

GENE VINCENT | THE PIXIES | LANARK RECORDS

Goldmine

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Collector's
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The one-time
Babys and Bad English
frontman proves he
has improved with age
on his latest album,
'Live All Access'

WORTH THE WAITE

Where Are They Now?

For veteran pop singer
Kiki Dee, 'I've Got The Music
In Me' is more than just the
name of one of her hits; it's
her mission statement

More Than Meets The Eye

Christopher Cross gained
fame as a balladeer, but he
more than earned his rock
street cred by opening for
Led Zeppelin and filling
in for Ritchie Blackmore



EVERLY'S LEGACY LIVES ON

MUSIC LOVERS YOUNGER THAN I – and these days, that's just about everyone – missed out on a lot if they missed out on The Everly Brothers. I got to experience it all firsthand. I was there with my collection of 78s by Perry Como and Johnnie Ray when "Bye Bye Love" – on a Cadence 78, by the way – landed on what passed for a turntable back then. Unbelievable record. Even today, after thousands of listeners over 50-plus years, this 2:17 slice of pure magic sounds crisp, sharp, punchy – no matter what speed you use. And then I flipped it over – something you can't do with MP3s. Back in the day, there was magic in going to the local record store and finding out if a new release by Elvis, Fats, Chuck, Buddy, Richard, Jerry Lee or the Everlys was available. You'd grab it before the next one appeared, then ride your bike home as fast as you could pedal to hear what this piece of wax had in store. Then, you'd flip it over. Back then, albums were scarce, and kids who could afford them even scarcer. So often, the flips of the latest hits were hits themselves ... or they should have been. I flipped "Bye Bye Love" and found one of my all-time favorite recordings waiting: "I Wonder If I Care As Much." I love a lot of today's music and still spend more money on it than I should. But, to me, there's no feeling today that matches that jolt from hearing the simple intro, followed by the sound of just Don's voice singing "I Wonder If I Care As Much," followed by Phil joining in with, "as I did before." Amazing. That harmony never has been equaled, not by Simon & Garfunkel, the brothers Righteous, anyone. The Everlys did it again on their follow-up, "Wake Up Little Susie." This time, the flip, "Maybe Tomorrow," begins with the two voices, sans backing, singing "I know we'll love again ... maybe tomorrow." It's a sound that is hard to describe, but it is unforgettable to those who have heard it. The Everly Brothers pumped out hit after hit into the British Invasion period. While the term "influence" is often abused by music journalists who wish to rewrite history to their liking, one would be hard-pressed to find a better term to describe The Everly Brothers. They inspired anyone who faced a microphone with a partner to match that harmony – or at least try to approach it. As good as Simon & Garfunkel were, they weren't The Everly Brothers – at least, not on recordings. (In other ways, they emulated the brothers, who fought so fiercely even Dave and Ray Davies pale in comparison.) Fortunately, what survives is the music. The birth of rock and roll was a magical time, with The Everly Brothers among those leading the way. Phil Everly was 74 when he died Jan. 3, 2014, from chronic obstructive pulmonary disease. His recordings with older brother Don remain to remind us of what beautiful music can be made by just two human voices. And I'm real glad I was there to hear it when it was happening.

– **Phill Marder**, Goldmine blogger

11 | Collector's Corner

Spin Cycle's Dave Thompson shares his tales of Back to Black Friday vinyl glory; Lanark Records moves modern rockabilly into new territory; Dr. Disc visits Euclid Records in St. Louis; a huge KISS banner heads to auction; a box set and TV special pay tribute to Beatlemania, plus Show Calendar and Birthday Greetings

18 | Reviews

Deep Purple, Elvis Costello, Harry Nilsson, Paul Simon, John Brodeur

24 | Discoveries

Gene Vincent only saw great chart success with 'Be-Bop-A-Lula,' but don't call him a one-hit wonder

27 | Obituaries

Farewell to artists and innovators

32 | Christopher Cross

Though pop songs brought him fame, Cross earned his rock street cred by opening for Led Zeppelin and filling in for Ritchie Blackmore

38 | Backstage Pass

Pixies guitarist Joey Santiago walks us through the band's bass player turnover, why he thinks CDs are a dead format and why the band is choosing to release EPs over LPs

On the Cover: John Waite performance photo courtesy Frontiers Records.

