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Goldmine



DUTCH TREAT!

GOLDEN EARRING



**ANNIE
HASLAM**



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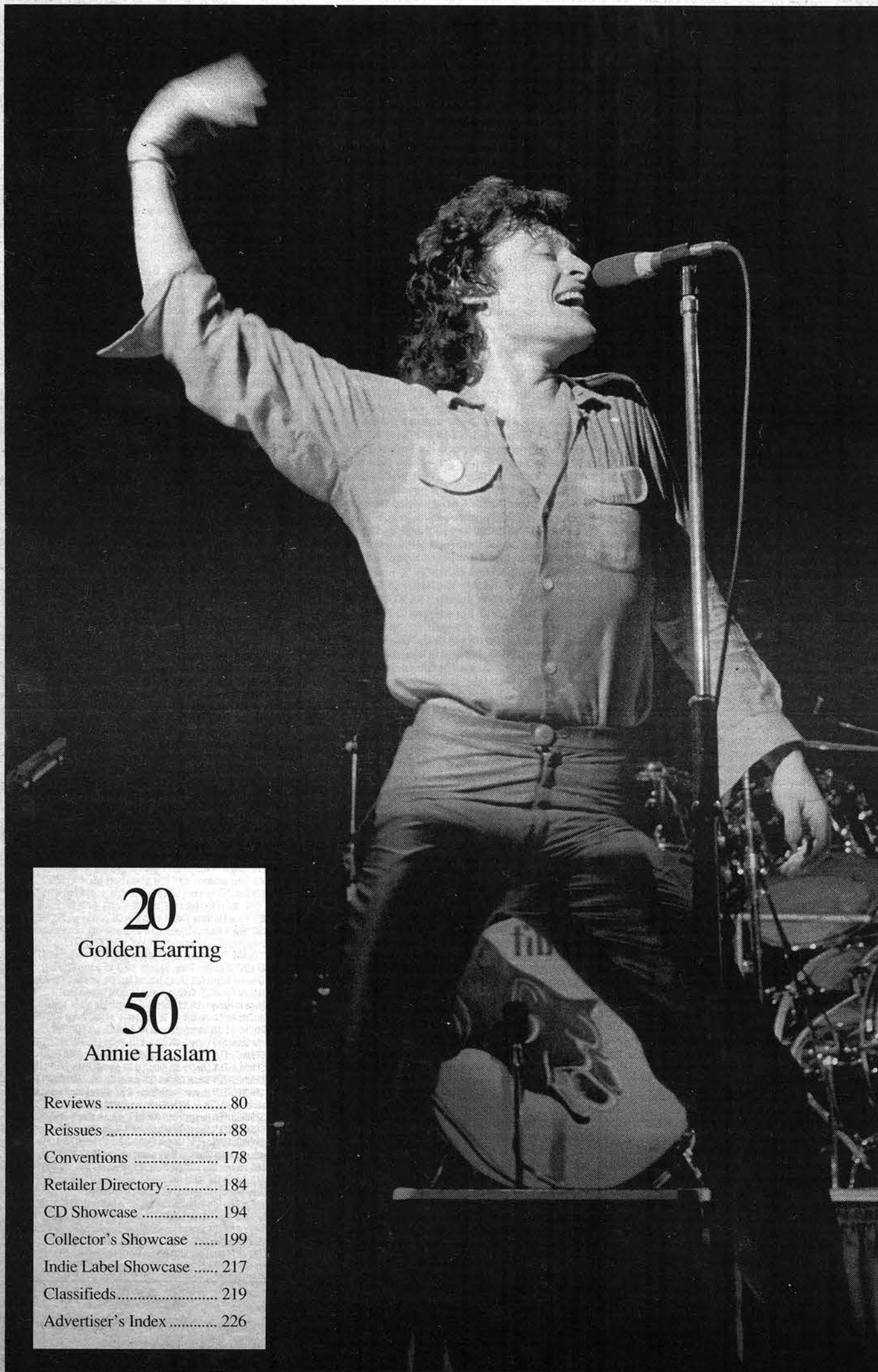
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Dedicated to the memory of Rick Whitesell.

