands from other parts of the country to perform in New York."

Most commercial radio stations in big markets don't have a place for unknown bands who aren't recording for the major record conglomerates, he pointed out.

"I understand the way corporate culture has gone in our country," he said, "so why should radio be the exception? Now things are structured in a way that deals with familiarity, and it's a lowest common denominator kind of thinking, which is how big corporations have to think."

"But I've always felt the most fun I had with radio, growing up, was being turned on to new things, which is diametrically opposed to the way radio has to work now. So I really give credit to every radio station that has put my show on the air. It's taken quite a bit of courage on their part to put this show on. I'll occasionally play something without an American record deal in place," he said, "but that's part of what garage is all about — small and regional and do-it-yourself."

Musical selections include rare cuts by The Rolling Stones, The Animals, J. Geils Band, Them, The Tough Darts, The Electric Prunes, The Music Machine, the Ramones, Dead Boys, New York Dolls, The Runaways, as well as less well-known bands with regional followings such as The Greenhornes and New York and New Jersey's Swingin' Neckbreakers.

"I'm only playing about three or four new records in the 26 or so sides I get to play in the course of the two-hour show," Van Zandt explained. "But a good part of the other 22 or so selections I play are perhaps familiar, so it makes it less likely new listeners will switch channels. I'm hoping they'll actually stay there and be compelled to listen because these bands are so good. That's sort of the standard I'm trying to set here, literally to play the coolest rock 'n' roll songs ever made! You know them or not! And judging from the e-mails I got from the first few shows, people are trusting me and sticking with me and giving me the benefit of the doubt."

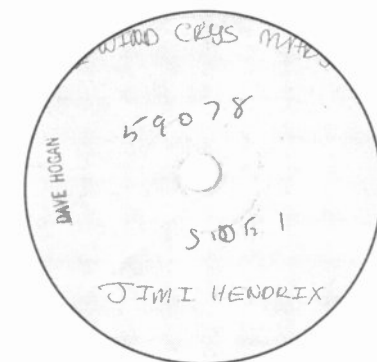
Van Zandt grew up in Middletown, N.J., not far from Asbury Park and Red Bank, two historic hubs of musical activity, and formed his first band, The Source, as a 16-year-old, after he'd been playing guitar for a year or two. Asked about his first awareness of blues and garage rock, Van Zandt recalled his teenage years.

"We were trying to emulate the bands crossing over into the pop world," he recalled, "and The Beatles, the Stones, all

(Please see Little Steven page 23)

Rare Finds

Australian Hendrix test-pressing 45 a nice \$70-\$100 find



About 15 years ago, I went into Batman's Second Hand Record Shop in my city of Melbourne and bought a Hendrix 7-inch, "The Wind Cries Mary" b/w "Highway Chile" to get the B-side that was not on my U.S. (Reprise) copy of *Are You Experienced*. I thought that the labels on either side had been vandalized (torn off), but the disc itself looked in excellent condition. Realizing five years ago that what I did indeed buy was a test pressing, could you give me an idea of its value? The number printed (not scratched) on the inner grooves is NH 59078. I assume it is an Australian Polydor release. Best wishes and regards.

— Warwick Burchett
 Melbourne, Australia

(Warwick, please send this piece directly to us for safekeeping! We asked Gary Johnson of Rockaway Records in Los Angeles for his thoughts on the piece. He responded, "Since it is Australian, it is probably worth more there to an Australian Hendrix collector. I would probably sell it for about \$75-\$100 (U.S.)." You didn't say how much you paid for the record, so can't tell you how good of a deal you got, but in any event, it's a winner. P.S. What the heck is Batman doing selling used records in Australia?! — Ed.)

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

Goldmine Forum

Info wanted on Bobby Darin acetate

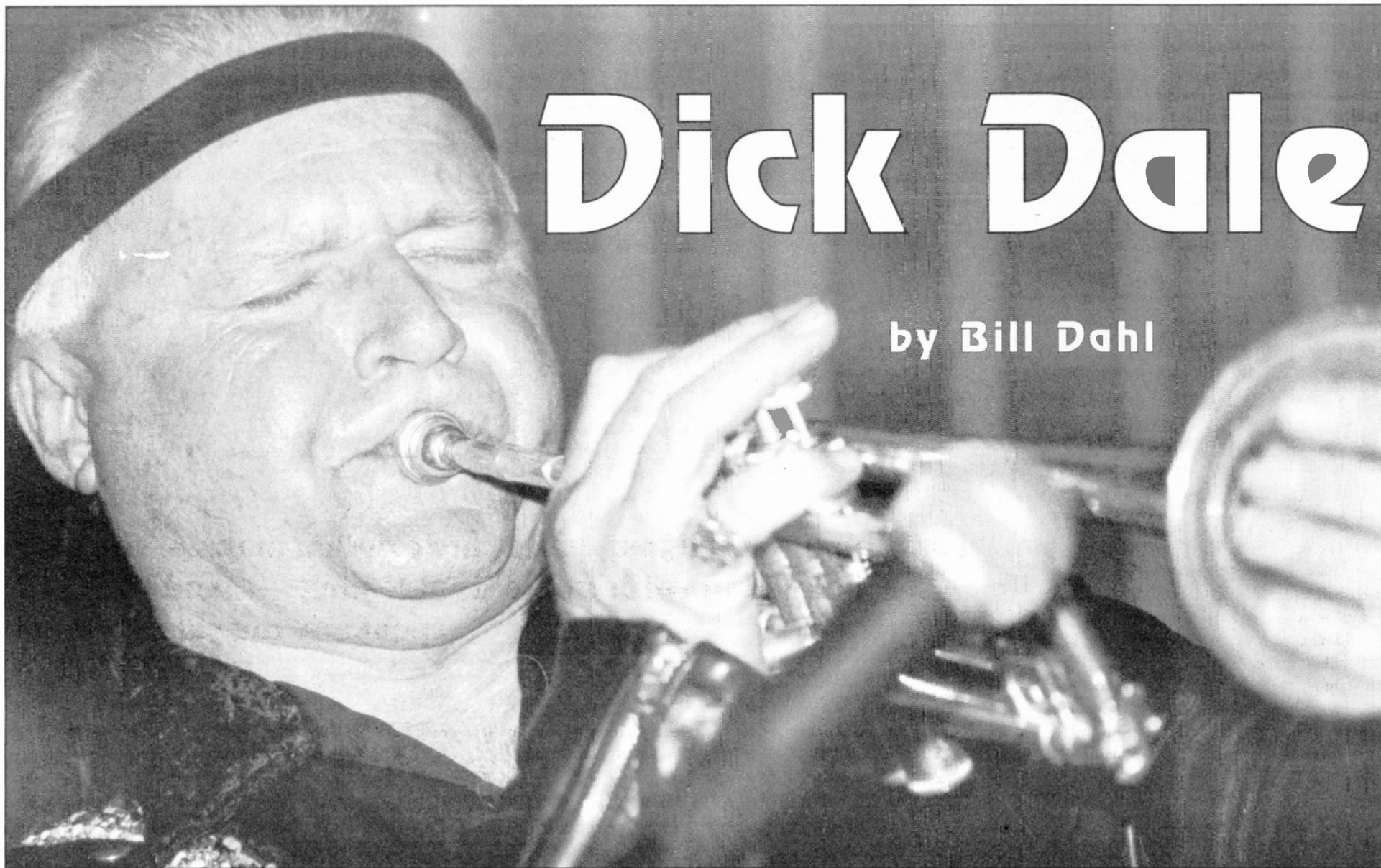
I recently acquired a 12-inch Capitol Records stereo acetate of a Bobby Darin album titled *As Long As I'm Singing*. The label shows Master No. ST-1-2084 on side one and ST-2-2084 on side two. The label is dated 3-5-64. The album number and date mesh nicely with numbers and release dates of other Capitol albums in 1964. However, I find no info (in price guides or elsewhere) for this number or title. The cuts are all in Darin's Frank Sinatra style with Nelson Riddle-style arrangements. Is this an acetate of an unreleased LP? Your thoughts will be appreciated.

Posted in General Chat by: gadabout5
 To respond, go to www.collect.com/records, scroll down to and click on Forum.

As of press time, stations airing *Hard Rock Café Presents Little Steven's Underground Garage* two-hour weekly radio show include the following radio stations:

Market	Station	Frequency	Air Time
Albany, N.Y.	WPYX	106.5	Sundays, 6 a.m.- 8 a.m.
Atlanta, Ga.	WZGC	92.9	Sundays, 8 p.m.-10 p.m.
Baltimore, Md.	WRNR	103.1	Sundays, 7p.m.-9 p.m.
Chicago, Ill.	WCKG	105.9	Sundays, 10 p.m.-midnight
Dallas, Texas	KDBN	93.3	Sundays, 9 p.m.-11 p.m.
Davenport, Iowa	KOTR	106.5	Sundays, 9 p.m.-11 p.m.
Houston, Texas	KKRW	93.7	Sundays, 9 p.m.-11 p.m.
Las Vegas, Nev.	KKLZ	96.3	Sundays, 10 p.m.-midnight
Los Angeles, Calif.	KLSX	97.1	Sat. 10 p.m.-midnight
Macon, Ga.	WMKS	92.3	Sat/Sun. 10 p.m.-midnight
Madison, Wis.	WMMM	105.5	Saturdays, 10 p.m.-midnight
Miami, Fla.	WBGG	105.9	Sunday 10- midnight
Muscle Shoals, Ala.	WVNA	105.5	TBD
New York, N.Y.	WAXQ-FM	104.3	Sundays, 10 p.m.-midnight
Ocean City, Md.	WGBG	98.5	Sundays, 7p.m.-9 p.m.
Orlando, Fla.	WHTQ	96.5	Sundays, 10 p.m.-midnight
Philadelphia, Pa.	WMGK	102.9	Sundays, 10 p.m.-midnight
Phoenix, Ariz.	KDKB	93.3	Sundays, 10 p.m.-midnight
Providence, R.I.	WHJY	94.1	Sundays, 7 a.m.- 9 a.m.
San Diego, Calif.	KPLN	103.7	Sundays, 10p.m.-midnight
San Luis Obispo, Calif.	KOTR	94.9	TBD
Scranton, Pa.	WEZX	106.9	Sundays, 10:30p.m.-12:30 a.m.
Toronto, Ontario	CILQ	107.1	TBD
Washington, D.C.	WARW	94.7	Sundays, 10 p.m.-midnight
Wenatchee, Wash.	KZPH	106.7	TBD

The Father Of Loud rocks on



Dick Dale

by Bill Dahl

©2000 Glyn Emmerson

Dick Dale accumulates honorary titles like he does melted-down guitar picks and broken .060 gauge strings: King Of The Surf Guitar, Father Of Heavy Metal, The Father Of Loud.

He continues to rock as hard as ever, with no concessions to the passing decades. The southpaw from southern California who virtually invented the surf music genre on his upside-down Stratocaster still cranks out his classic "Miserlou" nightly, firing off the machine-gun bursts of staccato picking that have become his eternal calling card.

The first half of his latest CD on Dick Dale Records, *Spacial Disorientation*, consists of mind-shredding workouts such as "HMFIC" and "3013DD," as well as a thundering instrumental treatment of Deep Purple's "Smoke On The Water" — exactly what his ardent followers, affectionately referred to as "Dickheads," would expect. But then the disc mellows out for the gently swaying south-of-the-border theme "Belo Horizonte" (presented in contrasting vocal and instrumental versions), a haunting "Oasis Of Mara," and for a closer, a reverent rendition of the Yuletide perennial "Silent Night." In short, something for everyone. And that's no accident.

"The first part of the CD, I did for the kids,

for the power, so they could really get into it. And then I dropped into my favorite song," said Dale, who co-produced the disc with longtime bassist Ron Eglit. "I play 'Belo Horizonte,' the instrumental and the vocal, and they both tend to put me in a dream world. I constantly go into different windows all the time — different modes, different rhythms, different feelings. 'The Oasis Of Mara' is where I live in the high desert in 29 Palms. There's a place called the Oasis Of Mara, meaning 'body of little water.'"

He even slips in a decidedly down-in-the-alley "Front Porch Blues" in tribute to a recently departed friend. "I did a dedication to John Lee [Hooker], because we were given a lifetime achievement award up by UC-Berkeley in California," Dale said. "I played just the way the old-timers would sit out on the front porch." The vocal "Baby Left Me" takes a similar blues route.

Such laid-back 12-bar outings contrast markedly with the title track, a veritable bombardment of pure sonic intensity. "I said, 'Well, why don't I just lead it off with some distortion?' So I started doing it. I was doing what I call contact distortion, where I just bang the guitar and hold it right down under the wood of the speaker and then start bend-

ing the neck. I almost broke the neck. I mean, I got carried away with it. It was amazing. It was unbelievable. I worked myself up into — I was actually sweating. I thought I was at an arena or something. Well, Ron got so excited listening to it, he took his bass and did what we call levitation feedback, just put it across the top in the air. And we just started going at this thing, and before you knew it, we had gone through a whole damn tape. Then I recorded something, and I played it backwards in there," said Dale. "So we just left it as a whole track."

If there's a introverted bone in Dale's body, he never lets it show. He's a genuine rock guitar icon and inhabits the part unabashedly, proud to trumpet the gargantuan role he played in the invention and development of surf music. But, surprise, he's not a native Californian. Born Richard Monsour on May 4, 1937, in South Boston, Mass., he was raised in nearby Quincy.

"I went to Quincy Elementary, Quincy Junior High and Quincy High," he said. In 1954, his father, Jim Monsour, was hired by Hughes Aircraft as a precision machinist, and that meant moving his family to the West Coast. "I said goodbye to everybody from the 11th grade and finished my senior year at George Washington

High School in southwest L.A.," said Dale, who was already polishing his guitar skills. "I was singing country tunes and creating a 'ruck-a-tuck' style which I called rockabilly," he said. "That terminology had never been used then. I called it rockabilly because I created a style of strumming to sound it full."

Actually, Dale's musical development had commenced when he was a wee lad. "I used to bang on my mother's canister sets with knives. In fact, my dad used to whack me in the rear when they'd come home, 'cause the tops of the canisters were always dinged and scratched with the knife blades. That's where I learned to develop this particular style of strumming, to make it sound like it was a full sound. So I've always had that rhythm," he said. "I started off with the Big Band/Gene Krupa sound, playing drums.

"My first hero was Hank Williams. I used to do country music, and I loved that. I always wanted to be a country singer," said Dale. "My dad, he was very instrumental. He saw that I could play, and he shoved me on the stage." Opportunities were plentiful in L.A. *Town Hall Party* was broadcast on TV every Saturday evening over KTTV from a cavernous theater in Compton, and Dale managed to secure a regular spot on the program.

"I had won a contest on *Town Hall Party*, and I was playing with people like Freddie Hart, Lefty Frizzell, The Collins Kids, Joe Maphis, Jimmy Pruitt on the piano — he was a blind piano player. In fact, Tex Ritter gave me my first gun belt. A dual gun belt set, 'cause I used to do fast draw," he said. "Larry Collins of The Collins Kids taught me my first [guitar] run that I still use today.

"They found I could play a trumpet, and they said, 'We've got enough cowboy guitar players, so why don't you play trumpet?'"

But blowing a horn would not be Dale's path to fame, and thanks to Compton/Gardena-based country DJ T. Texas Tiny, he would answer to a new stage handle. "He weighed over 500 pounds," recalled Dale. "He says, 'You can't say Richard Monsour. That's too long. You've got to have a country name,'" recalls the guitarist. "'Your name is Dick anyway, so just call it Dick Dale.' It's been Dick Dale ever since."

Tiny was hoping to get Dale to cut "White Silver Sands," but Don Rondo and Dave Gardner beat him to the punch. Still, there were studio forays for the youth. A peppy "The Fairest Of Them All" was released on Cupid Records in 1960 but sounds like it was cut earlier. "That was funny," said Dale. "They went and got it on the wrong speed when they were mastering it." The innocent lyrics of its teen ballad flip, "We'll Never Hear The End Of It," were misconstrued in some quarters.

"I loved 'We'll Never Hear The End Of It,'" he said. "It was banned in Boston! They thought it was about some guy who knocked up his girlfriend, and it wasn't. They were both in love, and they were running away."

Instead of pacting with an established label, Dale and his dad formed their own Del-Tone Records in 1958. Dale was trying to make it as a hiccuping rockabilly singer on his first Del-Tone biscuit, "Ooh-Whee Marie," which started out as a demo for Del-Fi Records owner Bob Keane's perusal. When that potential deal didn't work out, Dale cut it anew and Del-Tone was born, sharing its handle with Dale's band, The Del-Tones.

"I wanted to give the band a name," he said. "We started asking the kids, 'What shall we name it?' They were all giving us names. My sister came out and said, 'Why not call it The Del-Tones?' I said, 'All right!'"

In 1959 or thereabouts, Dale visited Balboa, located approximately 30 miles south of L.A. There he came across the Rinky Dink Ice Cream Parlor, where pianist Bill Barber entertained in an adjoining room. "I started playing in the coffeehouse for about eight bucks for three of us," said Dale. "And I asked for a raise to \$12, and then when I asked for \$15, he fired me."

Fortuitously situated nearby was the Rendezvous Ballroom — a former Big Band palace where greats such as Stan Kenton once headlined — which had since fallen on hard times.

"They closed it, and they were gonna tear it down until I came along. And then when I came along, they wouldn't allow me to open it, because anyone who played a guitar in the '50s was playing devil music. Dirty music, they called it. So I had to have secret meetings with the police department. My father and I, with the parent-teachers [association] and the chief



From the Goldmine archives

Dick Dale And The Del-Tones.

**"I still play my original guitar, my original amps — the ones that I ended up with in the final testing — and the same speakers, the same boxes."
— Dick Dale**

of police and the fire departments, we met at night so that nobody would know what was going on. And I just said to them, 'Would you rather have the kids all in the building, where you can keep an eye on 'em, or would you rather have 'em running wild in the streets?'

"They said, 'Well, if they're gonna go into the building, they've gotta all wear ties.' So my dad went out and bought a box of ties, and the opening night, in that building that held 4,000 people, we had 17 surfers. And those are the guys I was surfing with. Then we tried to figure out how we were gonna make more people come, 'cause we didn't have money to promote it." That dilemma was solved by Dale visiting a local high school under the guise of presenting mainstream entertainment to the teens, only to plug his rock 'n' roll shows as a closer.

"I started singing 'Won't You Come Home Bill Bailey,' and I had my trumpet," he said. "The old vaudeville stuff. And the principal loved me: 'Oh, this guy is hot as sliced toast! Man, he's cool!' And the kids are going, 'What is this?' And then the last 15 minutes, I said, 'This is what I'm doing at a place called the Rendezvous Ballroom. And I took my guitar and I went, 'R-r-rowww! Diga-diga-diga-diga-diga!' And he goes, 'Get the hook! Get the hook! Get that son-of-a-bitch off the stage!'"

"We just went and gave them the same spiel in all the other little schools. And I started doing it, and within a month, we had 4,000 people in that building. And the city made us put in 13 more fire exits. That's how it all began. The Beach Boys, Jan & Dean, all these guys used to come to my dances and watch me as little kids while I was blowing up

equipment. I used to give The Beach Boys 50 bucks to open for me."

Dale insisted on playing his axe loud at the Rendezvous, which caused him no end of technical snafus. So he and his dad enlisted the advice of legendary guitar and amplifier designer Leo Fender and his right-hand man, Hawaiian steel guitarist Freddie Tavares. Fender's firm was still in the process of perfecting the Stratocaster, and he handed Dale one of the snazzy solid-body models (the southpaw played it upside-down, since he had learned on an axe strung for a righty) Nicknamed "The Beast," that same instrument remains his onstage companion today.

"Leo gave me a Stratocaster that was being initiated, because he had just got through getting the bugs out of the Telecaster. He said, 'Take this guitar. Play it and tell me what you think of it,'" said Dale. "It's the one I picked up upside down and started playing. And he started laughing. Leo never laughed. He was like an Einstein. And I made him laugh so hard that I guess he took me in like another son."

Dale collaborated with Fender on a quest to design an amp that he couldn't ruin. "The amplifier would just rattle and shake all over the place, and the speaker would just distort. And as we started this thing, I went back to Leo and I said, 'You know I can't get the big, fat, thick sound I want,' because Leo was making amplifiers for country players. And they were small, and they were like 10-inch speakers. I said, 'Leo, could you make a bigger amplifier?' So he tried to make a bigger, more powerful one. Then what would happen was, it would blow the speaker.

"I blew out over 48 amplifiers and speakers. They would catch on fire, and it was really funny. They'd be smokin' and everything. The speakers would lock and freeze into place because the amp would get bigger, and the speaker couldn't handle it. Then we'd try to make a speaker, and the amp wouldn't do it." Finally, standing in the midst of a jam-packed Dale concert gave Fender a brainstorm. "He said, 'Now I know what Dick Dale's trying to tell me! I know what he's trying to achieve — this big, fat, thick sound with an edge on it!'"

"So we went to Lansing Speaker, the three of us, and we told 'em to make a bigger speaker with a bigger coil, a bigger magnet. We rubberized the edges of the speaker so it wouldn't tear. And it was called the D-130 15-inch Lansing F, meaning the D-130F for Fender. So then he made an outboard transformer that favored the highs, mics and the lows — which nobody else had.

"That was the birth, finally, of the Showman amplifier. It came out to be a Dual Showman, because I finally put in two Lansing speakers in one cabinet. They call that the Dick Dale transformer. It's a transformer that Leo built," said Dale. "I still play my original guitar, my original amps — the ones that I ended up with in the final testing — and the same speakers, the same boxes."

Dale waxed more vocal rockers for Del-Tone: 1959's "Stop Teasing" and the next year's crunching "Jessie Pearl," the latter penned by Dale and L.A. doo-wopper Gaynel Hodge. Backing was provided by his Del-Tones, whose early ranks included Barber on the 88s, guitarists Art Munson and Nick



©Al Pereira

O'Malley, bassists Bryan Dietz, Ray Samra, and Rick Rillera, drummers Jack Lake and Jerry Stevens, and saxists Barry Rillera, Lee Farrell, and Jerry Brown.

The surf music genre catalyzed with Dale's choppy instrumental "Let's Go Trippin'." Released on Del-Tone in the fall of '61, it made a national splash, rising to #60 on *Billboard's* Pop chart. Its progenitor initially detested the way it sounded on vinyl.

"I was so frustrated when I played my first record, 'Let's Go Trippin'," he said. "It was given to me to play back. I just smashed it against the wall, because I was so disheartened because it did not sound like we sounded on stage."

Its title had no drug connotations (Dale is ardently anti-drug). "Let's Go Trippin' meant 'Let's go trippin' on down to see Dick Dale at the Rendezvous," he clarified. "The cars would be lined up three miles all the way from the main highway, the Pacific Coast Highway, all the way to the end of the peninsula where the big ballroom stood covering a whole big city block right on the beach." Its flip "Del-Tone Rock" may be even more impressive from a picking standpoint, full of hot, twangy licks.

Dale was in reality an avid surfer whose Pacific Ocean exploits were the real deal. "Surfing, to me in my life, gave me health. Good health. To go out there early in the

mornings, it was just a wonderful thing," he said. Yet the sport is admittedly dangerous. "I don't know how many times I've been washed up on the beach unconscious. I mean, *unconscious*. You'd get hit in the bottom, you'd get sucked up again, and it takes you all the way up to the top and slams you right straight down to the bottom. You'd get hit with your board. I got over 18 stitches from the top of my skull and my forehead."

After bidding adieu to the Rendezvous at the end of 1961, Dale unleashed "Shake-N-Stomp" — apparently cut live in concert — on Del-Tone (the label's spelling had changed slightly) in early '62, then reached back to his dad's Lebanese heritage for what would endure as his trademark instrumental. "Miserlou" was inspired by an unusual request at one of his gigs. "A little kid said, 'Could you play something on that guitar on one string?' He was about nine years old. And boy, I didn't want him to know that I was really a fake, 'cause I didn't really go to no school of Juilliard, and I just learned how to strum. And I said, 'Well, come back tomorrow and I will have something.' And I said that only to get him away. Then I went home that night, and I was just about crying myself to sleep, 'cause I said, 'I'm gonna be found out! I'm gonna be found out!' Then I started thinking,

'What can I do?' Then I thought of, when I was in Boston, my uncle used to play the Arabic drum," he said. "He did that sound for the belly dancers. And I remembered the oud, the stringed instrument.

"And I remembered 'Miserlou.' So I went, and I said, 'Well, I can't play it like that, 'cause it's too slow.' So then I said, 'What about this?' And then I went, 'Dg-g-g-g-g,' and I started double-picking it and triple-picking it as fast as I could go, to give it a big, fat sound." Tommy Stevens is the trumpeter on the exotic, envelope-pushing instrumental, which was issued in the spring of '62. A smash in L.A., it inexplicably failed to catch fire nationwide.

"I recorded 'Miserlou' in a room that was about six feet wide and about 12 feet long," Dale said. "We had a box that was about nine feet long, about six inches wide, and about four-and-a-half feet high. And it was against the wall. And we piped through that to give it some kind of ambiance. And that's how that was done. There was no reverb whatsoever then." But that wet audio effect was on the immediate horizon, even though Dale envisioned it as a vocal aid.

"I was singing, and I didn't have what was called a natural vibrato. So I didn't like the sound of my voice being flat. So I said, 'Leo, what can we do? I don't like echo.' And we had already made an echo machine, tape echo. And I didn't want that. So I said, 'What can we do?' And I was at home, and I had this little Hammond organ. There was a button that said 'reverb,' and it would sustain. And I said, 'Yeah, I want it to sustain like when you push the sustain pedal on a piano.' And then there was a sustain on the organ. So I took the organ apart, trying to find out where the sustain went. I was following the wires from the button. And I followed it down into this tank.

"So I took the tank out and took it to Leo. I said, 'Look! Look what we got here!'" he said. "We put three tubes in there, and then we put it in a simple little box. Then I plugged in a Shure Birdcage dynamic microphone, and then I put it through the Lansing speakers that we had created, the 15-inch speakers. And I sounded like Dean Martin! And that's how the reverb was created. It wasn't created for the guitar."

Wordless workouts such as the late '62 single "Surf Beat" continued to be Dale's bread and butter, though he roughened up his vocal delivery for its R&B-laced other side, "Peppermint Man," written by Dale and African-American songwriter Alonzo B. Willis to commemorate the striped shirts then in vogue (a doo-woppish vocal group lends engaging support). "Peppermint Man" slipped onto the lower end of the *Cash Box* charts at the beginning of 1963.

An amazing black-and-white promotional film from this period vividly illustrates the intensity of Dale's shows as well as his versatility. As hundreds of kids do the surfer's stomp elbow-to-elbow, he cranks "Miserlou" on his guitar, then steps behind the drums to pound out Sandy Nelson's "Teen Beat" before strapping on his tenor sax for a honking "All Night Long." Next he sings The Kingston Trio's then-current hit "Greenback Dollar," charging through it like a rampaging bull with his Del-Tones rocking hard behind him.

Del-Tone released Dale's debut album,

Surfers' Choice, produced by his dad, in late '62, and it rode a wave of acclaim to a #59 peak during a 17-week run on *Billboard's* Pop Albums chart in early '63. A dramatic photo of Dale in full surfing action adorns its striking cover. "*Surfers' Choice* sold over 88,000 albums on our own," he noted. That sort of commercial appeal attracted the attention of Capitol Records; the Hollywood-based major label signed him that same year. In less than two years, Capitol would release no fewer than five albums by Dale.

"Capitol would say, 'OK, Dick Dale, come on down tomorrow night. You're gonna do about 12 songs.' 'What? What, are you crazy?' So then they said, 'OK, we'll give you a day.' So I would sit down with this man who could

Former Dick Dale saxman owes his career to Dale

At the end of 1968 Steve Jarrell was in the Air Force stationed at March Air Force Base outside of Riverside, Calif. At the time, Dick Dale owned a club in Riverside and performed there one night a week — that night he called "New Year's Eve Night." Musicians would come and sit in with the band. Jarrell, who was 19 years old at the time, sat in and played sax and sang. He would go down there just about every week, and eventually Dale offered him a job. Jarrell would then work in the daytime at the base and play with the band at night. Commenting on his days with Dale, Jarrell said, "Dick became like a brother to me."

After a while Jarrell was transferred overseas. Dale told Jarrell when he got out of the service that he would always have a job. Jarrell got out in 1972, called Dale and went back to the West Coast to start playing with Dale again.

"The guy's just a talent," Jarrell said. "I can't say enough good things about him. He taught me more about music and about the business — having a band, running a band — than anybody I've ever known in my life. [There's] no telling what I would be doing today if it wasn't for Dick Dale."

Dale did try to teach Jarrell more than music. Being an avid surfer, Dale took Jarrell surfing but Jarrell said, laughing, "He had to give up on that." Jarrell told *Goldmine* that even though Dale is a great guitar player, he is very good at other instruments — such as sax, drums, trumpet — singing and songwriting.

"He's just a delight to be with," Jarrell said of his mentor. "[He's] always up and I think it's wonderful that he's he still doing what doing" Jarrell and Dale still stay in touch. Three years back while on tour, Dale took a sidetrip to Nashville, where Jarrell now resides, to see his former bandmember for a day. Jarrell wrote the shag/beach hit "Sand In My Shoes" and currently fronts the Nashville band Steve Jarrell And The Sons Of The Beach. And he owes it all to Dale's mentoring.

— Guy Lee



Pictures courtesy of Rhino from the Dick Dale Collection

Dick Dale in the '80s (above) and '70s on stage.

write the music and a keyboard. And I started just conducting it and creating it, like I was creating a symphonic orchestra. I'd go, 'I want this here, I want that here,' he said. "So I'd sit there and I'd start going, 'All right, I want a piano here, I want cymbals here, mariachis here, trumpets here, saxes here.'"

Some of The Del-Tones were involved in the Capitol sessions (Jim Monsour had to share his production credit with house producer Voyle Gilmore on the first album and Jim Economides on the rest), but Dale was largely backed by the cream of Hollywood session aces. Guitarists Glen Campbell, Rene Hall, and Barney Kessel, bassist Carol Kaye, drummers Hal Blaine, Earl Palmer, and Sharky Hall ("He used to polish his cymbals," chuckled Dale. "Boy, they'd be just a-gleamin'!"), keyboardist Leon Russell, and tenor saxist Plas Johnson were consummate pros and veterans of countless rock 'n' roll dates. The boisterous Campbell kept everyone loose. "He'd sit there and go, 'Now, Dick Dale, I want to be a big star like you and sign all these autographs!' I'd say, 'Glen, you're making \$50,000 a year playing the guitar in the studio. Be quiet!'"

Things were happening fast. Cinematic stardom beckoned as he tore up the Gary Usher/Roger Christian compositions "Secret Surfin' Spot" and "Surfin' And A Swingin'" on screen in the popular 1963 flick *Beach Party*. His macho presence lends the outdoor scenes authenticity, since it's a safe bet that Avalon and Robert Cummings weren't too conversant with shooting the curl. He encored the next year in *Muscle Beach Party*, sharing the screen with hyperkinetic Little Stevie Wonder, but that ended Dale's film run. "I guess the money wasn't enough for my dad," said Dale. "He was the manager. He felt I should probably get more."

Other media movers and shakers recognized a star in the making. "Life magazine came and stayed two weeks with me and did over 4,000 pictures. Everywhere I went, even to the bathroom," noted Dale. "I was in the centerfold of it. Ed Sullivan saw it and wanted me on his show. There I was, playing to the little blue-haired ladies. Standing in line with me to go on was Kate Smith. Sonny Liston, just before he fought Cassius Clay, and the Three Stooges. I got to meet them all. Ed Sullivan was so excited about me playing, he had me start the second show, because Kate Smith always started both shows, both halves."

"When I played during rehearsals, he goes, 'I like this young man. I want Dick to open up for the second show.' Kate, she was such a great songstress. But she got a little peeved because she used to open up both. And I opened up the second half, and he got so excited, he walked over to shake my hand, to the center of the stage." Dale opened Sullivan's Sunday evening CBS-TV variety extravaganza with a medley of "Surfin' And A Swingin'" and "Miserlou," a few seconds of location surfing footage interspersed in the middle of the number.

Dale's first Capitol single in June of '63, "King Of The Surf Guitar," was a Willis composition featuring Darlene Love And The Blossoms chanting the title refrain under the King's rumbling low-end riffs. But it failed to catch the national fancy, as did most of Dale's other Capitol offerings; only "The Scavenger" dented the charts that October, and then just barely, at #98 for a week. That's no indication of their thundering power; "The Wedge," a late '63 single, was named after one of Dale's favorite surfing destinations at Newport Beach in Balboa.

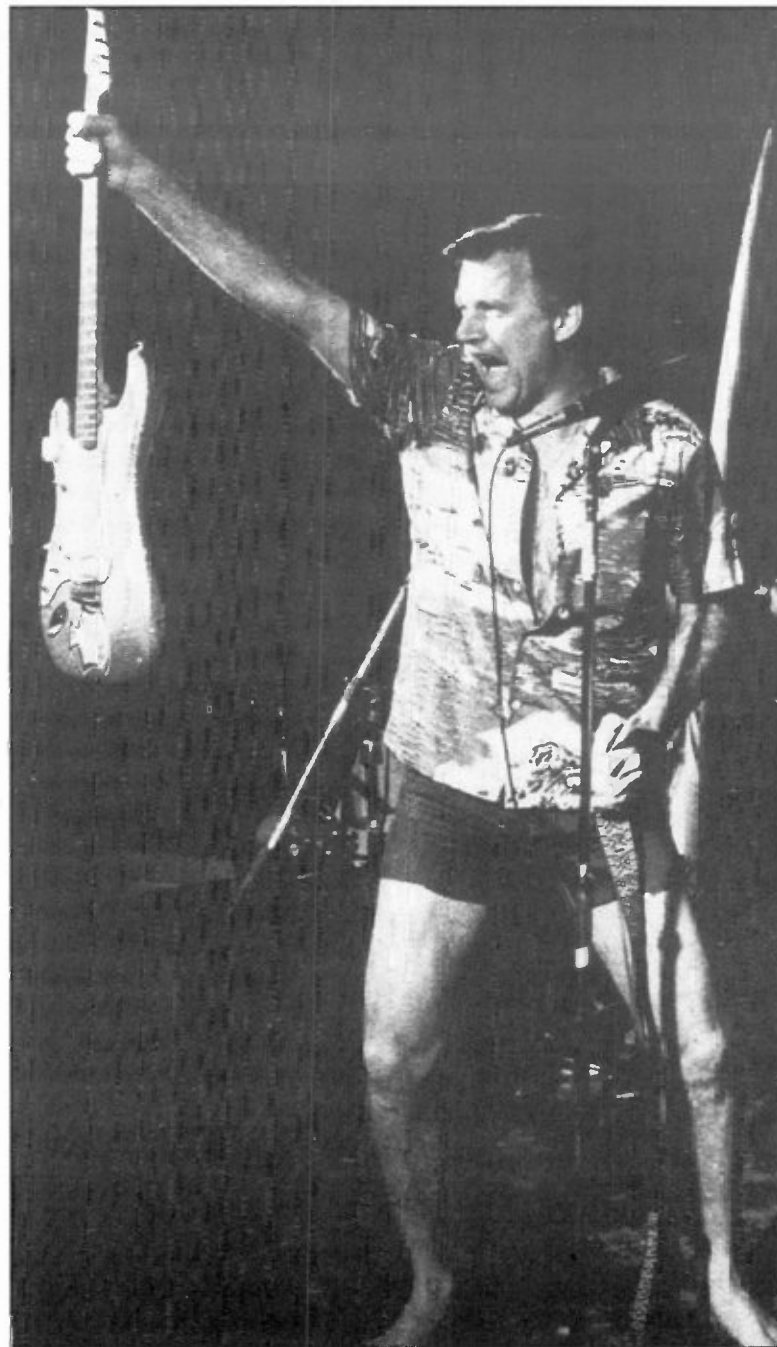
"It was at the entrance of the channel, and one side was all a big line of rocks," he said. "They call it a jetty. It goes all the way out, and then it forms like the V there," he said. "The waves would come right into that corner, and it just gets huge."

His first Capitol long-player was logically titled *King Of The Surf Guitar* and sported a dynamic "Ghost Riders In The Sky." He switched over to the hot-rod side of the tracks for his encore set, *Checkered Flag*, which outpaced a few of its competitors on its way to a #106 finish on the Pop Albums list in late '63/early '64 sporting titles such as "Mag Wheels." *Mr. Eliminator*, his next Capitol LP in the spring of '64, retained the souped-up auto theme.

"The hot rod thing, it was Capitol's idea, I believe. And that's when I started getting the distaste for everything," he said. "Like, 'Well, gosh, why can't I play like this? Why can't I do this?' But I didn't want to say that, because I never wanted somebody to get mad at me. So I just bit my tongue and I did what I was supposed to do, and it all sounded to me like a bunch of, to me, hokey-pokey stuff. And when I was on stage is where I really created."

As the British Invasion conquered our shores, Dale celebrated the *Summer Surf*. He set up his earth-shaking equipment at one of West Hollywood's top night spots to record his next Capitol album, *Rock Out With Dick Dale And His Del-Tones Live at Ciro's*. A setlist heavy on '50s R&B classics — Eddie Cochran's "Summertime Blues," Larry Williams' "Bony Moronie," Ray Charles' "What'd I Say" — was worked up. But when showtime neared, the guitar wizard was decidedly under the weather.

"I had pneumonia, and I couldn't even speak. I had lost my voice completely. And we were trying to cancel it. And they would not cancel it, 'cause they'd brought the trucks out. They said, 'No, he's gonna do it.'" said the non-drinking Dale. "They said, 'Drink this whiskey. It'll burn your throat out, and you won't feel nothing. You'll be able to get a sound.' They poured this hard-ass whiskey down my throat to burn my throat out. And that's how I did that damn album." Released in March of 1965, it was



Dale's Capitol farewell. He'd had enough of studio rush jobs.

"All that stuff was done immediately, made up right on the spot. I never really played them together. They would say, 'Come on down, we're gonna do these songs.' And that was it," he said. "We'd just slap 'em all together and then come back out ... I never got to record, in reality, the ones that I really wanted, because they thought I should be doing something else. That's why I got out of the business."

His distaste for venturing too far from his sunny homebase was a mitigating factor. "I didn't want to go all over the world," he said. "I had all my lions and tigers and surfing every day. I wasn't going to leave them." A 1966 bout with rectal cancer nearly killed Dale, but he recovered to care for his menagerie of wild animals and embraced his spiritual side, extensively studying the martial arts.

The industry hadn't heard the last from him. A snarling garage-band vocal treatment of Hank Williams' normally eerie "Ramblin' Man" for Dale's own Cougar imprint in 1967 was a head-turner — especially when he yelled at Barber to "Play that stupid organ!" at the top of the poor guy's solo. "I was trying to create a sound, and I never did quite get it," he said, laughing. "I used to get mad at the guys if they weren't kickin' it hard!"

For quite a bit of the '70s, Dale haunted the Nevada lounge circuit with his show band. "It was a circle I made: Reno, Tahoe, Vegas," he said. "I got kicked out of Vegas for about three years, because of the fact that I wouldn't play the games. Then I had to go back in with my tail between my legs and go and do it. So I just played the lounges and said, 'Screw it!' and just took the money, saved it and invested it in real estate."

He regretfully gave up surfing in 1979 because of mounting oceanic pollution. "I almost had my leg amputated from being

infected. Surfing all my life, I used to clean my wounds in my body by surfing," he said. "I got an infection in my leg right at Newport Beach, at my own place where I lived. And it followed me to Hawaii, to Tahiti, to Jamaica. About eight

hours more, they were going to take my leg off at the hip. And that was enough to tell me, 'Get out of the water.'" His ordeal led to a keen interest in ecology.

Dale's comeback campaign took root with

a cameo in the 1987 film *Back To The Beach*, where he duetted with Texas blues-rock guitarist Stevie Ray Vaughan on a Grammy Award-nominated revival of The Chantays' '63 surf smash "Pipeline." In 1992, San Francisco rock critic Joel Selvin really got the ball rolling when he called Dale to congratulate him on the birth of his son.

"He said, 'Why don't you come to Frisco?'" recalled Dale. "I just said, 'No, what if I go up there and you throw a party, and nobody comes?' And he goes, 'Well, look, I'll tell everybody what Dick Dale is all about.'" Dale ended up booked at Slim's, one of the Bay Area's top music clubs, and Selvin generated his promised press. "We went up there," marvels Dale, "and it was sold out before we came." That led to an offer from Larry Sloven of HighTone Records, a respected local roots music label with a catalog that includes the breakthrough albums of bluesmen Robert Cray and Joe Louis Walker. Again, Dale was initially reticent to commit.

"They said, 'Look, we're not a big company. We don't have a lot of money.' And I've always been for the underdog guy," he said. "I said, 'Well, why don't I do it for a year and do just two albums?' And he says, 'Dick, we just want you to be happy.'" The guitarist's 1993 HighTone album *Tribal Thunder* was acclaimed by a new generation of fans.