42 | Worth The Waite

The one-time Babys and Bad English frontman has improved with age, as evidenced by his latest self-released album, 'Live All Access'

52 | Smiles and Change

From The Babys and Bad English to his solo career, John Waite reminisces about the records in his catalog

56 | Where Are They Now?

For pop singer Kiki Dee, 'I've Got The Music In Me' is more than the title of a hit; it's her mission statement

58 | Flashback

Charley Patton brings the meaning of the phrase 'cattin' around' into clear focus with 'Mean Black Cat Blues'

BUY & SELL MARKETPLACE

17 | Collector to Collector

22 | Advertisers' Index

22 | Classified Ads

23 | Store Directory

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COLLECTOR'S CORNER

RECORD LABEL PROFILE

PENNSYLVANIA'S LANARK RECORDS MOVES MODERN ROCKABILLY INTO NEW TERRITORY

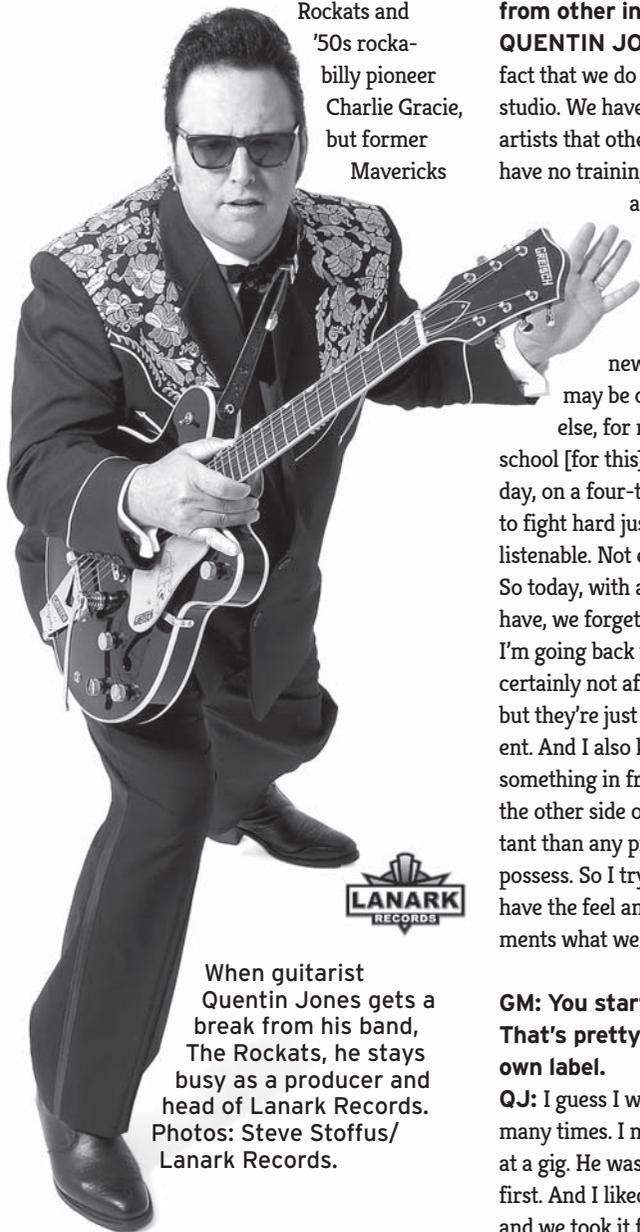
FROM A SMALL BUILDING

in Lancaster, Penn., Quentin Jones and business partner Frank Barrett are changing the face of modern rockabilly music. An apt analogy would be what Billy Beane did with the Oakland A's as written in Michael Lewis' book "Moneyball: The Art Of Winning An Unfair Game."

"We sign artists that other labels overlook," says Jones. That's exactly what Beane did with baseball players.

Lanark's roster is impressive. You've probably heard of Robert Gordon, The

Rockats and '50s rockabilly pioneer Charlie Gracie, but former Mavericks



When guitarist Quentin Jones gets a break from his band, The Rockats, he stays busy as a producer and head of Lanark Records. Photos: Steve Stoffus/Lanark Records.

guitarist Nick Kane and bands like The Gas House Gorillas with their "Punk Americana" and The Reach Around Rodeo Clowns (for whom Jones plays guitar) are wildly creative, organic and surprisingly vital acts moving the rockabilly genre forward by respecting its past, yet adding an irresistible futuristic tinge.