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Publisher

Greg Loescher

Editor

Jeff Tamarkin

(PO Box 497, Hoboken, NJ 07030)

FAX: 201-656-3602

e-mail: JeffTamar@aol.com

Managing Editor

Bonni J. Miller

R&B Editor

Robert Pruter

(PO Box 768, Elmhurst, IL 60126)

Advertising Sales Manager

Jim Felhofer

Advertising Sales

Sharon Thern

Kelly Koplien

Main office:

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

PH: 715-445-2214 FAX: 715-445-4087

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GOLDEN EARRING

Dutch Masters

BY JOHN SCARPELLI

Mention the group Golden Earring to the casual American rock 'n' roll fan, and more than likely the response—if any—will be the mention of but two songs, "Radar Love" and "Twilight Zone." Uttering Golden Earring's name to a rock music lover in Holland, however, will probably be met with the kind of enthusiasm usually reserved for the Rolling Stones or the Grateful Dead in the United States. For many Europeans, Golden Earring is more than just another "classic rock" band; they're a rock 'n' roll legend.

Because of their limited success in the United States, most Americans are unaware of Golden Earring's remarkable history or the fact they are still in existence. Of those who do know the group is

still together, few realize that the current line-up has been intact since 1970. The band has had no less than 44 hit singles in its native Holland and has toured every year since the debut single "Please Go" in 1965.

Sales of the recent live acoustic CD *The Naked Truth* have gone triple platinum in Holland. Yet, for most rock fans, Golden Earring usually gets categorized as just one of the many nostalgic '70s bands that are "back together again," in one form or another, to capitalize on past successes.

The backbone of Golden Earring is comprised of guitarist George Jan Kooymans (born March 11, 1948) and bassist Marinus (Rinus) Gerritsen (born August 9, 1946), who grew up together in the Dutch

capital of The Hague. They were neighborhood schoolmates who shared a common love for music and began jamming together in 1960. By 1961, Kooymans and Gerritsen had decided to form a band and called themselves the Tornados. At the time, they were an instrumental pop combo using homemade amplifiers and were hired to play at school functions and local club dances.

The Tornados' initial line-up consisted of George Kooymans on lead guitar, Gerritsen on bass and Fred van der Hilst on drums. Later that year, Hans van Herwerden joined them, playing rhythm guitar. Their popularity in The Hague grew steadily but when their manager was informed that a band in England shared the same name, the Dutch lads found themselves in need of a new title for their group.

With pressure mounting and no acceptable name yet chosen, it was suggested they call themselves the Golden Earrings temporarily, since they began their first set with the song "Golden Earrings," a Peggy Lee hit from the film of the same name. Their first gig as the Golden Earrings was so successful they decided it would be foolish to drop the name. The year was 1961, and the first incarnation of Golden Earring was born.

In 1963, Peter de Ronde replaced Hans van Herwerden in the instrumental combo, taking over the rhythm guitar role. In 1964, the Golden Earrings had matured to the point where they began writing lyrics, and consequently added a lead vocalist by the name of Frans Krassenburg. By 1965, the group's manager, Freddy Haayen, decided the recording of an album was in order and the band signed with Polydor. On August 8th the first single, "Please Go," was recorded. The lineup at this time consisted of George Kooymans on lead guitar and vocals, Gerritsen on bass and keyboards, Peter de Ronde on rhythm guitar, Jaap Eggermont on drums, and Frans Krassenburg singing lead vocals.

On September 9th, the members of the Golden Earrings presented themselves to the national press in Holland, and three days later they gave their first major concert at the Houtrust Hall in The Hague. That same month, they appeared on Dutch television for the first time.

Their debut single, "Please Go," entered the Dutch charts on September 25th and remained there for 20 weeks, peaking at #10.

The Golden Earrings had become a sensation not only in The Hague, but all throughout Holland. In November, the debut album, entitled *Just Ear-rings*, was recorded in a single day and made history as the first album ever recorded by a Dutch rock 'n' roll band. It consisted of 11 original songs and a raving cover of Titus Turner's "Sticks And Stones." To the group's surprise, sales of the Zombies-esque album were as strong as the supporting single.