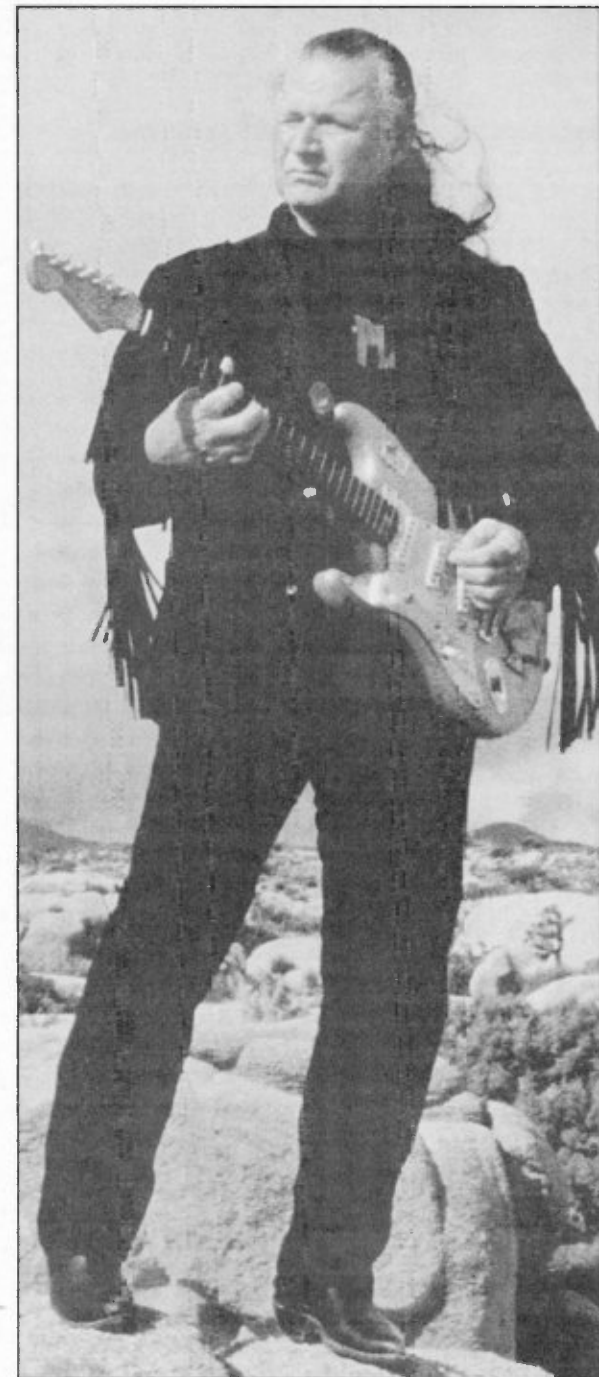
"*Tribal Thunder* was the beginning of Dick Dale beginning to sound like he really sounded," he said. "The first week it came out, it jumped on the CMJ [*College Music Journal*] charts. I didn't even know what a CMJ chart was." The hubbub generated the sort of extended nationwide tours that he had resisted three decades earlier.

"In the '60s, I really didn't go anywhere because I didn't really want to go anywhere. I would have had to have given up all my animals. Who was gonna take care of them?" he said. "Plus, I was surfing every day, and I was only playing on the weekends. So why would I want to go traveling all over the country?"

His '94 HighTone encore, *Unknown Territory*, was similarly well-received. Rhino Records gave Dale's entire catalog the deluxe reissue treatment on a two-CD set, *Better Shred Than Dead: The Dick Dale Anthology*, in '97.

Cementing his comeback was director Quentin Tarantino's prominent use of Dale's original waxing of "Miserlou" in the unforgettable '94 film *Pulp Fiction*. In fact, "Miserlou" inspired Tarantino to create the film.

"Most people make a movie first, and then they put the music to it," said Dale. "Well, Tarantino's different. He does it backwards. He gets a song and goes crazy over a song, locks himself up and makes a movie from the energy.



Courtesy of Dick Dale

Dick Dale U.S. Discography

by Tim Neely

45s

Label/#	Title (A-side/B-side)	Year	NMS
Deltone 5012	Oh Whee Marie/Breaking Heart	1959	560
Deltone 5013	Stop Teasin'/Without Your Love	1959	60
Deltone 5014	Jessie Pearl/St. Louis Blues	1960	100
Cupid 106	We'll Never Hear The End Of It/Fairest Of Them All (black vinyl)	1960	30
Cupid 106	We'll Never Hear The End Of It/Fairest Of Them All (gold vinyl)	1960	80
Deltone 5017	Let's Go Trippin'/Del-Tone Rock	1961	30
Deltone 5018	Shake and Stomp/Jungle Fever	1962	40
Deltone 5019	Miserlou/Eight Till Midnight	1962	25
Deltone 5020	Peppermint Man/Surf Beat	1962	25
U.S. Army 1301	The Enlistment Twist/Dream Girl Waltz (promo only; B-side by Craig Adams And His Country Cousins; blue vinyl)	1962	30
U.S. Army 1301	The Enlistment Twist/Dream Girl Waltz (picture sleeve)	1962	30
Deltone 5028	Run for Your Life/Lovin' on My Brain	1963	30
Concert Room 371	We'll Never Hear The End Of It/Fairest Of Them All	1963	25
Saturn 401	We'll Never Hear The End Of It/Fairest Of Them All	1963	30
Yes 7014	We'll Never Hear The End Of It/Fairest Of Them All	1963	30
Yes 7014	We'll Never Hear The End Of It/Fairest Of Them All (picture sleeve)	1963	40
Rendezvous 204	Reincarnation (Part 1)/Reincarnation (Part 2)	1963	20
Deltone 4939	Miserlou/Eight Till Midnight	1963	20
Deltone 4940	Surf Beat/Peppermint Man	1963	20
Capitol 4963	King Of The Surf Guitar/Havah Nagilah	1963	20
Capitol 4963	King Of The Surf Guitar/Havah Nagilah (picture sleeve)	1963	80
Capitol 5010	Secret Surfin' Spot/Surfin' And A-Swingin'	1963	20
Capitol 5048	Wild Ideas/Scavenger	1963	20
Capitol 5098	The Wedge/Night Rider	1963	20
Capitol 5140	The Victor/Mr. Eliminator	1964	15
Capitol 5187	Wild, Wild Mustang/Grunge Run	1964	15
Capitol 5225	Never On Sunday/Glory Wave	1964	15
Capitol 5290	Oh Marie/Who Can It Be	1964	15
Capitol 5389	Let's Go Trippin' '65/Watusi Jo	1965	15
Cougar 711	Ramblin' Man/You're Hurtin' Now	1967	15
Cougar 712	Taco Wagon/Spanish Kiss	1967	15
Accent 1243	Eyes Of A Child/Just A-Waitin'	1968	8
GNP Crescendo 804	Let's Go Trippin'/Those Memories Of You	1975	6
Columbia 38-07340	Pipeline/Love Struck Baby (with Stevie Ray Vaughan)	1987	4
Columbia 38-07340	Pipeline/Love Struck Baby (picture sleeve)	1987	6

Albums

Deltone LPM-1001	Surfer's Choice (mono)	1962	150
Deltone T 1886	Surfer's Choice (mono)	1962	60
Deltone DT 1886	Surfer's Choice (Duophonic "stereo")	1962	40
Cloister CLP-6301	Silver Sounds Of The Surf (mono; also has tracks by The Stompers)	1963	200
Capitol T 1930	King Of The Surf Guitar (mono)	1963	60
Capitol ST 1930	King Of The Surf Guitar (stereo)	1963	100
Capitol T 2002	Checkeder Flag (mono)	1963	50
Capitol ST 2002	Checkeder Flag (stereo)	1963	80
Dub Tone LP-1246	The Surf Family (mono; also has tracks by The Hollywood Surfers)	1964	30
Capitol T 2053	Mr. Eliminator (mono)	1964	50
Capitol ST 2053	Mr. Eliminator (stereo)	1964	80
Capitol T 2111	Summer Surf (mono, with bonus single by Jerry Cole, "Racing Waves"/ "Movin' Surf," in front cover pocket)	1964	100
Capitol T 2111	Summer Surf (mono, without bonus single)	1964	50
Capitol ST 2111	Summer Surf (stereo, with bonus single by Jerry Cole, "Racing Waves"/ "Movin' Surf," in front cover pocket)	1964	120
Capitol ST 2111	Summer Surf (stereo, without bonus single)	1964	70
Capitol T 2293	Rock Out — Live At Ciro's (mono)	1965	100
Capitol ST 2293	Rock Out — Live At Ciro's (stereo)	1965	150
GNP Crescendo GNPS-2095	Greatest Hits	1975	12
Balboa 1001	The Tigers Loose	1983	12
Rhino RNLP-70074	King Of The Surf Guitar: The Best Of Dick Dale And The Del-Tones, 1961-1964	1986	12

Compact disc singles (promo)

Hightone PRCD 101	Terra Dicktyl	1994	8
MCA MCA5P-3212	Misirlou	1994	8

Compact discs

Rhino RNLP-70074	King Of The Surf Guitar: The Best Of Dick Dale And His Del-Tones	1989	8
GNP Crescendo 2095	Greatest Hits 1961-1976	1992	8
Hightone 8046	Tribal Thunder	1993	8
Hightone 8055	Unknown Territory	1994	8
Beggar's Banquet 80184	Calling Up Spirits	1996	8
Rhino R2-72631	Better Shred Than Dead: The Dick Dale Anthology (two CDs)	1997	15
Sin-Drome 8964	Spacial Disorientation	2002	8

Legendary Masked Surfer — The Dean Torrence Anthology

The musical ride of half of the Jan & Dean duo

by David Beard



Courtesy of Bill Hollingshead Productions

[With camera on Dean] "This young man is studying to be an architect. One day, he may design and be responsible for the first building to be completely suspended in mid-air. [With camera on Jan] This young man is studying to be a doctor. He may one day discover and be responsible for the cure of the common cold, but what are they responsible for now? Well, for one thing, the 'Little Old Lady From Pasadena.' In addition to their future, futures.... These two new men in a hurry work very hard at a way of life, a way of living, a way of managing to juggle work, study and play into a rich, full exciting free-wheeling 48-hour-a-day existence."

— Narrator,
Jan & Dean... On The Run TV pilot, 1965

Dean Torrence the architect/graphic designer, and Jan Berry, the doctor — it was who they were outside of their musical careers. The cure for the common cold? It's possible, but suspending a building in mid-air seems far less likely.

Not only does the opening dialog from their television pilot describe who Jan & Dean were in 1965, but it also makes it clear that Torrence's persona was a bit absurd. The debut pilot was to run opposite *The Monkees* debut pilot; Torrence was a combination of Peter Tork's (silly) and Micky Dolenz's (comical) TV personalities, while Berry played the straight man when it came to their public image. Unlike *The Monkees*, Jan & Dean managed to combine who they really were along with their onstage personalities.

In 1965 Jan & Dean were a name that, as far as the public was concerned, represented fun. When "You Really Know How To Hurt A Guy" (appearing in the pilot and subsequent television programs) seemingly projected a

more "serious" sound, it was Berry singing with Torrence guffawing around him. It was pretty obvious that Torrence was uncomfortable with this "serious" presentation. It was a bit strange to watch, but it kept things interesting. Berry, of course, had incredible production abilities rivaled at that time by Brian Wilson, Phil Spector and few others. Berry had a vision in sound for Jan & Dean, and Torrence worked on his vision of the Jan & Dean persona and visual image. It was this combination that made Jan & Dean successful — sound plus image. Berry would act as silly as Torrence would on many occasions, but it was Torrence who always kept his focus on humor; it was almost as though fun was one of his prerequisites.

As Torrence put it earlier this year, "It ain't worth doing if it ain't fun. It's a whole different mindset when you're doing what you're doing for the fun of it." As much as fun has been a running theme in his life, he takes the creative process and its imagery very seriously. He had developed into a fine graphic arts designer while attending the University Of Southern California. Away from his celebrity auspices, he was working toward a degree in advertising design, specializing in package design. While in college he designed the logo for Jan & Dean Records, a concert program for a Jan & Dean show and one for *The Mamas And The Papas*.

In 1966 Berry had a tragic car accident and remained in a coma for months. Their career as Jan & Dean was questionable at best. So, with an assemblage of friends, in an effort to keep the Jan & Dean spirit alive while at the same time waiting to see if there might be a chance of Berry's recovery, Torrence got together with studio musicians Joe Osborn, Mickey Jones, Larry Knechtel, and James

Burton. They would meet at Osborn's garage where they developed what ultimately became 1967's *Save For A Rainy Day* album. A single, "Yellow Balloon," was released on Columbia Records, but the album was later issued on the Jan & Dean label and was sold only through mail order; it remains a rare collector's item.

[A near-mint copy of the album runs in the \$300 range; an acetate and possibly a foreign pressing of the original Columbia album (CL 2661, mono; CL 29461, stereo) are also known to exist. — Ed.]

Torrence continued to share an interest in recording projects and graphic design work. In November 1967 he formed Kittyhawk Graphics and moved into an office at 7785 Sunset Boulevard in the middle of Hollywood, three blocks from the Sunset Grill (of the 1985 Don Henley hit). He had done his master's degree thesis on the history of flight and was inspired by the Wright brothers and their incredible first solo flight off of Kill Devil Hill at Kitty Hawk, N.C.; Kittyhawk Graphics was Torrence's first solo flight as well.

In 1971 he won a Grammy® Award for his design layout work on Pollution's self-titled album. Between 1967-79 he received three Grammy Award nominations and designed almost 100 album covers, as well as numerous logos. He worked for and/or with artists such as The Beach Boys, The Turtles, The Nitty Gritty Dirt Band, Harry Nilsson, The

Monkees' Michael Nesmith, Steve Martin, Chicago, Chad & Jeremy, and The Everly Brothers. He also designed the logos for the world famous Roxy nightclub (in Hollywood) and the American Music Awards — amassing an impressive design portfolio.

His first individual recording project outside of his Jan & Dean persona was the 1968 song "Vegetables" under the group name Laughing Gravy.

"The Laughing Gravy name was from a Laurel And Hardy film short," Torrence explained. "It was one of Jan and my favorites. It was the name of their dog. The group Laughing Gravy consisted loosely of the Joe Osborn family of studio musician friends who played on *Save For A Rainy Day*.... Plus, it didn't hurt that I had access to Brian Wilson's songs that for whatever reason weren't going to get that much attention."

In the early '70s Torrence began work on *The Legendary Masked Surfers* projects, a side group that continued in the spirit of Jan & Dean, but just who were these guys?

Courtesy of the Frank Kisko Collection



From left: Jan & Dean's Columbia Record Club flexi-disc, a Japanese picture sleeve, a U.K. EP sleeve, and a U.S. picture sleeve from Mike

“The words ‘Barbara Ann’ and ‘legacy’ should never be in the same sentence. No one should sing ‘Barbara Ann’ that many times. It couldn’t be good for one’s mental health. I really do apologize for participating on all of these recordings. To tell you the truth, most of the time, it wasn’t my idea. I really didn’t mean to do it.”

— Dean Torrence

“The Legendary Masked Surfers projects were pretty much germinated between a couple of younger executives at our old record company and me,” Torrence pointed out. “The younger executives realized that it would be hard to talk their bosses into spending a whole lot of money on an old has-been artist. Their bosses had new artists to fawn over, you know — The Stray Cats and Dog Soldier. So we suggested that we could make record-making a lot cheaper by digging out some of those old Jan & Dean tracks collecting dust in the vaults, and we could rewrite and re-sing those old songs.

“The bosses said, ‘Go for it.’ So then I’d recruit old friends who were intrigued by the project, and we would have a ball reshaping these classic songs. Jan’s name was included in the group because in most cases we left his original vocal part on the recording, plus it was his original track that he produced or arranged. In the late ‘60s and early ‘70s, artists still were not allowed to commingle with one another if they were on separate labels, hence the masks. This goes back to the *Beach Boys’ Party!* album [in 1965], when I was warned to not participate on the *Party!* project. I never was too good at following orders. Hours later I walked into The Beach Boys’ recording studio and sang the lead vocal on ‘Barbara Ann.’ Statute of limitations are up, I think.”

Speaking of “Barbara Ann,” no one really knows just how many versions of that song Torrence has sung on, but he did say, “Just the other day, a friend of mine was pointing out that ‘Barbara Ann’ should kinda be my anthem because it seems that I had just happened to sing on almost every significant recording of ‘Barbara Ann’ ever done, except for The Regents’ original version. I do remember hearing it as a teenager, and I was very inspired. You may wonder, ‘How can you be inspired by such a goofy song?’ I could just tell it had something going for it that was almost unexplainable.

“So when I was recently asked to sing on yet one more version of ‘Barbara Ann’ I said once again, ‘Somebody’s got to do it, and that somebody has usually been me.’ Then, when I started to think about it, it became painfully obvious — this dopey song is going to be part of my legacy. The words ‘Barbara Ann’ and ‘legacy’ should never be in the same sentence. No one should sing ‘Barbara Ann’ that many times. It couldn’t be good for one’s mental health. I really do apologize for participating on all of these recordings. To tell you the truth, most of the time, it wasn’t my idea. I really didn’t mean to do it.”

Torrence continued to develop artwork for concurrent Jan & Dean releases with the 1971’s *Anthology Album* and 1974’s *Gotta Take*

That One Last Ride. Even though Jan & Dean almost literally stopped in 1966, Torrence persevered in the design packaging market, specializing in the music industry. In essence, he was continuing what he began with his work on Jan & Dean material — imagery. He had a knack for understanding the musical vision of the recording artist because he had been one himself. Most graphic artists were just designers, but Dean was a musician, singer, performer and a designer — a rare combination.

When I asked him what the “O” in his name stood for he said, “My middle name is Ormsby. I used my mom’s name as a pseudonym, Nat Ormsby, in the mid ‘60s on Jan & Dean releases after Jan’s accident. I thought I might still have a problem being signed to Screen Gems, and I didn’t want to give them any of the publishing or any of the writing stuff, because they were weasels and they didn’t deserve it. I used Dean O. Torrence for my graphic business. It was a way of differentiating my music business from my graphics business.

“I’ve had so many people ask me, ‘What’s the ‘O’ for?’ Over the last 10 or 15 years I would tell people, ‘It’s a zero,’ because my old friend Harry Nilsson gave his first born a number as a middle name, Zachary 9 Nilsson. Harry was also a Beatles fan, so of course, ‘Number nine, number nine...’ He actually gave a child a middle number for a middle name. [laughs] I thought that was pretty clever. I figured if Zachary 9 Nilsson could get away with it, I thought I could have a zero.”

In 1977 Torrence was involved in the Jan & Dean made-for-television movie *Dead Man’s Curve*. Initially, because of budget restrictions, he went into the studio and re-recorded some Jan & Dean classics with the infamous Masked Surfers, primarily The Beach Boys’ Mike Love, for potential release as an accompanying soundtrack to the film. Additionally, Torrence recorded some personal favorites from the doo-wop days, including “Get A Job,” “A Teenager In Love,” “I Only Have Eyes For You” and “One Summer Night.” Although there wasn’t an “official” soundtrack released, the doo-wop recordings can be heard throughout the film playing over the radio, etc.

In 1981, the JVC label out of Japan released the album *Dean Torrence — Music Phase II [1977-1981]* featuring those doo-wop recordings done for the movie as well as re-recordings of “Surf City,” “Drag City,” “Ride The Wild Surf,” “Sidewalk Surfin’,” “Surfin’ USA” and very cool renditions of “Wipe Out” and “Pipeline” that were also featured in the TV movie.

In the early ‘80s Mike [Love] & Dean became a performing act. Together, the two would amass a wealth of re-recordings of Jan &

Dean and Beach Boys material. In 1983, Radio Shack released the special limited-edition *Rock ‘N’ Roll City* collection on cassette, featuring Love and Torrence on the cover. Torrence recorded The Troggs’ classic “Wild Thing” and “Baby Talk,” while together with Love he recorded Lou Christie’s “Lightning Strikes,” The Angels’ “My Boyfriend’s Back” and The Argyles’ “Alley-Oop.” The latter remained unreleased until another limited edition release, *Listen To The Air*, on Invitation Records, was distributed from Japan later that year.

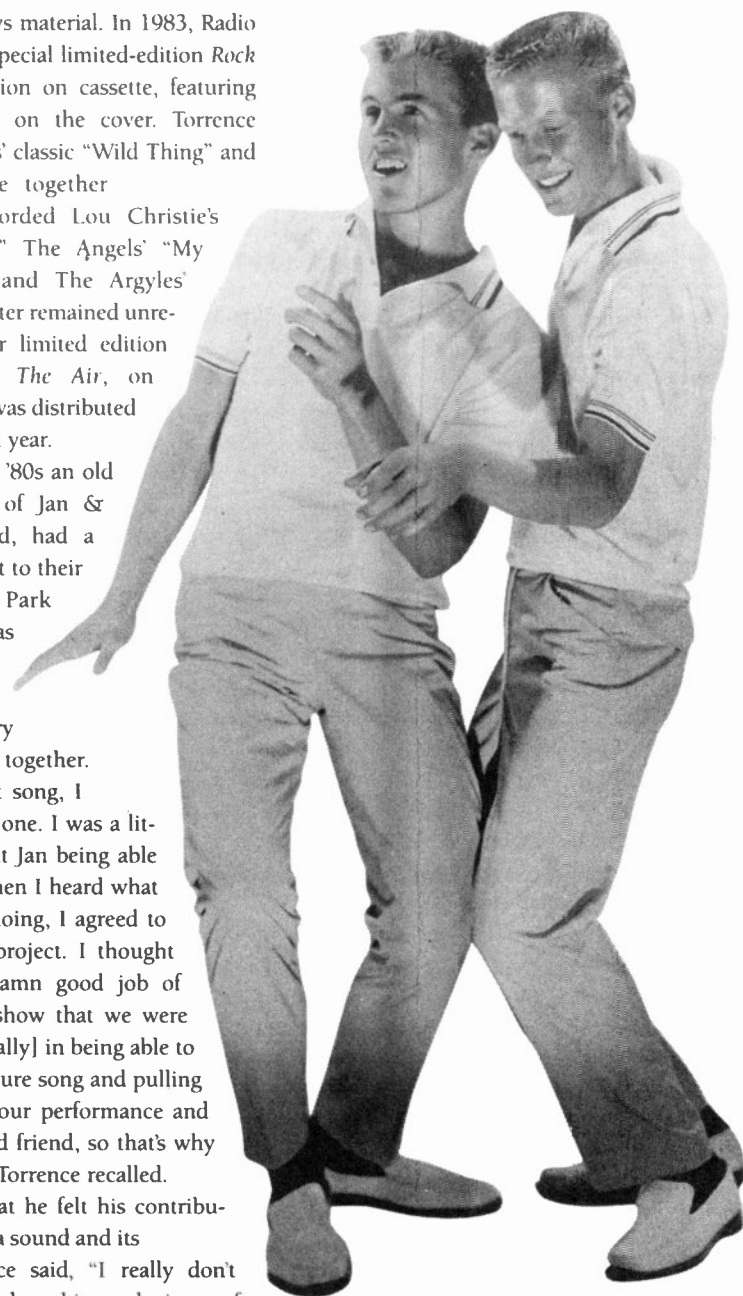
Also in the early ‘80s an old high-school friend of Jan & Dean’s, Don Altfeld, had a song that he brought to their attention, “Ocean Park Angel.” The song was beautifully crafted and arranged and perfect for both Berry and Torrence to sing together. “When I heard that song, I knew it was a good one. I was a little bit worried about Jan being able to pull it off, but when I heard what he was capable of doing, I agreed to participate in this project. I thought Jan did a pretty damn good job of singing it. It does show that we were able to grow [musically] in being able to pick out a more mature song and pulling it off. I rather like our performance and the writing of an old friend, so that’s why it’s on this release,” Torrence recalled.

When asked what he felt his contribution to the California sound and its music was, Torrence said, “I really don’t know. [Musically] I hear bits and pieces of other artists and how they influenced me, so I hear those things. I don’t hear any particularly that are uniquely ours. Now, back to the humor, I’m pretty sure that we were one of the first to interject a little bit of tongue-in-cheek to recordings. The Jan & Dean stuff was obviously produced extremely well. The subject matter was no different than what our friends The Beach Boys were doing or different than any of the other groups in the ‘50s that we listened to, that inspired us. We just updated it some. It did have the little eclectic/tongue-in-cheek to it more than the others. It would figure that it would come from us because we did enjoy humor, and we were also college students. Being full-time college students we would probably have a little bit different point of view on creating a project more than a garage band would.”

The collection released June 11, 2002, by Varese Sarabande (066 349) is aptly named *The Dean Torrence Anthology — Legendary Masked Surfer Un-Masked*. This collection has the best of both worlds — his music and his art. He has worked tirelessly all his life to ensure the quality of any artist he has represented through graphic arts or music, including himself. In short, “This sounds like a job from the *Legendary Masked Surfer!*”

Thanks Dean-O.

[Editor’s note: The author is publisher/editor of *Endless Summer Quarterly*.]



Courtesy of the Frank Kisko Collection

Fan club info

Surfun — The Official Jan & Dean Newsletter

Lori Brown, president
328 Sumner Avenue
Summer WA 98390
E-mail: surfun1@aol.com
Cost: \$10 USA; \$11 Canada and Mexico; \$12 overseas

Frequency: Quarterly
Special features: Concert information, current events and memorabilia
Description: In cooperation with Jan & Dean, this club was founded in 1986 with the goals of informing fans of concerts, album releases and current events.

The Jan & Dean Web Site
www.jananddean.com

Endless Summer Quarterly

C/o GM
PO Box 470315
Charlotte NC 28247-0315
Web: http://esquarterly.com
E-mail: esqeditor@aol.com
Cost: \$24 USA; \$26 Canada and Mexico; \$33 Australia, New Zealand and Japan; \$31 elsewhere (including Europe and South America)
Description: Founded in 1987, ESQ is the world’s leading Brian Wilson/Beach Boys publication. Each issue features 48+ pages of exclusive interviews, pictures, reviews and reporting regarding Wilson, Mike Love, Al Jardine, and the late Dennis and Carl Wilson.

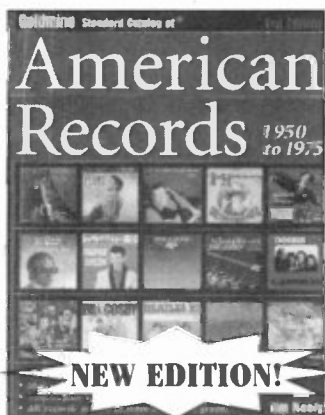
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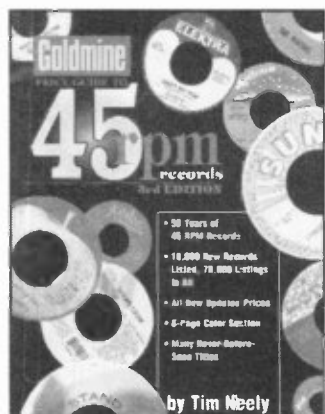
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Goldmine

Country Junction

Pam Tillis was one of the brightest stars Nashville had to offer in the 1990s, a singer as adept at filling songs with emotion ("All The Good Ones Are Gone") as she was at sporting likable attitude ("Betty's Got A Bass Boat"). Chart success has more recently evaded her, and part of the reason she left longtime label Arista following the poor commercial performance of her 2001 disc, *Thunder And Roses*, was that she was less concerned about that fact than the label was. She is looking for a fresh start with her first album for Columbia, *It's All Relative*, a home-spun tribute to the music of her father (country legend Mel Tillis) that includes guest spots by Dolly Parton, Trisha Yearwood, and Emmylou Harris. The morning after she finished working on the disc, she took time to reflect on the project and her career.

Goldmine: One day after completing it, what are your thoughts on your new disc?

Pam Tillis: It's kind of diverse. Some things are real traditional and we kind of played by the book, and other things are updates, sort of my interpretation. I didn't want to go in and just do things my father had recorded, so we also did songs he wrote for other artists. Some

10 Questions For...

Pam Tillis

by Thomas Kintner

are very well-known, like "Detroit City," and "So Wrong," a song Patsy Cline had recorded. A few others are not well-known, but I just loved them. It's such good source material, it's hard to mess these songs up.

Was your father involved in the production?

As we've done all my life, he stepped back and let me do my thing. One of the things he did in the beginning was he sent me CDs and CDs of songs, and after a time, I just had to say, "Dad, stop!" [laughs] There are so many songs I could have just thrown a dart at a dartboard and picked them, you know what I mean? There's a finale on the album with the whole family, and Dad takes center stage there.

Did you ever get the sense he was consciously staying away to see what you would do with the material?

It wasn't like that. He just knows how I am. I've always been so independent-minded, and I guess he just figured, "She's going to do this like everything else, what she wants to do." There

was one song I redid and he said, "I never would have thought of that," so I said, "It's 30 years later and there has been a lot of music that has transpired between then and now to influence somebody like me." He was very supportive of me, and obviously, he loved it.

Did you feel external pressures affected how your last album [Thunder And Roses] turned out?

To an artist, those questions are sometimes like, "Tell me about your last divorce." I'm a pretty candid person, so I will tell you this: I always try to keep as much honesty in my music as I can. I would never sing something I didn't connect with on some real level. But I was really feeling a lot of pressure, and I don't think it helped me at all. I think, in retrospect, I was overly compromising. Trying not to be, but once I got out of it, I looked back and said, "Oh my gosh! I wouldn't have done that!"

Do you think there's still a place on country radio for the music you want to make?

I don't know what's going to happen. It's very arbitrary. I did get a lot of inspiration when Dolly Parton came and sang on the record. We did a lot of the album at home to avoid that "mass-manufactured" thing, so Dolly was at my house singing. And she's not someone you hear on the radio, but I tell you, she opened her mouth and I got chills. That just doesn't happen. I hear everybody, everybody, and she sang just five words and I had goose bumps. You ask yourself what are your criteria. They haven't played Willie Nelson on the radio for a long time either. The moral of the story is make the best music you can make.

Some of your hits, including "Maybe It Was Memphis" and "One Of Those Things," were re-recorded versions of songs you had done when you were just starting out. What was it like to approach them a second time around?

I've got to tell you, that's not very common. Not many people have ever done that. I don't know of anybody who has re-recorded something from one label to the next, but maybe they should think about it. I guess I knew those songs weren't as good as they could be.

What are your strengths as a live performer?

The only thing I do, if you can sum me up as a performer, is I'm very old-school — I visit with the audience. They're people, you're a person, and they walk away and feel they know who you are. You talk to them like you're talking to a person. In fact, much to the chagrin of my management, I've always preferred the more intimate venues to the big arenas.

How have you grown as a performer in the last decade?

I understand better as an artist what I can



Courtesy of Luck's Doggie/Karen Williams/Johnson

Mel and Pam Tillis

do. I used to want to try to sing everything, and everybody's not good at everything. I like that I've got a pretty good range, and on the new record I use it from the top to the bottom. A lot of my material is very emotional. Sometimes I belt, sometimes it's delicate. Some singers are all one speed, wide open or all soft. I always thought of music as real textural. I like different textures to my vocals.

With this album done, how do you approach music going forward?

I think in the past, sometimes I would take a few months and just do the live thing and not worry about it. If there's one thing I've learned after all this time, it's that the moment you finish one album you're starting the next. I started my new album last night! [laughs] The new album is so eclectic. I want to see how people respond to it. There are some real torchy things, so if they love that, I'll do more of that on the next album. If they love the rockabilly stuff, I'll do that. It will be interesting to see how they respond.

After making such a close examination of your father's legacy, have you stopped to think about what your own musical legacy will be in years to come?

I think that I've made some really beautiful music, some of which a lot of people haven't gotten to hear! [laughs] Some of my favorite things haven't gotten out there as much as I might have liked. I think it's really hard to conduct your career any way except to say that every time you do a record, you're giving it everything you've got to give. You'll never be embarrassed, you'll never be ashamed of your work. Your work will stand on its own.

NEWS & NOTES

The Corncob: Chely Wright has left MCA records after three albums. Wright is looking for a new recording deal as well as acting parts... Johnny Cash's fourth record with producer Rick Rubin, *American IV: When The Man Comes Around*, will be released in September. Two Cash tribute albums are also scheduled for the fall: *Dressed In Black* and *Kindred Spirits*... The six brothers comprising **The Clark Family Experience** have filed for bankruptcy. Their record deal with Curb may be affected... **Tim McGraw** has signed a two-book deal with Simon & Schuster. A photo album will come out in November to coincide with the release of McGraw's next album, while the second book — to be released in 2003 — will deal with fatherhood... **Dixie Chicks'** new deal with Sony includes their own vanity label: Open Wide Records... Fellow 6-foot-6 artists **Tracy Adkins** and **Darryl Worley** are teaming up this fall for the *Big Men Of Country* tour... On the mend: **Hometown News'** **Scott Whitehead** (from a broken collarbone suffered in a car accident) and **Hal Ketchum** (from a herniated disc).

New Releases/Reissues (subject to change): July 9: **Andy Griggs**, *Freedom* (RCA); **Mike McClure**, *Twelve Pieces* (Compadre); **Dolly Parton**, *Halos & Horns* (Sugar Hill). July 16: **Flying Burrito Brothers**, *Sin City: The Very Best Of (A&M)*; **Randy Travis**, *Trail Of Memories: The Anthology* (Rhino); **Darryl Worley**, *I Miss My Friend* (DreamWorks). July 23: **Johnny Cash**, *With His Hot And Blue Guitar* (Varèse Sarabande); **Charlie Daniels Band**, *Redneck Fiddlin' Man* (Audiom); **Diamond Rio**, *Completely* (Arista); **Toby Keith**, *Unleashed* (DreamWorks); **Joe Nichols**, *Man With A Memory* (Universal); **Elvis Presley**, *Roots Revolution: The Louisiana Hayride Recordings* (Tomato); **Eddy Raven**, *Live In Concert* (Row Music Group); **Anthony Smith**, *If That Ain't Crazy* (Universal); **Don Williams**, *Silver Turns To Gold* (RMG); **Hank Williams**, *The Ultimate Collection* (UTV). July 30: **Alabama**, *Legendary* (RCA); **Kathy Mattea**, *Roses* (Narada); **Bill Monroe & Friends**, *Mountain In My Heart* (Fuel 2000); **Linda Thompson**, *Fashionably Late* (Rounder); **The Wildwood Valley Rebels**, *Back Country Road* (Rebel).

My two cents: The removal of **Toby Keith** and **Charlie Daniels** from Fourth Of July specials on ABC and PBS due to what was deemed "inappropriate song lyrics" is most troubling. One of the most endearing aspects of country music has always been the ability of its best artists to strike a chord with a large segment of the population on a particular issue. Keith's and Daniels' strongly worded responses to the 9/11 tragedy have struck such a chord — particularly Keith, whose "Courtesy Of The Red, White, & Blue" is his fastest-rising song on the charts ever. How ironic that on the day when we celebrate freedom, there are artists who are not welcome to publicly express their point of view.

— Jim Bagley

MARK CHESNUTT

Mark Chesnutt
Columbia Records (CK 86540)

Mark Chesnutt's music typically features an agreeable sound grounded in traditional country music values, but he doesn't always match his stylistic strength with material best-suited to show it off. His self-titled new disc is filled with enough enjoyable moments to make it worthwhile, but it often stumbles over songs that don't quite fit.

On the better end of things, Chesnutt makes honky-tonk hay with the loose "Don't Know Why I Do It" and registers a sturdy sale on the acoustic guitar-propelled country bob of "Sacred As A Sunday." The Texas native also knows his way around more measured material, hitting a serious mark in "Just Right For You" and singing with expressiveness and honesty in "She Was."

The charm of Chesnutt's twang dissipates when he ventures too far afield, whether it's for the too-cute gimmickry of "My Dreams" or the simply bad "I'm In Love With A Married Woman," which wastes too much energy trying to hide its minuscule payoff. Chesnutt is better off when he sticks to meat-and-potatoes grooves such as the upbeat swirl of pedal-steel guitar and fiddle that gives wings to "Good Night To Be Lonely," a song too busy being infectious to get bound up in its own cleverness.

— Thomas Kintner

THE FLATLANDERS

Now Again
New West (NW6040)

Three Texas cult heroes (Jimmie Dale Gilmore, Butch Hancock, and Joe Ely) comprise this independent label version of The Highwaymen. Blessed with rootsy, spare production values and fresh, evocative tunes, their 14-song collection mixes tongue-in-cheek honky-tonk philosophy with poignant, western heartache.

With the exception of an affecting version of Utah Phillips' "Going Away" and the Tex-Mex longing of Butch Hancock's "Julie," all the songs are written by the trio. Rueful humor abounds in the Waylon Jennings-inspired stomper "I Thought The Wreck Was Over," the Bob Dylan-esque put-downs of "You Make It Look Easy" and the self-mocking jugband ditty "Right Where I Belong."

Ely imbues the cautionary rocker "Pay The Alligator" with admirable verve, and Hancock brings Flying Burrito Brothers-style bite to the haunting pronouncement "Yesterday Was Judgement Day." Most of the lead vocal chores, however, are handled by Gilmore. It's a canny move, for if any voice beckons images of ethereal Southwestern angst, it is Gilmore. This is especially apparent on the quavering love paeans "Now It's Now Again" and "All You Are Love," as well as the Traveling Wilburys-ish "Down In The Light Of The Melon Moon."

Boasting performances rife with good-natured camaraderie and atmospheric musicianship, this one's well worth tracking down.

— Ken Burke

SHeDAISY

Knock On The Sky
Lyric Street (2061-65015-2)

They may be marketed as a country act, but the three videogenic sisters known as SHeDAISY (Kristyn, Cassidy, and Kelsi Osborn) are a pop act all the way. But then, what do you expect from a group who cite Aretha Franklin and the Wilson sisters of Heart as influences? *Knock On The Sky*, their sophomore effort, starts off impressively enough. The entire first half of the record contains a string of melodically strong offerings such as the up-tempo "Mine All Mine," the equally exuberant "I'm Lit" and the infectious "Man Going Down" (which beats just about anything on Top 40 these days).

Though songwriter Kristyn Osborn pens intelligent lyrics with an introspective bent, SHeDAISY are equally capable of turning out strident (albeit catchy) fare such as "Get Over Yourself," one of those get-lost numbers with attitude that sounds dangerously close to disposable teen pop. Unfortunately, as the record progresses, the songs become increasingly less distinctive, leading to forgettable fare such as the faceless power ballad "The First To Let Go" and the equally pedestrian pop number "All Over You."

In the end, SHeDAISY simply can't sustain the quality of their material over the course of 13 songs, making *Knock On The Sky* an only intermittently satisfying affair.

— Tierney Smith

VARIOUS ARTISTS

Classic Bluegrass From Smithsonian Folkways
Smithsonian Folkways (SFW CD 40092)

The spate of worthy comps riding on the coattails of *O Brother, Where Art Thou?* continues with *Classic Bluegrass From Smithsonian Folkways*, 25 tracks of serious bluegrass unsullied by rock, pop or other corrupting influences. Recorded between 1956-1992, it includes three numbers from what's purportedly the first bluegrass LP ever, Folkways' *American Banjo: Three-Finger And Scruggs Style*. Dashing mandolin runs by Earl Taylor (and his Stoney Mountain Boys) and bluegrass' patriarch Bill Monroe (with Peter Rowan) open and close this crisp disc, while Ralph Stanley, singing with older brother Carter, offers clawhammer banjo picking.

Many of the performers — Red Allen, Doc Watson, and Hazel Dickens, for example — grew up with the music. The Harley Allen-Mike Lilly Band (Harley being Red's son) show how the genre's trademark tight harmonies can turn smooth (in Osborne Brothers style) rather than sharp, without sacrificing the essence of true bluegrass. The New Lost City Ramblers' "The Little Girl And The Dreadful Snake" evinces mountain music's darkness, but then a wildfire fiddle breakdown such as David and Billy Ray Johnson's "Grey Eagle" comes along to show its fun side. Even bluegrass has yin and yang.

— Bruce Sylvester

"I consider the British Invasion the heart and soul of garage rock. Everything before it led to the British Invasion, and the British Invasion has influenced everything since."

— Little Steven Van Zant

(Little Steven from page 12)

these bands would later teach me about the blues. I knew nothing about the blues, but I learned it all from the English bands. Basically the English guys were copying the blues stylings and then turning American kids onto it one generation removed. I got into blues later, in 1967 and 1968, when the guitar player became king and blues became king for a moment."

He offered his own theories on the evolution of today's garage-rock scene and argued that the British Invasion bands of the 1960s were an essential element in the development of today's music.

"I consider the British Invasion the heart and soul of garage rock. Everything before it led to the British Invasion, and the British Invasion has influenced everything since. The five or six different genres — the pioneers, the R&B stuff, the surf instrumentals, the blues guys, the girl groups — all of that went into forming the British Invasion," he argued, "and that's the garage-rock family in which I'm working."

Although he has no prior radio experience — he'd had no acting experience before either but was chosen for a significant role in *The Sopranos* — Van Zandt said he is writing

his own scripts.

"I'm writing the scripts myself, picking the songs and the instrumentals that go on behind me while I'm talking and picking the movie clips that go on between songs myself. I'll occasionally embellish a story with something from my own experience," he said.

For much of the 1980s, he was producing records and recording and releasing his own albums for his own label, Renegade Nation

Records. His most recent solo album is *Born Again Savage*. Given that he's made his home in New York City since the early 1980s and it's not cheap to live there, Van Zandt was asked about his recent turn of good fortune with the runaway success of *The Sopranos* on HBO.

"My life in New York has been somewhere in between a struggle and being comfortable. I've been very lucky in my adult life in that I've been successful enough at whatever I'm

doing to make a living, but I do have a way — every time I'm on the verge of getting dangerously wealthy or rich, I find some new project to invest my money into," he said, laughing. "So I guess I must not want to be rich. That's the only conclusion I can come to!"

Asked if fans around New York and New Jersey could look forward to a few live shows from Van Zandt and a band in this summer, he said it's not likely.

"It really takes time to put together a band and do that right. I'm not even close to having that kind of time right now," he said. "I average three days a week on *The Sopranos* and I'm averaging five days a week on the radio show, so that doesn't leave much room in my schedule. But I really have to give credit to the people at the Hard Rock Café for making this whole thing happen."

— Richard J. Skelly

(W.C. Handy Awards from page 10)

handed the Blues Album Of The Year award for *Presumed Innocent* and rocked the house with her two-fisted Gulf Coast boogie piano playing. Otis Taylor's two live numbers were even more devoid of blues content than *White African*, his bewilderingly eclectic Best New Artist Debut album (which isn't his debut offering at all, but we digress).

Several presenters were memorable in their own right. The bawdy repartee between Phillips and legendary R&B belter Ruth Brown deviated hilariously from what was on the TelePrompter, despite Brown's best efforts to stick to the script. Eight-eight-year-old Rev. Dwight "Gatemouth" Moore — once a pioneering Beale Street blues shouter — transformed The Orpheum into his personal pulpit as he dynamically eulogized the recently departed Memphis blues and soul legend Rufus Thomas, for many years an ebullient presence at these annual events.

The Handys aren't complete without at least one glitch. Odetta and Robert Lockwood Jr. reversed the envelopes when presenting a

pair of awards, leaving everyone guessing who won Acoustic Blues Album honors. Maria Muldaur's painful bludgeoning of the late Percy Mayfield's traditionally subtle lament "Please Send Me Someone To Love" and International Blues Challenge Winner Chef Chris and his Nairobi Trio's flaccid funk provided musical low points.