Something's going on here.

Goldmine checked in with the respected producer, musician and label head Quentin Jones to find out what exactly it is.

GOLDMINE: What sets Lanark apart from other indie labels?

QUENTIN JONES: Our music, and the fact that we do it all in house, in our own studio. We have our own sound. We sign artists that other labels overlook. Hey, I have no training. I don't know how to do any of this stuff, but I do it.

And I think it almost helps us, because some of the best records were made by people who were going into new territory. Even though this may be old territory for everybody else, for me, it's new. I didn't go to school [for this]. When I started, back in the day, on a four-track analog, you really had to fight hard just to get that thing to sound listenable. Not even good – just listenable. So today, with all the modern tools we have, we forget the creativity, I think. So I'm going back to that. As you can see, I'm certainly not afraid to use modern tools, but they're just that. They can't replace talent. And I also know it's important to have something in front of the board. What's on the other side of the glass is more important than any piece of gear I can possibly possess. So I try to work with people who have the feel and the sound that complements what we have to offer.

GM: You started out as a guitarist. That's pretty big leap to running your own label.

QJ: I guess I was called a dreamer one too many times. I met my partner Frank Barrett at a gig. He was a businessman but a player first. And I liked that. We got together, and we took it from me doing stuff in my



An MCI 24-track deck is among the recording tools at the Lanark Records studio – a major upgrade from the 4-track analog equipment label head Quentin Jones used when he started out in the music business.

basement into a real-deal studio with a real roster of artists with plans and aspirations for more, as opposed to me being just a guitarist recording people. The basement was working out just fine, but now we're all in a better reality.

GM: When did you start the label?

QJ: When my first wife left me. I came home from a gig, and she had cleaned me out. So I figured I had nothing to lose. I started it by taking a couple of old microphones, a black-face A-DAT [Alesis Digital Audio Tape], which is like the oldest technology in the digital world one could possibly find – and it's not even as good as the classic MCI [recording console] machine. It's '90s technology, but with a couple of microphones and a cheap mixing board, I made a record in 2000 with Charlie Gracie ["I'm Alright," for which Jones played bass and produced.] Then we didn't do much, and I started over with a second Charlie Gracie record in 2008 that had Peter Noone [Herman's Hermits], Jimmy Vivino [The Fab Faux] and even Graham Nash singing harmonies on "Rock 'n' Roll Heaven," parts of which were recorded in Lenny Kravitz's Bahamas studio. It was called "For The Love

of Charlie." From that record, I expanded into producing with Al Kooper, meeting my partner Frank, and ultimately getting The Reach Around Rodeo Clowns back together, a band I was in during the 1990s. And that led to meeting Dibbs Preston of The Rockats. Now we're doing a new Charlie Gracie record. I ultimately sold the second one to ABKCO Records, who released it, and we were able to move on, man.

GM: The Rockats have a great history! Starting in 1978 England as Levi & The Rockats, they quickly relocated to New York City when the CBGBs scene was happening.

QJ: Yeah, and they were in Los Angeles

when the glam thing was happening, too. They're like the Forrest Gump of rock 'n' roll.

GM: I understand you have a stage at the 2014 "Viva Las Vegas" event (April 17-20), the biggest rockabilly weekend in the world.

QJ: We may be known as a rockabilly label, but I based a lot of it on what Stax Records did in Memphis and how they had their own studio and their own sound. I love their stuff. And also like them, we're a big family; everybody is on everyone else's records. On Robert Gordon's new stuff, Dibbs from The Rockats came down and played rhythm guitar, and even gave him two of his tunes. Marshall Crenshaw came down to sing on

a couple of tracks. David Uossikinen of The Hooters will be on Charlie Gracie's new album.

GM: What are your plans for 2014?