Polydor had arranged for a second song, "Lonely Everyday," to be taken from the album for release as the follow-up single, backed with the non-LP tune "Not To Find." By the time of the single's pressing, the Golden Earrings had completed the recording of a new song, "That Day." Haayen and the band agreed "That Day" was certainly the better choice for the second single. They were also uncomfortable with the fact that the lyrics of the former B-side were not in proper English. Consequently, all copies of "Lonely Everyday" were ordered destroyed in favor of "That Day." Collectors may be interested to note that, although only six copies of "Lonely Everyday" are known to have survived, the non-LP flip side was reissued on the '60s garage punk series *Pebbles* (Vol. 25—Holland, Pt. 3).

The final selection for the second single proved to be the right one as "That Day," which was recorded on January 6, 1966 at London's Pye studios, climbed to #2 in the Dutch charts and also sold in great numbers in Holland. Banking on this success, the Golden Earrings then recorded and released three more non-LP singles in 1966: "If You Leave Me," "Daddy Buy Me A Girl" and "Don't Run Too Far." A promotional video was even filmed for "Daddy Buy Me A Girl." The gamble paid off as the singles hit #9, #12 and #14, respectively, in the Netherlands. In September, the band also captured the attention of Coca-Cola, which arranged the recording of a promotional single, "Things Go Better (With Coca-Cola)" backed with "Rum And Coca-Cola." A hundred and fifty thousand copies of the

Golden Earring, February, 1979





The Golden Earrings, 1963. L-R: Rinus Gerritsen, Fred van der Hilst, George Kooymans, Peter de Ronde

single were pressed and distributed free by a Dutch pop magazine.

During the "singles year" of 1966, the Golden Earrings had toured throughout Europe, including dates in France, Germany, Sweden and England. The members of the group now began to take themselves seriously and for the first time they thought this could actually be a way of making a living. This led to the dismissal of rhythm guitarist Peter de Ronde, who simply failed to progress musically at the same rate as the others.

The follow-up album, *Winter Harvest*, was released in January 1967, and consisted of 14 originals. Sales of the LP were sensational, even without the aid of a supporting single. It wasn't until April that a single from the album was released. This track, "In My House," reached the Dutch Top 10. Meanwhile, Freddy Haayen was able to convince Capitol Records he really had something going, and finagled a deal to release an abridged 12-track version of "Winter Harvest" in the United States, titled simply *The Golden Earrings*. This U.S. debut album failed miserably, and has since been a long-sought collector's item. Due to poor sales of the LP in America, the song "I Can't Stop Rambling" (recorded exclusively for release as a Capitol single) never saw the light of day.

By 1967, the band was convinced that playing gigs was where the real bucks were, and wanted to expand tour dates and venues outside its homeland. This direction led to another personnel change. The band members mutually agreed that Frans Krassenburg just didn't have what was needed to be a frontman in a group

that was putting much more emphasis on high-energy live performances. With aspirations of expanded tour dates in England and maybe even a possible tour of the United States, the Golden Earrings chose Barry Andrew Hay (born August 16, 1948) as the new lead singer. The selection criteria was obvious. He spoke fluent English, played several instruments and had song-writing skills to boot.

Barry Hay's ability to read, write and speak English so well was due to the fact that he was raised by a British father. Although born in Fyzabad, India, Hay moved to Holland at an early age after being abandoned suddenly by his father, who left no trace of his whereabouts. This eventually resulted in

Hay's ability to speak two languages very fluently, which made him very attractive to the Golden Earrings, who wrote and sang songs exclusively in English.

Hay had been in a couple of noteworthy bands in The Hague (e.g., The Haigs), and had just been offered the role of lead singer for the Shocking Blue. Despite warnings of "you'll be sorry" from guitarist Robbie van Leeuwen, Hay left the Shocking Blue, sensing the momentum of the Golden Earrings. Ironically, the first single from the Hay-led Golden Earrings featured the lead vocal of Kooymans: "Sound Of The Screaming Day," another non-LP single which featured the flute playing of Hay, was an immediate success, hitting #4 in the Dutch charts.