Apart from King's heavily hyped two-night stand at his cozy self-named Beale Street nightspot, the weekend's live music prospects were disappointing. A Friday evening tribute to Howlin' Wolf at the New Daisy offered a few shining moments from ex-Wolf sidemen Hubert Sumlin and Henry Gray, and David Johansen's gruff lead vocals weren't as phony as one might have expected (author Robert Gordon's excellent new Muddy Waters documentary *Can't Be Satisfied* was also screened at the event). Saturday brought a Center For Southern Folklore show by The Masqueraders, Memphis-based soul vets whose heavenly vocal harmonies shimmered as they reprised their late-60s hits "I Ain't Got To Love Nobody Else" and "I'm Just An Average Guy."

— Bill Dahl

A Broad Abroad

U.K. REISSUES SERVE UP PSYCH, REGGAE AND EARLY BRIT POP

by Jo-Ann Greene

Ready for The Tee Set revival? One of the most sainted of all continental European psychedelic bands, The Tee Set are probably best-remembered for the classic "Early In The Morning" and "Don't You Leave" singles around 1967/68; the remainder of their career, lived out in the comparative shadows of The Netherlands, passed most Anglo-American observers by.

The band broke up and was succeeded by the similarly obscure After Tea; thereafter, English-born guitarist Ray Fenwick moved on to become one of Britain's most successful session men, playing with The Spencer Davis Group, Gillan, Fancy and more. In 1987, however, he reunited with Tee Set bassist Polle Eduard as Minute By Minute, a superb singing/songwriting duo augmented in the studio by guitarist Jan Akkerman, drummer Cozy Powell and others.

Long Hot Night, the album that this troupe created that year, apparently went unreleased at the time. Dusted off by Angel Air (www.angelair.co.uk), it is revealed as a supremely lush slice of classy AOR, with excellent songs expertly played and revelling in its makers' pedigrees. Akkerman's solo in "A Million Miles Away" is short but so sweet, and there's a lovely touch of humanity at the end, as the guitarist executes a quick fiddly bit and vocalist Eduard chuckles in response.

Elsewhere, four demos are appended to the original 12-song LP to offer a tantalizing taste of the band at its rawest. While the overall mood of *Long Hot Night* could be compared to a period Eric Clapton album, it is utterly devoid of the somewhat embarrassing baggage that normally accompanies such a designation.

There's more Fenwick to be found on the first and only album by Sundance. Elements of the album have crept out before, in the course of Angel Air's examination of the Mike Hurst back catalog. Now, we hear the entire project. For the uninformed, Sundance was Mary Hopkin's early 1980s comeback vehicle, a trio formed with (ex-Springfield) Hurst and ELO's Michael DeAlberquerque, plus a clutch of Britain's top session men. They cut a single, "What's Love," and toured the U.K., but plans for the album were shelved when Hopkin quit. While the band did continue on with new vocalist Catherine Howe, their days were numbered.

Listening to the album, it's a shame. Although Sundance were clearly cut from the same poppy mold as Eurovision Song Contest winners Buck's Fizz (with whom the Howe version of the group toured), the strength of Hurst's and Hopkin's vocals certainly raised them above that particular denominator.

Their choice of material, too, was generally strong — Andrew Gold's "The Smile On Your Face," a rousing "Walk Right In" and a lovely "Silver Threads And Golden Needles" are highlights. The bonus material is even more fascinating, including live TV performances of "Cottonfields," "Dream Lover," Springfield's "Island Of Dreams" and Hopkin's "Those Were The Days," transformed to a lightly funky glower, then overlaid with those so pure vocals. The broadcast source ensures that the sound quality isn't all it could be, but it's still a terrific bonus.

Angel Air has also followed through on the recent Maggie Bell live album with a full Stone The Crows in-concert set. At

a shade over 54 minutes, *Live In Montreux 1972* features just five tracks, but what epics they are. Incendiary versions of "Friends," "Penicillin Blues," "Love 74," "Danger Zone" and some 20 minutes of Bob Dylan's "Hollis Brown" feature the classic Crows lineup of Bell, Colin Allen, Ronnie Leahy, Steve Thompson, and Leslie Harvey.

In fact, the show was recorded just weeks before Harvey's death. The sound quality is superb, capturing the true feel of one of Britain's most solid and reliable live experiences; indeed, alongside the John Peel sessions album that came out a few years ago, *Live In Montreux 1972* ranks up there alongside the greatest Crows albums of them all.

From the sublime to the ridiculous. Captain Oi's ongoing

Depending upon one's definition of fun, there are few things that are better or cleaner than Herman's Hermits. Even fewer open with "I'm Henry VIII, I Am," close with "No Milk Today" and, in between times, hit just about every peak one could hope to hear.

reissue of the Judge Dread back catalog reaches the magistrate's third and fourth LPs, the promisingly titled *Bedtime Stories* (1975) and the somewhat prescient *Last Of The Skinheads* (1976) — prescient because, within two years, Britain would be undergoing a major skinhead revival and the Judge would be applauded as one of its most treasured instigators.

For anybody already familiar with Dread's music, neither album offers any surprises. The most convincing reggae artist Britain ever produced, albeit one whose preferences leaned heavily toward the more sexually risqué elements of the music, Dread delivers up delights such as the world's least-sexy remake of "Je T'aime," an uproarious version of "Y Viva España," dedicated to suspenders (a.k.a. garter belts), and a delightfully un-politically correct cover of the early 1960s U.K. #1 "Come Outside," featuring Elton John on piano. Dread then reciprocated by recording his own vision of John's "Jamaica Jerk Off."

There's a naughty festive number ("Christmas In Dreadland") and an even naughtier song about life on the farm, "Up With The Cock." Except, of course, they're only naughty if you want them to be; the double entendre rules the roost here, delivered with a schoolboy-ish mockery that can crack the most unforgiving face eventually. You have to hear what Dread does to "Jingle Bells" — all that putting in and shaking about barely bares thinking about, after all. Both albums are appended with a bucketload of bonus tracks — 18 altogether — that wrap up all the attendant singles and EPs. Has such good clean fun ever been so generously presented?

Depending upon one's definition of fun, there are few things that are better or cleaner than Herman's Hermits. Even fewer open with "I'm Henry VIII, I Am," close with "No Milk Today" and, in between times, hit just about every peak one could hope to hear.

The Hermits is a 20-song Herman's Hermits collection

(Akarma, Italy) that concentrates on the band's biggest hit singles — British and American — which means there's unlikely to be anything here that fans haven't already picked up a few dozen times already. But the gatefold digipack serves up an attractive period jacket, while a lyric booklet lets listeners sing along at the top of their lungs, just like they used to. Probably.

Another Brit legend, Billy Fury, is remembered with *Billy Fury Sings A Buddy Holly Song* (Ozit, U.K., www.billyfuryofficial.com), a 15-song collection of recently unearthed demos dating from 1958-61, including four that predate his discovery by Larry Parnes but suggest that the young Ronald Wycherley is bound for glory.

The sound quality isn't always the best — several tracks were mastered from long-decayed acetates and 78s, but it's a snapshot of British Beat before The Beatles that simply cannot be overlooked. One day Fury will be granted the all-encompassing box set he so richly deserves. Until that time, *Sings A Buddy Holly Song* offers up half a disc's worth of what we're waiting for.

Only half a disc? That's right. The remainder of the album is turned over to Fury's brother, Jason Eddie, whose own career in the early 1960s may not have had the resonance of Fury's but turned out its own share of future gems. Ten Eddie demos and rarities include four produced by Joe Meek and a couple more recorded during 1999/2000 by the artist under his given name, Albie Wycherley. The accompanying booklet, meanwhile, is littered with memorabilia and informative sleeve notes, all adding up to a package that no student of the era will want to miss.

Finally this month, a word on one of the most immortally named combos to come out of Liverpool in many a moon, The Dead Cowboys. *Comings And Goings* (Viper, U.K. — www.theviper-label.co.uk) is the semi-conceptual debut album by a band steeped deeply in the punkier edges of the alt-country movement, a dark, twisted Americana that sends barbed-wire tumbleweeds rattling down Main Street. With the songs locked deep inside themes of regret, bitterness, break-ups and reunions (comings and goings indeed), it's a darkly beautiful album, dense, textured and stunningly authentic. Stunning, that is, because Hank Williams' "Rambling Man" is the band's only cover; the rest of the set comprises the group's own compositions.

Best of the best

HAPSHASH AND THE COLOURED COAT: *Featuring The Human Host And The Heavy Metal Kids* (Akarma, Italy). Wiping the floor with the early 1990s Repertoire label reissue, one of the all-time freaky psych classics, Hapshash And The Coloured Coat's *Featuring The Human Host And The Heavy Metal Kids*, re-emerges with original artwork, crazy sounds, a guest appearance from The Rolling Stones' Mick Jagger and Keith Richards and so much more.

ODETTA: *Ballad For Americans And Other American Ballads/At Carnegie Hall* (Akarma, Italy). Two-fer wrapping up a pair of essential Odetta albums, featuring some of her finest performances — Merle Travis' "Dark As A Dungeon" and the traditional "All The Pretty Little Horses" are breathtaking stand-outs.

OREGON: *Our First Record and Violin* (Akarma, Italy). Two more long-lost Vanguard classics resurface, with 1978's *Violin* filling a long-felt need among fans of the jazz rock quintet. The improvised 15-minute title track alone is worth the price of entry.

P.J. PROBY: "The Boom Boom Song" (Santa Fe Records, www.proby.co.uk). The immortal legend of maverick pop, P.J. Proby returns with a new single, his first in some years, and of course it's big-ballad business as usual, a stirringly anthemic litany of the joys of being British. Which, after nearly 40 years in the country, Proby might now be.

STEVE PEREGRIN TOOK'S SHAGRAT: *Lone Star* (Captain Trip, Japan). A seven-track disc rounding up a pair of sessions recorded by Steve Peregrin Took immediately after his departure from Tyrannosaurus Rex in 1970. A lot more accomplished than other Took recordings let on, the accompanying musicians include Larry Wallis on incendiary guitar.

(Please Mr. Postman from page 8)

Vaughn (I believe), who was absolutely killer on guitar. Burnette was just warming up the crowd for the old masters, Bill Haley's Original Comets. This is a group of senior citizens, all in their 60s and 70s, who plugged in and then rocked like teenagers. Franny Beecher on guitar, who started with Benny Goodman in 1949, is 79 years old. Marshall Lytle on standup bass actually laid down on the stage with the bass on top of him while jamming away. Joey D'Ambrosio on sax tore thru Red Prysock's "Hand Clappin'," the Holy Grail of saxophone tunes. Jacko Buddin does a super job of handling Haley's vocals.

It was well after midnight when the crowd finally let them leave the stage. All the performers at the festival took the time after their sets to greet the fans and sign autographs.

Day two started with a luncheon at the Carl Perkins Auditorium. White Plains, N.Y., does not have BBQ and fried chicken to compare with the fine spread that was put out. The keynote speaker was Mr. Sun Records himself, Sam Phillips. We sat down and starting chatting with the others at our table. Amazingly, it turned out we were sitting with Roy Orbison's guitar player, Bucky Barrett. Listening to him trade road stories about the early rock 'n' roll days with his buddies was a blast. Almost all of the festival performers were at the luncheon, and they were friendly, approachable and appreciative. Phillips' speech was fascinating in detailing the early days of record promotion and in his realization that rock 'n' roll had changed the world.

"My prize included dinner at Suedes, which is run by Carl Perkins' son-in-law. Suedes is a very cool place to eat. Buddy Holly's widow Maria had just left when we sat down."

— Al Gassman

My prize included dinner at Suedes, which is run by Carl Perkins' son-in-law. Suedes is a very cool place to eat. Buddy Holly's widow Maria had just left when we sat down. The catfish is out of this world and Perkins' son-in-law tells great rock 'n' roll stories. He and Carl were golfing buddies, so he would hear the road tales from his father-in-law upon his return from touring. Grab some Key Lime pie and ask him about Keith Richards, George Harrison at Carl's funeral, Elvis and more.

Performers on the second day included strong sets from Perkins' sons and Marty Stuart and his band. What I really like about music festivals is being knocked over by someone I've never heard before. That night it was Narvel Felts. For those unfamiliar with Felts, he started out in the '50s, and he is still rockin' and still making his female fans crazy.

The crowd at the festival was small, friendly and into their rockabilly. People had some very cool tattoos. My favorite was of a young Elvis on the shoulder blade of a pretty woman. The vendors had a lot of hard-to-find rockabilly CDs, and all the performers were happy to sign. The Rockabilly festival will again be in Jackson Aug. 9-11, 2002. *Goldmine* readers might want the Web address for the festival:

www.rockabillyhall.org.

Better living through *Goldmine!*

— Al Gassman
White Plains NY

[Al, congratulations on being the winner of our Rockabilly Fest grand prize. What a great bunch of stories gleaned in the span of just a few days! You were definitely in rockabilly heaven — on earth! — Ed.]

Not quite The Byrds' "unreleased" tracks

In his description of The Byrds' *The Preflyte Sessions* review (*Goldmine* #573, July 12, 2002), Colin Fleming reported, "Both discs of this set feature 20 songs each and, between them, 16 previously unreleased tracks."

It is important to distinguish that, while there are technically 16 "unreleased tracks" on the two discs, it is more accurate to say that 14 of these 16 tracks are alternate versions of tracks previously available on Rhino's *In The Beginning* and Together's *Preflyte* and *Early L.A.* Of those 14 tracks, four are released in multiple versions. The two remaining "unreleased tracks" of the 16 are David Crosby demos — fun to have, but not Byrds' tunes.

There are only about six legendary, truly

unreleased tracks that remain "lost" from the days of *The Jet Set* and *The Byrds'* first two Columbia albums — "Maybe You Think," "Words And Pictures," "I Love The Life I Live," "The Flower Bomb Song," "I Don't Ever Want To Spoil Your Party" and "Circle Of Minds," none of which are on this Sundazed set.

The last lost Byrds song to emerge that I'm aware of was the backing track to "Stranger In A Strange Land" on the bootlegs *Tambourines And Twelve Strings* and *The Byrds' Journals*. Completists may want to have the alternate versions and Crosby tracks on *The Preflyte Sessions*, but caveat emptor.

— Don Cohen
New York NY

[Don, thanks for the insight on *The Byrds'* rarities from the Sundazed set, which, regardless of the sources, still is great stuff from the infancy of one of America's most innovative rock bands. — Ed.]

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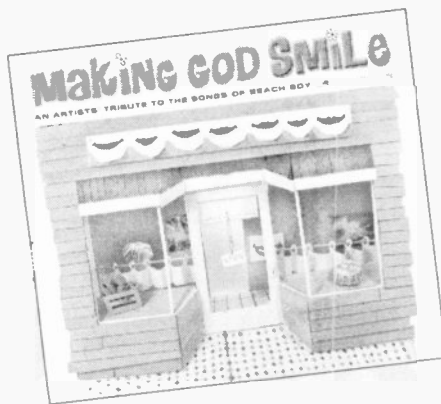
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Classical Notes

MUSSORGSKY'S *PICTURES AT AN EXHIBITION*

by Peter Gutmann

One of the most powerful of all creative urges is to memorialize. The results can range from the trivial statues of mounted generals that clutter our parks to the awe of the Pyramids of Giza. Yet, perhaps the most powerful creations are those that try to overcome a grievous personal loss by immortalizing the evanescent.

Modest Mussorgsky produced his *Pictures At An Exhibition* to perpetuate the memory of a friend. In the process, he created a monument.

Mussorgsky was an ardent Russian nationalist, but he was far more interested in folk art than in the grandiose ornamental designs of the aristocracy. (Or, as Tchaikovsky put it, "He likes what is coarse, unpolished and ugly.") Mussorgsky's career began in the military, but he resigned from the life of a fastidious officer to study music and supported himself as a civil servant. Yet, his soul was far less complacent than one would expect from a lifelong bureaucrat — he lived in a commune, and the radical ideology he absorbed there infused his music, as he devoted himself to seeking truth in art by crafting a natural style without classical artifice.

Victor Hartmann was a close friend who shared Mussorgsky's ideals in his own field of architecture and painting. When Hartmann died in 1874, aged only 39, Mussorgsky was devastated. In abject bitterness, he wrote: "Why should a dog, a horse, a rat live on and creatures like Hartmann must die?" But soon his incomprehension took a more constructive tack. The following year saw a memorial exhibit of 400 Hartmann works, including sketches, watercolors and costume designs. Mussorgsky was deeply moved. Seized with inspiration, he quickly reacted to the exhibition by writing a suite of 10 piano pieces dedicated to the organizer.

The work opens with a brilliant touch — a "promenade" theme that re-emerges throughout as a transition amid the changing moods of the various pictures. By alternating 6/4 and 5/4 time, its regular metric "walking" pace is thrown off-balance and cleverly suggests the hesitant gait of an art lover strolling through a museum, attracted by upcoming pleasures but hesitant to leave the object at hand without a final glance at a telling detail.

The 10 pictures Mussorgsky depicts are: a gnome-shaped nutcracker; a troubadour plaintively singing outside an ancient castle; children vigorously playing and quarrelling in a park; a lumbering wooden Polish ox cart; a ballet of peeping chicks as they hatch from their shells; an argument between two Warsaw Jews, one haughty and vain, the other poor and garrulous; shrill women and vendors in a crowded marketplace; the eerie, echoing gloom of catacombs beneath Paris; the hut of a grotesque bone-chomping witch of Russian folklore; and a design for an entrance gate to Kiev. Mussorgsky clearly chose these subjects for the variety of moods they invoked and the opportunities they presented for a wide array of musical depictions.

Hearing the work today conjures visions of grand, imposing pictures of exquisite delicacy, profound atmosphere and blazing glory. Such is the power of abstract art. Musicologist Alfred Frankenstein scoured Russian archives and managed to

find 70 of Hartmann's works, including most of those that had inspired the *Pictures*, and published them in 1939. The result is quite a surprise — the graphics are modest, conventional and barely remarkable. The drawing of the chicks shows two dancers stiffly modeling plain ballet costumes of eggshells topped with a few feathers. The witch's hut is merely an ornate clock. Even the subject of the towering finale that so fired Mussorgsky's imagination to depict a triumphant procession passing through a mammoth gate to honor the czar is but a brick archway decorated with wrought iron, tiles and stained glass, with a few well-dressed people loitering by and a horse-drawn cart about to enter.

Alcoholism and severe depression not only cut short Mussorgsky's life, but also plagued his most creative years and prevented him from advocating his work, which succumbed to the dismissive attitude of the cultural gatekeepers. Fame came only after his early death at age 42, when well-meaning admirers indulgently undertook to edit his operas in order to correct what they perceived to be artistic flaws, lapses of inspiration and overall carelessness. Only in more recent times have the originals been revived to display their frank elemental power.

The *Pictures At An Exhibition* met a similar fate. The score remained unpublished until 1886, five years after Mussorgsky's death. But then, almost immediately, an amazing phenomenon began — while the original version generated little interest among pianists, more than two dozen composers were seized by a compulsion to orchestrate it.

By far the most famous is by Maurice Ravel. Commissioned by Serge Koussevitzky in 1922, his was a propitious choice — Ravel's version strongly underlines the mood of each piece, from the woodwind chirping of the chicks through the reverberant, dark brass of the catacombs, the percussive terror of the witch and especially the blazing brass and pealing carillons of the finale. Koussevitzky was not only a great conductor but a wise businessman — his deal with Ravel included five years of exclusive performance rights.

Koussevitzky led the new work to great acclaim with the Boston Symphony Orchestra, of which he had just become music director (and where he would remain for 25 glorious years). Their 1930 recording (BMG 61392 or Pearl 9020) is entitled to a particular aura of authenticity. Koussevitzky had an uncanny ability to invest every work (even the vapid patriotic stuff he recorded during World War II) with an aura of musical integrity, sincere expression and deep human communication. Some have claimed that his *Pictures* lacks the character and overt excitement of interpretations that more forcefully emphasize the individual color and drama of each section (or, as one put it, at the time of Koussevitzky's recording the paint was not yet dry). Yet, Koussevitzky instead chose a more subtle approach: By melding the disparate pieces into a musically unified whole, he underplays the awkwardness of the contrived structure and attains a more convincing result.

The potent combination of Mussorgsky's varied moods and Ravel's vibrant orchestration have made their *Pictures* well-liked by both critics and audiences, a rare accord of popular and professional esteem. While *Pictures* flourished in concert and on 78s, the advent of the LP (on which it fit neatly) and burgeoning consumer interest in home sound systems boosted its appeal

yet further. Of the bounty of recordings that have proliferated since Koussevitzky's (more than six dozen in the current catalog alone), nearly all convey the essence of this foolproof score quite well. Perhaps out of deference to the intrinsic strength and forthright character of the music, most add only minor interpretive gloss. There's little to choose among them, so the pioneering accounts retain the greatest interest.

The very first of Mercury's famed *Living Presence* LPs (MG50000) became known as a hi-fi demonstration disc, presenting the *Pictures* by Rafael Kubelik And The Chicago Symphony Orchestra through a single microphone and full-track tape for a wonderfully natural image (mono, of course), detailed with natural resonance. (Unfortunately, due to deterioration of the master tape, only a depreciated shadow of the original LP remains on the current transfer on Mercury CD 434 378.) A similarly incisive but better-preserved 1953 recording by Arturo Toscanini And The NBC Symphony Orchestra (BMG 60287) drew further accolades, although his magnificent 1948 La Scala concert (Radio Years 99 or Originals 852) is more supple and elating, despite rather crude sound.

The advent of stereo boosted the technology and marketing stakes yet higher. Among the first to take advantage of the new aural depth with a *Pictures* recording were Fritz Reiner And The Chicago Symphony in RCA's *Living Stereo* (BMG 61958) series, Leonard Bernstein And The New York Philharmonic in Columbia's *360 Degree Sound* releases (SMK 47495), and Ernest Ansermet And The Orchestre de la Suisse Romande in Decca/London's *Full Frequency Stereophonic Sound* series (no CD transfer). For those who insist upon digital sound, the very latest version by Valery Gergiev And The Vienna Philharmonic (Philips 468 526) is superbly dramatic and richly recorded.

But, as in any art ripe with ego, there are notable exceptions to the mainstream approach. By availing themselves of 45 minutes in lieu of the usual half-hour, Sergiu Celibidache And The Munich Philharmonic (EMI 56516 or Artists Live FED 017) transform the usual whirlwind tour through an art gallery into a probing study of transitory mood and deep meditations on the scope of human activity.

The *Pictures* proved a natural attraction for master colorist and sound enthusiast Leopold Stokowski, who undertook his own "symphonic transcription" in 1939. Omitting two of the pictures, he imparts a more Slavic and overtly dramatic texture while giving fuller rein to the scope of orchestral sound. (Ravel, after all, was a rather restrained and efficient French impressionist.) Although Stokowski declined to depart from the chicks' fluttery woodwinds or the catacombs' booming brass, much of the rest seems a determined break from Ravel's instrumentation wherever possible; thus, his opening promenade sounds in richly harmonized strings rather than a brass fanfare, and the witch's hut replaces sharp tympani accents with brass snarls. Stokowski's version is conveyed well in his final 1965 studio recording with the New Philharmonia (London 443 898) and an even more vibrant 1963 BBC concert (Music And Arts 765).

If Stokowski's transcription treated the orchestra as a mammoth virtuoso instrument, pianist Vladimir Horowitz applied a similar outlook to his own adaptation that was clearly attuned to project his fabulous technical wizardry. In his legendary hands, the culmination at the great gate of Kiev ends in a dazzling display of rolling chords, glittery descant accents and tremolos, all managing to suggest a full range of orchestral effects through the unadulterated sound and resources of the keyboard.

And what about the piano version that started it all? Although there had been others, it was a recording of an extraordinary 1958 Sviatoslav Richter recital in Sofia, Bulgaria, (Philips 464 734) that refocused public attention on the merit of the original. Intense, full of nuance, supremely poised and Russian to the core, Richter's masterful performance fully vindicated Mussorgsky's work as a masterpiece in its own right, without need of translation, embellishment or improvement.

Hartmann would have been proud of his friend's work!

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

Two Jerry Garcia guitars sell at auction for more than \$700,000 — each

*Nothin' shaking on Shakedown Street
Used to be the heart of town
Don't tell me this town ain't got no heart
You just gotta poke around*

"Shakedown Street"
— Hunter/Garcia

NEW YORK — Someone got shaken down, but it appears to be by consent. And don't tell anyone this town ain't got no heart — nor money. Two anonymous Deadheads were more than willing to bid up the late Jerry Garcia's fabled "Wolf" and "Tiger" guitars at an auction held in New York May 8, 2002.

Wolf, which Garcia played from 1973-1978, went for \$700,000 (\$789,500 after the buyer's commission), while Tiger, which Garcia played almost exclusively for 11 years between 1979-1990 went for \$850,000 (\$957,500 after commission).

Garcia, who died in 1995, for the most part played a total of four different custom-made guitars in the last 20-plus years of his life. His will stipulated that the guitars made by guitar maker Doug Irwin, nicknamed Wolf, Tiger and Rosebud would be returned to Irwin. But the surviving Grateful Dead members challenged that by stating the guitars were band property, as they were purchased with the band's funds.

The court ruled last October that Irwin could have Wolf and Tiger while the Dead got to retain possession of Rosebud (played from 1990-1993) and Headless, the last guitar Irwin made for Garcia but which he never played.

"I believe in my heart that these will set new world records for the money spent at auction for a guitar," said Arlan Ettinger, president of Guernsey's auction house in New York, before the auction was held. He was right.

The previous record was set in 1999 when Eric Clapton's Fender Stratocaster, nicknamed "Brownie" and played during the *Layla* album sessions, sold for \$450,000.

Ettinger said that in big auctions like this one — Guernsey's had previously auctioned off items from Graceland, John F. Kennedy memorabilia, and Mark McGwire's then-record setting 70th homerun ball

— bidders are usually poker-faced and keep their intentions close to the vest. But not here.

"I was impressed with their passion for Garcia," said Ettinger, of a number of potential big bidders who he met before the auction. "They told me, 'If I get this, I'm going to immediately put it on tour. I want the world to enjoy it.'"

Other Garcia-related items auctioned off included various Grateful Dead posters and artwork; Garcia's harmonica; a brown leather jacket he wore often (\$23,000); a couple of his trademark black T-shirts (suggested bidding price of \$2,000-4,000); a collection of "over 1,800 Grateful Dead concert tapes" dating back from the '60s to the last Dead performance in Chicago at Soldier Field; and a collection of ultra-rare 7-inch 45s that includes the Dead's very first recording, "Stealin'" on

"I was impressed by [bidders'] passion. They told me, 'If I get [the guitar], I'm going to immediately put it on tour. I want the world to enjoy it.'"

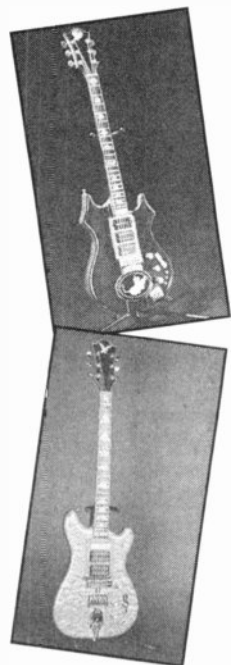
— Arlan Ettinger, Guernsey's president

the Scorpio Records label. Only 200 were produced in 1966 and were immediately recalled and destroyed by the record company, although a few copies survived.

Garcia's 1995 Harley "Fatboy" chopper was also auctioned off along with numerous handwritten lyric sheets, furniture and some canvases Garcia had painted.

Guitar maker Irwin, who is recovering from a serious hit-and-run accident incurred three years ago, plans to open a new guitar workshop in central California and produce custom one-of-a-kind guitars again.

— S.F. Yee



Photos courtesy of Guernsey's

"Tiger" (top) and "Wolf," two of Jerry Garcia's custom-made guitars sold at auction recently for more than \$700,000 each.

New column!

Picture This!

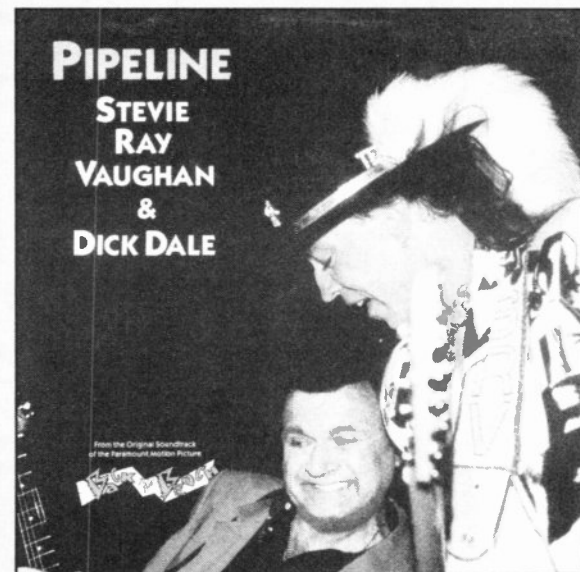
STEVIE RAY VAUGHAN & DICK DALE
"Pipeline"
Columbia 38-07340

In preparing to write this brief article on the 45 rpm picture sleeve for Dick Dale and Stevie Ray Vaughan's 1987 recording of "Pipeline," I thought it would be a good idea to see the film that featured the tune on its soundtrack. Good luck finding a rental copy of *Back To The Beach* starring Frankie Avalon and Annette Funicello. There's no problem finding an available copy of *Freddy Got Fingered* but *Back To The Beach* must be one of those films that Blockbuster can't seem to find room for on its shelves.

The most interesting aspect of this sleeve is that it is the only U.S. sleeve issued for Stevie Ray Vaughan. It was the fifth for Dale but Epic Records never saw fit to grace any of Vaughan's brilliant singles with an equally brilliant sleeve. Too bad, really. But that's the picture-sleeve collector in me talking; I digress from my appointed task.

Dale's first picture sleeve was the 1962 promotional issue for "Enlistment Twist" recorded for the United States Army. Three more sleeves would follow in 1963; "Peppermint Man" (Capitol PRO-2320), which was a promotional release only and issued with a 33-1/3 rpm record, "King Of The Surf Guitar" (Capitol 4963) and "We'll Never Hear the End Of It" (Yes 7014). There would be a 24-year gap before Dale's face would grace another U.S. sleeve, and it would take the reunion of two Hollywood beach movie icons to do it.

Back To The Beach brought Avalon and Funicello back together and also paired Dale and Vaughan in a scorching film and soundtrack version of "Pipeline." The song was



nominated for a Grammy® Award in the category of Best Rock Instrumental Performance but lost to Frank Zappa's *Jazz From Hell* album.

The full-color picture sleeve was issued with two variations; a standard commercial copy and a promotional version identical to the stock copy but with a "Demonstration Only — Not For Sale" disclaimer added. This is Dale's easiest-to-find sleeve (relatively speaking) and also the most affordable. The stock copy in near mint condition will probably have a \$8 price attached and the promo copy, \$10.

— Charles Szabla

Dick Dale U.S. Sleeveography

Label/#	Title	Year	NMS
Overland 1301/1302	Enlistment Twist (promotional issue only)	1962	30
Capitol PRO-2320	Peppermint Man/Open End Interview/Miserlou (promotional issue only for Compact 33 Single)	1963	50
Capitol 4963	King Of The Surf Guitar/Hava Nagilah	1963	30
Yes 7014	We'll Never Hear the End Of It/The Fairest Of Them All	1963	20
Columbia 38-07340	Pipeline	1987	8
Columbia 38-07340	Pipeline (promotional issue)	1987	10

GEMM.com — pioneering record collectors and the homesteading of the early wild, wild Web

Roger Raffee had a problem and was in search of a solution. He had 3,000 duplicate LPs from his collection and wanted to sell them. After consultation with a friend, Jim Hall, and an introduction into the growing World Wide Web, their creation, GEMM.com ("Global Electronic Music Marketplace"), is now the largest dealer marketplace for buying and selling records worldwide. In less than a decade, GEMM.com has provided collectors and buyers with a marketplace of 5,000 dealers throughout the world, with an inventory of 14 million records available for purchase. With its easy-to-load online interface and the ability to take orders with credit cards, GEMM.com has provided collectors with an opportunity to find that last piece in the puzzle for their record collection.

"I bought a computer," said Raffee in a telephone interview with *Goldmine*, "and I needed to get it programmed. My mom knew of a programmer in town. That was Jim Hall. I met Jim Hall for lunch, and we were looking through *Goldmine*, and I said what would be better than this is if I could put my stuff in my computer



Courtesy of GEMM.com

GEMM.com staffers

and somebody in Japan could see what I had on my computer and order it from me, and vice versa. A week later, Jim called me up. He had scoured through the Internet, and he had discovered the World Wide Web. He asked if I wanted to go in with him on it. We could try to develop something like what we had conceived. That was about March of 1994."

The early years of GEMM.com were daunting. Early ads in *Goldmine* (under the name

"The average catalog each dealer sent us was about 1,000 items each. So we had 100,000 items on line each by November of 1994. The interesting thing was — out of those 100 sellers of music, only about one of them was actually online. The other 99 weren't even online. They would send printed lists and floppy discs, and I would hand-type them into the computer."
— Roger Raffee, CEO GEMM.com

Vinyl Outposts) drew the attention of 100 record dealers to Raffee and Hall's new project.

"The average catalog each dealer sent us was about 1,000 items each. So we had 100,000 items on line each by November of 1994. The interesting thing was — out of those 100 sellers of music, only about one of them was actually online. The other 99 weren't even online. They would send printed lists and floppy discs, and I would hand-type them into the computer."

One of the biggest boosts to GEMM.com was its ability to take orders via secured credit card transactions, a radical concept in 1995 but one that is currently used by many online marketplaces and storefronts today.

"In 1995, Amazon was just getting started. EBay wasn't even in existence yet. People were finding out about our site and traffic was growing pretty nicely. But there was no way for the customers to purchase [items] without having to make a long-distance phone call. I wanted to be able to process the payments to the customers and get the sellers their money so that we could make this thing a real viable marketplace.

"So I contacted Visa International, and I went through our site with some bigwigs at Visa, and they said that this would be a marketplace as opposed to a mall — the marketplace processes the payment and forwards the funds to the seller," Raffee explained.

"At the time, it was brand-new — we were the first ones ever to do it. And we started processing customer payments, printing out order forms online and forwarding the information to the sellers who weren't online. And that's what clinched us for Visa. We could process the payments for the dealers.

"All of a sudden, the hundred sellers that sent us these catalogs that never really expected to make any sales now all of a sudden they're starting to get checks in the mail every week, and they're selling stuff. So they ended up going online, and they sent us thousands of listings online. It was snowballing between sellers and data. It started growing really rapidly after that. We've had 100-percent growth every year — even during the economic downturn and September 11th," he pointed out. "We're still

realizing 100-percent growth every year."

Whether customers want to purchase a Staccatos Canadian import 45 or a Japanese CD by the dance group Kome Kome Club, not only can they find hundreds of dealers with the music available for sale, they can also find out a seller's professional feedback. Every transaction is electronically monitored by GEMM.com to ensure customer satisfaction.

"What we've done is we've provided performance statistics that the customer can view online. We've made it as comprehensive as possible. Especially where you see the ones with green shields [where GEMM processes the orders] — we can give you 100-percent statistics, how often a seller fulfills the order and if everything goes well.

"This is much better than the [customer] feedback option. We have customer feedback already — that factors into how many stars we give a seller — but the lion's share of how we factor how many stars a seller gets is how they administer their order-tracking system. We rate the sellers on the amount of time it takes them to ship the goods, once the goods have been ordered and paid for. Once the item has been ordered, the seller has to respond. Once the payment is received, the clock starts ticking again. What I'm describing is only valid for purchases made from dealers with green shields in their listings, when GEMM is doing the processing."

The GEMM.com Web site even allows new dealers to place their wares on the site the very same day.

"It only takes 5 minutes to register, so new record dealers can join up with GEMM. That's a large chunk of our sellers on GEMM. For more information, they can go to GEMM.com and read the FAQ."

Today, GEMM.com employs 20 people out of a San Diego office building. Even though Raffee is the CEO and the chief operations officer, he still uses the computer interface he and Jim Hall devised nearly a decade ago to find rare records for his own collection.

— Chuck Miller

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Courtesy of Concord Jazz



Rosemary Clooney

Rosemary Clooney, singer, actress

Rosemary Clooney, who voiced some of the most popular songs of the 1940s and early 1950s, died June 29, 2002, of complications from lung cancer. She was 74.

Born in 1928 in Maysville, Ky., Clooney first performed in 1945 with her sister Betty as The Clooney Sisters, appearing on Cincinnati radio station WLW. The duo later toured with Tony Pastor's Orchestra, recording for Cosmo Records (including a series of songs from the soundtrack of the Disney film *Song Of The South*), before Rosemary moved to New York City to start her own recording career. She signed with Columbia Records, recording at a time when orchestra-backed female vocalists such as Doris Day and Peggy Lee became the rage.

During her tenure at Columbia, she recorded duets with Frank Sinatra and Guy Mitchell and worked with producers Hugo Winterhalter and Mitch Miller. It was Miller who suggested Clooney record a song cowritten by William Saroyan and Ross Bagdasarian (Bagdasarian later formed The Chipmunks). Clooney hated the song, "Come On-a My House," decriing its double-entendre lyrics and faux Italian vocalizations, but watched nonetheless as the song rose to the top of the charts. While at Columbia, Clooney became one of the most beloved vocalists of the era. Her hit songs included "Hey There (You With The Stars In Your Eyes)," "Mambo Italiano" and "This Old House."

She would later star opposite Bing Crosby in the 1954 motion picture *White Christmas* and had her own television variety series, *The Rosemary Clooney Show*, in 1956.

By the 1960s, however, Clooney's career was in decline. A divorce from actor Jose Ferrer, an addiction to sleeping pills and painkillers and the assassination of Robert Kennedy (she was in the room at the time) eventually triggered a nervous breakdown.

After much recuperative therapy, she eventually rebuilt her career, appearing in television commercials and touring with Bing Crosby on his final concert tour in 1976.

Clooney later signed with Concord Jazz Records and recorded a series of highly acclaimed Big Band albums (her final recording, *Rosemary Clooney: Sentimental Journey*, was released last February). She also appeared as a guest star on the television series *ER* (performing alongside her nephew George Clooney). She penned the autobiographies *This For Remembrance* and *Girl Singer* and continued to perform and

Obituaries

record up until the time of her death.

Clooney is survived by her husband, actor Dante DiPaolo; her five children from her first marriage to Ferrer — Miguel, Maria, Gabriel, Monsita, and Rafael as well as numerous grandchildren. Her son Miguel is an actor, currently seen on the TV series *Crossing Jordan*. She is also survived by her brother Nick Clooney, who currently appears as a commentator for Turner Classic Movies, and by her nephew George.

— Chuck Miller

John Entwistle, The Who bassist

John Entwistle, age 57, *Total Guitar* magazine's Bassist Of The Millennium and a founding member of The Who, died from a heart attack in Las Vegas June 27, 2002. Some of the most unique songs in that — or any other — band's repertoire finally passed into memory, ironically just 24 hours before at least a few of them were due to be resurrected once again in concert. The Who were scheduled to begin their latest American tour in that city June 28. Instead, they spent the weekend remembering the man Who vocalist Roger Daltrey called "an irreplaceable friend" and rehearsing the hastily recruited Pino Palladino for one of the least enviable jobs in rock, replacing the afore-



mentioned irreplaceable.

Born in Chiswick, West London, Oct. 9, 1944, Entwistle first linked with Who guitarist Pete Townshend during their teenage years, playing in a Dixieland-style band. Joined by Daltrey, the pair formed mod sweethearts The High Numbers in 1964, changing the name to The Who shortly before drummer Keith Moon completed the lineup later that year. By early 1965, the band was celebrating their first U.S. hit, the jagged "I Can't Explain"; over the next 17 years, another 25 Who 45s would breach the Top 100, alongside each of the band's LPs.

It was in concert, however, that The Who were best experienced. Throughout the 1960s and into the first half of the 1970s, The Who were arguably the most dynamic live band on the planet, an honor that 1970's *Live At Leeds* album duly confirms but which Entwistle made possible in the first place. A solid, stolid, bass player, it was he who held everything in place while his bandmates went into hyperactive overdrive. As former manager Kit Lambert once explained, "Without John, the others would

never keep it together. It'd just be a mess."

Although Townshend swiftly moved himself into the role of the band's principle songwriter, the one-song-per-album given over to Entwistle invariably rate among The Who's most unforgettable, off-the-wall highlights. "The Ox," the driving first-album instrumental that gave Entwistle his best-known nickname, may have paled alongside its better-known peers, but thereafter, Entwistle was unimpeachable — "Boris The Spider," the arachnophobic's revenge that remains one of The Who's all-time most popular numbers, "Silas Stingy," "Fiddle About," "Cousin Kevin," "My Wife" and "Success Story." Entwistle also took responsibility for many of the band's B-sides, while any frustrations he might have felt within the band were relieved when he became the first member of The Who to launch a solo career, with 1971's *Smash Your Head Against The Wall*.

Further albums, the glorious misspelled *Wistle Rhymes* (1972), *Rigor Mortis Sets In* (1973), *Mad Dog* (1975), *Too Late The Hero* (1981), *Rock* (1996) and music from the Fox TV show *Van-pires* followed, together with three live albums. Meanwhile, many of Entwistle's contributions to The Who were gathered together on the fan favorite *The Ox* compilation. Of the myriad tributes to

Entwistle that are certain to materialize over the next few months, few could be more pertinent than an expanded version of that long-out-of-print collection.

The Who officially broke up in 1983, although the three surviving members continued to reunite for occasional live performances; this time around, they had also reconvened in the studio to record what would be the first all-new Who album since 1982's *It's Hard*. The fate of that album remains uncertain at press time, although Daltrey and Townshend's decision to continue with the tour with barely a pause certainly bodes well for some form of release.

Indeed, the tour itself is already being described in some quarters as a tribute to their fallen comrade, with Townshend commenting, "It is easy for me to smile when I remember John. I loved him unconditionally. I will try hard not to fall into any of my usual mini-depressions on this tour. Pino is determined to enjoy the music, and so am I."