QJ: My goal is to do a traveling roadshow with all of our artists. And we want to release at least three new albums, both on CD and vinyl. People are getting back to wanting to touch things made by human hands. This isn't part of the Internet revolution, man; this is the anti-Internet revolution! I, myself, went to a local record shop, bought [The Beach Boys'] "Pet Sounds" on vinyl, came home, locked the door, sat down and enjoyed it from start to finish. What was once almost extinct is coming back! **GM**

50 YEARS OF BEATLEMANIA

CD BOX SET SERVES UP BEATLES' U.S. ALBUMS

Capitol and Apple Corps Ltd. are commemorating the 50th anniversary of The Beatles' arrival in America with "The U.S. Albums," which spans from 1964's "Meet The Beatles" to 1970's "Hey Jude."

The Beatles' U.S. albums differed from the band's U.K. albums in a variety of ways, including different track lists, song mixes, album titles and art. These albums are presented in mono and stereo, with the exception of "The Beatles' Story" and "Hey Jude," which are in stereo only. Collected in a boxed set with faithfully replicated original LP artwork, including the albums' inner sleeves, the 13 CDs are accompanied by a 64-page booklet with Beatles photos and promotional art from the time, as well as a new essay by American author and television executive Bill Flanagan. For a limited time, all of the albums except "The Beatles' Story" (an audio documentary album) will also be available for individual CD purchase. "A Hard Day's Night" (Original Motion Picture Soundtrack), "The Beatles' Story," "Yesterday And Today," "Hey Jude" and the U.S. version of "Revolver" make their CD debuts with these releases.

LPs featured in "The Beatles: The U.S. Albums" are presented in mono and stereo, except where noted as stereo only. Titles denoted with ** are making their debut on CD. The albums are: "Meet The Beatles" (Capitol Records, released Jan. 10, 1964); "The Beatles' Second Album" (Capitol Records, released April 10, 1964); "A Hard Day's Night" original motion picture soundtrack (United Artists, released June 26, 1964)**; "Something New" (Capitol Records, released July 20, 1964); "The Beatles Story" (stereo only, Capitol Records, released Nov. 23, 1964)**; "Beatles '65" (Capitol Records, released Dec. 15, 1964); "The Early Beatles" (Capitol Records, released March 22, 1965); "Beatles VI" (Capitol Records, released March 22, 1965); "Help!" original motion picture soundtrack (Capitol Records, released Aug. 13, 1965); "Rubber Soul" (released Dec. 6, 1965); "Yesterday And Today" (Capitol Records, released June 20, 1966)**; "Revolver" (Capitol Records, released Aug. 8, 1966)**; "Hey Jude" (Apple Records, stereo

The Beatles perform on "The Ed Sullivan Show" on Feb. 9, 1964. © Apple Corps Ltd.



only, released Feb. 26, 1970)**.

CBS will air a tribute to The Beatles 50 years to the day after The Fab Four's 1964 debut on "The Ed Sullivan Show." "The Night That Changed America: A GRAMMY® Salute To The Beatles," a two-hour primetime entertainment special, will air Feb. 9, 2014, at 8 p.m. ET. The event will feature contemporary artists covering songs The Beatles performed during the group's debut Ed Sullivan appearance,

as well as other Beatles classics. It also will include footage from The Fab Four's landmark appearance, as well as archival material. As of presstime, confirmed performers include Annie Lennox and Dave Stewart (for a one-night-only reunion of Eurythmics), as well as Alicia Keys, John Legend, Maroon 5, John Mayer and Keith Urban.

The excitement of The Beatles' Feb. 7, 1964, arrival at John F. Kennedy Airport in New York, where the band was met by an estimated 3,000 ecstatic fans, was documented by the world's leading media outlets and beamed around the world in a blitz of news bulletins and photos showing John Lennon, Paul McCartney, George Harrison and Ringo Starr taking their first steps on American soil. On Feb. 9, 1964, 74 million viewers in the U.S. and millions more in Canada tuned in to CBS to watch The Beatles make their American television debut on "The Ed Sullivan Show." In this key moment in American cultural history (and one of the world's top-viewed television events of all time), The Beatles performed five songs on the live broadcast. Sullivan spoke of the unprecedented frenzy in his memorable first introduction of The Beatles, saying, "Now, yesterday and today, our theater's been jammed with newspapermen and hundreds of photographers from all over the nation, and these veterans agreed with me that this city never has witnessed the excitement stirred by these youngsters from Liverpool who call themselves The Beatles." **GM**