Another single-only release, "Together We Live, Together We Love," followed, and again was a smash in Holland, peaking at #6. The song's superb vocal harmonies made it obvious that the selection of Barry Hay had paid off. His first public performance with the Golden Earrings was August 5th, and the year 1967 included the group's return engagements to England and Germany, as well as a tour of Sweden.

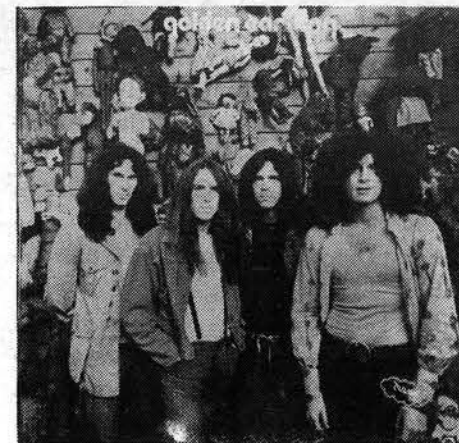
1968 brought the release of the third long-player from the Golden Earrings, *Miracle Mirror*. The album consisted of another 14 original songs, and the addition of Hay was more evident in the change in musical style than the presence of a new voice. While the former albums had a strong emphasis on "boy meets girl" lyrics and a "Mersey beat" sound, *Miracle Mirror* was all Earrings. George and Barry were splitting the lead vocal

work 50/50, and Barry's instrumental contributions were more than paying the dividend.

In April, the brilliant track "I've Just Lost Somebody" was lifted from *Miracle Mirror* for release as a single. The song's string arrangement and captivating vocals made it sound like a George Martin production. The single, accompanied once again with a video clip, climbed to #7 in Holland. The album *Miracle Mirror*, meanwhile, was released in the United States as part of the deal with Capitol. Although the album title was unchanged, the track "Must I Cry?" was omitted from the Capitol release. As was the case with the first U.S. release, the album failed to chart and, yes, it is also a scarce item sought by collectors.

Since the singles formula was working so well in Holland, the Golden Earrings decided to try it again in 1968 with "Dong-Dong-Diki-Digi-Dong," a pop sing-along reminiscent of the band's earlier days. Although a radical change in musical direction at that time, the Golden Earrings had the last laugh as the single became the band's first #1 record in Holland and its first single to enter the German and Belgian charts. Although many songs had previously been written by Gerritsen and Kooymans for other artists, "Dong-Dong-Diki-Digi-Dong" was the first Golden Earrings song to yield a cover version (no less than five covers of this song have been recorded to date.)

In October, the Golden Earrings made several television appearances in Belgium and Germany, and conducted a small tour through the U.K. On November 23rd, the group made a performance at the Olympia in Paris. Three of the four band members were actively writing songs throughout 1968, and as a result, there was enough material at the end of the year to release at least two albums. The Golden Earrings observed what the Beatles had done that year and decided to do the same. Consequently, the next album



U.S. Dwarf release, "Golden Earring," aka "The Wall Of Dolls," 1970

was titled *On The Double* and, needless to say, was a double album. *On The Double* explored many different musical styles, and it was in this album where the seeds were planted for what would be the Dutch quartet's sound to come.

Two tracks in particular, the suicidal "Song Of A Devil's Servant" and the vengeful "Backbiting Baby" were very heavy for their time. The Golden Earrings were certainly exploring new territory, and the resulting sound was leaving many of the band's local contemporaries stunned. *On The Double* did in fact contain many brilliant tracks and is considered among the group's best work to date. Surprisingly, only one single was lifted from the double album. "Just A Little Bit Of Peace In My Heart," which featured a full orchestral accompaniment, climbed to #2 in the Dutch charts.