The tour, incidentally, did receive the blessing of Entwistle's son (from the first of his two marriages), Christopher, who said his father would have wanted the show to go on. His father, he reflected, "lived for music and will always live within The Who's music. This is what he would have wished, and our love goes out to the remaining band members and the entourage that make up The Who family."

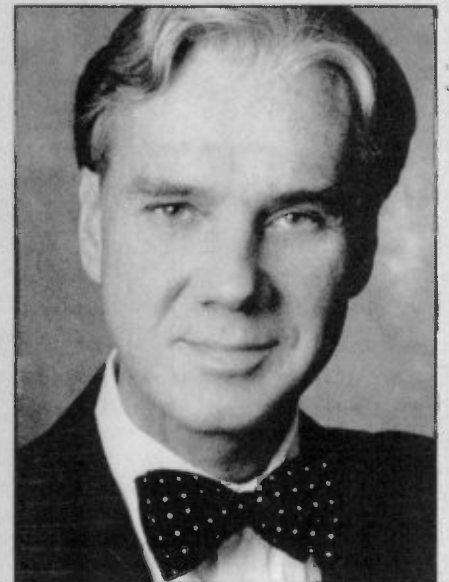
Tributes from further afield poured in like fans at a Who concert. Former Rolling Stones bassist Bill Wyman remembered Entwistle as "a great friend for many years. The quietest man in private but the loudest on stage! He was unique and irreplaceable — I am shocked and devastated." Grand Funk's Mark Farner, who worked with Entwistle in Ringo Starr's All-Starr Band,

spoke for many when he said, "I join with those who mourn the loss of our brother, and I join in the sadness of the day. But I look forward to seeing John once more on the brighter side. God rest his soul."

But it was Townshend and Daltrey, appropriately, who best put into words the events of June 27. "The Ox has left the building."

— Dave Thompson

[Editor's note: A review of the Entwistle tribute concert in Los Angeles July 1 will be published in the next Goldmine.]



Courtesy of Billboard

Timothy White

Timothy White, music journalist and author

Music journalist and author Timothy White, age 50, died June 27, 2002, at St. Vincent's Hospital, New York, N.Y. He had suffered a sudden heart attack on his way back to his office at *Billboard* Magazine, where he had been its editor-in-chief since 1991. He was born Jan. 25, 1952, in Paterson, N.J. He is not to be confused with the celebrity photographer of the same name whose work appeared in *Rolling Stone* and on many album covers and movie posters.

White's weekly *Billboard* column, *Music To My Ears*, introduced many new performers and artists. More often than not his profiles included the personal side of the artists and his own views about the importance of music in our lives. An expanded collection of these important essays and thought pieces was published in 1997.

Prior to joining *Billboard*, he had worked at *Associated Press* (1972-1975), *Crawdaddy* (1976-1978) and *Rolling Stone* (1978-1982). White also penned two *Goldmine* cover stories, a Nov. 30, 1990, interview with U2's Bono and a Nov. 27, 1992, interview with George Harrison.

Some of his other books include *Catch A Fire: The Life Of Bob Marley*; *The Entertainers*; *Long Ago And Far Away*; *James Taylor, His Life And Music*; *The Nearest Faraway Place*; *Brian Wilson, The Beach Boys, And The Southern California Experience*; *Rock Lives: Profiles And Interviews*. The latter gathered four ASCAP-Deems Awards. He was host/coproducer of the award-winning ABC Radio Network and interview program *Timothy White's Rock Stars/The Timothy White Sessions*, which included interviews with artists such as Eric Clapton, Dire Straits, Grateful Dead, John Mellencamp, Bob Seeger, Stevie Ray Vaughan, Sting, etc.

Immediate survivors include his wife Judy Garlan and their 10-year-old twins Christopher and Alexander.

— Eric S. LeBlanc

Chris Darrow

Multi-instrumentalist has been involved with The Crickets and Kaleidoscope to Nitty Gritty Dirt Band and everything in between on his rock 'n' roll journey

by Harvey Kubernik

Leonard Cohen, on a break from his nearby Buddhist retreat Mt. Baldy Zen Center, looked up from his table at Yianni's, a local Claremont, Calif., Greek restaurant to see a familiar face from 34 years ago — multi-instrumentalist Chris Darrow.

"Boy, you guys really saved me when I did my first album in New York, [*Songs Of Leonard Cohen*]," he marveled. Darrow, with Kaleidoscope bandmates Max Buda and David Lindley, were enlisted for Cohen's debut. Darrow is the bassist on "Suzanne," and other tracks from those 1968 sessions were used in director Robert Altman's film *McCabe And Mrs. Miller*, just issued on DVD.

"Chris," asked Cohen, "what have you been doing?"

A third of a century later, singer/songwriter Darrow is basically doing what he's been doing since 1962 — playing music, making recordings and helping others.

Darrow has always been one of southern California's coolest musical conceptualists, a favorite hippie/Billy Strayhorn figure and a Yogananda follower who can play 28 instruments. He is one of the best slide-guitar players in town and has recently released a new album, *Slide On In*, on Taxim Records.

"Jack Nitzsche once told me, 'Oh, I get it, the reason you play all those instruments is that you are really a composer. It gives you a way of talking to other musicians about what you want from them.' Sometimes it takes other people to tell you about certain aspects of yourself."

Christopher Lloyd Darrow grew up in Claremont, Calif. After high school at the Webb School and Claremont High, he attended Claremont Men's College, graduated with a degree in art and was in the MFA program later at the institution.

"I saw Ritchie Valens, a month before his death, in nearby Pomona [Calif.] at the Rainbow Gardens, an all-wooden building with a low ceiling," Darrow, who went to school with Frank and Bobby Zappa, told *Goldmine* in a recent interview.

"During that time there was a club in Arcadia [Calif.] called The Cat's Pajamas," he recalled. "I saw the young 16-year-old Clarence White, who would go on to be in The Byrds. There was also The Meeting Place in Claremont. Terry Kirkman, later of The Association, was the emcee. Frank Zappa would show up on Hoot Night and try to play folk music."

But seeing these artists wasn't all the young Darrow was doing — he eventually wanted to be on stage like them.

"In 1964 I was in a group called The Dry City Scat Band, a bluegrass contingent with me on mandolin, David Lindley on banjo, Richard Greene [Sea Train, Kweskin Jug

Band, Bill Monroe, Maria Muldaur], Steve Cahill on guitar, and Pete Madlem on Dobro and second banjo," Darrow explained.

"This group played at the folk venues in and around L.A. like the Ash Grove and the Ice House in Pasadena. We also were the resident bluegrass band at Disneyland.

"After the first English music invasion, I started a band called The Floggs, an all-electric band in The Yardbirds, Them, Animals, Stones mold. I was the writer and lead singer and became the bass player by default."

His late-60s project, Kaleidoscope, was a potent and seminal band. With Lindley (who is married to Darrow's sister, Joan), Solomon Feldthouse, and Max Buda, the band blended Middle Eastern, country, folk, blues and psychedelic music.

"One of my best friends from childhood, Dick Barber, later was Zappa's road manager for years. While in New York on our first trip, the Kaleidoscope was performing at The Scene, opening for Nico. We were staying at the Albert Hotel. In our first half hour in town we were robbed of some of our instruments — the van had been left unattended. I saw a tall, long-haired guy in a full-length fur coat walking across the street in my direction. It was Frank, and he called out, 'Hey, Chris, what are you doing here?' I invited him to our gig and he invited me down the street to the Mothers' rehearsal hall. I had certainly arrived in New York!

"A few days into the gig, we learned that one of our engagements had been canceled at the Café Au Go Go and a junkie looking for a score stole a bunch of our equipment from the club. Frank loaned us some of his amps and drum stuff so we could play our gig. He saved us!"

Kaleidoscope have garnered new ears and a fanatic legion of supporters in the past few years. This experimental group also influenced many bands.

"The Kaleidoscope are now being hailed as the first world beat band," he gestured. "The world encompasses country music! We affected guys like Robert Plant and Jimmy Page as well as people like Camper Van Beethoven and Mudhoney. The head of the UCLA ethnomusicology department, D.K. Wilgus, said our version of Doc Bogg's 'Oh Death' 'was the truest remake of any folk song he had ever heard up to that time.' Our version was modern yet true to the source. You will notice 'Oh Death' and 'Man Of Constant Sorrow' are on the top-selling *O Brother, Where Art Thou?* soundtrack album. We recorded those two songs over 30 years ago.

Even though he wasn't with the band during their (short) chart run in 1969, he looks back fondly at his time with them.

"The Kaleidoscope was a great band and I

am very proud to have been a part of its history," stated Darrow.

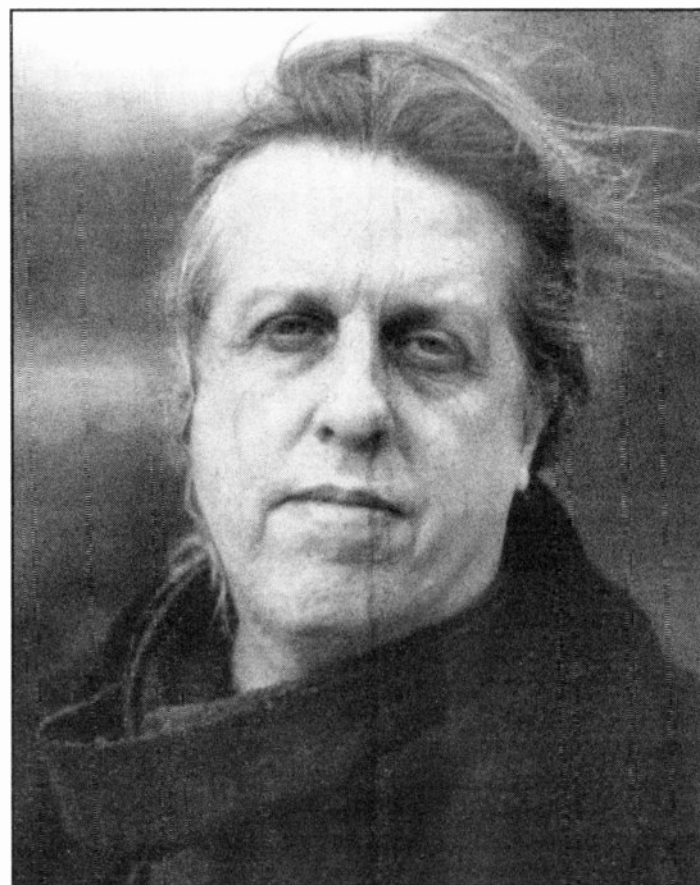
"Our records, especially the first two [*Side Trips*, 1967, and *A Beacon From Mars*, 1968; both are on Epic. — Ed.], set the tone of the band and its sound. Feldthouse had an unmistakable voice and played instruments that most people had never seen in their lives. The Turkish caz and oud were mixed together with basses and guitars to meld into what has now been termed world beat," he pointed out.

"Our album *Side Trips* was recorded in no time. In fact, we recorded seven songs at our first session. Our producer Barry Friedman, a.k.a. Frazier Mohawk, who had put the Buffalo Springfield together, was perfect for our initial endeavor. We had little experience in the studio and his guidance helped a great deal.

"A good deal of our repertoire came from my earlier band The Floggs ['If The Night,' 'Hesitation Blues,' 'Come On In'], and 'Pulsating Dream' was a rewrite of a Floggs tune. My song, 'Keep Your Mind Open' has been selected by *Mojo* as its #19 pick of the greatest psychedelic songs of all time. 'Oh, Death' has now become a favorite due to its use in *O Brother, Where Art Thou?*

"Please," our first single, was also covered by The Hearts And Flowers and didn't help in our trying to make a slot for ourselves. David Lindley's 'Why Try' and Solomon's 'Egyptian Gardens' were attempts to merge the Middle Eastern [musical styles] with rock 'n' roll. Fenrus Epp [Chester Crill] brought his knowledge of old jazz on a great version of 'Minnie The Moocher,' a Cab Calloway tune. This album set the attitude that would prevail throughout the history of the band," Darrow explained.

"As you can see, our eclectic nature allowed us to perform with a myriad of performers. A list of acts [we performed with] is like a who's who of rock — Jimi Hendrix, The Doors, The [Grateful] Dead, Steve Miller, the Sparrow, Quicksilver [Messenger Service], The Chocolate Watch Band, Mad River, Country Joe, Johnny Winter, Jefferson Airplane, The Hour Glass, Bo Diddley, Ike And Tina Turner, Lightnin' Hopkins, Flamin' Groovies, Spirit, Taj Mahal, Iron Butterfly, Nico, Tiny Tim, Janis Ian, and Clear Light to name but a few," Darrow related.



Courtesy of Chris Darrow/by Rob Morrow

Chris Darrow

"We even played the Monterey Pop Festival — but not on the stage. Too bad! Somehow we set up outside the venue to perform for all the Hell's Angels and others who couldn't get in the gate.

"Our second album," Darrow continued, "*Beacon From Mars*, was ostensibly recorded as a live album. Two long, extended cuts, the psychedelic, 'Beacon From Mars' and the exotic: 'Taxim,' predated all the extended pieces performed by other bands of our time, including the Grateful Dead. These cuts helped to establish the validity of our musicianship. David Lindley's masterful feedback guitar on 'Beacon' is beyond anything anyone has done before or since. The recorded version is over 12 minutes long, and it could be much longer on stage.

"In contrast to the electric nature of 'Beacon From Mars,' 'Taxim' was an acoustic, evocative, Middle Eastern excursion. Solomon's caz and Lindley's harp guitar are perfect foils for each other, and Chester's violin punctuates the hypnotic groove with cool, acerbic precision.

"This is the piece that really set us apart from the crowd," Darrow exclaimed. "There was no one that could even come close to our personal, exotic sound. Like 'Beacon,' 'Taxim' was long, at over 11 minutes, and could be extended on stage. Often there would be a swirl of belly dancers that would take over the stage.

"The rest of the album ranges from the Cajun cover of Rusty And Doug [Kershaw]'s 'Louisiana Man' and Solomon's starkly traditional 'Greenwood Sidee' to the R&B gem, 'You Don't Love Me' with Chester's screaming harmonica and David's stinging guitar. Chet and I did our Don And Dewey harmony on this cut. We did our usual humorous tune,

(Please see Chris Darrow page 36)

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'Baldheaded End of A Broom,' and two originals, my song, 'Life Will Pass You By' and Earl Shackelford's, 'I Found Out.'

"There is a particular U.K. article Zig-Zag magazine published in the early '70s where Page called Kaleidoscope his 'favorite band of all time,' and he saw us play at the Avalon Ballroom in San Francisco. I know that Robert Plant is a big Kaleidoscope fan. When Swansong Records started, Jimmy Page called me on the phone and was interested in if I had any Kaleidoscope stuff. He was actually very interested in the stuff that ultimately came out on [Michael] Nesmith's label."

In that Zig-Zag story Page went on to proclaim Kaleidoscope "my ideal band." He went on to say, "They had such good roots and such a grip on their music — and that bloke Sol [Feldthouse] was a real traveler — the sort of bloke you'd meet on the road somewhere, and you knew there was no phoniness in him, because it showed in his music."

"One night I saw them playing the Avalon Ballroom, and he was doing a Flamenco thing, which was so authentic — easily as good as you'd expect from a top concert guitarist — and then this line of Flamenco dancers suddenly emerged from the wings and danced across the stage. Just too much! It sounds a bit corny, just explaining it, but it certainly wasn't because the spirit and enthusiasm was so great."

One of Darrow's compositions from the combo, "Keep Your Mind Open," is now on the official list of top psychedelic songs at The Rock And Roll Hall Of Fame in Cleveland, Ohio. *[Another great reason to attend Goldmine's National Record Show" Aug. 3-4, 2002, at the Rock Hall! — Ed.]*

"As a member of the Kaleidoscope, I encountered Jim Morrison and The Doors a number of times," Darrow said. "We did gigs together, but the most memorable of the meetings was in 1966 in New York City. I was being courted by the [Nitty Gritty] Dirt Band to join up, and I went to see them play at Hunter College co-billed with The Doors. While backstage, I saw Jim and he called me into his dressing room. He had a rather detached look on his face and flatly asked me, 'Have you ever tried ether?' I said, 'No,' and removed myself from the room."

R&B tunesmith Williams had Darrow and Kaleidoscope in the lineup when he, along with buddy Johnny "Guitar" Watson, had the band back them on a version of "Nobody." The song eventually became Three Dog Night's first single (1969, #116). "The duo arrived with matching suits and matching Cadillacs, one in burgundy, one in cocoa brown, to the session," Darrow said, laughing.

"After two years in the Kaleidoscope I decided to leave the band for reasons of direction. The Nitty Gritty Dirt Band were in town and heard that I was leaving the Kaleidoscope. The Dirt Band was losing one of their core members, Bruce Kunkel, and was looking for a replacement. Jeff Hanna and John McKuen approached me about joining the band. I said, 'Sure,' to their invitation to join and said I'd stick around for at least a year."



Courtesy of Chris Darrow

Kaleidoscope

"['Taxim'] is the piece that really set [Kaleidoscope] apart from the crowd. There was no one that could even come close to our personal, exotic sound. Like 'Beacon,' 'Taxim' was long, at over 11 minutes, and could be extended on stage. Often there would be a swirl of belly dancers that would take over the stage.

— Chris Darrow

"The Dirt Band was like a family and was managed by Bill McKuen, John's older brother. In addition, he managed other artists, Steve Martin, The Sunshine Company, and The Hour Glass, a band from Georgia who later became The Allman Brothers [Band]. We all hung out a lot and, over a period of time, I became friends with most of the people in the bands, especially Duane Allman. He and Ralph and Holly Barr were very tight and when I was in L.A. — I lived in Claremont [Calif.] — I spent a lot of time at their house and got to know Duane. Both he and Ralph were phenomenal guitar players and there was mutual respect all around."

"One night in early December of 1967 the Dirt Band had an interview radio show at a club called The Magic Mushroom and hosted by Phil Procter of the Firesign Theater. I had a blue 1954 Ford two-door and had some room in the car for some riders. Duane wanted to come along for the ride. We all had heard earlier in the day that Otis Redding had been killed in a plane crash somewhere [Madison, Wis., Dec. 10, 1967]. I will never forget Duane sobbing in the back seat of my car over the death of his 'main man.' I remem-

ber back to the time when I cried uncontrollably when I found out about the death of Buddy Holly and Ritchie Valens. When our heroes go what else is there to do?"

"Duane and I kept in touch over time and after I had left the band I began to tour with Linda Ronstadt, John Stewart, and Hoyt Axton. While in Linda's band I usually roomed with Bernie Leadon. While spending a season in the New York area we were staying at the Chelsea Hotel on 22nd Street. One day I got an exited call on the phone. It was Duane Allman and he had just gotten his first National resonator guitar and he had to show it to us. He had gotten it at Manny's, as I recall, and he was bursting with enthusiasm. Both Bernie and I were Dobro players and we all ended up sitting around with him taking turns and talking about tunings and technique. Duane was a natural slide player and learned to play real fast. Maybe he knew intuitively that he needed get a lot down in a short time."

"Later, right after the recording of 'Layla' he called to talk and he sounded pretty blown out over the phone. John Ware and I were very taken by that record and I always thought that it was a pivotal rising of the level in rock 'n'

roll. Duane's playing was searing and sinuous at the same time. His interplay with Clapton is mythic, and the tonality of those sessions was raging. Had we known why, the sudden death of Duane would have made a little more sense. Hardly any of The Dominoes got out alive. That band entered a place that few can go and the attrition rate is high."

"Like a flame that burns hot and can burn itself out fast, Duane was a bright, burning star who went out way before his time."

In late 1967, Darrow, with fiddle in hand, self-taught, did join The Nitty Gritty Dirt Band as a singer as well.

"My first meeting with Linda Ronstadt and her then-producer, Nik Venet, came while doing Dick Clark's *American Bandstand* with The Nitty Gritty Dirt Band. She was singing her follow up to 'Different Drum,' John Herald's 'High Muddy Water.' I fell in love with her immediately and little did I know that I would work with them both later on in the future." Darrow was Linda Ronstadt's band leader and road manager for a number of years.

"I'm a song guy," Darrow pointed out. "By that I mean I love good songs and try like mad to search them out," he mused. "I feel that much of my contribution to the various musical aggregations I have been with was the songs that I brought to the table. Much of the Kaleidoscope and Dirt Band stuff came from my record collection or my pen. In 1970 while playing with Linda Ronstadt, she and I went on a song search for her next record."

"One evening Maria Muldaur came by and sang a song that just nailed both of us. It was a song written by two sisters, Kate and Anna McGarrigle. The song was 'Heart Like A Wheel.' My band The Floggs had done our own versions of Betty Everett's 'You're No Good' and Smokey Robinson's, 'Tracks Of My Tears' — great songs that I dearly loved. We added those to the list, and I couldn't resist suggesting 'Dark End Of The Street,' the classic James Carr song of adulterous love and the first collaboration of Dan Penn and Chips Moman. It might be my favorite song."

"It wasn't until 1974 that Linda finally got to record these songs, and all but one were on the same album, *Heart Like A Wheel*. 'Tracks Of My Tears' was on the follow-up record, *Prisoner In Disguise*. Peter Asher had become her producer, and the rest is history."

For the 1970 Asher-produced *Sweet Baby James* Taylor LP, Darrow played fiddle and found the studio, engineer, and some players for the endeavor. He brought future Eagle bassist Randy Meisner from The Poor and drummer Russ Kunkel into the project. It was Kunkel's first album session, and in Max Weinberg's book, *The Big Beat*, Kunkel details Darrow's pivotal role in his career.

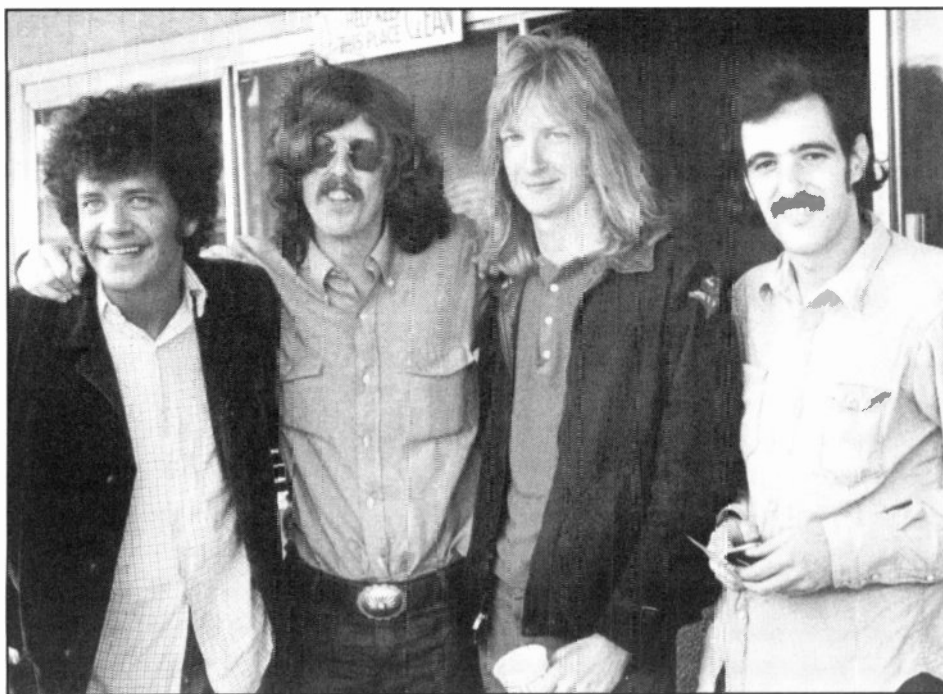
"Through John Stewart I met a guy who was playing with him, named Chris Darrow. He played fiddle and was a friend of Peter Asher, the producer. They were looking for a drummer. Actually, they were looking for a whole band to do James' next album. Chris had been working with me and with John, and he said to Peter, 'Why don't you come to a rehearsal and listen to this guy play drums? He'd probably be great for James.' Peter came and listened to some of the songs and he liked my drumming. He said, 'Yeah, I would like to

use you.' That was the beginning of the whole thing right there. Through that set of people and introductions, I started working with James on 'Fire And Rain.'"

Darrow further discussed his fascinating musical saga. "After the recording of our album, *Rare Junk* [in 1968], The Nitty Gritty Dirt Band was asked to be in a movie that was being made by Paramount Pictures. It was to be a movie version of a Broadway musical, Lerner And Lowe's *Paint Your Wagon*. Joshua Logan, the great Broadway musical director, was asked to direct the film. Many famous songs like 'They Call The Wind Maria' and 'I Talk To The Trees' come from this production. It starred actors Lee Marvin, Clint Eastwood, and actress Jean Seberg, who also sang.

"We spent about four months in Baker, Ore., filming the story that was set in the old west of the Gold Rush days. I spent a lot of time hanging out and got to know Marvin quite well. There was plenty of beer and pot around the town. Lee was a good guy and was a real fan of jug-band music. We were in a number of scenes and ended up only doing one song for the film, 'Hand Me Down Them Can Of Beans,' which I sing and play fiddle on."

"Chris is the folk/rock Leonard Bernstein," said record producer Kim Fowley, who has enlisted Darrow on dozens of audio adventures from Venus And The Razorblades and Tommy Rock to Helen Reddy's *Ear Candy* album sessions. Producer Denny Bruce cut an album with Darrow, Ritchie Hayward, Michael Bloomfield,



Courtesy of Chris Darrow

From left: Mike Bloomfield, Chris Darrow, Denny Bruce, and John Kahn during a June 1971 recording session with Ann-Margret. The recording was never released.

John Kahn, and Mark Naftalin once backing singer/dancer/actress Ann-Margaret.

Darrow later produced with Bruce "Tan Punks On Boards" by world champion surfer Corky Carroll. The track is included on *Cowabunga*, the history of surf music box set

that Darrow produced, released in 1995. His ongoing link to the surf music world continues. He's been the bandleader for the annual *Surfer Magazine* awards show, formed a group with guitarist Paul Johnson, who had written the surf masterpiece "Mister Moto," and with

surf legend Carroll recorded an entire album for Germany on Gee Dee Records called *Surfdogs On The Range*.

Other surf-driven recordings he is linked to include Yuri Farant's *Crystal Eyes*, which features songs from Darrow's *Eye Of The Storm*, and original music was included in *High Cost Of A Free Ride* and *Obsession*. Darrow has scored and contributed music for surf films such as Bud Brown's *Surfing The Fifties* and *Gung Ho* a few years back, a PBS-TV documentary on Pacific Ocean Park and an album with Surf Punk's Dennis Dragon on a film score for the ski film *Winter Equinox*.

The merging of different musical genres has always been part of Darrow's life and song. He's always ahead of the curve in just about everything he does.

Darrow played in a studio movie band for *Where Does It Hurt* (a Peter Sellers film) with Buddy Holly's group, The Crickets (Jerry Allison, Glen D. Hardin, Sonny Curtis, and Keith Allison). Later, as a solo act, he opened for a series of shows for Muddy Waters in the early '70s.

Darrow even recorded with Bob Mosley after his Moby Grape years, performing as the Darrow/Mosley Band.

Darrow's other studio credits include Sonny & Cher, Gene Vincent, and John Fahey. Darrow was the first outside guitarist to appear on a Fahey recording. He has pro-

(Please see Chris Darrow page 42)

Cool New Stuff On CD and DVD

Beatles - Let It Be - import DVD-R that works in newer DVD players that will play MP3's and CD-R's - best-ever quality with twenty minutes of bonus material - from *Vigotone Video* - \$50.00

ABBA - Missing Pieces, Volume 1 - rare and unreleased versions - excellent studio recordings

ABBA - Missing Pieces, Volume 2 - more rare and unreleased versions - excellent studio recordings

Aerosmith - Beyond All Things - Orlando FL 6/14/01 - excellent soundboard

Aerosmith - Offenbach Rocks - Offenbach, West Germany 10/24/76 - very good soundboard

Allman Brothers - All or Nothing (2 CD) - live on tour 1991 - excellent soundboard

Tori Amos - Phoenix (2 CD) - Toronto, Canada 4/28/98 plus Chicago 4/30/98 - very good / excellent audience recordings

Beach Boys - Lei'd In Hawaii - Honolulu rehearsal 8/25/67 plus studio outtakes 9/11/68 and Hollywood Bowl 11/1/63 - excellent soundboards and studio recordings

Beach Boys - Smile - All the finished recordings from Brian Wilson's 1967 *Opus Magnum*, with bonus tracks

Beatles - Alternate Masters - alternate versions and remixes - excellent studio recordings

Beatles - Australian Tour 1964 (2 CD) - West Melbourne 6/17/64 - both shows - excellent soundboards

Beatles - Complete Hollywood Bowl Concerts (2 CD) - Hollywood CA 8/23/64, 8/30/65, and 8/24/65 - excellent soundboards

Beatles - In Italy 1965 - Milan 6/24/65 (very good soundboard) plus Rome 6/27/65 (good audience recording)

Beatles - Jamming with Heather - studio outtakes January 1969 - excellent quality recordings

Beatles - Jellybeans Hailing in Dreamlike Noise - Liverpool 12/7/63, Wembley, UK 4/26/64, Melbourne, Australia 6/15/64 - excellent soundboards

Beatles - Kinfauns - acoustic group demos from Harrison's reel-to-reel May 1968 - excellent studio recordings

Beatles - Rock and Roll - The "Let It Be" rehearsals, Volume 4 - studio quality

Beatles - Sing in the Can - Paul vocals 7/17/69 plus fink drumming for Cat Stevens 9/30/76 excellent studio outtakes

Beatles - Star Club In Hamburg Germany 1962 - very good soundboard recording

Beatles - Unsurpassed Masters Vol. 2 (1964-1965) - unreleased alternate takes

Jeff Beck - Dirty Face 2001 - Austria 7/20/01 - excellent audience recording

Jeff Beck and Rod Stewart - Early Times - Fillmore West 12/7/68 plus BBC 3/7/67 and other rarities - excellent soundboards

Bee Gees - Live and Acoustic - live on tour 1989-97 - excellent soundboards

Black Sabbath - Live In Chicago (2 CD) - Chicago 1/19/99 - very good audience recording

Black Sabbath - Mass for Ian 1983 - Worcester MA 11/4/83 - very good to excellent FM broadcast

Black Sabbath - Northern Exposure - York Stadium, Toronto, Canada 7/18/71 - excellent soundboard

Black Sabbath - Rocked at Reading - Reading Festival 1983 plus Paris 9/30/83 - excellent FM broadcasts featuring Ian Gillan

Black Sabbath - War Pigs - Paris 12/20/70 television broadcast - excellent quality

Blind Faith - Sunshine Milwaukee - Milwaukee WI 7/26/69 - very good audience recording

Blue Oyster Cult - On Your Knees - Hartford CT 8/80 plus Minneapolis 10/79 - excellent FM broadcasts

Blue Explosion - Lion Tamer's Revenge - no date or venue information - excellent soundboard

Blur - Tender Battle - London 3/15/99 - excellent soundboard

Bon Jovi - Destination New Jersey - Rome 5/1/98 plus Myrtle Beach NC 9/1/97 - excellent soundboards

Bon Jovi - Yo-Ko-Ha-Ma (2 CD) - Yokohama, Japan 5/19/96 - excellent soundboard

Boston - Cleveland Rocks 1977 - Agora Ballroom, Cleveland OH 1977 - excellent FM broadcast

Boston - Mission Aborted - 1975-76 acetate demos plus unreleased third album - studio quality

The Bottlerockets - Brand New Songs - Liberty Lunch, Austin TX 3/20/99 - very good audience recording

David Bowie as Ziggy and the Spiders - Cleveland Music Hall - Cleveland OH 12/25/72

David Bowie and Stevie Ray Vaughan - Complete Dallas Rehearsals, Volumes One and Two (2 CD) - Los Colinas studio sessions 4/27/83 - 32 Bowie tracks with SRV on guitar

Buffalo Springfield - Lives - Monterey Pop Festival 6/67 (excellent soundboard) and two sets at the Fillmore West 1967 (poor audience recordings)

Buffalo Springfield - Stampede - studio outtakes for *Stampede* album (1966-67)

Jimmy Buffet - Cocktail Sunset - San Francisco 1973 plus NYC 1994 - excellent soundboards

Captain Beefheart - Captain Hook - Kansas City 5/22/74 - excellent FM broadcast

Mariah Carey - Someday - live 1994 - excellent audience recording

Johnny Cash - Last Show on Earth - Memphis TN 9/19/97 - very good audience recording

Cheap Trick - Capitol Crimes - Passaic NJ 12/8/78 - excellent soundboard

Eric Clapton - He's Not a Dinosaur, He's Godzilla (2 CD) - San Antonio 5/23/98 on the *Pilgrim* tour

Coal Chamber - Dynamo - Dynamo Festival, Eindhoven 1998 - excellent quality

Leonard Cohen - Koln 1988 - Koln, Germany 4/10/88 - excellent soundboard

Coldplay - besides the rarities - rare, alternative and live versions - excellent studio and soundboards

UK play - In the Summertime - Harlow, Essex, UK summer 2000 (excellent audience recording) plus TV appearances and 8-sides

Alice Cooper - No More Teacher's Dirty Looks - Saginaw MI 1978 plus LA 1979 - excellent soundboards

Elvis Costello - Live Volume 1 - no venue information - excellent quality

Elvis Costello and the Attractions - Some Like It Hot - Philadelphia 12/7/77 - excellent FM broadcast

John Cougar - Live Rehearsals - Indianapolis 1992 - excellent soundboard

Counting Crowes - Crowding Under the Arch - St. Louis, MO 1/21/00 - excellent soundboard

Counting Crowes - Flying Demos - demos from 1991 - excellent quality

Country Joe and the Fish - Flying High - five venues from 1967-68 - very good to excellent audience recordings

Cranberries - Angelic Lament - acoustic set Brooklyn Academy of Music 1995 plus LA 12/15/94 excellent soundboards

Cranberries - Scream - Atlanta GA 8/19/94, Newcastle UK plus bonus tracks - excellent FM broadcasts

Cream - Blues Condition - various venues 1966-68 - excellent FM broadcasts

Cream - Oakland Farewell '68 - Oakland CA 10/14/68 - excellent soundboard

Cream - Real Cream (2 CD) - Detroit 10/67 - excellent soundboard

Creed - Unplugged + More - excellent studio and soundboard acoustic tracks

Creedence Clearwater Revival - Last Exit - Fillmore West, San Francisco 7/4/71 - excellent soundboard

Creedence Clearwater Revival - Lives! - Fillmore East, NYC 3/70 - very good audience recording

Creedence Clearwater Revival - Last Exit - Fillmore West, San Francisco 7/4/71 - excellent soundboard

Crosby, Stills, Nash, and Young - Reunion 1974 - Long Island NY 9/8/74 - excellent soundboard

The Cure - Besides the Remixes - rare 3-sides and remixes - studio quality

The Cure - Collector's Kaleidoscope - rarities, promos, and demos - excellent soundboard and studio recordings

The Cure - Obscurebes - unreleased and rare recordings - studio quality

Paul McCartney - Chicago Rock Show (2 CD) - Chicago 4/02 - very good audience recording

Paul McCartney - Cold Cuts - unreleased songs from 1971-78 - excellent studio recordings

Paul McCartney - Devil Music - live cuts from *Run Devil Run* - excellent television and FM broadcasts

Paul McCartney - Driving Rain Tour (2 CD) - NYC 4/21/02 - very good audience recording

Paul McCartney - Macca Goes to Washington (2 CD) - Washington D.C. 4/24/02 - excellent soundboard

Paul McCartney - Pizza and Fairy Tales (2 CD) - mid-60's unreleased takes of McCartney's "finding himself" era from various sources - mostly studio quality

Paul McCartney - The RuPaul Tapes - "Dambier's Law" and "Rupert the Bear" - excellent studio recordings

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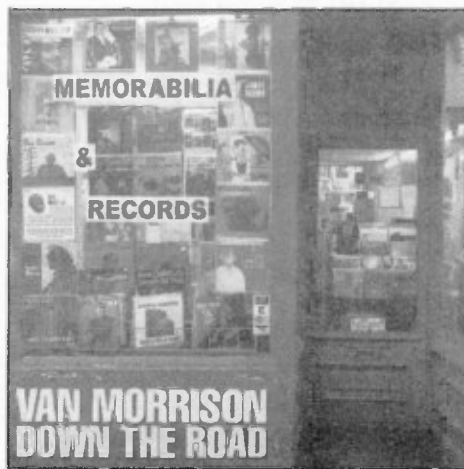
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New Releases



VAN MORRISON
Down The Road
Universal (314 589 177)

The soul overload Van Morrison brings to *Down The Road*, his first solo recording of the new century and his best in a decade, is comforting. For a guy whose mood swings make for some routine music, there's promise and assurance whenever he cops his soulman/bluesman/jazzman guise.

It's strong here, recalling Sam Cooke on the obvious homage "Hey Mr. DJ" and enlisting clarinetist Acker Bilk for a number of tracks, as Morrison serves up both tribute and personal proclamation.

So what if the self-expression sounds a lot like something one has heard before (both in and out of Morrison's catalog)? *Down The Road* is his most satisfying album since 1991's *Hymns To The Silence*. There are echoes of early '70s wistfulness ("The Beauty Of The Days Gone By"), nods to his own career ("Whatever Happened To P.J. Proby?") an

honest, if pointless, cover ("Georgia On My Mind") and plenty of sizzling R&B as scorching as an aging white man can play it.

In a way, *Down The Road* honors Morrison and music. His own. His influences. His impact. The cover is a shot of a musty record store loaded with old soul platters. The songs inside do their best to propel that feeling. Morrison lifts the spirit and myth of these old soulmen just as he carries himself back to a state of purpose. *Down The Road* is no *Astral Weeks*; it's not even a *Poetic Champions Compose*.

It is, however, a soul statement from a singer who has been down the road and sounds like he wants to come back.

— Michael Gallucci

PATTY GRIFFIN
1000 Kisses
ATO Records (79102-21504-2)

It's been four years and a handful of major-label difficulties since Patty Griffin's critically acclaimed 1996 debut *Living With Ghosts* established her as an artist with integrity for many of contemporary country's alienated fans. During that time, she has turned out the more restive *Flaming Red* and another album that got lost in the Polygram-Universal merger and unfortunately remains permanently vaulted.

Griffin's latest, *1000 Kisses*, returns to the same intimate acoustic setting as *Living With Ghosts* with a slightly fuller sound, thanks to the added instrumentation of accordion, cello, mandolin, vibes and piano. The album was mostly recorded live in producer Doug Lancio's house with a small band, including Lancio himself on guitar and mandolin. *1000 Kisses* has an occasional studio conversation intro, a cough here and a cleared throat there that give listeners the sense that they are listening in on an event.



More important, this production approach gives the recording something that fellow overproduced country artists similar to her lack (i.e. Allison Brown and Caitlyn Curry) — a sense of natural dynamics.

Production touches aside, Griffin's material and aching vocal shine amid the subtlety of the record. The leadoff track and single on the album, "Rain," has a dense sadness that also conveys a hopeful undercurrent — it's reminiscent of The Red House Painters in that it's the perfect song when one is down but can also be the perfect song when one's spirits are high. In fact, tracks such as "Chief," a story about a war veteran with leftover mental fatigue, and "Making Pies," a moving and relatable widow's lament, both have a hopeful catharsis despite their tragic plots. There's also a haunting, Daniel Lanois-inspired cover of Bruce Springsteen's "Stolen Car" that tugs at a listener's soul.

Like Bonnie Raitt, Griffin's songs are well-crafted without losing their emotion or genuineness, while her voice is as distinctive

NEW RELEASES NEWS



Just out: New from New York blues guitarist/vocalist Robert Ross — who has worked with John Lee Hooker, Memphis Slim and Albert King — is *Sleight Of Hand* (Fontainbleu)... Bevis Frond, whose back catalog is slowly being reissued, just released *What Did For The Dinosaurs* (Rubric Records), the psych band's first new release in two years and first ever digitally recorded album. The band will tour in the U.S. this fall... Rusted Root's latest is *Welcome To My Party* (Island). The Pittsburgh band will be touring with Santana starting July 31... The Derek Trucks Band's newest is *Joyful Noise*, their debut on Columbia, with soul legend Solomon Burke guesting with vocals on two songs... New-age megastar David Arkenstone just released *Sketches From An American Journey* (Paras), his 15th solo album. Guest guitarist is jazzier Marc Antoine... Out from prog-rock label Magna Carta are Magellan's *Hundred Year Flood*, with special guests flutist Ian Anderson of Jethro Tull and bassist Tony Levin among others; and Explorers Club's *Raising The Mammoth*. The latter band features among their eight members Magellan lead vocalist Trent Gardner, former Kansas stars guitarist Steve Walsh and vocalist Terry Livgren, ex-Megadeth guitarist Marty Friedman, and former Frank Zappa drummer Terry Bozzio... *Brian Wilson Presents Pet Sounds Live* (Sanctuary) is the only complete live recording of The Beach Boys' legendary 1966 album, recorded earlier this year at four Royal Albert Hall concerts in London.

Coming up: Due July 9 from the British quintet Cousteau is their second album, *Sirena* (Palm). They will tour the U.S. this summer... July 16 is the release date for manic singer Joe Cocker's *Respect Yourself* (Eagle Records), his 20th studio album in a four-decade career. In addition to his own tunes, Cocker covers INXS' "Never Tear Us Apart," Luther Ingram and Mark Rice's title track, and songs by Randy Newman and Blue Nile... Led Zeppelin vocalist Robert Plant releases *Dreamland* (Universal) July 16, his first solo album in nine years. Plant interprets a number of classic songs such as Bob Dylan's "One More Cup Of Coffee," Tim Rose's "Morning Dew," and Arthur Crudup's "Win My Train Fare Home," as well as the oft-covered "Hey Joe"... Coming July 30 from British folk-rock legend Linda Thompson is *Fashionably Late* (Rounder), her first album in 17 years. She will also embark on a U.S. tour in September, her first as a headliner since 1982. Guests on the new album, which will be reviewed in an upcoming *Goldmine*, include her ex-husband Richard Thompson, their son Teddy Thompson, who cowrote many of the songs with Linda, daughter Kamila Thompson, multi-instrumentalist Van Dyke Parks, and vocalist Rufus Wainright.

— Greg Loescher

Indie Label Spotlight

SCOOTER SCUDIERI
The Acoustic Demos Vol. 1
(self-released)

West Virginia native Scooter Scudieri's first album, *Ancient Rituals*, was self-released two years ago and garnered glowing reviews, modest airplay and a small but solid following. Financed by his fans, it introduced a performer whose professional instincts steered him toward the mainstream, with a sound similar to the likes of Bruce Springsteen, Bob Seger, and John Mellencamp, with dashes of Bob Dylan, Counting Crows, and Elton John thrown in for good measure.

In preparing his sophomore set, *The Acoustic Demos Vol. 1*, Scudieri takes the unusual step of going back to basics, opting for an all-acoustic set of demos that effectively spotlights his blue-collar instincts. Accompanying himself solely on guitar and double-tracked background vocals, he takes



a more pensive approach to his material, particularly when it comes to songs such as the angst-driven "Isolation Tank" and the subdued "Other Side Of The Earth."

Fortunately, despite the low-key accou-

rements, Scudieri's approach is surprisingly engaging. His guitar playing is riveting and robust, belying the absence of any real rhythm section or extraneous instrumentation. On songs such as the aptly titled "Heavy" and the tempestuous "Sorry Doesn't Mean What It Used To," he shows a knack for narratives. ("When a nine-year-old shoots to kill/sorry doesn't mean what it used to...")

In effect, *The Acoustic Demos* is a holding action rather than a progressive leap forward beyond Scudieri's ambitious debut. Its real purpose may be to give him time to gather the necessary resources to record a proper follow-up. One thing's for certain though; based on these initial impressions, the next record will be even more outstanding. (www.scudieri.com)

— Lee Zimmerman

as Emmylou Harris' (who actually sings harmony on "Long Road Home"). Griffin enjoys a strong cult following that enables her to sell out venues in parts of the country.

It's this reviewer's hope that *1000 Kisses* will attract the kind of large following that she truly deserves.

—Jeremy Rush

SHERYL CROW
C'mon, C'mon
A&M (493260)

Sheryl Crow whines to the press about prefabricated pop stars and complains that the popsters are mere tarts. Yet, she shows just as much skin in the very pages of the magazines in which she vents, and she flashes her 40-year-old assets in her latest video.

On her fourth album, *C'mon, C'mon*, she kicks it all off with a ditty called "Steve McQueen," in which she pays tribute to the original American badass by stating, "We got rock stars in the White House." But *C'mon, C'mon* features enough big-shot guest appearances to make governmental bedfellows look positively humbling. Ladies and gentleman, my nomination for Hypocrite Of The Year: Sheryl Crow.

Crow rages against the music-making machine, waving off *Total Request Live* pop while giving props and shout-outs to classic rock. While the album has its fill of chunky guitar-rockers that could be a couple of decades old, it's also sprinkled with the same sort of airy pop she dismisses outright (what is the first single, "Soak Up The Sun," but a summer radio tune, beach and lemonade ready?). Crow is definitely a conflicted gal, and *C'mon, C'mon* is her most disoriented album since her 1993 debut *Tuesday Night Music Club*.

Plenty of pals stop by for support — Liz Phair, Lenny Kravitz, Stevie Nicks, Don Henley, Gwyneth Paltrow, Dixie Chicks' Natalie Maines, and Emmylou Harris all lend a helping voice. To Crow's credit, *C'mon, C'mon* never plays like a distaff *Supernatural* by Santana. But it does have an old-fashioned (and outdated) rock quality that makes it as disposable as she says Britney Spears and Christina Aguilera are. It's a tough situation, being moody in the sunshine, leaving Crow, fighting the urge to let her inner girlfriend loose, stuck between the rock and a tart place.

—Michael Gallucci

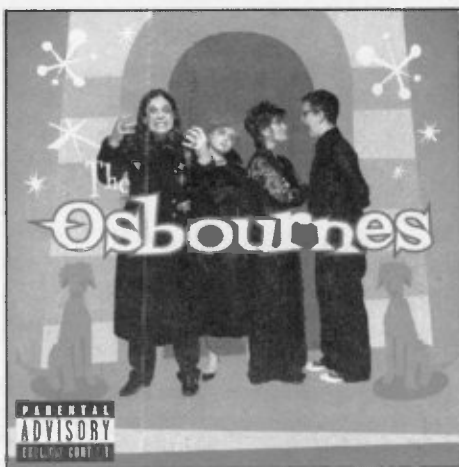
VARIOUS ARTISTS
The Osbourne Family Album
Epic (86726)

By now, you know all about *The Osbournes*, MTV's hit reality TV series about grizzled rocker Ozzy Osbourne and his family. Or you don't own a TV. Either way, it's hard to miss the media saturation of everything Osbourne the past few months. Greeting cards, books and action figures are in a store near you. And the clan recently signed on for a second season of expletive-filled shenanigans.

Frankly, I've had enough of Ozzy. Yet Epic Records is hoping you haven't. Or at least crossing their fingers you'll purchase *The Osbourne Family Album*, a tie-in disc filled with snippets of dialogue from the show and mostly previously released material chosen by the family.

By the time you've finished listening to this hour-long set, you'll either 1) really be tired of The Osbournes or 2) come to the conclusion that most of them have super-crappy taste. Or 3) both.

Ozzy himself checks in with three tunes, "Dreamer," "Mama, I'm Coming Home" and "Crazy Train," none of which we need to



hear again. Former neighbor Pat Boone's campy cover of "Crazy Train" offers an initial giggle or two, but the joke — "Woo-hoo!" coo the kitschy female backing singers — peters out midway.

Classics from The Kinks and John Lennon are here, as is a Cars tune and Eric Clapton's lame-o "Wonderful Tonight." Son Jack's pick, a song by Dillusion, is shameless self-promotion (he's developing the generic rock-rappers for Epic), while daughter Kelly's choice of Brit-mopers Starsailor at least shines in the setting. Most glimmering, however, (and most surprising) is Kelly's version of Madonna's "Papa Don't Preach," backed by members of Incubus. It's fuzzy, furry, and accelerates in a way the other songs don't. *The Osbournes* could have used a bit more of that drive.

—Michael Gallucci

DAVE ALVIN AND THE GUILTY MEN
Out In California
HighTone (HCD8144)

"Occasionally I make records, but what I do is play live," stated Dave Alvin, regarding his sizzling in-concert release, *Out In California*. Mostly written from his own pen, it's a high-energy follow-up to his Grammy® Award-winning trad-folk album *Public Domain*. Alvin keeps his roots near the surface.

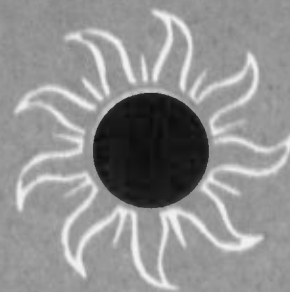
Part electric, part acoustic — just like his shows — *California* is a journey through his musical lives starting with his teenaged devotion to vintage blues (a cover of Bo Carter's suggestive "All 'Round Man") down through his time in The Blasters ("American Music"), X ("Fourth Of July") and solo ("Haley's Comet," about the rock pioneer Bill Haley's deranged last days).

The Blasters' brooding "Little Honey" becomes a nine-minute diptych with Bo Diddley's struttin' "Who Do You Love" as keyboardist Joe Terry plays jungle riffs Diddley's guitar handled on the original.

With its retro-Bakersfield twang, the disc's one new song, "Highway 99," honors Alvin's forebears Buck Owens and Merle Haggard. Savor that lithe fiddle solo Brantley Kearns (an alum of Dwight Yoakam's band) seizes at the end of the bleak "Abilene" before a Chicago-style harp blast opens a rockin' take on the traditional "Don't Let Your Deal Go Down." Returning to serious matters, "Andersonville" is based on a captured relative's experiences in that Confederate death camp during the Civil War. Basically, "American Music" isn't just a song title to Alvin. It's the cornerstone of his oeuvre.

—Bruce Sylvester

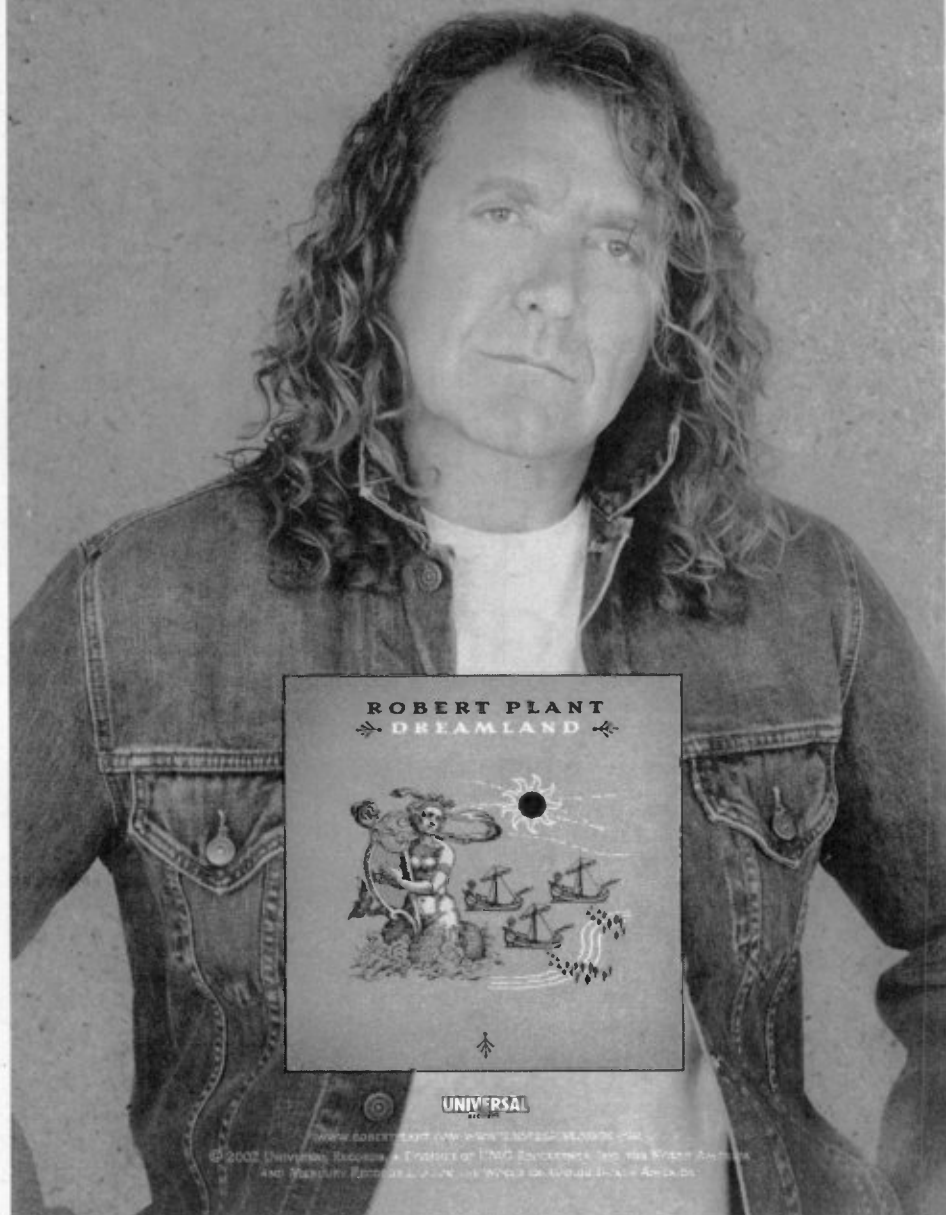
(Please see New Releases page 41)



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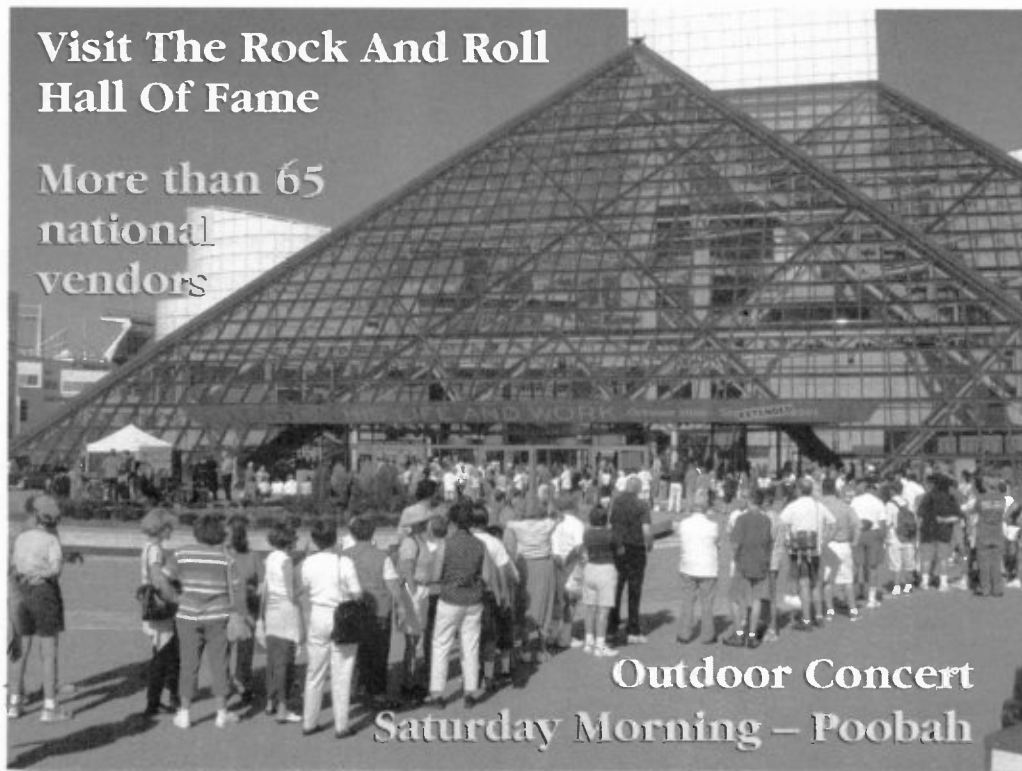
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(New Releases from page 39)

UNCLE INNOCENT
Non Friction Society (The Hero's Journey)
Schlackdong (101 CD)

Unencumbered by commercial concerns, Uncle Innocent are an indie band with big ambitions. In fact, the concept behind their debut album is in itself an indication of their grand designs. *Non Friction Society (The Hero's Journey)* isn't a title that rolls off the tongue, and likewise, the tale, apparently about a mythical hero who emerges from the abyss to solve society's ills — or something to that effect — is never fully fleshed out. Never mind the concept; when one records an

instrumental album, the storyline inevitably gets short shrift. Fortunately though, *Non Friction Society* doesn't depend on plot to create an impression. Musically, the band is all over the map, blending elements of rock, reggae, jazz, fusion and even classical music into a series of extended jams. These are supremely talented musicians, both individually and as an ensemble; their ability to shift rhythms and melodies with fluidity defies quick descriptions.

"Too Much Time," for example, starts as a barrage of percussion before finding a smoother groove and eventually morphing into a relentless rocker, all within a track that runs just short of six minutes. Conversely, "Blood Money" starts on an assertive note before settling into a lilting acoustic serenade. The title track spans 10 minutes, continuously segueing between several styles and set-ups, leaving the listener breathless. "Tick Paranoia," the set's most accessible offering, sounds like Jethro Tull confronting Frank Zappa with Santana supplying the accompaniment. Sound weird? It is.

Non Friction Society isn't easy listening by any means. It's challenging, complex and at times, actually overwhelming. Some may find it intriguing; to others it may seem muddled. When it comes to Uncle Innocent, it's all relative. (www.uncleinnocent.com)

— Lee Zimmerman

JEB LOY NICHOLS
Easy Now
Rykodisc (RCD 10620)

It took Jeb Loy Nichols three albums and five years to get to a comfort zone, and now that he's reached it — on the expertly crafted and performed *Easy Now* — we wonder what we missed before. Then we recall: overproduction, too-eager-to-please sentiments on the debut *Lovers Knot* and awkward placement of acoustic and electric instruments on last year's *Just What Time It Is*. *Easy Now* slows things down quite a bit, and Nichols, soaking in the black-holed sunshine of it all,

[Jeb Loy] Nichols cautiously delivers each word and hangs on until it drips out of his mouth, like water from a slow-leaking faucet.

eases into the role of a sensitive singer/songwriter.

Like his historical and musical ancestors (foremost among them, James Taylor), Nichols isn't afraid to go mellow yellow. *Easy Now* may be the most relaxed and somnolent album released in the 2000s — but in a good way. It's a soothing listen, calming in its big, fuzzy-blanket way. Nichols cautiously delivers each word and hangs on until it drips out of his mouth, like water from a slow-leaking faucet.

Easy Now is bookended by two of the best songs Nichols has written — "Letter To An Angel" and "Never Coming Back." The pair serve as the thematic opener and closer to the album — centering on the opening and closing of life's little and big things — and are also a bit of hope for Nichols the singer/songwriter. It's similar to when Taylor finally found what he wanted to do with his voice — the moment between Warner Bros. and Columbia, between *In The Pocket* and *JT*. Just call Nichols Sweet Baby Jeb.

— Michael Gallucci

CORNERSHOP
Handcream For A Generation
Wiiija/Beggars Group (63881-27126)

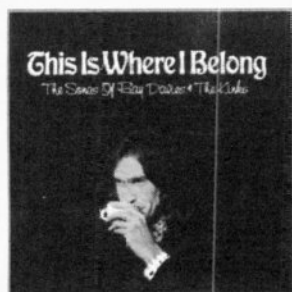
Cornershop's Tjinder Singh is a shrewd fellow. He loads his band's albums with cheery beats and tunes, sampled Hollywood kitsch and flag-waving disco thumps. But beneath the sing-alongs and clap-happy retrogrooves on Cornershop's fourth

(Please see New Releases page 51)

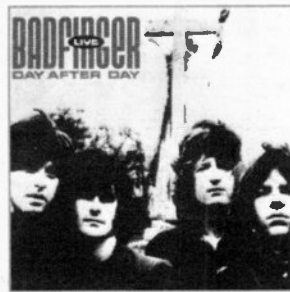
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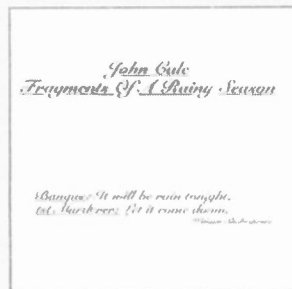
This Is Where I Belong:
The Songs Of
Ray Davies
& The Kinks



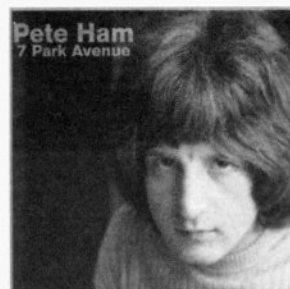
Badfinger
Day After Day



The Undertones
The Undertones



John Cale
Fragments Of
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Fleetwood Mac
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duced for the seminal L.A. punk band The Decadents and The Super Heroines, whose members included Jill Emery, late of Hole and Mazzy Star, and Darrow's son Steven, who later was in Hollywood Rose with Axl Rose and early Guns N' Roses.

Darrow has also recorded with Black Sabbath's Bill Ward and launched young Ben Harper in the music business. Harper's debut single "Whipping Boy" was actually a cover of the song written and published by Darrow. The original version can be found on the 1972 solo LP *Chris Darrow*.

His first solo album for Fantasy was *Artist Proof* (1972), and he then moved to United Artists records, releasing *Chris Darrow* (also 1972) and *Under My Own Disguise* the following year. This summer, Darrow is preparing for the re-release of his solo catalog on CD format on a variety of global record labels from Taxim in Germany to Takoma/Fantasy in the U.S. Darrow's *Eye Of The Storm* album from 1980 with Buda, called "dub Rolling Stones" by *High Times* magazine, will be re-released later this year coupled with his *Artist Proof* LP. They feature drummer David Kemper, who has been with Bob Dylan for the past decade and was previously a member of The Jerry Garcia Band. In the 1970s Darrow and Kemper also had toured together with Stewart.

Darrow's latest effort, just released, is *Slide On In* (Taxim TX 2058-2 TA). This album also features Buda on violin and harmonica and Bob Siggins on pedal steel guitar. "There is a meshing of different fretless instruments playing together," he said. The circumstances leading to the project were anything but typical.

"*Slide On In*, an all-slide guitar CD, came as a result of a rotator cuff shoulder injury on my right side," he related. "I couldn't hold a guitar, especially an acoustic one, without severe pain. I play the slide guitar on my lap using a heavy metal bar as my slide, so there was no pain involved. In recent years I have been selected to appear on a couple of slide guitar anthologies — *Everybody Slides Vol. II* on Rykodisc and *Takoma Slide* on Takoma Records.

"Though I play slide on my various projects, I had never devoted a whole album to slide stuff, even though I started playing the Dobro back in the early '60s. I have been influenced by styles of fretless guitar playing from Santo And Johnny's 'Sleep Walk' to pedal steel and Hawaiian music. I like to write for the instrument and have a more lyrical style than most who have developed [their slide playing] through the blues idiom.

"So I set out to do a mélange of styles that represent my personal approach to the slide guitar. I invented, with the help of a fine instrument maker, Kiki Barnes, a slide sitar. It has a buzz bridge and allows me to play Eastern-style music on a Western instrument.

"From my experience with the Kaleidoscope, I have become very interested in music from around the world and have tried to combine my disparate interests in a personal collection of material," said the world beat pioneer.

Chris Darrow Discography

by Chris Darrow

Singles

Chris Darrow

Label/# Title Year
Pacific Arts PAC 45-103 "Tan Punks on Boards"/"From Pizza Towers to Defeat" (Corky Carroll w/Chris Darrow) 1978
Line LS 1030 "Southern California Drive"/"I Saw You" 1980

Corvettes

Dot "Back Home Girl"/"The Lion in Your Heart" 1969
Dot "Beware of Time"/"Level With Your Senses" 1969

Los Guys

Route 66 66-1001 "Rip It Up"/"Charlena" 1983

The Kaleidoscope

Epic 10117 "Please"/"Elevator Man" 1966
Epic 10219 "Why Try"/"Little Orphan Annie" 1967
Epic 10239 "I Found Out"/"Rampe, Rampe" 1967

The Nitty Gritty Dirt Band

Liberty "Collegiana"/"These Days" 1968
Liberty 56134 "Some of Shelley's Blues"/"Yucan Railway" 1969

LPs

Hoyt Axton

Capitol SMAS-788 Joy to the World 1971
Capitol SMAS-850 Country Anthem 1971
Raven RVCN-120 Hoyt Axton: Joy to the World/Country Anthem 2001

Chris Darrow

Charisma CADS 101 Music From Free Creek 1972
(Chris Darrow & The Corvettes w/Linda Rondstadt & others)

Fantasy Artistic Proof 1972
United Artists UA-LA 048 Chris Darrow 1972
United Artists 242 Under My Own Disguise 1973
Pacific Arts 132 Fretless 1979
Line LLP 5060 Southern California Drive 1980
Takoma TAK 7092 Eye of the Storm (Chris Darrow/Max Buda) 1980
Taxim TX 2012 Fretless (reissue) 1993
Taxim TX 2028 Coyote/Straight From the Heart 1997
Taxim TX 2039 Harem Girl 1998
Taxim TX 2055-2 TA Southern California Drive 2000
BGO 513 Chris Darrow/Under My Own Disguise (compilation) 2001
Taxim Slide on In 2002

To be reissued in 2002: Artist Proof, Chris Darrow, Under My Own Disguise, Eye of the Storm and Rank Strangers.

John Fahey

Reprise MS 2089 Of Rivers and Religion 1972
Reprise MS 2145 After the Ball 1972
Rhino 71737S Return of the Repressed (anthology) 1993

Kim Fowley

Capitol 24626 Visions of the Future 1973
Bomp 4005 Vampire from Outer Space 1979
Mystery MY 771 Frankenstein and the All-Star Monster Band 1983

The Kaleidoscope

Epic BN 26034 Side Trips 1967
Epic BN 26333 A Beacon From Mars 1968
Pacific Arts 102 When Scopes Collide 1976
Edsel 115 Beacon From Mars 1983
Edsel 138 Rampe, Rampe 1983
Columbia/Legacy 47723 Egyptian Candy (A Collection) 1990
Gifhorse D2-77406 Greetings From Kartoostan We Ain't Dead Yet 1991

The Nitty Gritty Dirt Band

Liberty 7540 Rare Junk 1968
Liberty LST 7611 Alive 1969
Liberty 83286 Dead and Alive 1969
Liberty LST 7642 Uncle Charley and his Dog Teddy 1970
United Artists Dirt, Silver and Gold 1976
BGO 245 Alive/Rare Junk 1994

The Packards

Surfside 001 Pray for Surf 1980
Gee Dee CD 270157-2 Pray for Surf/Beach City Bop 2000

John Stewart

Capitol SN-11989 Willard 1970
Warner Bros WS-1948 Lonesome Picker Rides Again 1971
RCA LSP-4827 Cannons in the Rain 1972

Various Artists

Festival FR-1007 Winter Equinox (soundtrack) 1976
Rhino 72418 Cowabunga! (box set) 1995
Takoma 8906 Takoma Eclectic Sampler, Vol 2 1998
Takoma 8910 Takoma Slide 1999

Other LPs with Chris Darrow's involvement

Label/#	Artist	Title	Year
Columbia CK-9533	Leonard Cohen	The Songs Of Leonard Cohen	1968
Tetragrammaton T-118	Pat Boone	Departure	1968
Warner Bros CD 2-1843	James Taylor	weet Baby James	1970
Kama Sutra KSBS 2019	Gene Vincent	Gene Vincent	1970
Curnon 721	Maxfield Parrish	It's a Cinch to Give Legs to Old Hard Boiled Eggs	1972
Capitol 11113	Marc McClure	Marc McClure	1972
Chelsea Che-1005	Marjoe	Bad But Not Evil	1972
Curnon CNL-722	Guy Carawan	The Telling Takes Me Home	1972
Capitol 11181	Vince Martin	Vince Martin	1972
Warner Bros	Andy Goldmark	Andy Goldmark	1972
Fantasy 9402	Morning	Struck Like Silver	1973
United Artists LA419-G	Baron Stewart	Memories, Thoughts and Friends	1974
Outpost	Steve Gillette	Back on the Street Again	1974
Polydor 6085	Robb Strandlund	Robb Strandlund	1976
Shelter 52003	Larry Hosford	Cross Words	1976
Pacific Arts 112	Rank Strangers	Rank Strangers	1977
Capitol SO-11604	Helen Reddy	Ear Candy	1977
Warner Bros 3080	Sammy Walker	Blue Ridge Mountain Skyline	1977
Asylum 7E-1096	Jelly	A True Story	1977
Elektra 6E-142	Harry Chapin	Living Room Suite	1978
MCA 3053	Dyan Diamond	In the Dark	1978
Dream	Steven T	West Coast Confidential	1978
Fonitcetra [Italy] LPX 100	Ricky Gianco	Non Si Puo Smetterre Di Fumare (Chris Darrow, Sneaky Pete, Skin Buttin, and Steve Duncan)	1982
Columbia BL 38027	Psychedelic Dream	A Collection of 60's Euphoria	1982
Elektra 9604611	The Unforgiven	The Unforgiven	1986
(No label given) SST-140	The Divine Horsemen	Snake Handler	1987
Sympathy SFTRI 005	Crowbar Salvation	Kiss the Brain	1987
Sierra 6006	Toulouse Engelhardt	Toulusions (reissue)	1993
Taxim TX 2013	Los Chumps	Pretty Girls Everywhere	1994
Taxim TX 2019	Mojave	Tumbleweed Circuit	1994
Cleopatra 9981	Bill Ward	When the Bough Breaks	1997
Hollywood 162094	Kyle Vincent	Kyle Vincent	1997
Taxim TX 2038-2 TA	John York	Claremont Dragon	
Taxim TX 2054-2 TA	Corky Carroll	A Surfer For President	2000
Taxim TX 2059-2 TA	Psychedelic Cowboy	Tragic Songs and Hop-A-Longs	2001



GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

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Table listing various CD releases including ARENA, ASIA, Ayreon, THE BABYS, John Waite, PAT BENATAR, BLOODROCK, TERRY BOZZIO projects, CAIRO, CAMEL, CLEPSYDRA, CARAVAN, DREAM THEATER & side projects, ELOY, EMERSON LAKE & PALMER, RIK EMMETT, ENCHANT, THE FLOWER KINGS (Prog-Rock) & members, FOGHAT, GODLEY & CREME, STEVE HACKETT, ICE AGE, IQ, JETHRO TULL, JOURNEY, KANSAS, Kerry Livgren, Keith Emerson.

Table listing various CD releases including RIK EMMETT, ENCHANT, THE FLOWER KINGS (Prog-Rock) & members, FOGHAT, GODLEY & CREME, STEVE HACKETT, ICE AGE, IQ, JETHRO TULL, JOURNEY, KANSAS, Kerry Livgren, Keith Emerson.

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Table listing various music releases including KAYAK, KING CRIMSON, JOE PERRY PROJECT, TWO FIRES, and many others with prices and descriptions.

45 AUCTION

ID	Artist	Label	Year	Genre	Condition	Grade	Notes
11996	In Crowd, the	Big City	1996	Pop	CD	3	
14355	In, the	Just Give Me Time	1996	Pop	CD	3	
15125	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15126	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15127	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15128	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15129	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15130	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15131	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15132	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15133	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15134	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15135	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15136	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15137	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15138	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15139	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15140	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15141	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15142	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15143	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15144	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15145	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15146	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15147	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15148	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15149	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15150	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15151	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15152	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15153	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15154	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15155	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15156	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15157	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15158	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15159	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15160	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15161	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15162	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15163	INFORMERS 2	Can Take It	1996	Pop	CD	3	
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15165	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15166	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15167	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15168	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15169	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15170	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15171	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15172	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15173	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15174	INFORMERS 2	Can Take It	1996	Pop	CD	3	
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15178	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15179	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15180	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15181	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15182	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15183	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15184	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15185	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15186	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15187	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15188	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15189	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15190	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15191	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15192	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15193	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15194	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15195	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15196	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15197	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15198	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15199	INFORMERS 2	Can Take It	1996	Pop	CD	3	
15200	INFORMERS 2	Can Take It	1996	Pop	CD	3	

BARRY WICKHAM

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Phone: 24 Hour Fax: 707-765-9334 E-mail: barryw@ap.net Website: www.godengaterecords.com

World Radio History

45th AUCTION

Main auction table with columns for ID, Artist, Title, Label, Description, and Price. Includes handwritten annotations like 'Soul', 'Funk', 'SOS', 'Rock', 'Teen', 'Folk', 'Country', and 'Gospel'.

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(New Releases from page 41)

album, *Handcream For A Generation*, is a bitter, derisive guy. Singh winks all the way through the album but doesn't smile. He's more than thrilled to rummage closets to assemble his records but shares little with anyone else.

When *I Was Born For The 7th Time*, 1997's brilliant mélange of Euro/Indian/American music set the formula; *Handcream For A Generation* rolls into town with pretty much more of the same. The songs are denser this time around, pushing and pulling Singh's affinity for dub and disco. Nothing grabs listeners like "Brimful Of Asha," but it all ties together tighter than anything else Singh has done (and that certainly includes the one-off with the band Clinton from a few years back).

Yet, his cynicism — or at least his kinda hidden scorn — often gets the best of him. Singh wants people to think and dance at the same time, but that always works better in theory than practice. He's a tough dude to penetrate, and it's often difficult to separate the good times from the bitchy ones on *Handcream For A Generation*. "Lessons Learned From Rocky I To Rocky III" and "Motion The 11" straddle that line best. The sample reel makes it real, but Singh strips away the facade to reveal something a bit more fake. He's like the Wizard Of Oz, with none of his benevolence and all of the unctuousness.

— Michael Gallucci

AUGUST
Beauville
Western Records (no catalog # listed)

So how hot is August? Based on *Beauville's* full-tilt aural assault, this San Francisco trio probably burns down the house in their live performances. However, pyrotechnics aside, on disc they're lukewarm at best.

It's not that they make any wrong moves, mind you. If anything, they gravitate noticeably close to a formula that's tried and true. Yet, in the attempt to emulate their influences — more or less a mesh of The Cars, Rush, Cheap Trick, The Knack and other similar mainstream bands — August's patented approach comes across like a generic jumble, lots of intensity and agitation but little that resonates beyond an initial wallop.

The problem appears to be in the lack of any sort of variation or deviation, a repetitiousness that quickly becomes evident only a few songs in. The sameness of the sound prevents any single song from really standing out, rendering August as a one-riff wonder who never truly succeed in establishing an identity of their own.

There are a few exceptions. For all their manic energy, "Enemy" and "Coming Down" are catchy in a frenzied sort of

(Please see New Releases page 54)



Courtesy of August Music

August

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way. That persistent pulse driving "Los Angeles" and "The Whole Story" does grab attention, while the underlying tension brooding beneath "Typical Girl" hints at some darker design. On the whole, however, these tunes are good but not great, competent but rarely compelling. In the end, this August simply doesn't come across as the most memorable on record. (www.augustmusic.com)

— Lee Zimmerman

ECHOBRAIN

EchoBrain

Chophouse Records/Surfdog Records (20616-71252)

Why would ex-Metallica bassist Jason Newsted choose to align himself with a talented but no-name drummer and his equally talented and unknown guitar-playing buddy to make evocative and intriguing alterna-pop that has nothing in common with his old band?

Apparently, just for the fun of it. Newsted met singer/guitarist Dylan Donkin and drummer Brian Sagrafena (both considerably younger players) in early 1995, and — five years later — wound up recording what eventually became EchoBrain's recent independently released self-titled debut.

EchoBrain is not a mini-Metallica. In fact, they could be the anti-Metallica. In essence, Newsted's gone emo.

Poppy acoustic guitars; swirling colors of melody; angst-driven part—Chris Cornell, part—Jeff Buckley vocals; and a rhythm section that often showcases Sagrafena's jazz and funk influences more than Newsted's metal roots characterize this moody record. Band members share collective writing credits on all 10 songs here, including the upbeat opener "Colder World" (which Newsted says is the song that made him commit to the EchoBrain project in the first place) and the progressive-tinged closer "Cryin' Shame."

In between are tunes such as the tribal "Keep Me Alive," the spacey "Adrift" and "Spoonfed," arguably the album's hardest rocker. Elsewhere, "SuckerPunch" manages to cover lots of catchy musical ground and an untitled yet impressive bonus track recalls The Beatles, but "Ghosts" gets bogged down in a string section and elusive melodies.

Considering the pace at which Metallica are progressing on their next album, Newsted could have EchoBrain out of his system in time to join his old bandmates for their first studio record since 1998's *Garage Inc.* Then again — judging by how much fun the bassist seemed to be having playing EchoBrain songs live this spring — he just may be in this thing for the long haul. If so, Donkin and Sagrafena (despite their considerable chops) are two of the luckiest guys in the world. (www.echobrain.com)

— Michael Popke

VARIOUS ARTISTS

Spider-Man (Music From And Inspired By)

Columbia/Roadrunner/Island Def Jam/Sony Music Soundtrax (86402)

You know you're in trouble when a soundtrack offers a "music from and inspired by" tag. It means that the album's compilers weren't resourceful or motivated enough to make a thematic piece out of a bunch of disparate tunes and styles.

The soundtrack to *Spider-Man* — sourced from a big summer movie and a commercial zenith and a tasty cereal, etc. — zips around the mook metal world just as Spidey does through the streets of New York City. Like Peter Parker's inability to place his newfound web shooters on a target, this overstuffed souvenir is way out of control.

A quick spin of the original "Theme From *Spider-Man*" is a cheeky intro to the disc, but by the time it wraps up more than an hour later, with a totally useless cover of that '60s cartoon relic by '70s cartoon relics Aerosmith, one may be about ready to join the Dark Side (to crib from another of the season's mega-movie blockbusters).

Let's survey the damage: an overwrought Chad Kroeger from Nickelback on the faux-anthem "Hero," Alien Ant Farm trying to stick to a theme with "Bug Bytes," Slipknot's Corey Taylor getting all weepy on "Brother," a leftover from Alice In Chains' Jerry Cantrell and a handful of forgettable



tracks from bands you've never heard of. Only previously released songs from The Strokes and The Hives break the tedium, but they also sound way out of place.

Director Sam Raimi managed a sort of faithfulness to the webslinger in his hyperactive film. Too bad this throwaway album couldn't muster a similar enthusiasm.

— Michael Gallucci

LUNA

Romantica

Jet Set (TWA44CD)

Luna have consistently released accessible, upbeat alternative rock albums at least every other year since 1992. The quartet's output has often sounded inoffensive and light — a departure from frontman Dean Wareham's previous project, the now legendary neo-psychedelic trio Galaxie 500. Luna's debut, *Lunapark*, was well-received, despite Wareham's turn from artsy droning, slow-tempo noise-pop in Galaxie 500 to a more accessible form of pop-rock with Luna.

The following four Luna albums never saw the band mature beyond their predictable, perky sound. *Romantica*, the band's fifth studio album and latest release, is not some kind of breakthrough for Luna, but it does shimmer with a character that sounds much more relaxed with its position in the world of pop.

Due credit goes to Dave Fridmann, who produced this time. Fridmann has helped sculpt the distinct sounds of both Mercury Rev and The Flaming Lips, two bands who have released pleasant, melodramatic symphonies of melancholy pop-rock, turning away from similar low-fi, noise-pop roots Wareham also shares. *Romantica* remains safe and secure in its pop appeal. It benefits from Fridmann's sensitive embellishments. "Black Champagne" features Fridmann's arranging talents, as an orchestra is used to carry the song away into melodrama with flourishes of strings, horns and bells. The dreamy "Rememories" features something a bit more subtle yet unmistakably Fridmann-esque: a warbling echo effect that takes the wah-wah pedal to new extremes.

Wareham himself doesn't seem to rise to the Fridmann challenge; his songwriting still has an unremarkable character. His guitar work is breezy and affable, but nothing really distinctive stands out, except the beginning of "Black Postcards," which sounds suspiciously similar to the opening of R.E.M.'s "Shiny Happy People." Wareham's voice still sounds distant and characteristically nasally, as he croons pleasant songs about the highs and lows of being in love. Beyond the revitalized, more quirky Luna sound, *Romantica* is still a Luna album and fans wanting their Luna fix won't be disappointed, but they should not expect to be blown away, either.

— Hans Morgenstern

THE RAY MASON BAND

Three Dollar Man

Captivating Music (CM-9155)

It's absolutely astonishing how much good, commercially viable music continues to fall beneath the "major labels" radar. Take, for example, The Ray Mason Band. After years of grinding it out on the indie circuit and producing album after

Book Reviews

MARK FARNER'S LIFE IN PRINT

by Kristopher Englehardt

Collector's Guide Publishing (Softcover, 312 pages, with bonus music CD, \$19.95)

Grand Funk Railroad's Mark Farner recently released his authorized biography, *From Grand Funk To Grace*, complete with a bonus music CD of nine songs, including his Christian chart-topper "Isn't It Amazing." Kristofer Englehardt, the book's author and a longtime friend, also collaborated with Farner on the excellent softcover *Mark Farner's Life In Print*, which documents Farner's life growing up through his Grand Funk years and up to his current Mark Farner Band.

Quotes from musicians, business acquaintances, friends and family along with Farner's recollections make this a great read because his story is told from all different sources but in a unified fashion. Englehardt did a first-rate job in sorting out Farner's adventurous years of rock 'n' roll. Nothing is held back. All the highs and lows are there — plus the inside scoop of the groundbreaking Atlanta Pop Festival and the historical Shea Stadium gig. All the turmoil of the Terry Knight lawsuits and the run-in with the IRS are also explored by Farner along with the band's metamorphosis from their classic three-member ensemble to a four-piece format. Farner's private life is revealed as well, including details of his life with his ex-wife, Cheri, and with Lesia, his current wife of more than 25 years and

[Mark Farner] speaks of his friendships with Janis Joplin, Jimi Hendrix, and his Humble Pie buddies and, most important, his relationship with songwriting and guitars.

the effect they had on his life and music.

His lifelong development from being a heavy pot smoker to a born-again Christian and the change that brought that experience about is explored. He speaks of his friendships with Janis Joplin, Jimi Hendrix, and his Humble Pie buddies and, most important, his relationship with songwriting and guitars.

Although a thorough and complete book, when *Goldmine* asked Farner why info on *The Simpsons* episode wasn't mentioned, he replied that "a lot of stuff wasn't included because of the space. We sent in 150 color photos that were not used, but that was because they wanted to keep the price [of the book] below \$20."

But plenty of black-and-white pictures do a great job documenting Farner's life from childhood to young rock star to family man and humble farmer. There is also a discography of Terry Knight And The Pack, Grand Funk Railroad albums, Farner's solo albums and his Christian recordings.

All of Farner's professional performance dates are outlined, from his first gig in Grand Funk in 1968 up to 2001 with The Mark Farner Band. Details of which musicians performed, the venue and dates are all there. The bonus *Glory Bound CD* comes only with this book and will not be sold separately. The up-tempo album has Farner pushing his high voice and his positive message with his wonderful rhythm-guitar playing accompanying his vocals. The nine songs included here make a statement about Farner's relationship with his Christian beliefs, and the great guitar intro and solo, matched with his powerhouse vocals, make "Judgment Day Blues" another Farner classic. Although the book says that Farner played all the instruments, he informed *Goldmine* that complete bands were used on several tunes, including "Judgment Day Blues" and "Isn't It Amazing."

Farner mentioned that if one orders the book through his Web site (www.markfarner.com) that he and Englehardt will autograph those copies. For some odd reason not a lot has been written about Grand Funk or Farner, so this book will be a revelation for many admirers of one of America's unsung songwriters and musicians.

— Guy Lee

Book Review

IN THE COURT OF KING CRIMSON
by Sid Smith
Helter Skelter (Softcover, 346 pages,
\$14.99, U.K.)

Vast and sprawling though it is, the story of King Crimson basically boils down to one simple fact: Robert Fripp hires the members and Robert Fripp dismisses them. And, if the band's family tree bisects virtually every other major British act of the progressive rock era and beyond, then that just highlights how astute his criteria are. Love them or loathe them, King Crimson have remained one of the most consistently surprising, entertaining and versatile bands of the past three decades.

The weighty volume *In The Court Of King Crimson*, the first true biography the

Every crucial juncture in [King Crimson]'s development is explained (or not) by the parties involved, with author Sid Smith's input restricted to asking the awkward questions that actually pry the truth out of long-silent witnesses.

band has ever seen, tells the story with wit and wisdom to spare.

The chapters are divided between two themes: a straightforward and eminently readable retelling of the band's career, in the words of sundry members past and present, and a breakdown/appreciation of the individual records, song by song. The involvement of Fripp himself ensures that there is little space wasted with high-flung theory or redundant speculation. Every crucial juncture in the band's development is explained (or not) by the parties involved, with author Sid Smith's input restricted to asking the awkward questions that actually pry the truth out of long-silent witnesses.

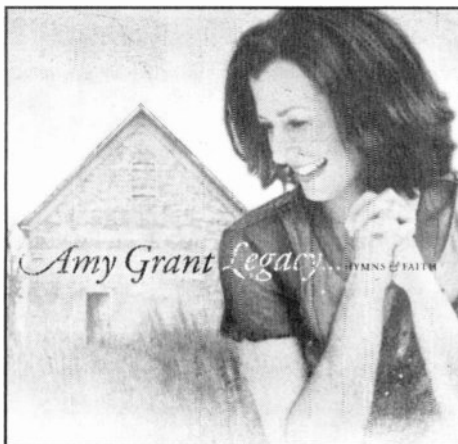
Ample footnotes, a staggering discography and a biographical index of every courtier the King has ever done complete the book, adding up to a biography that doesn't simply offer the "whens" and "wheres" of the traditional rock biography but gets into the "whys" as well. It's a welcome addition to the bookshelf, indeed.

— Dave Thompson

hit-single potential. Rather than redo an album that they were satisfied with, the band jumped ship, ending up on Nonesuch Records, who happen to be owned by the same parent company as Reprise — Warner Bros.!

Reprise must feel pretty silly right about now, what with *Yankee Foxtrot Hotel* getting rave reviews across the board. Still, I can see why they were apprehensive, for this album is Wilco's most experimental to date, in large part probably due to the presence of

(Please see New Releases page 57)



AMY GRANT
Legacy... Hymns & Faith
A&M Records (0694933182)

Amy Grant took a brave step toward artistic maturity on her 1997 release *Behind The Eyes*, an album that embraced depth and musical texture unseen in her earlier lightweight pop hits. However, for all the trouble she wound up with her first non-platinum seller since 1981.

Undaunted, she again eschews commercial concerns on her first non-Christmas release since then. *Legacy... Hymns & Faith*, is a joyous and roundly enjoyable collection that celebrates Grant's 25 years in the music industry with a well-staged return to her roots as a Christian singer.

Those wondering how Grant might remain an effective proponent of The Word in the wake of her reported scandalous affair with and subsequent marriage to Vince Gill are advised to take a listen to "What You Already Own." Grant sells the song with polished vocal warmth and humble authority by not claiming to be holier than thou — or anyone else. Gill offers up mandolin flutter on that song and guitar on several others, helping to build the homespun acoustic country/bluegrass-style vibe that informs the majority of the set, including the pretty ballad "Do You Remember The Time."

Many selections stitch together tunes of disparate origin. Though a few of the pairings don't quite come together — the 1873 hymn "It Is Well With My Soul" makes peculiar bookends to Gill's sweeping new declaration "The River's Gonna Keep On Rolling" — but for the most part Grant expertly meshes separate pieces. Her leanings toward contemporary pop structure on the string-filled "Imagine" are not likely to yield chart success, given the song's subject matter, but the rewards of her recent work far exceed the value of marketplace concerns.

— Thomas Kintner

SNACK-N-CAKES
Taste The Difference
Latticesphere (LSR 72889)

Is there a how-to manual that relates to rock 'n' roll? If so, it's pretty obvious that Snack-N-Cakes have devoured it completely. Theirs is a textbook approach that sounds fresh but familiar, a game of guess-the-influences that's enticing without ever sounding deliberately derivative.

That in itself is quite an accomplishment given the fact that this Ohio trio favor a format that's been played and overplayed in abundance for the better part of the past 35 years or so. It's a brash, buoyant power-pop approach that's so familiar in fact, it's been employed by everyone from the Raspberries

and Cheap Trick to Foo Fighters and Goo Goo Dolls, bands who are referenced repeatedly throughout Snack-N-Cakes' debut disc.

While *Taste The Difference* may not sound as distinctive as its name implies, songs such as "All We Are," "Radio Revolution," "Cryings Over" and "DOA" offer up an outpouring of energy that effectively overshadows their lack of a unique sound.

At times the similarities in style make certain comparisons all but inevitable. "Ted" suggests an unlikely collaboration between Cheap Trick and Black Sabbath. "On Wings" could have been culled from an early Boston album. Nevertheless, it's hard not to admire their verve. The feeling they convey is infectious, which makes sampling Snack-N-Cakes a pure guilty pleasure. (amalon@adelphia.net)

— Lee Zimmerman

MONTE MONTGOMERY
Wishing Well
Texas Music Group (TMG 8001)

Every once in a while an album will come by that makes one stand up and notice. Monte Montgomery's *Wishing Well* is one of those albums. It has that simple feel but is loaded with heart and talent that is much needed on today's rock radio stations.

This album contains all Montgomery originals, who also supplies vocals on each tune. His low-register gravel voice has a pleasing ring to it, and each song is supported by his tasteful acoustic and electric guitar work. Having a consistent band on each take (Phil Bass on drums, Chris Maresh on bass, and Michael Urduy on percussion) makes all the tracks flow evenly.

"Tug Of War" has some beautiful background vocals that will have listeners singing along by the second chorus. The title song, "Wishing Well," features a silky smooth lead guitar behind some well-thought-out lyrics that might make Bob Dylan proud. The radio-friendly "Broken Arms" is a catchy rock/pop style song that is graced with more of those great harmonies.

Montgomery cuts loose in a tasteful fashion on the instrumental "Bagpipe." It starts with a slow buildup of acoustic instruments in a Scottish vein, then climaxes with an almost Queen-like barrage of stacked electric guitars — but no bagpipe to be found. The vocals on this song are credited to "nobody!" My favorite song is "Radio Girl," with its flavorful David Bowie-like "Changes" during the chorus.

Montgomery reminds me of an early day Bob Seger — a troubadour with a rocker's edge. This is one good record, the kind that grows on you, and those usually leave a lasting impression.

— Guy Lee

WILCO
Yankee Foxtrot Hotel
Nonesuch (79669-2)

This album is already as famous (or infamous) for the music-business politics Wilco had to endure in order to get it released as it is for its music. Recording sessions for *Yankee Foxtrot Hotel* were difficult, costing the band longtime members Jay Bennett and Ken Coomer, who were replaced during the sessions by Leroy Bach and Glenn Kotche, respectively.

When Wilco were finally happy with the results of their labors, they handed the album in to their record company, Reprise, who promptly rejected it due to its alleged lack of

album of instantly ingratiating, near-perfect pop, Mason and company — guitarist Tom Shea, bassist Stephen Desaulniers and drummer Frank Marsh — more than deserve some kind of big break. Whether or not they advance any closer with *Three Dollar Man* remains to be seen, but if they falter, it certainly won't be from lack of aptitude.

As with previous offerings, The Ray Mason Band echo a number of classic influences, giving their music a familiar feel even out of the box. The craftiness of Steely Dan exudes from the sinewy grooves of the title track, from the punchy pop core of "I've Got A Good Dentist" (possibly the first ode to oral hygiene ever offered) and the classic but contemporary-sounding "Someone I Can't Get Over."

Both The Band and Neil Young, two references Mason has frequently favored in the past, are brought to mind through the driving delivery of "Sid Fargus." The cheery effervescence of "Blessing The Girl" sounds like a Brit-rock bonanza, as if Richard Thompson and Elvis Costello decided to compare notes and brought Squeeze along.

However, despite the similarities, there's nothing derivative about this set. Mason's melodies are enticing, sophisticated yet straightforward and chock-full of both insight and irreverence. Although it's only 10 tracks long, *Three Dollar Man* won't leave listeners feeling short-changed. (www.raymason.com)

— Lee Zimmerman

GIRLS AGAINST BOYS
You Can't Fight What You Can't See
Jade Tree (GVSB 6/JT1074)

Sex. That is the first word that comes to mind when listening to Girls Against Boys' new *You Can't Fight What You Can't See*. Not the faux-sexuality of Madonna's world but the steamy New York bar at 4 a.m. sex, the Los Angeles back-alley sex or the after-hour parties of South Beach sex.

The sleazy vocals and dissonant guitar of Scott McCloud coast over the bass attack of Johnny Temple and even more bass (along with keyboards) of Eli Janney, with a nonstop pounding drumbeat provided by Alexis Fleisig.

After flirting with a major label and soundtrack work, GVSB return to their indie-label roots with *You Can't Fight What You Can't See*. They have lost none of the impact, anger or sleaze.

Stories about life, love, dislike of Hollywood and views of the "Miami Skyline" are all here. In "Basstation" the chorus chants "everywhere cool is nothing new" in a jaded, knowing tone.

"All The Rage" turns Tom Jones on its ear asking "Pussycat, what's new?" and goes on to tell us "nobody gave you no warning, that the world was so boring." "Tweaker" recalls classic Stevie Wonder amped up with a crack pipe. "Resonance" rings out in all its slo-core glory, while "BFF" fills us with the rock 'n' roll tale of "best friends forever."

Pounding out a search for the ever-elusive "One Perfect Thing," the band syncs in an almost industrial fury. The album closes with "Let It Breathe," whose quietness in contrast to the rest of the album comes as a shock, until the lyrics about "limos to booze heaven" remind us that nothing is as it seems in the underworld of Girls Against Boys.

— Brian Sherman

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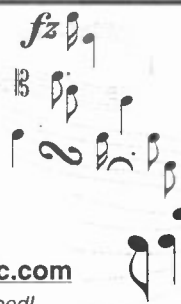
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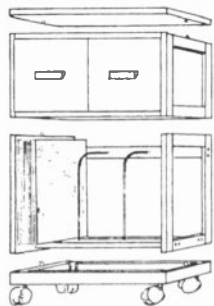
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(New Releases from page 55)

producer Jim O'Rourke, who helps expand the band's sound by adding lots of cool bits in the background to these 11 sturdy songs.

Yankee Foxtrot Hotel is an album of contrasts. For example, one song is called "I Am Trying To Break Your Heart," while another is called "I'm The Man Who Loves You." Elsewhere, upbeat pop songs such as "Kamera," "War On War" and "Heavy Metal Drummer" (so much for the album having no commercial potential) nestle side by side with more downbeat fare such as "Radio Cure," "Ashes Of American Flags," "Pot Kettle Black" and "Poor Places." Ultimately, however "this is a hopeful album" (to quote band leader Jeff Tweedy), and "Reservations" ends the album on an especially romantic note: "I have reservations about so many things, but not about you."

There are plenty of other memorable lines throughout the record, such as, "You have to learn how to die, if you want to be alive" (really about failing before succeeding), "how can I

I'd call [*Yankee Foxtrot Hotel*] the logical continuation and evolution of what is arguably currently America's best band. The future for Wilco seems unlimited.

convince you it's me I don't like" and "every song is a comeback." Yet Wilco's strength has always been more in their music than their lyrics, and this album's music is always accomplished, not to mention consistently surprising.

For example, there's an odd violin/pedal steel guitar melody on "Jesus, Inc.," while "I'm The Man Who Loves You" adds raw Neil Young-ian guitar and Chicago-like horns to what could have been a simple pop melody. "I Am Trying To Break Your Heart" is all but indescribable, with inventive tape loops and manipulations giving it an entrancing overall effect. It is these sometimes subtle twists that makes *Yankee Foxtrot Hotel* worth returning to even after the 50th listen (yes, I've listened to it that many times already!).

Of course, the album's unique flavor is also what makes it an album that requires multiple listens for a full appreciation. Neither is it without flaws. For example, I could live without the minute of feedback that closes out "Poor Places," and the extended coda to "Reservations" is likewise unnecessary. Also, an ongoing Wilco problem recurs in that some of the slower songs seem plain at first and lag a little in the energy department. But the key words here are "at first," for eventually I found myself enjoying every song on this album, which adds up to more than the sum of its considerable parts.

So, is *Yankee Foxtrot Hotel* Wilco's masterpiece, as several publications have claimed? Well, I think that label sells short the band's first three albums (*A.M.*, *Being There* and *Summerteeth*), all of which are also terrific. Instead, I'd call this album the logical continuation and evolution of what is arguably currently America's best band. The future for Wilco seems unlimited.

— Scott Floman

JOHN MOONEY

All I Want

Blind Pig (BPCD 5074)

John Mooney, thank God, will have nothing to do with the Stevie Ray Vaughan-style string squealers or indistinguishable bastard children of the Chicago blues greats, who, together, end up representing way too many slices in the blues pie. Mooney's penchant for acoustic delta blues may not win him many fans among drunk boogie mamas on Friday nights, though he can certainly infect an audience the rest of the time with the kind of seizure-inducing New Orleans grooves found on *All I Want's* "She Ain't No Good" and "Feel Like Hollerin'."

Still, his hotline to Son House and the blues of the '30s and '40s, evident on the less raucous, unamplified "Future Blues," remains his most impressive trait. Mooney's obvious reverence for his roots makes one want to check out his mentors, which most likely would please him to no end.

— Dave McElfresh

TINSLEY ELLIS

Hell Or High Water

Telarc (83531)

Southern blues guitarist/singer Tinsley Ellis offers up the expected mix of blues and blues-ish ballads, driven by a gospel feel on "Stuck In Love," the minor-key voodoo of "Real Bad Way," the post-Jimi Hendrix howl of "All Rumors Are True," as well as a half dozen other churning rhythms Ellis has no doubt had down flat since he was storing his guitar in a high-school locker.

Hell Or High Water, Ellis' newest album, brings to mind the curse of many, if not most, blues musicians: what to do when you're a walking encyclopedia of the nuances laid down by the blues patriarchs but the nature of the music form tethers you to the same 12 bars and three chords.

Ellis intentionally steps out of the blues cage altogether on "Set Love Free," which stands out as the album's red-headed stepchild, leaving most listeners preferring his very good but not particularly original blues-guitar wailing.

— Dave McElfresh

Short Takes

The loosely conceived combo Parallax Project flaunt their retro references from first note to last on *Oblivious* (Tallboy Tallboy101), their glorious debut disc. They — specifically pop veteran Michael Giblin, aided and abetted by a superb second-string of pop notables — nail '60s sensibilities, as evidenced by the Byrds-like jangle and harmonies that fill "Sometimes," the jaunty Brit-rock posturing of the aptly titled "Just Like Yesterday" and the Who-ish exuberance of "Definitely Maybe." An immaculately conceived and expertly executed set, *Oblivious* ensures its listeners will remain anything but. (Tallboy Records, 703 N. Oakland, Arlington VA 22203; 703-294-6016; www.tallboyrecords.com)... A careful listen to *Lifeline* by San Francisco's Attila & Dave Project (self-released) reveals a certain sense of déjà vu. Showcasing a progressive psychedelic leaning, the band blend elements of Pink Floyd, Rush, *Houses Of The Holy*-era Led Zeppelin, and even traces of Grand Funk Railroad circa *Closer To Home*. Theirs is a solid '70s sound, sometimes a fine line between invention on the one hand and posturing on the other. Their surest asset is an ability to juggle their dynamics, from shimmering passages to an all-out aural assault. While their melodies don't always sink in immediately, there's a lingering sense that Attila & Dave Project may yet further hone their focus in the future. (Attila & Dave Project, P.O. Box 3221, San Leandro CA 94578-0221; 510-278-1751; aadp@musician.net)... After six albums, it's still no easy task trying to typecast Texas indie rockers Centro-matic. Sounding similar at times to alt-country rockers Wilco and Son Volt ("On The Sagtikos" and "Actuators's Great" fit that criteria the closest), there are also hints of The Flaming Lips, Neil Young, Superchunk, and Guided By Voices ruminating in the mix as well. Centro-Matic's latest offering, *Distance And Clime* (Idol Records IR 030) is as enigmatic as ever, thanks to a dense instrumental wash that cascades over each of these remarkably divergent songs. Creating a brilliant wall-of-sound ambiance, the cacophony often

[Hensley Sturgis has] a sound that lies somewhere to the right of Wilco and Uncle Tupelo and just to the left of Gram Parsons and The Flying Burrito Brothers.

overwhelms the melodies, leading to a series of surprisingly eclectic mood pieces that somehow coalesce, despite the moments of chaos. Even when songs such as "Tundra (Part Seven)" and "Tonight Is Not It" are filtered down to acoustic guitars and occasional keyboards, the inherent drama remains undiminished. (Idol Records, PO Box 720043, Dallas TX 75372; 214/826-4365; www.idolrecords.com)... Hensley Sturgis, once the core of the short-lived alt-country combo Big Back Forty, return with the second album under their own banner, a assertive yet never acerbic set they tellingly titled *Cabin Fever* (Blue Rose Import BLU CD254). Baring their musical muscle, the duo combine an edgy guitar crunch with shimmering steel guitars and breezy vocal harmonies, a sound that lies somewhere to the right of Wilco and Uncle Tupelo and just to the left of Gram Parsons and The Flying Burrito Brothers. While typically world-weary at times — moodiness is a requirement for today's roots-rock regimen — it's their determination, not defeatism that sets them apart from the competition, leaving the listener feeling all the more invigorated as a result (Blue Rose Records, Rauheckstrase 10, D-74232, Abstatt, Germany; www.blurose-records.com)... Although Unisex Salom — no, they don't style hair — make their debut armed with only their three-song self-titled CD (self-released), there are bold hints of what may be forthcoming. Lingerie-clad singer Gina Calavera attracts instant attention with her provocative cover shot, but her seductive vocal trysts with partner Kenyon Corazon drive this disc. With a sound that's similar to X and Missing Persons, *Unisex Salon* is an edgy, erratic adventure in indie-rock indulgence (phone number only: 646-303-7171).

— Lee Zimmerman

Reissues

FRANK SINATRA

Sinatra In Hollywood (1940-1964)
Reprise (R2 78285) (Six CDs)

Frank Sinatra's studio recordings for RCA Victor Records (when he was the boy singer in Tommy Dorsey's orchestra), Columbia, Capitol and Reprise have been collected in comprehensive, multi-disc box sets, as have his V-Disc recordings, and there is even a collection of his radio shows available (although there were so many of those it could not aspire to completeness). Even for a multi-media artist such as Sinatra, that means only his television appearances and his movie songs have remained outside the box-set format, and the seven-hour, six-CD *Sinatra In Hollywood (1940-1964)* now leaves only the TV material unboxed.

It is remarkable that Reprise was able to assemble this set. Sinatra worked in the movies during the death throes of the studio system, and his films were released by every major studio in Hollywood — Paramount, MGM, Columbia, RKO, Universal, Warner Bros., United Artists and 20th Century-Fox. The vaults of these firms alone are now in the hands of a dizzying number of conglomerates, that is, when the Sinatra films have not been acquired by someone else entirely. All of that explains why there has not been a collection like this before. But somehow all of the material has been licensed. Sinatra was seen on screen singing in 24 feature films released between 1941-1964; all of that soundtrack music is included



Movie poster from *Robin And The 7 Hoods*.

on this album (occasionally in outtake rather than primary versions). But that's not all. The compilers have labored hard to include many other instances of Sinatra's voice from the silver screen, including his appearances in short films, his acceptance speeches when given awards, brief interviews discussing his films, radio commercials for his films, movie theme songs he sang for pictures in which he did not appear on screen and even material from abortive projects.

As a result, the collection appeals on two levels. First, with its chronological sequencing, the album presents a portrait of Sinatra's musical and career development that mirrors what one would get by listening to his studio recordings in order. Sinatra initially turns up singing with Dorsey's band in *Las Vegas Nights* (1941) and *Ship Ahoy* (1942). He is very much in the background; when he sings his big hit with Dorsey, "I'll Never Smile Again," in *Las Vegas Nights*, it serves as a backdrop to a dialogue scene.

When he goes solo and makes a big splash as the idol of the bobby-soxers in 1943, Hollywood responds to his celebrity and to his inexperience as an actor by placing him in the frothy romantic comedies *Reveille With Beverly* (1943), *Higher And Higher* (1943), and *Step Lively* (1944), in which he is surrounded by veterans, some of whom sing along with him. As of *Anchors Aweigh* (1945), he is a contract player at MGM, the home of lavish movie musicals, and he is paired with the likes of Gene Kelly in a series of high-profile films in which he demonstrates his ability in big production numbers. Simultaneously, however, his singing career is running out of steam, and he begins to make less impressive pictures with lower-quality songs.

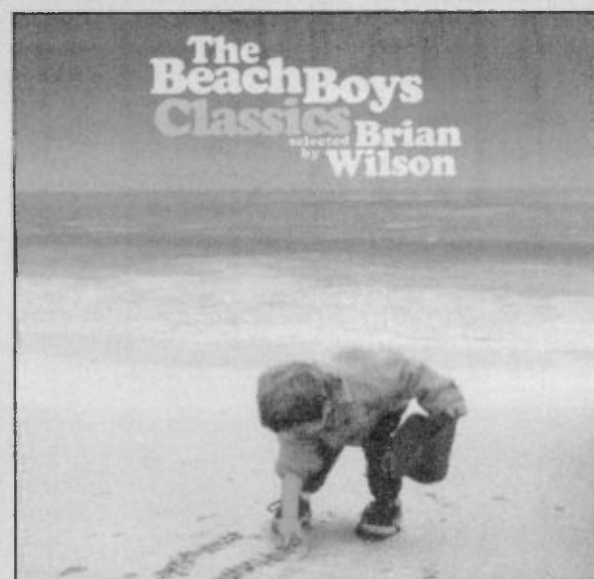
But as a movie singer he turns things around earlier than he did in other parts of his career when he makes 1951's *Meet Danny*



Setup shot by Goldmine/Krause Publications

The new *Frank Sinatra In Hollywood* six-CD box set.

REISSUES NEWS



Out now: *The Beach Boys Classics Selected By Brian Wilson* (Capitol) is a 19-track compilation ranging chronologically from 1963's "Surfer Girl" to 1973's "Sail On, Sailor" with plenty of other great Beach Boys songs in between, some smash hits and some lesser-known songs... *The Pixies* (SpinART) is made up of the band's nine songs — most previously unreleased — leftover from their first recording session, in March 1987, which produced their first album, the eight-song *Come On Pilgrim...* The *Uncle Tupelo 89/93 Anthology* (Sundazed) reported released earlier in this column is also available as a two-record 180-gram vinyl album set... Speaking of vinyl, this summer ROR is releasing on vinyl the two-LP *Stretching Out* by The Skatalites, *Dictators' New York, New York*, *10 Foot Ganja Plant's Hillside Airstrip*, and Mekons' *NY — On The Road*, among others.

Coming soon: Out in early July is *The Jesus And Mary Chain: 21 Singles* (Rhino/Warner Bros.), the first-ever collection of the Scottish rock band's 15-year, six-album run... Also due in early July from BMG Heritage are Lovin' Spoonful's first two albums, 1965's *Do You Believe In Magic* and 1966's *Daydream*, both with previously unreleased tracks and extensive new liner notes with previously unpublished photos... The eight-CD *Complete Sarah Vaughan Studio Sessions* is due this month from Mosaic Records... Coming July 16 from EMI are reissues of Funkadelic's *Electric Spanking Of War*, *Hardcore Jollies*, *Uncle Jam Wants You* and *One Nation Under Groove*... July 23 is the release date for *The Essential Earth, Wind & Fire* (Columbia/Legacy), a two-disc, 24-track compilation of the popular R&B band's output... Also due July 16 from Rhino are remastered versions with 16-page liner notes of Chicago's first three albums, the classic double-album debut *Chicago Transit Authority*, *Chicago II* (with bonus tracks) and *Chicago III*. The band is currently on a 50-concert U.S. tour that runs through October... On July 23 Columbia Legacy Jazz is releasing three 16-track Billie Holiday sets: *Lady Day Swings*, a compilation of the vocalist's 1930s output; *Billie Holiday & Lester Young: A Musical Romance*, from 1937-41; and *Blue Billie*, a selection of her blues efforts featuring her own "Billie's Blues"... Due Aug. 13 is Sam Moore's *Plenty Good Lovin' — The Lost Solo Album* (2K Sounds), an album recorded and produced by King Curtis in 1970 that was to be Moore's debut solo album after splitting with longtime Sam & Dave duo partner David Prater. It was never released due to controversies in Moore's career at the time. Special guests include Aretha Franklin on vocals and Donny Hathaway on keyboards... According to a recent conversation King Biscuit Flower Hour president Steve Ship had with Goldmine, the label's summer/early fall releases include a two-disc Steve Miller set in July (the 28-page liner notes include a poem written by Paul McCartney and a piece written by guitar legend Les Paul); a Ringo Starr And His All Starr Band concert disc from last year's tour featuring Roger Hodgson, Sheila E., Greg Lake, and Ian Hunter; a pay-per-view airing this fall of The Monkees' 2001 tour, which will later be released on DVD; and a Teddy Pendergrass DVD.

— Greg Loescher

TOP ADULT CONTEMPORARY 1961-2001
by Joel Whitburn
Record Research, Inc. (Hardcover, 352
pages, \$44.95)

Yes, there are pop music books and soul music books and country music books, but what if one wants to find out which artist or group had the most easy-listening hits? Would it be Michael Bolton? Barry Manilow? Bread? King Richard's Fluegel Knights?

Joel Whitburn, who is to Pop chart statistics what Bill James is to baseball statistics, has updated his *Top Adult Contemporary* pop hits book (the first such update since 1993). Fans of Whitburn's books will be pleased to know that the book's data is set up in the same manner as his previous Pop chart books; each artist receives a tiny thumbnail bio, then every song that charted on *Billboard's* Adult Contemporary charts is listed below that artist's name — including the week the song debuted on the chart, the song's peak position, the number of weeks spent on the chart, the song's label and catalog number, the song's equivalent charting position on the *Billboard* Hot 100 Pop chart and a general price that a collector might pay for an original pressing.

New to this book is a list of all the B-sides for every charted single, as well as an update to the end of 2001 (which means it includes Celine Dion's "God Bless America," Five For Fighting's "Superman [It's Not Easy]" and Jo Dee Messina's "Burn").

Book Review

The book also points out some interesting statistics. For instance, Bread had 11 hits on the adult contemporary charts, and every one of those songs peaked in the Top 5 (including four #1s — "If," "Baby I'm-A Want You," "The Guitar Man" and "Sweet Surrender"). Manilow's first 12 AC hits included nine #1s.

New to [Top Adult Contemporary 1961-2001] is a list of all the B-sides for every charted single, as well as an update to the end of 2001.

The first five charted hits for the Captain & Tennille all peaked at #1 on the AC charts. But that still puts the duo, Daryl Dragon and Toni Tennille, as runner-ups to their A&M labelmates, The Carpenters, who achieved 14 #1 songs from their first 19 hits.

How about this for a Pop chart discussion — according to this book, Simon & Garfunkel put nine songs on the Adult Contemporary charts, including the #1 hit "Bridge Over Troubled Water" and "My Little Town." But the duo actually had more

success on the AC charts as solo artists. Paul Simon had 20 songs on the AC charts, including three #1s, while Art Garfunkel scored four #1s among his 13 charted hits (one song, "What A Wonderful World," is a shared #1 with Simon and James Taylor).

Top Adult Contemporary 1961-2001 also

features artists whose greatest success occurred not on the Pop, Country or R&B charts, but on stations that featured relaxing ballads and frothy pop. An instrumental group such as King Richard's Fluegel Knights never cracked the Pop chart, but they were able to have six AC chart hits between 1966-1969 (including an instrumental version of the 1925 standard "Everybody Loves My Baby" and the opening theme for the Broadway musical *Camelot*).

Other performers such as Marilyn Maye and Beth Nielsen Chapman were consistent

AC chart veterans, even though they never had a Pop hit. It also features artists who might not have been considered easy-listening material yet still had hits on that chart, including Oasis ("Wonderwall," #33 in 1996), Def Leppard ("Two Steps Behind," #29, 1993), Boston ("Amanda," #13, 1986), Pet Shop Boys ("West End Girls," #26, 1986), Kiss ("Beth," #14, 1976), and Adam Sandler ("The Chanukah Song," #35, 1995).

An appendix at the end lists the Top 200 artists and bands, as calculated by total charted hits (in this edition, Elton John surpassed Barbra Streisand and Neil Diamond to claim the top spot, while Backstreet Boys, Bryan Adams, and Eric Clapton make the list for the first time since the book's last publication in 1993).

A list of the top 50 #1 hits of all time is part of this book (Phil Collins' "You'll Be In My Heart" and Celine Dion's "Because You Loved Me," both with 19 weeks at #1 placed, top this list). Although the book's starting point is 1961, there are lists at the end of the book for the top AC/easy-listening hits from the years 1955-1960.

Chartologists and music lovers will certainly enjoy this book, but the perfect audience for this tome would be those who still listen to the "music of your life" radio stations, and who still have their stash of Sergio Mendes & Brasil '66 singles and a turntable on which to spin them.

— Chuck Miller

Wilson, a loosely biographical film that finds him singing interwar standards such as "That Old Black Magic" and "I've Got A Crush On You" in the style that will become familiar on his Capitol here on out.

From here on out, everything picks up: The sound quality improves as soundtrack albums become popular and the source material is in better shape; Sinatra is less often paired with odd duet partners; and the songs are either classics, from top-drawer musicals such as *Guys And Dolls*, or specially written by Sammy Cahn and Jimmy Van Heusen. By the 1960s, Sinatra has acquired his ring-a-ding-ding swagger and in his final musical film, *Robin And The 7 Hoods*, is palling around with his Rat Pack buddies.

That's one story. But the extra material also tells an additional one or perhaps several. There is the Sinatra who aids the war effort by

singing "(There'll Be A) Hot Time In The Town Of Berlin" in *The Road To Victory*, a 1944 short promoting the Fifth War Loan, and who makes the Academy Award-winning short *The House I Live In*, with its plea for racial tolerance. There is the Sinatra who teams with Ella Fitzgerald and Louis Armstrong on the pre-recording for an intended animated version of the Broadway musical that spoofs racial bigotry, *Finian's Rainbow*, a film that was scuttled by the Red Scare.

Another lost film appearance is Sinatra's casting as Billy Bigelow in *Carousel*; he dropped out when he discovered that the new widescreen processes required him to shoot all the scenes twice and they were only going to pay him once. He had already recorded "Soliloquy," the show's dramatic high point, and that recording is included. Then there is the Sinatra who sings lots of movie theme

songs, some for his own non-musical films, some not. "Three Coins In The Fountain" is well-known, but not the many others featured. Then there are also bits of dialogue from the commercials, which Sinatra willingly made even in his cool, mature years.

Sinatra In Hollywood (1940-1964) is a treasure trove for Sinatra fans and is filled with both the familiar and the obscure. Amazing, it illuminates previously obscure areas of one of the most celebrated musical careers of the 20th century. Who'd have thought they could ever get all the permissions it would take to assemble it?

— William Ruhlmann

(Please see Reissues page 65)

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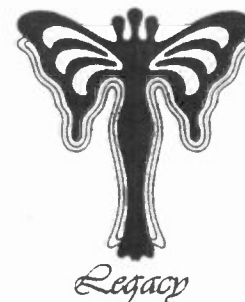
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- Jul 13 IL, Naperville. CD & Record Show, Holiday Inn. 1801 N. Naper Blvd., just S. of I-88, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-459-0137.
- Jul 13 IL, Countryside. CD & Record Fest. 6201 Joliet Rd., 1 blk. W. of LaGrange Rd., SH: 9am-3pm, F: \$35., A: \$3. Lou, PH: 630-515-1975.
- Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 13 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Jul 13 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Jul 14 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- Jul 14 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jul 14 IN, South Bend. Record & CD Collectors Show, University Area Holiday Inn, US 933 N., Roseland, SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.
- Jul 14 MI, Roseville. Metro Detroit Record Show, VFW Hall, 2567 1/2 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Jul 14 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Jul 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Jul 14 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre, 6435 Dixie Rd. Lorne VanSincilar, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Jul 19 OH, Dayton. CD & Record Show, Holiday Inn (Dayton Mall), 31 Prestige Plaza Dr., SH: 4pm-10pm, T: 25-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 20 IL, Chicago. Record Collector Show, Radisson Hotel, 5000 W. 127th St., SH: 9am-3pm, A: \$3., \$1.50 60 or older, 12 & under free. Record Recovery Productions, PH: 773-585-6254.
- Jul 20 IL, Alsip. Record Collector's Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit Cicero Ave.), SH: 9am-3pm, T: 6' & 8', F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Jul 20 KY, Covington. CD & Record Show, Holiday Inn (Riverfront), 600 W. 3rd, Cincinnati, OH, SH: 10am-4pm, T: 25-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 20 OH, Cincinnati. CD & Record Show, Holiday Inn (Riverfront), 600 W. 3rd, Covington, KY, SH: 10am-4pm, T: 25-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 21 CA, San Diego. 7th Annual Beate Fair, Scottish Rite Center, 1895 Camino Del Rio, SH: 11am-9pm, A: \$10. in advance, \$12. day of show. Kristy Mundt, PH: 619-590-1640 or 687-3687.
- Jul 21 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Jul 21 IN, Terre Haute. CD & Record Show, Days Inn, 555 3rd St., SH: 10am-4pm, T: 25-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jul 21 MI, Grand Rapids. Record & CD Collectors Show, Best Western, 28th St. SE, 4 mi. E. of US 131, SH: 11am-5pm, T:

- 50-6' & 8', F: \$40-\$45., A: \$2. Blain, PH: 616-323-7262.
- Jul 21 NE, Omaha. Music & Collector's Show, Belvedere Bingo, 7803 Military, SH: 10am-4pm, Tim, PH: 712-328-8731 or 328-2504.
- Jul 26-28 HI, Honolulu. 12th Annual Hawaii All-Collectors Show, Blaisdell Exhibition Hall, 777 Ward Ave., SH: Fri. 4pm-9pm, Sat. 11am-8pm, Sun. 11am-5pm, A: \$3.75, \$2. ages 7-11, seniors 65 & over free. Ilene Wong, PO Box 61704, Honolulu, HI 96839. PH/FAX: 808-941-9754.
- Jul 27-28 MD, Frederick. Record Show, Independent Fire Hall, 310 Baumhans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jul 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 28 KY, Louisville. Music Collectors' Convention, Executive Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jul 28 MI, Troy. Mid Summer Collector's Festival Show, Elks Hall, 16 Mile just W. of John R., SH: 9am-3pm, T: 8', F: \$25. ea. \$50. for 3, A: \$3. Classic Productions, Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.
- Jul 28 MI, Kalamazoo. Record & CD Collectors Show, Days Inn, 1 blk. S. at Sprinkle Rd. Exit from I-94, SH: 11am-5pm, T: 40-6' & 8', F: \$40-\$45., A: \$2. Blain, PH: 616-323-7262.
- Aug 3 CA, Oakland. Record Show, Hofbrau, 2221 Broadway at Grand Avenue, 2 blks. from 19th St. Bart Station, SH: 10am-5pm, A: \$2. Ed Harris, D.O.R.S., PO Box 21247, Oakland, CA 94620. PH: 510-452-2452.
- Aug 3 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- Aug 3 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Aug 3-4 NJ, Wildwood. Rock & Music Collectibles Show, Convention Ctr. Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-5pm, A: \$3. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.
- Aug 3-4 OH, Cleveland. Rock N Roll Hall of Fame & Museum. One Magazine Plaza, SH: Sat. & Sun. 10am-5:30pm. Goldmine Magazine, c/o Krause Publications, 700 E. State St., Iola, WI 54990, Mary Lutz, PH: 715-445-4612 ext 313, 877-746-9757 or FAX: 715-445-4087.
- Aug 4 GA, Atlanta. Record & CD Show, Ramada Inn, I-85 N., Exit 86, 418 Armour Dr., SH: 10am-4pm, T: 8', A: \$3. PH: 770-946-5050.
- Aug 4 OH, Strongsville. Cleveland Colossal Convention, Holiday Inn, 15471 Royalton Rd., SH: 10am-4pm, T: 60-6', F: \$50., A: \$5. Will Kovach, PO Box 18, Farell, PA 16121. PH: 724-347-1427 or 216-226-3363.
- Aug 7 HOLLAND, Hoom. ARC Record Fair, Outdoor Market, SH: Wed. 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoom HOLLAND, PH: 0031 229 213891 or FAX: 0031 229 235738.
- Aug 9-11 MD, Salisbury. Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jul 10 IL, Countryside. CD & Record Fest. 6201 Joliet Rd., 1 blk. W. of LaGrange Rd., SH: 9am-3pm, F: \$35., A: \$3. Lou, PH: 630-515-1975.
- Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 11 IN, Fort Wayne. Record & CD Show, Holiday Inn, Coliseum Dr., 1 blk. S. of the I-69, US 30 & US 33 Intersection on the NW side, SH: 11am-5pm, T: 45-6' & 8', F: \$40-\$45., A: \$2. Blain, PH: 616-323-7262.
- Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Aug 11-16 TN, Memphis. 25th Anniversary Convention Records & CDs Memorabilia Show, Airport Inn, 1441 Brooks Rd.,

- SH: 10am-6pm. Frank Hobbs, PH: 513-683-4526 or Ray Jackson, PH: 615-885-5037.
- Aug 11-16 TN, Memphis. Elvis Con 2002, Ramada Inn SW, I-55 & Brooks Rd. Exit, SH: Sun-Fri, 10am-6pm, T: 6', F: \$300., A: \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
- Aug 13 IL, Tinley Park. Music Marketplace, Holiday Inn, 18501 S. Harlem Ave. (Just N. of I-80), SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-459-0137.
- Aug 17 CA, San Luis Obispo. Inaugural Vinyl Record Day, Mission Plaza, Downtown, SH: 10am-6pm, T: 6', F: \$35. before Jul 15, \$50. thereafter. Gary Freiberg, PH: 800-676-1607.
- Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 18 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 23-24 NJ, Parsippany. 16th Int'l. Non-Sports Convention, Police Athletic League, Pal Youth Ctr., 33 Baldwin Rd., SH: Fri. 3pm-9pm, Sat. 10am-3pm, T: 65. Gordon Sports Collectibles, 622 Rt. 10 W., Whippany, NJ 07981. PH: 973-463-0380.
- Aug 24-25 AL, Birmingham. 18th Annual Record Collectors Record & CD Show, South Meeting Hall, Civic Ctr. 1 Civic Center Plaza, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 60, F: \$60., A: \$3. Jerry, PH: 205-491-7004 or Ben, PH: 205-631-3339.
- Aug 25 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Aug 25 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 25 NJ, Edison. Vinyl Only Show, NJ Convention & Expo Hall at Maritan Ctr., SH: 10am-7 P. F: \$70., A: \$6. Groovy Prods., Ira Freund, PH: 732-583-4150.
- Aug 28 IL, Countryside. CD & Record Fest, 6201 Joliet Rd., 1 blk. W. of LaGrange Rd., SH: 9am-3pm, F: \$35., A: \$3. Lou, PH: 630-515-1975.
- Jul 7 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Aug 8 MI, Roseville. Metro Detroit Record Show, VFW Hall, 2567 1/2 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Aug 8 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Aug 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Aug 8 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon-Fri, 12noon-6pm, Sat. 12noon-4pm).
- Aug 8 GERMANY, Hamburg. ARC Record Fair, Messe, SH: Sun. 11am-5pm, ARC, Grote Oost 3, 1621 BR Hoom HOLLAND, PH: 0031 229 213891 or FAX: 0031 229 235738.
- Aug 14-15 MA, Boston. 16th Annual Wenx Rex Collectibles Extravaganza, Suffolk Downs, Suffolk Downs Racetrack, Rt. 1-A, near Logan Airport on MBTA Blue Line, SH: 9am-6pm, F: \$40., A: \$10. Gary Sohmers, Box 702, Hudson, MA 01749. PH: 508-788-5474.
- Aug 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 15 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
- Aug 15 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Aug 15 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Aug 15 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Aug 15 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.
- Aug 15 WI, West Allis. Milwaukee Vinyl Record Show, Burnham

- Bowl, 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Sep 21 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 21 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- Sep 21 HOLLAND, Amsterdam. ARC Record Fair, RAI, SH: Sat. 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoom HOLLAND, PH: 0031 229 213891 or FAX: 0031 229 235738.
- Sep 22 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W. Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 22 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.
- Sep 22 PA, Allentown. Fall 2002 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Sep 17, \$65. thereafter, A: \$3. Surround Sound Productions, 801 N. Broad St., Westcoast, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 22 HUNGARY, Budapest. XVIII International Record Fair, Petofi Csarnok, Varsoliget, T: 100. Lemezbörze, plusz Magazine, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 28 IL, Alsip. Record Collector Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit Cicero Ave.), SH: 9am-3pm, T: 6' & 8', F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Sep 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Sep 29 GA, Atlanta. Record & CD Show, Ramada Inn, I-85 N., Exit 86, 418 Armour Dr., SH: 10am-4pm, T: 8', A: \$3. PH: 770-946-5050.
- Sep 29 NY, Ulica. NY CD & Record Fair, Deerfield Fire Hall, 5476 Trenton Rd. Exit 31 NYS T-way, SH: 10am-5pm, T: 60-8', F: \$50., A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9526.
- Sep 29 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 11am-4:30pm, T: 6', F: \$35. in advance, \$45. after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 29 WI, Appleton. Fox Valley Record Show, Sabre Lanes, 1330 Midway Rd., SH: 10am-3pm, T: 6' & 8', F: \$30-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Sep 29 HOLLAND, Hoom. ARC Record Fair, Outdoor Market, SH: Wed. 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoom HOLLAND, PH: 0031 229 213891 or FAX: 0031 229 235738.
- Oct 5 CA, Oakland. Record Show, Hofbrau, 2221 Broadway at Grand Ave., 2 blks. from 19th St. Bart Station, SH: 10am-5pm, A: \$2. Ed Harris, D.O.R.S., PO Box 21247, Oakland, CA 94620. PH: 510-452-2452.
- Oct 5-6 CO, Lakewood. Grand Canyon Collect-O-Rama Show, Travelodge Denver West, 11595 W. 6th Ave., SH: Sat. 9am-5pm, Sun. 10am-5pm, T: 50-8', F: \$75., A: \$1. Terry Brott, PH: 720-297-7555.
- Oct 5 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
- Oct 5 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.
- Oct 5 TX, Austin. Fall Record Convention, SH: 10am-6pm, Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
- Oct 6 CT, Waterbury. Record Collectors' Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45-\$65., A: \$4. Gordon, PH: 203-287-8923.
- Oct 6 IA, Des Moines. Record & CD Convention, Holiday Inn, Merle Hay, I-35 & I-80, Exit 131, SH: 10am-4pm, T: 8', F: \$30., A: \$3. PH: 608-562-6313.
- Oct 6 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
- Oct 6 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Oct 6 NY, Ithaca. NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', F: \$60., A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9526.
- Oct 6 WA, Tacoma. Northwest 45 & 78 RPM Record Convention, VFW Post #91, 2000 S. Union Ave., SH: 10am-5pm, T: 6', F: \$25., A: \$3. Don Kirsch, PH: 253-627-1342.
- Oct 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 12 TN, Memphis. CD & Record Show, Holiday Inn (Mt. Moriah), 2490 Mt. Moriah Rd., SH: 10am-4pm, T: 35-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 13 CT, Danbury. Record & CD Expo, Holiday Inn, Exit 8 off 84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
- Oct 13 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO

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Keystone Record Club reunion show brings back the magic of early days

COLUMBIA, Pa. — Reunions are for remembering. Record enthusiasts who attended the "Magic Of Columbia" Reunion Swap Meet May 19, 2002, remembered seeing stacks of 45s heaped high atop meat case counters and cardboard bins crammed with records sitting side by side by side in the aisles on the uneven brick floor.

Some relived the days when record hunters waited, three-deep, in front of dealer stands to view the vinyl and hard-core collectors drove through the night and slept in their vans in the parking lot knowing the magic would begin in the morning when the market house doors would open.

The Keystone Record Collectors Club hosted the "Magic Of Columbia" Reunion Swap Meet, a one-time only, special event held at the historic Columbia Market House in Columbia, Pa. The unique building was home to all the KRC swap meets from 1979-1991.

For some, the magic really did return.

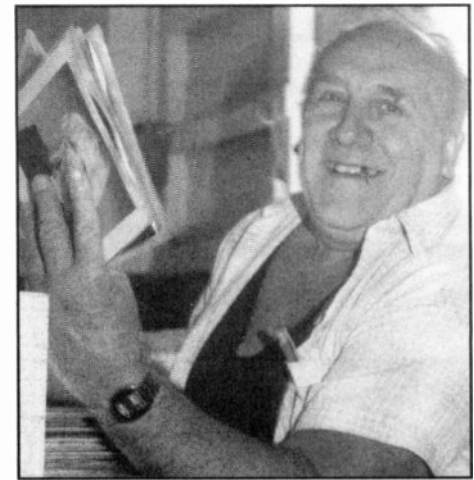
"When I walked in, it was like I never left," said WIOO radio personality and long-time dealer Ben Barber.

The 118-foot-by-80-foot Romanesque-style brick building became an essential part of the show's character. Many a record deal was made under its arched roof, oak rafters and suspended fans or in the rays of sun shining through its many windows.

In its prime, the KRC show was the premier record show to haunt, with more than 120 dealers and close to 1,000 people popping in per episode. Still held on the second Sunday of each month, the Pennsylvania Music Expo, as it is now called, gathers at the Lancaster Catholic High School, in Lancaster, Pa. The KRC is believed to be the largest, longest-running organization of its kind.

Dave Kressley of New Tripoli, Pa., who holds the record for having consecutively attended 170 of these music carnivals said, "The most memorable part of these shows are the people you meet and the long-time friends you make."

Some of these friendships that were made among KRC founding members are more than 20 years old. Commenting on the idea behind the Market House reunion, current KRC president Phil Schwartz said, "We wanted to bring some founding members back and create



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Dave Kressley, veteran of 170 KRC shows.

more public interest."

Roy Robbins, the first KRC president, was on hand for the festivities. While the moderate crowd was entertained by an astounding a cappella performance by the group Pastime, Robbins remarked, "We had no idea how big it would get. It still amazes me how many people come out."

People such as 31-year-old Leo Lutz from Lancaster who said, "I still like vinyl. Most of my favorite music was made when vinyl was still the thing. There's nothing like holding that big album in your hand. Vinyl is where it's at." Or Chauncey Kraft there with his son and daughter who said, "Music is our common ground." Recalling Market House shows of the past he said, "I remember when you couldn't walk through the aisles."

Tom Grosh agreed, saying, "There was a time when this place would be so crowded with people and records that if I wanted to get to a spot, I would have to go outside the building and re-enter from another door in order to get to it." Grosh, a known British Invasion expert and owner of Very English And Rolling Stone, is a founding member and a past president of KRC.

Inspired back in the late '70s by the Society Of Record Collectors in Baltimore, the KRC is now inspiring others, such as Ray Quigley. Quigley, who started a music swap meet in Arbutus, Md., said he remembers the Columbia Market House being a "really rockin' show."

Even though the reunion show may have rocked a little less steady than KRC shows of the past and the aisles weren't half as packed as most of the old-timers remember, the customary special announcements were still being made on the public address system throughout the day (Did they ever get those bathroom doors unlocked?), and the jukebox was still cranking out songs on the old 45s.

As KRC vice president Les Knier observed, "It was a small but loyal crowd" and for most people, it just felt great to be back in the Columbia Market House again.

— Annie Ginder



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Keystone Record Collectors Club past and current presidents, front row, from left: Derek Shaw, John Orlovsky, Steve Yohe, and Tom Grosh. Back: Phil Schwartz, Roy Robbins, Kevin Welch, and Steve Clark. Missing: Jack Suplee.

- Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Oct 13 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 West End Ave., SH: 10am-4pm, T: 40-6', F: \$45., A: \$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Oct 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd S., SH: 10am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Oct 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 19-20 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Oct 19 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 19-20 NJ, Atlantic City. Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Oct 19 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 19-20 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.
- Oct 20 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 20 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Oct 20 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre. 6435 Dixie Rd. Lorne VanSinclear, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Oct 20 HOLLAND, The Hague. ARC Record Fair, Atrium, SH: Sun. 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoorn HOLLAND. PH: 0031 229 213891 or FAX: 0031 229 235738.
- Oct 27 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Oct 27 IL, Tinley Park. Music Marketplace, Holiday Inn. 18501 S. Harlem Ave. (Just N. of I-80), SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-459-0137.
- Oct 27 RI, North Providence. The Original RI Rock 'N' Roll Collectors Convention, K of C Hall, 1675 Douglas Pike (Rt. 7), SH: 10am-3pm, F: \$30., A: \$2. Steven "Rocky" Rothwell, 36 Spicer St., North Providence, RI 02904. PH: 401-353-9612.
- Oct 27 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
- Nov 1-3 NY, New York City. WFMT Fall Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- Nov 2 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
- Nov 3 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL



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(Reissues from page 59)

OZZY OSBOURNE

Blizzard Of Ozz
Epic (EK 85247)

Diary Of A Madman

Epic (EK 85249)

Tribute

Epic (EK 85444)

No More Tears

Epic (EK 85248)

Ozzy Osbourne — to quote one of his album titles — may have committed the ultimate sin when he recently reissued *Blizzard Of Ozz* and *Diary Of A Madman* with newly recorded bass and drum tracks. (Also re-released but allegedly untouched are 1987's *Tribute* and 1991's *No More Tears*.)

By tampering with his first two solo albums, considered classics by fans and even Osbourne himself since their American releases in 1981, the 53-year-old former Black Sabbath singer has tarnished his reputation as a heavy-metal pioneer and fast-rising television star.

Sharon Osbourne, Ozzy's wife and manager, cites continual harassment concerning past royalties from original bass player Bob Daisley and drummer Lee Kerslake — an allegation the musicians deny — as the reason behind re-recording their parts using current Ozzy band members Robert Trujillo and Mike Bordin.

If that were indeed the case, why did Osbourne choose to leave Daisley's bass tracks on this reissue of *No More Tears*? All reissue changes are listed in each album's liner notes — which also contain doctored photos that eliminate images of Daisley and Kerslake. But there is no warning to buyers on the outside of the packaging. (For more details on the battle, see *Goldmine* #569, May 17, 2002, page 10.)

Putting aside the ethical questions surrounding these reissues — let's not call them "remasters" (*How about "re-diculous?"* — Ed.) — the essence of this music still thrives. The audio quality here is a lot better than it was on the tinny remasters Epic issued in 1995. That said, some of the new bass and drum tracks do sound a bit out of sync with the rest of the music.

But the strength of an album is reflected in how it holds up decades later. It's clear now more than ever why *Blizzard Of Ozz* and *Diary Of A Madman* — regardless of who comprises the rhythm section — still hold up today. Legendary guitarist Randy Rhoads (along with Daisley and Kerslake, by the way) helped Osbourne transcend mainstream music of the time and craft two back-to-back records that brilliantly foresaw the emergence of arena rock in the '80s. Originally issued by Jet, the albums prove Osbourne needed neither Black Sabbath nor that band's sound to become a successful solo artist.

While *Blizzard Of Ozz*'s "Crazy Train" and "Mr. Crowley" take their influences from Sabbath, Osbourne's unexpected and epic environmental war cry "Revelation (Mother Earth)" and his insightful ballad "Goodbye To Romance" demonstrate his desire to distance himself from his former band members at the same time he is paying homage to them.

Osbourne took his penchant for forging distinct sounds a step further on *Diary Of A*



Courtesy of Jet Records

By tampering with his first two solo albums, considered classics by fans and even [Ozzy] Osbourne himself since their American releases in 1981, the 53-year-old former Black Sabbath singer has tarnished his reputation as a heavy-metal pioneer and fast-rising television star.

Madman by using a string section on the title track — a musical element that eventually became standard on many pop-metal albums of the era. This reissued version of *Diary Of A Madman* includes a live take of "I Don't Know," the B-side to the album's single, "Flying High Again," while *Blizzard Of Ozz* contains the clever bonus track "You Lookin' At Me Lookin' At You."

Without discrediting the contributions of Daisley and Kerslake on Osbourne's first two albums, Rhoads is the man who most shaped Osbourne's musical career at the time. That's why Osbourne was hit hard by the guitar player's senseless death in an airplane accident — while on a 1982 tour the pilot of Osbourne's tour plane buzzed his tour bus and crashed, killing Rhoads.

In 1987 — five years, two studio albums and one live record later — Osbourne (with permission from Rhoads' mother, Delores) allowed Epic to release *Tribute*, a double-LP set featuring 14 songs taken from Osbourne's 1981 tour and supposedly the only live recordings of Rhoads and Osbourne that exist.

The latest reissue of *Tribute* features no bonus tracks but reinforces the fact that Rhoads was more about improving his craft than overindulging his talent. For proof, just listen to his succinct solo on "Suicide Solution." Comparisons of early Eddie Van Halen to Rhoads remain inescapable today.

After another pair of albums, Osbourne released *No More Tears* in 1991, which became a career highlight despite his shameless embracing of the arena-rock era he helped propagate. In fact, were it not for Osbourne's distinct vocal wail, songs such as "Desire" and the title track would have more in common with Mötley Crüe and Autograph than old-school Osbourne.

On *No More Tears*, the singer teams with

metal icons past and future, pegging Motörhead's Lemmy Kilmister to write four songs and Zakk Wylde to play guitar on all of them. Osbourne shares writing credits with one or both of them on "Mama, I'm Coming Home" and "Time After Time," ballads that are among the man's best-known songs.

Bonus tracks on this version of *No More Tears* include "Don't Blame Me," the B-side of "Mama, I'm Coming Home," and "Party With The Animals," from the *Buffy The Vampire Slayer* soundtrack. Other than 1992's *Live & Loud*, Osbourne wouldn't be heard from again for another four years, when he released 1995's *Ozzmosis*. That album's modern edge once again showed Osbourne embracing trends, as did last year's love-it-or-hate-it *Down To Earth*.

Regardless of where Osbourne's music goes next, his first two solo albums may never again summon the magic they once did. Yet without condoning Osbourne's actions, it's worth noting that by re-recording bass and drum tracks on *Blizzard Of Ozz* and *Diary Of A Madman*, he hasn't rendered the music unrecognizable, as has the Estonian renaissance band Rondellus, which recently released a CD of 12 Black Sabbath covers played on medieval instruments and sung in Latin. Still, both actions more than beg the question: Why?

— Michael Popke

(Please see Reissues page 66)

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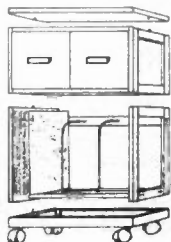
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(Reissues from page 65)

GRANDMASTER FLASH

Essential Mix: Classic Edition
Warner Strategic Marketing (78232)

Younger DJs prove their worth by spinning and mixing a series of obscure tunes to often chilly effect. Twenty-plus years into his career, Grandmaster Flash, on *Essential Mix: Classic Edition*, demonstrates why he still rules. Operating with a palette of classic R&B jams from the early '80s, Flash

takes the familiar (Nu Shooz's "I Can't Wait," Blondie's "Rapture") and flips them into turntablist art.

And unlike younger DJs who deconstruct the source to the point of no return, Flash leaves the base intact, filling empty spaces with cuts, breaks and beats and creates something of a party on this hour-long disc. Too many of Flash's disciples sacrifice style over substance; Flash isn't that flashy. But he scratches fast, building aural collages out of old clubland faves. After all, this was the guy who made "Adventures On The Wheels Of Steel," still one of the finest turntable exercises ever constructed.

Yet, unlike younger, credential-craving DJs, Flash really

doesn't do much more than spin records, adding a scratchy break here or a beat-propelled cut there. If anything, *Essential Mix* is like a night out at a club where the DJ plays all the perfect tracks: Indeeep's "Last Night A DJ Saved My Life," Afrika Bambaataa & The Soul Sonic Force's "Planet Rock," etc. Flash knows the value of a good song and doesn't screw with it; he merely slices into it. One more adventure on the wheels of steel.

— Michael Gallucci

THE YUM YUMS

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Screaming Apple (SCACD 137) (German import)

Nearly everything one needs to know about The Yum Yums' rock 'n' roll intentions can be neatly summed up in lead vocalist Morten Henriksen's description of one of their early tunes: "We just wanted to write a song as similar as possible to the bands we wanted to model ourselves after: Paul Collins' Beat, The Pointed Sticks, The Barracudas, The Real Kids and those bands."

Aspiring to write songs that recall the above-mentioned power-pop purveyors of yesteryear is certainly admirable — albeit in a geeky record-collector sort of way. But it also begs the question: Just exactly how do these intentions translate to the here and now? Is this stuff an impossibly retro, skinny-tie wearing, limp-wristed wasteland?

Hardly.

The Yum Yums (who hail from Norway) manage to recall the halcyon days of solid, late '70s-era power-pop melodies while adding a souped-up instrumental attack to the fun-filled proceedings. The Ramones hangin' with Ohio Express? The Archies downing milkshakes with the Sex Pistols? Generation X playing footsie with 1910 Fruitgum Company? Yep, you betcha and damn straight.

The 26 tracks featured on this superb collection include various and sundry rare EP, album, 7-inch and compilation tracks, dating from 1994-2000. The common denominator here is that all the tunes are instantly memorable, impeccably



Courtesy of Essential Records/Warner Strategic Marketing/by Mo Daoud

Grandmaster Flash

World Radio History

(Please see Reissues page 70)

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(Reissues from page 66)

played (often at a dangerously high rate of speed) and well sung, with juicy harmonies tossed around all over the place.

If one subscribes to the theory that you can judge a band by its covers, check out some of the folks who get the Yum Yum treatment on *Singles 'N' Stuff*: Paul Collins' Beat, The Sweet, The Romantics, The Rubinoos, The Barracudas, and The Trashmen. Each of the covers are spot-on and jammed with supercharged energy while still remaining faithful to the tunes' pop roots.

The band's originals are pretty groovy as well, with the slyly dirty raver "Back To Rosie," the Ramones-y "Never Let You Go" (which borrows the "Blitzkrieg Bop" riff during the intro) and the joyous, Phil Spector-sized "Be With Me," which was a huge radio hit in Norway in 1998.

While it may not break any new ground, *Singles 'N' Stuff* is still a damn fine record from a band who remains true to their ideals and influences. The Monkees sharing detention hall with Motörhead, anyone? (www.screaming-apple-records.de)

— John M. Borack

BIG BROTHER AND THE HOLDING COMPANY

Live In San Francisco, 1966

Varèse Sarabande (302 066 344 2)

Of the three bands with whom Janis Joplin recorded, Big Brother And The Holding Company have often been knocked for lacking her technical skills. But they were the only one in sync with her gut-driven get-it-while-you-can essence.

Though Joplin hadn't been in Big Brother long when they

were done, the 14 gritty tracks on *Live In San Francisco, 1966* pass any acid test. Opening with Shirley & Lee's "Let The Good Times Roll," they first sound simply like a crack hippie bar band. Then they dig deeper into black roots with Howlin' Wolf's "Moanin' At Midnight" and a masterful reading of Big Mama Thornton's "Ball And Chain." Perhaps more than any



From the Goldmine archives

Janis Joplin
World Radio History



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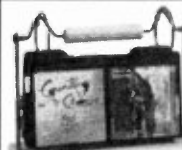
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singer since Bessie Smith, Joplin could voice a woman's pain and yearning. But where Smith was down-and-out majestic, Joplin sounded orgasmic. "Down On Me" — here still a black religious plaint — also becomes the moan of a beatnik from conservative East Texas. Joplin later revised its lyrics prior to Big Brother's Mainstream Records sessions.

Joplin evinces an electrifying fusion of authority and abandon, sharing lead vocals with bassist Peter Albin on the traditional "Coo-Coo" and simply waiting in the background on Little Richard's "Oh My Soul." "Gutra's Garden" adds a dollop of Indian raga to the basic San Francisco blues-rock from the psychedelic era — a time period this disc wonderfully captures.

Incidentally, Joplin junkies should check out *This Is Janis Joplin* (Big City Records, no label number), a 22-minute, seven-song disc Saint James (the Big Brother artist formerly known as James Gurley) overdubbed from an early Joplin demo tape revealing, among other things, her ballad skills. This is no overdub dreck like MGM perpetrated on Hank Williams. Gurley knows how to frame Joplin's youthful solo vocal and acoustic guitar efforts now just as he knew how to frame them as a guitarist in her halcyon Big Brother days. (Big City Records, PO Box 1124, Los Gatos CA 95031)

— Bruce Sylvester

THE BLASTERS

Testament: The Complete Slash Recordings
Rhino (R2 78345)

With its urban cowboys and disco queens, mainstream pop was hardly in great shape in the early '80s. The back-to-basics roots retrenching was inevitable, as embodied by The Stray Cats, Joe Ely, and Downey, Calif.'s homeboys, The Blasters: Phil and Dave Alvin, John Buzz, and Bill Bateman. As *Testament: The Complete Slash Recordings* puts it, The Blasters had "New Orleans stylings colliding with seedy Los Angeles imagery, command and control, sweat and soul, precision and professionalism."

The Blasters' sound grew out of the music of L.A.'s black, hillbilly and Chicano immigrants. It was culled from thrift-store 78s and trips to L.A.'s Central Avenue black ghetto to sit at the feet of the Crescent City saxman Lee Allen (who eventually joined the band) and the aging Big Joe Turner.

Fusing rockabilly and doo-wop, "Samson And Delilah" sounds like the white Blasters had spent their Sundays hanging outside black Pentecostal storefront churches. The sizzling "What Will Lucy Do?" (from Texas bluesman Frankie Lee Sims) previously appeared only on the EP *Over There's* cassette version. Besides three previously unissued studio outtakes, the four heretofore unissued live numbers include Lee Allen leading his 1958 hit "Walkin' With Mr. Lee" and the only known track of the Alvins playing alone, "Take Out Some Insurance."

The band had previously laid down a number of the two-CD *Testament's* 52 tracks on *American Music* (Rolling Rock, 1980; expanded as a CD on HighTone, 1997). Phil Alvin was still singing his younger brother Dave's compositions, such as the anthemic "American Music" and "Jubilee Train." Does "Jubilee Train" stem from the Alvins' childhoods in mining camps with their union-organizer father? Dave gives "Jubilee Train" far more depth in combining it with Woody Guthrie's "Do Re Mi" and Chuck Berry's "Promised Land" on his brilliant *Interstate City* (HighTone, 1996).

As Dave says in the notes, "For some people this music is primal. It's in our bloodstream or our inherited memory, the sound of our history." And it rocks.

— Bruce Sylvester

TEN YEARS AFTER

The Anthology (1967-1971)

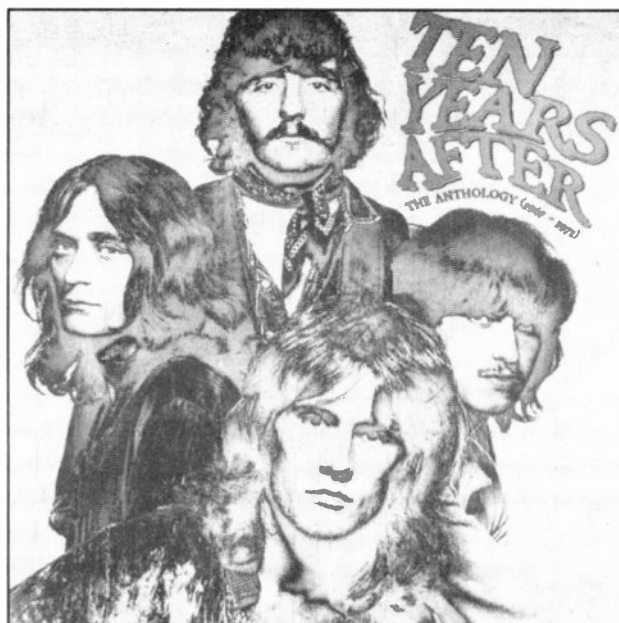
Hip-O (314-556 361-2) (Two CDs)

One of the true English blues bands who turned to rock is Ten Years After. *The Anthology* (1967-1971), a two-CD, 26-song musical history, touches segments of their career up until their Columbia Record period (1971-1974; *The Anthology* includes selections from Columbia's *A Space In Time* but not *Rock And Roll Music To The World, Recorded Live nor Positive Vibrations*) and their one 1980s release on Chrysalis, *About Time*.

So this isn't a real anthology because it leaves a chunk of Ten Years After's history out of the book — or CD in this case. But what Hip-O has put together is a great selection of songs taken from eight albums and a few singles. If they could have dug up some recordings of Alvin Lee and Leo Lyons's years as The Jaybirds, now that would have been good stuff. But still, what is here is some powerful material.

One can hear a youthful Ten Years After from their self-titled debut do covers of Willie Dixon's "Spoonful" and the archetypal Al Kooper's (featured in *Goldmine* #571, June 14, 2002. — Ed.) "I Can't Keep From Crying Sometimes."

"Portable People" and "Rock Your Mama" are two of the Ten Years After singles from this period. The jazzy "I May Be Wrong, But I Won't Be Wrong Always," from the live *Undead*



album that was recorded at Klook's Kleek club next door to Decca's recording studio, is a great example of their timeless energy. What a fine recording for a '68 live take.

Their characteristic version of Sonny Boy Williamson's "Good Morning Little Schoolgirl" from the *SSSH* album is fantastic. Thank goodness the Woodstock version of "I'm Going Home" is included. Of course the band just burn this one up.

From 1970, the *Cricklewood Green* album produced the smokin' jazzy/blues shuffle "Me And My Baby," which features some great Hammond work by Chick Churchill. The radio-charting song, but still an album cut, "Love Like A Man," has Lee in great form on both vocals and his guitar. The band was then starting to get comfortable in the studio — and it shows.

Another album from the same year, *Watt*, presents the ballad/rocker "My Baby Left Me." Released shortly thereafter, the classic five-star *A Space In Time* includes the radio staple "I'd Love To Change The World," which shows the band leaning toward more melodic chord changes. But TYA is at heart a real jam band.

An informative 16-page booklet with the band's history includes photos of Lyons sans mustache and Lee's Jimi Hendrix hairdo. Both are quite the look. Since Hip-O Records licensed this material from Universal Music, I'm not sure if it used the original masters, but the sound quality is very good. Between several songs there seems to be an additional abnormal gap, but nevertheless this is a great selection from a great band.

— Guy Lee

THE KNACK

Get The Knack

Capitol (72435-38118-2-2)

..but the little girls understand

Capitol (72435-38112-2-8)

Round Trip

Capitol (72435-38110-2-0)

Serious Fun

Capitol (72435-38111-2-9)

The Knack's story is pretty well-told in the *Billboard* charts: *Get The Knack* hit #1, *..but the little girls understand* reached #15, *Round Trip* peaked in the Top 100 at #93, and *Serious Fun* didn't even make it that far. Judging by Capitol's new reissues of the band's first four albums, that's close to the way one should rank them as well, though *Round Trip* probably edges out *little girls*.

The Knack came seemingly out of nowhere in 1979, but as the liner notes point out, the trio of singer/guitarists Dave Fieger and Berton Averre and drummer Bruce Gary had been playing together since 1977. The addition of bassist Prescott Niles proved to be the missing link, and the band exploded with a fury during the summer of '79 with their debut album and the seemingly ubiquitous single "My Sharona."

In many ways, The Knack's entire oeuvre is encapsulated in this one song. Unrequited (or at least unconsummated) lust is the prevailing undercurrent in nearly all of the group's work. While detractors feel the continual casting of women in the role of selfish tormenter is sexist, it must be pointed out that the band made unsatisfied lust sound more fulfilling (and fun) than lust's release. After all, there would be nothing to write if Sharona gave in, would there?

The band's sharp power pop coincided with the rise of post-punk new-wave groups such as Blondie, The Cars, and Cheap Trick (indeed, Fieger sounds uncannily Robin Zander-esque on *Get The Knack's* opener "Let Me Out," and Blondie producer Mike Chapman produced the band's first two albums). There's an undeniable urgency running through not only "Sharona," but also "Good Girls Don't," "That's What The Little Girls Do" and "Frustrated," all of which make *Get The Knack* perhaps the definitive portrait of adolescent male desire.

...But the little girls understand (1980) starts off in the same fashion with the self-explanatory "Baby Talks Dirty." But the

(Please see Reissues page 76)

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715/445-2214 Fax: 715/445-4087

PAYMENT:

Check Money Order MasterCard VISA American Express Novus

Credit Card # _____ Exp. Date: _____

Signature _____

Flat Fee **\$1.00** + _____ items @ 50¢ per listing = **TOTAL \$** _____

This line is optional and can be used to describe the condition of the items you are looking for.

Name _____
Address _____
City _____
State _____ Zip _____ Phone _____
E-mail address _____

	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #1	_____	_____	_____	_____
Item #2	_____	_____	_____	_____
Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

Note: Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the **Goldmine Want List** section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: **GOLDMINE Want List**, 700 E. State Street, Iola, WI 54990.

LISA SCHNITZLER

1009A Michigan Ave.
Sheboygan, WI 53081
Phone: 920-208-6623

Call before 12:00 noon

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CARPENTERS - Live At Budokan CD
RICHARD CARPENTER - Tourbook from 1997 concert

Also looking for T-shirts, Jackets, Keychains, posters
Anything by the Carpenters! Big Carpenters Fan

GARY C. HUESTED

1131 Piedmont Ave. NE
Palm Bay, FL 32907
Phone: 321-984-2144

E-mail: ghested@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia. Sorry, but all high value items must be verifiable.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
EARLY FANZINES: Chronic Town; 394 Oconee; Rivers of Suggestion; et al.

WARNER BROS. 14-Track (not 12) Advance CDR for Reveal
Fan Club "Gardening at Night" Garden Gloves
Fan Club Swiss Army Bag (Mint only)
French Near Wild Heaven Notebook
8/82 Chronic Town Press Kit
5/85 Fables Press Kit w/Photos
6/85 Fables Press Kit w/Photo
Orange Crush 3" German CD in 5" Slimline jewel case w/adaptor
Stand German CD Warner Bros. 7577CD

FRANK CONTI

712 8TH ST.
Secaucus, NJ 07094
Phone: 201-330-9409

E-mail: Marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TEDDY RANDAZZO - Big Wide World, LP,

Colpix CP445 MCSP 4955

GUS GOSSERT - Doo Wop LP Jukebox 5000 Series

JIM WEBB

260 Marcella Drive #1
Swansea, IL 62226
Phone: 618-235-5931

Looking for complete videos, with or without commercials.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

MTV Headbangers Ball Shows with guest

hosts and Ricki

Rachtman/any shows 1985-1994

Headbangers Ball T-Shirt

LITA FORD and DORO PESCH - Posters

TOM BERTRAND

235 East 13TH Street Apt. 4M
New York, NY 10003
Phone: 212-673-6568

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

NATALIE COLE - Collector items, CD, Videos,

Cassettes

EVAN BORIS

6 Saint Andrews Court
Old Westbury, NY 11568-1710
Phone: 516-997-4840

Fax: 631-234-8200

E-mail: evan@discdoc.net

Web site: www.discdoc.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CACTUS WORLD NEWS - No Shelter, CD

TUBES - Premium Gold Collection, CD

VARIOUS ARTISTS - 20 Of Another Kind, CD

WALTER LEE WALL

P.O. Box 422
New Ellenton, SC 29809

E-mail: guitarrecords@scscape.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CHET ATKINS - 78s, 45s, Books, LPs - Goes to Movies, Alone, Picks on J. Reed, Atkins - Travis, Standard Brands, Night Atlanta Burned; any 10" foreign or sealed

JAZZ GUITAR LPs - L.Breau, H.Garland, B.Galbraith, Dick Garcia, G.Van Eps, Johnny Smith, B.DeArango

COUNTRY GUITAR LPs - Joe Maphis, J.Phelps, L.Ellis, T.Carllille, D. Friend, J.Bryant, Nash, String Band

Accepting all catalogs, offers containing above.

CHUCK COBB

700 Cynthia Ct.
Findlay, OH 45840
Phone: (419) 423-0838

E-mail: melletron@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BERELI LAGRENE - Inferno, CD

JANNE SCHAFFER - Any Available, CD

LONE STAR - Firing on all Six, CD

ALLAN HOLDSWORTH - Velvet Darkness, CD

SPECIAL EFX - Special Delivery, CD

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JIM BOWEN
 * 784 Washington St. #601
 * Dorchester, MA 02124
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DEL WOOD LP - Uptight, Low Down & Honk
 Tonk, Columbia Records, CS9339

MICHAEL P. MAHON
 * 41 Gleason St.
 * Framingham, MA 01701-3504 USA
 * Phone: (508) 877-0191
 * E-mail: alouettes25@hotmail.com
 I'm looking for the reissue out of print CD of
 1997 John Mayall's Memories with Gerry
 McGee, Larry Taylor NO VINYL!!!
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JOHN MAYALL - Memories - Polydor 31452-
 7459-2 (USA)

CURTIS RIGHTOR
 * 2919 Brinkey Wy. #18
 * Louisville, KY 40218
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 FANTASIA - Original Soundtrack - Buena Vista
 101-VC
 REDBONE - Message From A Drum - Cassette
 - Epic ET-30815
 GENE PITNEY - Country Side Of - 8-Track -
 Musicor I.T.C.C. M8-3104
 PAT BOONE - Originals - Dbl Play - 8-Track -
 ABC/GRT 8022-301H
 BOB CREWE GENERATION - Music To Watch
 Girls By - 8-Track - Dyno Voice DV8-9003
 ROGER MILLER - Whistle Stop - 45 - Buena
 Vista 493
 LOUIS ARMSTRONG - When You Wish Upon
 A Star - 45 - Buena Vista 489
 CAMARATA ORCHESTRA - What Does He
 Want Of Me - 45 Buena Vista 469
 BOBBY GOLDSBORO - These Are The Best
 Times - 45 - Buena Vista 561

TROY GROLLEER
 * 5461 San Vicente Blvd. #12
 * LA, CA 90019
 * E-mail: dreemer01@earthlink.net
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 David Baerwald - "Bedtime Stories" - CD,
 A&M Rec. #215-289
 David Baerwald - "Dance" - Promo Video
 David Baerwald - Live from the Bottom Line.
 NYC. 6/19/90. Radio Broadcast.
 Izzy Stradlin - "Take A Look At The Guy" - Live
 CD (Boot?)
 Stones/R.Starr/& The Kinks - "What's It All
 About". 7" w/B. Huie. Red Label
 Jagger - "Wondering Spirit" - EPK & "Story
 of" - Uk Vd.
 L. Buckingham - "Rockline" - 1992
 The Law - (Rodgers/K.Jones) - CD5 Sgl -
 "Laying Down the Law"/"Tough Love" - etc.
 1990. UK/Ger/Jap. Atlantic Rec. #A-7781
 "Legends of Rock" - Radio show-on
 "Yes"/"Stones"/"Hendrix"??

MARTYN HAMMOND
 * 20a Purley Bury Close, Purley
 * Surrey, CR8 1HU, England
 * E-mail: 106174.451@compuserve.com
 Concert Tickets from Pennsylvania and New
 Jersey
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Bowie concert ticket Pittsburgh Syria Mosque
 11/28/72
 Mott the Hoople concert ticket Philadelphia
 Tower Theatre 11/29/72
 Bowie concert ticket Philadelphia Tower
 Theatre 12/1-2/72
 Bowie concert ticket Philadelphia Tower
 Theatre 2/16-20/73
 Bowie concert ticket Pittsburgh Syria Mosque
 6/26-27/74
 Bowie concert ticket Philadelphia Tower
 Theatre 7/8-13/74
 Bowie concert ticket Philadelphia Spectrum
 Arena 11/18/74
 Bowie concert ticket Pittsburgh Civic Arena
 11/19/74
 Bowie concert ticket Philadelphia Spectrum
 Arena 11/24-25/74
 Bowie Concert ticket Pittsburgh Auditorium
 3/11/76
 Bowie concert ticket Philadelphia Spectrum
 Arena 3/15-16/76
 Iggy Pop concert ticket Pittsburgh Leona
 Theatre 3/29/77
 Bowie concert ticket Philadelphia Spectrum
 Arena 7/19-21/83
 Area 2 concert ticket Philadelphia Tweeter
 Center 7/30/02
 Area 2 concert ticket Holmdel PNC Bank
 Center 7/31/02
 David Bowie tickets from other states/coun-
 tries also wanted.

ANDRE FREDA
 * P.O. Box 505
 * Landing, NJ 07850
 * Phone: (973) 398-2534
 Looking for these items New or Used
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 IRON BUTTERFLY - In A Gadda Da Vida - CD -
 Mobil Fidelity (MFSL) Gold Disc
 CHICAGO TRANSIT AUTHORITY -
 Chicago Transit Authority - 2LP - Mobile
 Fidelity (MFSL) Double Vinyl
 CHICAGO TRANSIT AUTHORITY -
 Chicago Transit Authority - CD - Master Sound
 Gold Disc - Columbia Sony
 CHICAGO TRANSIT AUTHORITY - Chicago
 Transit Authority - 2LP - First pressing
 Columbia white on red - Double Vinyl - 2LP
 360 Sound

JOSEPH P. GIANGUZZO
 * 5031 North Barton Rd.
 * Lyndhurst, OH 44124
 Looking for CD's in M/M- Condition
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 S.O.S. Band - On The Rise (Columbia, Sony,
 Taby 38697)
 S.O.S. Band - Just The Way You Like It
 (Columbia, Sony, Taby 39332)
 Rhino Catalogs - (1981-1989, 1995)(#1-10,
 #16, #17)

MICHAEL L. MEMEDOVICH
 * 508 LaCroix St.
 * Chatham ON, Canada N7M 2W8
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 FLEETWOOD MAC - Green Mona Lisa - Any 45
 Any Cond.
 EDDIE BOYD - Blues Bals or Dust My Broom
 Feat - Peter Green - LP or CD
 KINKS - I'm Not Like Everybody Else - 45
 PETER GREEN - Session Man Vol. 2 - CD
 WEST Bruce Laing - with "Pollution Woman" -
 CD

TERRY LANGKAMMER
 * P.O. Box 584
 * Stroudsburg, PA 18360
 * E-mail: terryhead101@yahoo.com
 I also want Motorhead memorabilia
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 MOTORHEAD - Live shows - audio/video - any
 year any tour
 GEHANNAH - "King of the Sidewalk" - CD

AL BOROSKI
 * 26621 Wadsworth
 * Redford, MI 48239
 * Phone: (313) 937-1837
 * E-mail: HEAVYMETALAL@AOL.COM
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Seduce (Detroit Local Band) - Live
 Recordings, Video or Audio
 Midnight Oil - Live Recordings (2002) Video
 Paul McCartney - Live Recordings (2002)
 Video
 The Baby's - Live Recordings, Video or Audio

J. MOONEY
 * 3987 Elm Street
 * Atlanta, GA 30341-1652
 * Phone: (770) 455-9309
 In VG++ or better condition
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - All You Need Is Love - (UK) 7" Pic
 Disc

GREG CLARK
 * P.O. Box 3388
 * Kent, WA 98032
 * E-mail: gcvans.wa@netzero.net
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 KAYAK - Phantom of the Night - Picture Disc
 LP - Janus R7039
 NED DOHSUY - 1st - Compact Disc - WEA-
 Japan-1993-OBI Strip Please
 DARRYL WAYS WOLF - Night Music -
 Compact Disc - Deram-Japan-1992-OBI strip
 please

MICHAEL DRUCAS
 * 17 Phillips Beach Ave.
 * Swampscott, MA 01907
 * Phone: (781) 598-3936
 * E-mail: michaeldrucas@hotmail.com
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Average White Band wanted by collector. High
 prices paid. If you can help please call or
 write.
 AVERAGE WHITE BAND - 1972-1982,
 Audience tapes will pay \$100.00 a show.
 AVERAGE WHITE BAND - 1972-1982 Concert
 Posters
 AVERAGE WHITE BAND - 1972-1982 Flyers,
 passes.
 AVERAGE WHITE BAND - 1972-1982, Tickets
 AVERAGE WHITE BAND - 1972-1982, Anyone
 who may have taken photos on stage, off
 stage
 AVERAGE WHITE BAND - 1989-2002 -
 Audience tapes
 AVERAGE WHITE BAND - 1989-2002 - Video
 Filmed from the Audience

VINCE KIKEL
 * 2886 Mason Ave.
 * Port Huron, MI 48060
 * E-mail: vkmk@earthlink.net
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Butcher Cover paste over any
 condition
 LYNRYD SKYNYRD - 45s LPs imports, shirts
 anything!
 BACKSTAGE PASSES and crew shirts
 SEALED & QUAD 8-TRACKS

ROLAND EDGER
 * P.O. Box 7003
 * HSV, AL 35807
 * Phone: (256) 653-2952
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BROTHER CANE - All - CD's - Virgin Records
 BROTHER CANE - All - Vinyl - Virgin Records
 BROTHER CANE - All - Tape - Virgin Records
 BROTHER CANE - A" - Video - Virgin Records

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- 5045 Beatles For Sale
- 5046 Beatles Wanted
- 5050 Big Bands
- 5055 Bluegrass
- 5060 Blues
- 5065 Books
- 5068 Box Sets
- 5069 Business Opportunities
- 5075 David Bowie
- 5080 British Invasion
- 5087 Cassettes
- 5090 Catalogs
- 5095 Christmas Music
- 5100 Children's Records
- 5105 Eric Clapton
- 5110 Classical
- 5113 Collections
- 5115 Comedy
- 5117 Compact Discs
- 5120 Compilations
- 5125 Computer Software
- 5128 Concerts & Tours
- 5130 Conventions/Shows
- 5135 Country & Western
- 5140 Dance Music
- 5145 Bob Dylan
- 5150 Doo-Wop
- 5153 DVDs
- 5155 Easy Listening
- 5160 80's Rock
- 5166 8-Tracks

- 5170 EP's
- 5175 Fan Clubs
- 5180 Fanzines
- 5185 50's Rock
- 5190 Fleetwood Mac
- 5195 Folk Music
- 5200 40's Music
- 5205 45's
- 5208 Guitars
- 5210 Gospel
- 5215 Girl Groups
- 5220 Genesis/Gabriel/Collins
- 5225 Grateful Dead
- 5230 Heavy Metal
- 5233 Hip-Hop
- 5235 Jimi Hendrix
- 5240 Imports
- 5245 Independent Labels
- 5250 Michael Jackson
- 5255 Jazz
- 5265 Jukeboxes
- 5270 KISS
- 5275 Laser Discs
- 5280 Led Zeppelin
- 5285 Madonna
- 5290 Magazines
- 5293 Marillion
- 5295 Memorabilia
- 5297 Mini Discs
- 5300 Miscellaneous
- 5305 Monkees
- 5307 Moody Blues
- 5310 Musical Instruments
- 5312 New Orleans R&B
- 5314 New Age
- 5315 New Wave
- 5317 New Releases
- 5320 90's Rock
- 5325 Original Cast Broadway
- 5330 Photographs
- 5335 Picture Discs
- 5336 Picture Sleeves

- 5345 Pink Floyd
- 5350 Popular Vocalists
- 5355 Posters
- 5357 Power Pop
- 5360 Elvis Presley
- 5365 Press Kits
- 5370 Prince
- 5373 Progressive Rock
- 5375 Promotional Items
- 5380 Psychedelic
- 5385 Punk
- 5390 Radio Shows
- 5395 Rap
- 5400 Rolling Stones
- 5403 Record Stores
- 5405 Reggae
- 5410 R&B
- 5412 Rock
- 5415 Rockabilly
- 5420 Search Services
- 5422 Services
- 5425 70's Rock
- 5430 78's
- 5435 Sheet Music
- 5440 Frank Sinatra
- 5445 60's Rock
- 5450 Soul
- 5455 Soundtracks
- 5460 Spoken Word
- 5465 Bruce Springsteen
- 5470 Stereo Equipment
- 5473 Singer/Songwriter
- 5475 Storage Units
- 5478 Barbra Streisand
- 5480 Supplies
- 5485 Surf Music
- 5488 Texas Music
- 5490 Tour Programs
- 5495 Turntables
- 5500 U2
- 5505 Video Tapes
- 5507 Websites
- 5510 The Who
- 5515 Hank Williams
- 5517 Woodstock
- 5519 World Music
- 5520 Frank Zappa

Only **40¢** *Per Word*

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(Consecutive Issues Only)

3-6	10%
7-9	15%
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13-26	25%

(Apply the appropriate frequency discount below when figuring the total cost of your classified ad.)

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- From the classified index on the following page, select the number which you want your ad to appear. Put that number in the box in the left hand corner of the order form.
- Using one word per line, write your ad EXACTLY as you want it to appear in GOLDMINE's Music Mart ad section.
- Minimum order is 25 words, or \$10.00 per ad per issue.
- Ad will run in next available issue. See deadlines on display advertising information page.

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krause publications, the world's largest hobby & collectibles publisher. is proud to announce that every classified word ad placed in its periodicals will appear on the Internet's largest collectible classified site at www.collect.com. In addition to reaching your target audience through Krause's periodicals, your ads will also reach thousands of collectors on the World Wide Web!

4 EASY OPTIONS TO REACH THE MOST ACTIVE MUSIC COLLECTORS FOR ONLY 40¢ PER WORD!

By Internet: Visit www.collect.com on the internet to order with your credit card.

By Mail: Complete order form, send payment by check, money order or credit card, mail to **GOLDMINE, CLASSIFIED ADVERTISING DEPT., 700 E. State St., Iola, WI 54990-0001.**

By Fax: Complete classified ad form, include your credit card number, expiration date, Fax to **715/445-4087.**

By Phone: Call **1-800-942-0673, 7 a.m.-8 p.m. M-F. Saturday 8 a.m.-2 p.m.** Please have your credit card number and expiration date ready.

Payment must be included with all Classified Ads.

Print One Word Per Space Please use an additional sheet of paper for larger ads

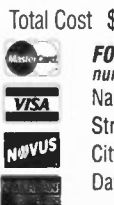
Check here for entire ad in larger bold type

Classification	1	2	3	4	5
6	7	8	9	10	11
12	13	14	15	16	17
18	19	20	21	22	23
24	25	26	27	28	29
30	31	32	33	34	35

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Payment:

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- Credit Card # _____
- Expiration Date: Month ____ Year ____
- Signature _____



FOR OUR RECORDS ONLY: We must have a street address and phone number for our files before we will run your ad.

Name _____
Street Address _____
City _____ State _____ Zip _____
Daytime Phone _____

Mail to: **Goldmine**

Classified Advertising • 700 East State St. • Iola, WI 54990-0001 • www.collectit.net

5000 ALBUMS FOR SALE

ABOUT 3,000 records from Romania Hungary, Bulgaria Yugoslavia Poland Czechoslovakia, E. Germany Russia Estonia Latvia, Lithuania, Cuba, Brazil. Rock, progressive, heavy, jazz. Ain Joonuks, Lille 14, 48301 Rakke, Estonia.

ALBUMS COUNTRY, Bluegrass, male vocal, female vocal, comedy, spoken word, soundtrack, original cast Disney Folk, Southern Gospel, e-mail lofred@aol.com or send \$1: Steve Loftness, 14904 Cedarwood Drive SE, Tenino, WA 98589.

50,000 DIFFERENT LP records for sale. All types of music from the 50's, 60's, and 70's. Many LP's in Mint condition and still sealed. Write for a list from: **Paul Kasper, PO Box 556, Pageton, WV 24871, USA**

CANADIAN AND Foreign original 60's & 70's rock, folk, prog, psych LP's. Also reissues, French pop, jazz, soul. Phone: 418-522-2341. Write for free descriptive illustrated list. Normand Berube, 183 Lavigueur, Quebec, Qc. G1R 1A9 CANADA.

CONTROL MUSIC, Long Island's newest and best new and used vinyl and CD store. Thousands of LP's and 12" in stock, specializing in all genres of music. Come upstairs and see what you've been missing. Downstairs features a complete selection of new and used CD's. Special orders are welcome. A music lovers paradise. Come in and experience the Control Factor! Located at 119 Spruce St. Cedarhurst, NY 11516, 516-374-1700, E-mail: controlctr@aol.com

EXTENSIVE ALBUM lists: All era's. Rock, Jazz, Blues, Soul, R'n'B, vocals, soundtracks, spoken, country, folk, childrens, dance, EP's, 8-track, reels, lounge, instrumentals, much more. Last Vestige Music Shop <http://www.lastvestige.com>

HARVEY BROOKS Music at <http://www.treasureshiddencd.com> Offering vintage music: LP's, 45's, CD's, sheet music and vintage music books. <http://www.treasureshiddencd.com> or 520-888-3306. treasureshiddencd.com, PO Box 36628, Tucson, AZ 85740.

HOT PLATTERS www.hotplatters.com 50 searchable categories. New additions every month. LP's 45's 78's CD's videos, books, tapes, photos, sheet music, posters, press kits, movie items, TV stuff, and more!

LARGE SELECTION OF LP's for sale: 50's-80's R&B, Soul, Surf, Rock, Jazz, etc. Large SASE to: Ron Buono, 2911 Len Drive, Bellmore, NY 11710 or ronbo122@aol.com

PLACE YOUR AD NOW FOR THE AUGUST 23, 2002 ISSUE OF GOLDMINE. 1-800-942-0673.

PRIVATE COLLECTOR cleans closet. Rock LP's or Beatles vinyl lists. Specify which. Reasonable prices. Send LSASE to Mike Sinur, 3798 Highland Rd, Cleveland, OH 44111. E-mail: rhythmeany@aol.com

ROY ORBISON Monument 4002 VG+/VG+, Monument 4007 VG+/VG+, Elvis RCA LPM1382 VG+/VG+, LSP 2765 VG+/VG+, 5 Satins Mount Vernon 108 VG+/VG+. Offers to: Sam Schmid, 427 3rd Avenue, Bethlehem, PA 18018.

SHELF CLEARING sale 20-40% off already low prices. Mostly 50's-60's-70's. Please specify: jazz/Rock, vocals, country, instrumental, soundtracks. Rich Piatko, 39 Meadowdale Lane, West Seneca, NY 14224. Rpiatko@aol.com. Want lists welcome

1,000's OF records 50's - 90's. Also have "old time" radio/TV show lp's. Send isase to: Ben Lambert, 203 Sweeting St, Syracuse NY 13203. blambert4@juno.com

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716-271-6654

5015 ANNOUNCEMENTS
VAN HALEN live concerts wanted audio or video any format 1976-84 on! foretraders or sellers welcome. Will buy or trade. Scott 718-387-5408. E-mail: moglindevil@aol.com

5020 AUCTIONS

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Send now for set sale list to:
Bob Brennan
P.O. Box 118, Elkton, FL 32033
FAX (904) 797-6294
Rbrennan427@aol.com

5025 AUDIOPHILE

AUDIOPHILE VINYL and compact disc available. Sealed and play graded MFSL, CBS, DCC and Japanese pressings. Free list available. Robert Schuff, 7017 67th Place Glendale, NY 11385. 718-381-3913.

5030 AUDIO TAPES

HOWARD STERN over 1000 radio shows from his 1985 NBC days to the present time. Free catalog. Michael Feinberg, 82-30 131 St., Kew Gardens, NY 11435.

OVER 5,000 Listings, 140 page live rock blues list \$2. Maxell XL II 90, \$7. Buy 6 get free. BC N2939 Lemke Dr., Athens, WI 54411

FM CONCERTS

Aerosmith, Allmans, Blue Oyster Cult, Bodeans, David Bowie, Clapton, Elvis Costello, Doobie Bros., Melissa Etheridge, Genesis, Grateful Dead, Jimi Hendrix, Elton John, Marshall Tucker Band, Moody Blues, Pearl Jam, Pretenders, Lou Reed. Who That's just a sample!

OUR CATALOG HAS IT ALL...A TO Z

Exceptional rare concert broadcasts from around the world. Our selection, service and commitment to sound quality is unparalleled. For a free list send a SASE. To receive our amazing detailed catalog (including song titles!) send \$2 (or \$3 overseas). Thank you!

AIRWAVES
1286 University Ave. #528-G San Diego, CA 92103

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MOODY BLUES Magazine & Moody Blues Hotline & Moody Blues Website- Higher & Higher Magazine! News, history, trivia, photos, color. \$10 sample: Higher & Higher, POB 829, Geneva, FL 32732. <http://www.Moodies-Magazine.com>, 407-349-BLUE.

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HIGH QUALITY Video send 3 34c stamps or \$1 for my huge list of over 2500 rare music video tapes for sale. Dave Jones, PO Box 9364, Wyoming, MI 49509-0364.

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(Reissues from page 71)

band initially doesn't sound quite as perky this time out, regardless of the fact that many of the songs were contenders for the first album (which the band had wanted to be a double).

The energy eventually kicks in. The bluesy "Can't Put A Price On Love" puts a nice twist on the power-pop sheen, but a hint of tiredness is starting to creep in around the edges.

Round Trip (1981) is the last gasp from the first Knack era. By this point, the band's lust motif is wearing thin, as on lines such as "She's a heavyweight champion tease" from "Boys Go Crazy." More interesting on this album are the songs that step outside the mold, such as the psychedelic "We Are Waiting," the creepy "Sweet Dreams" and the bitter "Another Lousy Day In Paradise." But burnout, personnel conflicts and Fieger's admitted drug problems brought The Knack's sudden rise to an equally sudden fall.

Serious Fun (1981) suffers from some seriously bloated overproduction. For proof, check out the bonus tracks, taken from the first sessions for this album in 1989.

When the band got their deal with Charisma, they were told to re-record the entire album they had prepared; the bonus tracks have a clearer, more "Knack-ish" sound that's preferable to the heavy-handed treatment that was the record company's preference. Well, there's no accounting for taste. There's enough of the original band's character that comes through to give the proceedings a sense of fun — it's just that there should've been more.

In addition to the remastered sound (giving those poppy guitars an extra zing!) each CD has a handful of bonus tracks. Aside from those mentioned above, highlights include a ripping "I Knew The Bride (When She Used To Rock And Roll)" and the song-writing demo for "My Sharona" (Get The Knack), the dark "Revenge" and some live Doors covers performed with Ray Manzarek (...but the little girls understand) and the outtake "Go Away, Stay Away" (Round Trip).

— Gillian G. Gaar



CLEAR LIGHT
Clear Light
Collector's Choice Music (CCM 271-2)

Every Sunday night back in the late '60s, the FM side of the popular Washington, D.C., soul station WOL would undergo a most remarkable transformation. From 6 p.m. until midnight, a DJ known only as Essex would host a feast of then-current psychedelia known as the Subterranean Sound Experiment. From the better-known (Iron Butterfly, Blue Cheer, Love) to the obscure (Ultimate Spinach, Savage Resurrection, Mount Rushmore), Essex (or rather Steve, as it turned out) would introduce eager young ears to music that would remain with them for a lifetime.

One of the highlights was the frequently played "Mr. Blue" by Clear Light. A virtually unrecognizable rearrangement of a tune by

folksinger Tom Paxton, the song is a frightening tale of paranoia ("Good morning, Mr. Blue/we've got our eyes on you/the evidence is clear that you've been/thinking"). Not the best lullaby for a young lad with school the next morning, listening in a dark room punctuated only by a black light's illumination of the Day-Glo red and green stars taped to the walls and ceiling (much to the dismay of both the parents and the apartment management).

Combining the creepiness of The Doors' "The End" and their even weirder "Horse Latitudes," the verses of "Mr. Blue" are spoken in a calm, yet ominous voice over a series of rising floor-tom rolls and guitars bending and creaking in the background. Then the chorus comes in with the full band, each time a little faster and more intense until reaching the end section, where all hell breaks loose. It is an aural horror movie.

The missing link between The Doors and

Love is Clear Light's self-titled release from 1967 — their one and only. As with both of those bands, Clear Light was based in Los Angeles and signed to Elektra Records. Their record was also produced by Paul Rothchild and engineered by Bruce Botnick.

A near-perfect slice of L.A.-flavored '60s rock via the Sunset Boulevard scene, Clear Light mixed folk and rock with a touch of baroque and sprinkled it with a dash of the theatrical. The fact that Clear Light hasn't been released on CD before 2002 is baffling, but the folks at the ever-expanding Collectors' Choice have finally filled the void. [Collector's Choice has also reissued it on 180-gram vinyl. — Ed.] Also baffling is why Rhino Records passed on this reissue, being that it supposedly had first dibs on the WEA back catalog.

The songs on the album alternate between the dramatic (the aforementioned "Mr. Blue" and the almost-as-disturbing "Street Singer") and the melodically dynamic (the bouncy opener "Black Roses" and "They Who I Have Nothing").

"A Child's Smile" sounds like it came right off of Love's *Da Capo* — right down to the vocal and picked guitar intro to the use of harp-sichord. "Street Singer" has the vibe of The Doors' "Unknown Soldier" while "The Ballad Of Freddie & Larry" combines both the waltzing swagger of numerous Doors songs with the poppy showtune feel of Love's *Forever Changes*. Elsewhere, the bonus-track, non-LP B-side "She's Ready To Be Free" answers the question, "What would The Association's vocals sound like backed up by Music Machine?"

There was an abundance of both songwriting and instrumental talent within the group, as evidenced by the careers most members embarked on after the band's demise midway through recording a second album.

The six-man lineup was unique in that they featured two drummers, one of whom, Michael Fey, faded into obscurity while the other, Dallas Taylor, went on to Crosby, Stills & Nash; CSNY; and Stephen Stills' Manassas. His current project is the Taylor/Neely Band (www.dallastaylorband.com). Vocalist (and Jim Morrison lookalike) Cliff De Young turned to acting, appearing in movies such as *Sunshine* and the mid-90s TV drama *Relativity*. Bassist Douglas Lubahn found an immediate gig as the "fifth Door," showing up both on their albums and on tour. He has since

Coming to...

Goldmine



Courtesy of Frank Allen

It wasn't just The Beatles who came from Liverpool. The Searchers did too. But unlike The Beatles, The Searchers still exist as a touring band, intact with many of the original members. The band's U.K. and U.S. hits include the oft-covered "Needles And Pins," "Love Potion No. 9" (written by Sonny Bono and Jack Nitzsche) and a cover of The Drifters' "Sweets For My Sweet." By the late '60s, The Searchers' chart run was over. The band, which used vocal harmonies and jingle-jangle-y guitar similar to The Byrds, settled in as a club band for most of the '70s before a short-lived recording contract in 1979. A major part of the British Invasion, the members tell their story to *Goldmine*.

Advertisers: Our annual British Invasion issue is perfect for advertising British Invasion recordings as well as items from all genres and eras.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Aug 23	July 25	Aug 1	Aug 9

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
July 11	Aug 9	July 18	July 26
July 25	Aug 23	Aug 1	Aug 9
Aug 8	Sept 6	Aug 15	Aug 23

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

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Charge Card holders, call toll-free:

1-800-258-0929

In some cases Clear Light predates some of The Doors' and Love's releases, so who influenced who?

gone on to play with artists such as Billy Squire, Ted Nugent, and the jazz fusion outfit Dreams and has had material covered by the likes of Pat Benatar and The Everly Brothers. Keyboardist Ralph Schuckett was a member of The Peanut Butter Conspiracy and later Todd Rundgren's Utopia, produced The Band on their *Jerico* release and recently worked on the score for *Pokemon 2000*.

The reissue has excellent sound and liner notes detailing the history of the group, including recent comments by guitarist/founder Bob Seal (who, oddly enough, never seems to have gone on to anything else musical, or at least the notes don't say if he did). While the previously mentioned B-side is included, at under 33 minutes the somewhat skimpy length of the album could have been filled out by adding the group's pre-Elektra demo mentioned in the liners, which included an earlier version of "Black Roses" and a track not on the album called "Me." Clear Light also began work on a second album (with Danny Korchmar replacing the fired Bob Seal), and any salvagable tracks from those sessions would have been much appreciated.

The only other complaint involves the CD booklet. One of the mysterious quirks of *Clear Light* is that the album cover features a different lineup than what is pictured on the inner sleeve photo. The LP jacket features a Buffalo Bill-looking guy in buckskin who was actually the band's "guru," Robbie Robi-

son. Keyboardist Schuckett isn't pictured. The excellent inner-sleeve shot has Schuckett instead of Robison, features De Young looking like a dead-ringer for Morrison and lists the names next to the players.

Unfortunately, the graphics department at Collectors' Choice elected to barely use this photo, fading it out and then printing liner notes on top of it, making it virtually impossible to see. Since both the booklet and the jewel case repeat the same LP back cover, one could've been replaced with the inner sleeve shot, or a clear tray might have been used with the photo displayed under the disc. But, these are minor quibbles.

While all of the comparisons to other bands might sound like complaints, nothing could be further from the intent. While it's true Clear Light might not have created a totally unique sound within the space of their one and only release, the songs are so strong that they sit comfortably alongside those other acts mentioned. In some cases Clear Light predates some of The Doors' and Love's releases, so who influenced who? Really, who cares? Clear Light are a relic of an era to be cherished and enjoyed, and the fuzz guitars and vocal harmonies will lead listeners back to a more innocent time. But be forewarned: Scotch Tape doesn't peel off of ceiling paint very easily.

— Geof O'Keefe

Goldmine Subscription Service

Including Special Services Subscriptions sent via UPS, 1st Class

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

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Goldmine

Special Services

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

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Goldmine

Rates are subject to change.

Circulation Dept.

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

GMPTY97

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2002 Advertising Deadlines

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

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

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
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
September 5	#579	Oct. 4	Sept. 12	Sept. 20

* Denotes Garage Sale Issue

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 STREET ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE NO. _____
 SOCIAL SECURITY # _____
 TYPE OF BUSINESS _____

- CORPORATION LIMITED PARTNERSHIP
 CO PARTNERSHIP INDIVIDUAL PROPRIETOR

NO. OF YEARS ESTABLISHED _____

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NAME _____
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NAME _____
 ADDRESS _____
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BANK NAME _____
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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.

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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.

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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.

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

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

Full page of 9 - \$466.00

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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

COLLECTOR'S SHOWCASE:

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

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

Showcase Advertising Rates:

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

SHOWCASE:

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

WEB SHOWCASE:

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

RETAILER 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
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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	10-12.....	20%
3-6.....	10%	13-26.....	25%
7-9.....	15%		

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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.

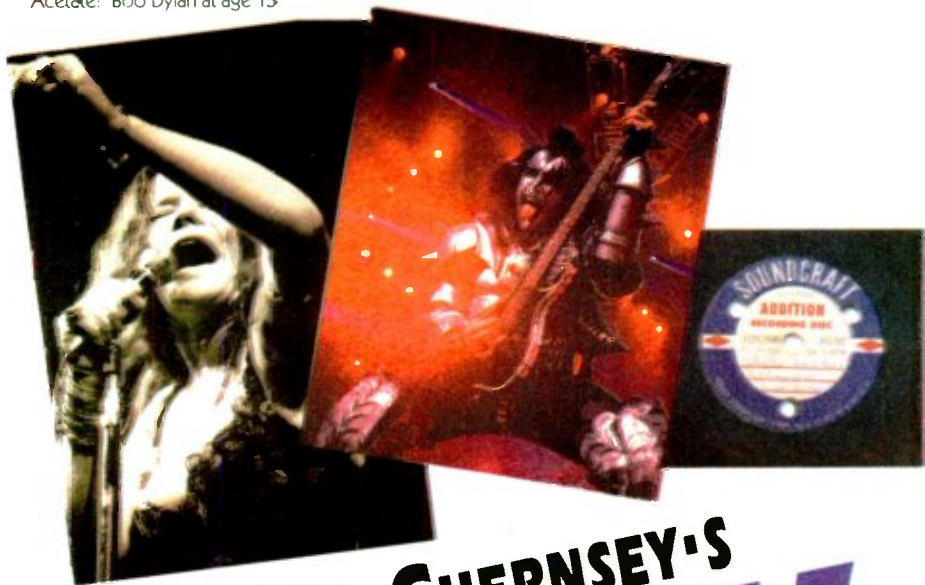
Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the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

Janis Joplin: one of many rare R & R photos
 KISS: Major collection of outfits and guitars
 Acetate: Bob Dylan at age 15



Look to next month's issue for the date and location of this unprecedented event.

Guernsey's Presents, at Auction ...

- ★ MASSIVE AUCTION TO INCLUDE GUITARS, OUTFITS, LYRICS, ACETATES AND POSTERS RELATING TO ROCK & ROLL
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An extraordinary Doug Irwin guitar

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- ◆ FRANK SINATRA
- ◆ HANK WILLIAMS
- ◆ GUITARS
- ◆ POSTERS
- ◆ LYRICS
- ◆ CARS
- ◆ PHOTOGRAPHY
- ◆ ACETATES
- ◆ MASSIVE ELVIS RECORD COLL.



Elvis' first guitar and other important Elvis, Hendrix, Garcia, KISS, Chet Atkins and Sinatra (Tony Mottola) guitars just begin to tell the story of this remarkable event. Many rare rock posters and photos, the complete collection of KISS' Farewell Tour outfits, Sinatra's Rolls Royce, Hank William's famous Packard... the list goes on. A few more items... try handwritten lyrics for many great songs and what is believed to be the earliest master recording ever of Bob Dylan. Hundreds of items plus a huge motion picture section in this remarkable two day auction in a wonderful and dramatic setting.

THE FACTS:

Auction: Date and location to be announced in next issue.
 Extensive Auction Catalogue : \$25 + \$5 shipping
 For timing of sections of sale, absentee bidding, catalogue orders, or if you wish to discuss consigning for this auction, please contact Guernsey's or visit our website: www.guernseys.com

GUERNSEY'S, 108 East 73rd St, New York NY 10021
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Left: Elvis' first guitar
 Top: Woodstock poster signed by many rock legends
 Above: Hank William's 1948 Packard

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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																																															
<p>Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket.</p> <table border="1"> <tr> <th>12 5/8 x 12 5/8 No Flap</th> <th>12 3/4 x 12 3/4 No Flap</th> <th>12 5/8 x 12 5/8 RESEALABLE FLAP</th> </tr> <tr> <td>100 \$11.90</td> <td>\$12.05</td> <td>\$19.70</td> </tr> <tr> <td>500 41.70</td> <td>43.20</td> <td>75.60</td> </tr> <tr> <td>1,000 72.50</td> <td>73.90</td> <td>134.40</td> </tr> <tr> <td>5,000 329.75</td> <td>336.55</td> <td>628.40</td> </tr> </table> <p>PCode: SLP53 SLP3 SLP53R * with FLAP add 10%.</p>		12 5/8 x 12 5/8 No Flap	12 3/4 x 12 3/4 No Flap	12 5/8 x 12 5/8 RESEALABLE FLAP	100 \$11.90	\$12.05	\$19.70	500 41.70	43.20	75.60	1,000 72.50	73.90	134.40	5,000 329.75	336.55	628.40	<p>13 x 13 Expandable</p> <table border="1"> <tr> <th>10</th> <th>\$14.85</th> </tr> <tr> <th>25</th> <th>25.65</th> </tr> <tr> <th>50</th> <th>39.80</th> </tr> <tr> <th>100</th> <th>73.55</th> </tr> <tr> <th>200</th> <th>137.45</th> </tr> <tr> <th>550</th> <th>302.50 + Frt (Ships 100 wt.)</th> </tr> <tr> <th>1,000</th> <th>515.75 + Frt (Ships 100 wt.)</th> </tr> </table> <p>Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.</p>		10	\$14.85	25	25.65	50	39.80	100	73.55	200	137.45	550	302.50 + Frt (Ships 100 wt.)	1,000	515.75 + Frt (Ships 100 wt.)	<p>24 x 12 x 13 1/2</p> <table border="1"> <tr> <th>1</th> <th>\$40.00</th> </tr> <tr> <th>2</th> <th>70.00</th> </tr> <tr> <th>4</th> <th>120.00</th> </tr> <tr> <th>10</th> <th>220.00 + Frt</th> </tr> </table> <p>Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.</p>		1	\$40.00	2	70.00	4	120.00	10	220.00 + Frt	<p>Made from High Clarity, 100% Pure Virgin Polyethylene. 3 Mil No Flap</p> <table border="1"> <tr> <th>10 1/4 x 10 1/4</th> <th>10 5/8 x 10 5/8</th> </tr> <tr> <td>100 \$10.20</td> <td>100 \$11.30</td> </tr> <tr> <td>200 17.80</td> <td>200 21.00</td> </tr> <tr> <td>500 38.50</td> <td>500 42.10</td> </tr> <tr> <td>1,000 68.90</td> <td>1,000 72.30</td> </tr> </table> <p>▲ Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10" records when choosing size.</p>		10 1/4 x 10 1/4	10 5/8 x 10 5/8	100 \$10.20	100 \$11.30	200 17.80	200 21.00	500 38.50	500 42.10	1,000 68.90	1,000 72.30
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SLEEVE	Poly Album Sleeves	MAILER	Album Mailer Box-Holds 12	DISPLAY	Album Jacket Frame Kit	SLEEVE	10" LP/78 RPM Paper Sleeves																																																									
<p>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.</p> <table border="1"> <tr> <th>2 Mil</th> <th>4 Mil</th> <th>6 Mil</th> </tr> <tr> <td>100 \$10.75</td> <td>\$21.20</td> <td>\$31.70</td> </tr> <tr> <td>500 37.20</td> <td>76.20</td> <td>114.20</td> </tr> <tr> <td>1,000 62.10</td> <td>127.65</td> <td>191.40</td> </tr> <tr> <td>5,000 287.40</td> <td>608.00</td> <td>911.60</td> </tr> </table> <p>PCode: SLP2 SLP4 SLP6</p>		2 Mil	4 Mil	6 Mil	100 \$10.75	\$21.20	\$31.70	500 37.20	76.20	114.20	1,000 62.10	127.65	191.40	5,000 287.40	608.00	911.60	<p>13 x 13 x 1 1/2</p> <table border="1"> <tr> <th>10</th> <th>\$15.95</th> </tr> <tr> <th>25</th> <th>34.10</th> </tr> <tr> <th>50</th> <th>54.00</th> </tr> <tr> <th>100</th> <th>97.00</th> </tr> <tr> <th>200</th> <th>178.75</th> </tr> </table> <p>Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.</p>		10	\$15.95	25	34.10	50	54.00	100	97.00	200	178.75	<p>Black Matte Finish</p> <table border="1"> <tr> <th>1</th> <th>\$10.00</th> </tr> <tr> <th>2</th> <th>18.00</th> </tr> <tr> <th>5</th> <th>39.25</th> </tr> <tr> <th>10</th> <th>64.50</th> </tr> <tr> <th>25</th> <th>152.50</th> </tr> <tr> <th>50</th> <th>287.50</th> </tr> </table> <p>Outside Dimension of Frame 14" x 14"</p> <p>Prod. Code ALPJFK</p>		1	\$10.00	2	18.00	5	39.25	10	64.50	25	152.50	50	287.50	<p>GOLD PAPER GOLD POLY LINED</p> <table border="1"> <tr> <th>50</th> <th>\$13.25</th> <th>50</th> <th>\$23.30</th> </tr> <tr> <th>100</th> <th>19.65</th> <th>100</th> <th>34.65</th> </tr> <tr> <th>500</th> <th>81.95</th> <th>500</th> <th>144.55</th> </tr> <tr> <th>1,000</th> <th>150.45</th> <th>1,000</th> <th>265.45</th> </tr> <tr> <th>2,000</th> <th>254.90</th> <th>2,000</th> <th>449.90</th> </tr> </table> <p>PCode: S10G S10GP</p> <p>28 Lb. Kraft Paper 28 Lb. Kraft Paper with 75 gauge poly lining.</p>		50	\$13.25	50	\$23.30	100	19.65	100	34.65	500	81.95	500	144.55	1,000	150.45	1,000	265.45	2,000	254.90	2,000	449.90
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SLEEVE	Poly Box Album Sleeves	MAILER	Album Mailer Box-Holds 20	DISPLAY	Album Art "Frame"	SLEEVE	10" LP/78 RPM Paper Sleeves																																																							
<p>14 x 14 1/4 w/Flap. Made from 100% Pure Virgin Polyethylene.</p> <table border="1"> <tr> <th>2 Mil</th> <th>50</th> <th>\$10.00</th> </tr> <tr> <th>100</th> <th>16.10</th> <th></th> </tr> <tr> <th>200</th> <th>28.50</th> <th></th> </tr> <tr> <th>500</th> <th>67.20</th> <th></th> </tr> <tr> <th>1,000</th> <th>127.70</th> <th></th> </tr> </table> <p>Prod. Code SBLP2</p> <p>Fits over outer Box Album Sets.</p>		2 Mil	50	\$10.00	100	16.10		200	28.50		500	67.20		1,000	127.70		<p>13 x 13 x 3</p> <table border="1"> <tr> <th>10</th> <th>\$19.20</th> </tr> <tr> <th>25</th> <th>44.30</th> </tr> <tr> <th>50</th> <th>71.60</th> </tr> <tr> <th>100</th> <th>126.50</th> </tr> <tr> <th>200</th> <th>230.70</th> </tr> </table> <p>Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.</p>		10	\$19.20	25	44.30	50	71.60	100	126.50	200	230.70	<p>BACK BY POPULAR DEMAND</p> <table border="1"> <tr> <th>2</th> <th>\$17.00</th> </tr> <tr> <th>5</th> <th>36.25</th> </tr> <tr> <th>10</th> <th>60.00</th> </tr> <tr> <th>25</th> <th>125.00</th> </tr> <tr> <th>50</th> <th>225.00</th> </tr> </table> <p>Prod. Code AAFF</p> <p>Clear Acrylic Frames.</p>		2	\$17.00	5	36.25	10	60.00	25	125.00	50	225.00	<p>ANTIQUE GREEN WHITE</p> <table border="1"> <tr> <th>50</th> <th>\$14.10</th> <th>50</th> <th>\$14.50</th> </tr> <tr> <th>100</th> <th>20.90</th> <th>100</th> <th>21.35</th> </tr> <tr> <th>500</th> <th>87.45</th> <th>500</th> <th>89.55</th> </tr> <tr> <th>1,000</th> <th>160.60</th> <th>1,000</th> <th>163.80</th> </tr> <tr> <th>2,000</th> <th>272.20</th> <th>2,000</th> <th>277.60</th> </tr> </table> <p>PCode: S10GRN S10W</p> <p>32 Lb. Green Paper 32 Lb. White Paper Fits in our 10" Jacket.</p>		50	\$14.10	50	\$14.50	100	20.90	100	21.35	500	87.45	500	89.55	1,000	160.60	1,000	163.80	2,000	272.20	2,000	277.60
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SLEEVE	12" Poly/Polylined	FILLER	LP Mailer Filler Pads	CLEANER	Record Cleaning System	JACKET	10" LP/78 RPM Jacket																																																																
<table border="1"> <tr> <th>POLY</th> <th>POLY LINED</th> </tr> <tr> <td>100 \$11.50</td> <td>50 \$17.55</td> </tr> <tr> <td>500 42.15</td> <td>100 26.60</td> </tr> <tr> <td>1,000 74.10</td> <td>500 129.00</td> </tr> <tr> <td></td> <td>1,200 240.90</td> </tr> <tr> <td></td> <td>2,400 438.90</td> </tr> <tr> <td></td> <td>4,800 747.10 + Frt</td> </tr> </table> <p>Made from 100% Pure Virgin 3 Mil Polyethylene</p> <p>PCode: SLP1 SLP2 S12P</p> <p>100% Flat Guaranteed</p>		POLY	POLY LINED	100 \$11.50	50 \$17.55	500 42.15	100 26.60	1,000 74.10	500 129.00		1,200 240.90		2,400 438.90		4,800 747.10 + Frt	<p>12 5/8 x 12 5/8</p> <table border="1"> <tr> <th>50</th> <th>\$18.15</th> </tr> <tr> <th>100</th> <th>26.15</th> </tr> <tr> <th>250</th> <th>50.20</th> </tr> <tr> <th>500</th> <th>83.00</th> </tr> <tr> <th>1,000</th> <th>124.75 + Frt</th> </tr> </table> <p>Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.</p>		50	\$18.15	100	26.15	250	50.20	500	83.00	1,000	124.75 + Frt	<p>Discwasher™ D4+™ Record Replacement Fluid Cleaning System</p> <table border="1"> <tr> <th>1</th> <th>\$21.50</th> </tr> <tr> <th>3</th> <th>50.25</th> </tr> <tr> <th>5</th> <th>80.75</th> </tr> <tr> <th>10</th> <th>145.00</th> </tr> </table> <p>Record care system includes record cleaning pad with walnut handle. 1 1/2 oz. D4- Fluid and DC-1 pad grooming brush.</p> <p>Discwasher™ D4+™ 1 1/4 oz.</p> <table border="1"> <tr> <th>1</th> <th>\$3.00</th> </tr> <tr> <th>3</th> <th>8.25</th> </tr> <tr> <th>5</th> <th>12.50</th> </tr> <tr> <th>10</th> <th>22.00</th> </tr> </table> <p>PCode: AFG1006 AFG1048</p> <p>D4-™ leaves no residue. Preserves vinyl properties.</p>		1	\$21.50	3	50.25	5	80.75	10	145.00	1	\$3.00	3	8.25	5	12.50	10	22.00	<p>No Hole White Cardboard Center Hole</p> <table border="1"> <tr> <th>5</th> <th>\$7.20</th> <th>5</th> <th>\$7.55</th> </tr> <tr> <th>10</th> <th>10.80</th> <th>10</th> <th>11.30</th> </tr> <tr> <th>25</th> <th>20.90</th> <th>25</th> <th>21.95</th> </tr> <tr> <th>50</th> <th>39.45</th> <th>50</th> <th>43.40</th> </tr> <tr> <th>110</th> <th>79.00</th> <th>120</th> <th>90.10</th> </tr> <tr> <th>220</th> <th>115.30 + Frt</th> <th>240</th> <th>132.00 + Frt</th> </tr> </table> <p>PCode: S10J S10JH</p>		5	\$7.20	5	\$7.55	10	10.80	10	11.30	25	20.90	25	21.95	50	39.45	50	43.40	110	79.00	120	90.10	220	115.30 + Frt	240	132.00 + Frt
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SLEEVE	12" White Paper	BOX	Album Storage Box	CLEANER	Record Cleaning Fluid	BOX	10" LP/78 RPM Storage Box																																																																
<table border="1"> <tr> <th>Regular Weight</th> <th>Medium Weight</th> <th>Heavy Weight</th> </tr> <tr> <td>50 \$9.20</td> <td>50 \$10.20</td> <td>50 \$13.85</td> </tr> <tr> <td>100 14.65</td> <td>100 16.20</td> <td>100 22.00</td> </tr> <tr> <td>500 52.00</td> <td>250 34.50</td> <td>500 75.20</td> </tr> <tr> <td>1,000 90.10</td> <td>800 79.30</td> <td>800 108.10</td> </tr> <tr> <td>2,000 154.70</td> <td>1,600 147.10</td> <td>1,200 150.70</td> </tr> <tr> <td>4,000 248.05 + Frt</td> <td>2,400 203.30</td> <td>1,600 160.60 + Frt</td> </tr> <tr> <td></td> <td>4,800 327.20 + Frt</td> <td></td> </tr> </table> <p>PCode: S12WR S12WB S12WHD</p> <p>Fits directly over 12" Record. Comes with die cut center hole.</p>		Regular Weight	Medium Weight	Heavy Weight	50 \$9.20	50 \$10.20	50 \$13.85	100 14.65	100 16.20	100 22.00	500 52.00	250 34.50	500 75.20	1,000 90.10	800 79.30	800 108.10	2,000 154.70	1,600 147.10	1,200 150.70	4,000 248.05 + Frt	2,400 203.30	1,600 160.60 + Frt		4,800 327.20 + Frt		<p>13 X 13 X 10 1/2</p> <table border="1"> <tr> <th>2</th> <th>\$13.60</th> </tr> <tr> <th>5</th> <th>27.80</th> </tr> <tr> <th>10</th> <th>43.00</th> </tr> <tr> <th>25</th> <th>87.75</th> </tr> <tr> <th>50</th> <th>161.70</th> </tr> <tr> <th>100</th> <th>291.00 + Frt</th> </tr> </table> <p>Store 50-65 Records. Attractive. WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.</p>		2	\$13.60	5	27.80	10	43.00	25	87.75	50	161.70	100	291.00 + Frt	<p>Groovy™ Cleaner</p> <table border="1"> <tr> <th>1</th> <th>\$6.00</th> </tr> <tr> <th>3</th> <th>16.50</th> </tr> <tr> <th>5</th> <th>25.00</th> </tr> <tr> <th>10</th> <th>45.00</th> </tr> </table> <p>Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.</p> <p>Prod. Code AGC4</p>		1	\$6.00	3	16.50	5	25.00	10	45.00	<p>10 1/2 x 10 3/4 x 13 Dividers 10 x 10 5/8</p> <table border="1"> <tr> <th>2</th> <th>\$14.65</th> <th>12</th> <th>\$8.40</th> </tr> <tr> <th>5</th> <th>28.80</th> <th>24</th> <th>12.55</th> </tr> <tr> <th>10</th> <th>47.90</th> <th>48</th> <th>19.35</th> </tr> <tr> <th>25</th> <th>98.35</th> <th>100</th> <th>36.85</th> </tr> <tr> <th>50</th> <th>181.00</th> <th></th> <th></th> </tr> </table> <p>PCode: S10SB D7/C</p> <p>Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. Needs no tape or glue. STACKABLE.</p> <p>1/16" Extra strong white corrugated.</p>		2	\$14.65	12	\$8.40	5	28.80	24	12.55	10	47.90	48	19.35	25	98.35	100	36.85	50	181.00		
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JACKET	12" LP Jacket	BOX	Album Storage Box	CLEANER	Cloth / Sponge	BOX	10" LP/78 RPM Storage Box																																										
<p>12 1/4 x 12 1/4</p> <table border="1"> <tr> <th>WHITE</th> <th>BLACK</th> </tr> <tr> <td>5 \$7.10</td> <td>\$10.35</td> </tr> <tr> <td>10 12.00</td> <td>17.40</td> </tr> <tr> <td>25 16.95</td> <td>25.60</td> </tr> <tr> <td>50 30.75</td> <td>45.30</td> </tr> <tr> <td>100 58.70</td> <td>77.00</td> </tr> <tr> <td>300 138.60 + Frt</td> <td>152.10 + Frt</td> </tr> </table> <p>PCode: SLPJW SLPJK</p> <p>High Gloss Cardboard. Specify with OR without center hole.</p>		WHITE	BLACK	5 \$7.10	\$10.35	10 12.00	17.40	25 16.95	25.60	50 30.75	45.30	100 58.70	77.00	300 138.60 + Frt	152.10 + Frt	<p>WHITE PLASTIC CORRUGATED</p> <p>13 x 13 x 10 1/2</p> <table border="1"> <tr> <th>2</th> <th>\$16.00</th> </tr> <tr> <th>5</th> <th>35.75</th> </tr> <tr> <th>10</th> <th>66.00</th> </tr> <tr> <th>25</th> <th>120.00 + Frt</th> </tr> </table> <p>A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.</p>		2	\$16.00	5	35.75	10	66.00	25	120.00 + Frt	<p>Record Cleaning Cloth Record Cleaning Sponge</p> <table border="1"> <tr> <th>1</th> <th>\$2.00</th> <th>1</th> <th>\$5.00</th> </tr> <tr> <th>5</th> <th>6.25</th> <th>5</th> <th>20.00</th> </tr> <tr> <th>10</th> <th>10.00</th> <th>2 per pack</th> <th>10 37.50</th> </tr> </table> <p>Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans.</p> <p>Our Super Sponge is absorbent & dripless. Lint free. Safe for vinyl.</p> <p>Prod. Code AS22 ACS2</p>		1	\$2.00	1	\$5.00	5	6.25	5	20.00	10	10.00	2 per pack	10 37.50	<p>WHITE PLASTIC CORRUGATED</p> <p>11 x 11 3/8 x 8</p> <table border="1"> <tr> <th>2</th> <th>\$19.25</th> </tr> <tr> <th>5</th> <th>38.50</th> </tr> <tr> <th>10</th> <th>67.65</th> </tr> <tr> <th>25</th> <th>137.50 + Frt</th> </tr> </table> <p>A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.</p>		2	\$19.25	5	38.50	10	67.65	25	137.50 + Frt
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OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price.

No PO Box numbers for FedEx Ground Delivery. Please send street address.

DIVIDER	LP Divider Cards
12 1/8 x 13 1/8 CORRUGATED	12 1/8 x 13 1/8 PLASTIC
12 \$8.65	25 \$17.90
24 13.70	50 29.30
48 23.80	100 55.00
100 45.10	500 240.25 + Frt
204 88.00	282.65 + Frt
PCode: DLPC	DLPP30 DLPP40
	.30 Gauge 40 Gauge
	White Corrugated Indexed White Polystyrene Indexed.

SHIPPING & HANDLING:

▲ States of Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping.

All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted.

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.

MAILER	78 RPM Mailer Box / Filler
10 1/2 x 10 1/4 x 1 1/2	FILLER 10 1/8 x 10 1/8
10 \$12.40	50 \$18.15
25 19.85	100 24.20
50 34.05	250 45.40
100 61.05	500 72.60
500 289.80	
PCode M7810	PCode F78

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

PLEASE CHECK APPROPRIATE BOX: <input type="checkbox"/> MONEY ORDER <input type="checkbox"/> CHECK ENCLOSED <input type="checkbox"/> CHARGE TO MY VISA / MC / AMEX <input type="checkbox"/> SEND C.O.D. ADD \$5.50	CREDIT CARD VISA M/C A/MEX C.O.D.	NAME _____	SUB TOTAL _____
SIGNATURE _____	STREET ADDRESS _____	CITY _____ STATE _____ ZIP _____	All orders under \$25.00 add \$4.00
DAY PHONE _____	NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY		C.O.D. orders add \$5.50
EXP. DATE _____	NY State Residents add 8% Sales Tax		
CARD NO. _____	▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.		
CUSTOMER ACCOUNT CODE _____	TOTAL _____		