1969 was a very special year for the Golden Earrings. The band's success in Europe secured another record deal in America, this time with Atlantic records. The group also released a rockumentary film and embarked on its first tour of the United States. On April 23rd, the Golden Earrings were at the Amsterdam airport, all prepared and excited for the first U.S. tour. Just before the plane was scheduled

Golden Earring, 1983



to depart, the band was informed that proper work permits were not granted. Freddy Haayen immediately left the panic-stricken group and flew to the States to secure the necessary permits. The following week, the Golden Earrings found themselves in America and became the first Dutch rock group ever to tour the U.S.

The Golden Earrings certainly did not have great expectations for the first trip to the United States. After all, the group had only released two albums in America, and both of them were duds. The band did manage, however, to record a new single in New York. "It's Alright But I Admit It Could Be Better" had all of the flavor of what was happening in America at the time, both lyrically and musically. Although a hit on the local New York underground scene, it failed to chart nationally, but the song did appear as the B-side of the next Dutch single, "Where Will I Be," which reached #7 in Holland.

The band's first visit to the States included gigs at the Whisky-A-Go-Go, the Fillmore East, the Village Gate, Detroit's Grande Ballroom, and San Francisco's Fillmore West, where the Golden Earrings received a lengthy standing ovation. Among the acts the group supported were Joe Cocker, John Lee Hooker, B.B. King, MC5, Led Zeppelin, and the Who. During this tour, the Golden Earrings performed several original songs which, to date, have not been recorded. Among them are the tunes "Good Times," "I Am In Good Shape" and the instrumental "Cinderella's Baby."

When the Golden Earrings returned to Holland, drummer Jaap Eggermont decided life on the road really wasn't his cup of tea and decided to try his luck at record producing. (Years later he achieved a #1 position in the American Hot 100 with his Beatles-medley "Stars On 45.") This meant yet another change for the band. Left without a drummer, the

Golden Earrings selected a jazz-oriented percussionist by the name of Sieb Warner to fill the void.

Along with this change came a new musical direction for the band. The Golden Earrings' "pop" records were now a thing of the past, as the group exclusively wrote and recorded rock 'n' roll that bordered on heavy metal with a dose of acid rock. Also evident in this new sound was a very dominant Gerritsen, whose unique style of playing bass was turning the heads of many musicians, for the bass was no longer just a rhythm instrument, but a lead instrument as well. Bass solos were now featured during the live shows and would include an assault of the bass amp, usually ending with Gerritsen lying flat on his back.

The Golden Earrings' physical appearance also changed (long hair and psychedelic clothing), to reflect the style of music the group was currently performing. Consequently, the title the Golden

Earrings no longer seemed appropriate for the band. To not lose identity with current fans while maintaining a name that would fit the new image, the group decided to drop the 's' from its name.

Not too long after the band's return from America, the management of the Golden Earrings received a phone call from Jimi Hendrix. He was very impressed by the bass work of Gerritsen and asked him to join the Jimi Hendrix Experience. While very flattered by this offer, Gerritsen found it difficult to leave the band he knew and loved so well, and declined. There seemed to be a camaraderie or feeling of family among the members of the Golden Earring. In fact, in October 1969, George Kooymans married Gerritsen's sister, Melanie.

The first single recorded by the Golden Earring was "Another 45 Miles." The song, just one of a string of tunes the band would write concerning life on the road, reached #3 in the Netherlands. Dutch fans

Golden Earring in November, 1974



were very impressed with the fact that their heroes had toured America; they were a true phenomenon. In August 1969, the band went to Olympic Studios in London to record another new album, *Eight Miles High*. On several occasions, the Rolling Stones were present during these recording sessions.

Eight Miles High, released in September 1969, featured four original songs on the A-side and the entire B-side was comprised of a 19-minute powerhouse version of the Byrds' classic. With the exception of the Coca-Cola promotional single, *Eight Miles High* was only the second song the Golden Earring(s) had recorded and released which was not an original composition.

When the *Eight Miles High* project was first conceived, a decision was made to capture the event on film, including footage of 1969 tour performances, interviews, clips from the recording sessions and even nude belly-dancers. The film *Eight Miles High* was made exclusively for Dutch Television and was broadcast on November 14, 1969. Although the film was not produced for promotional purposes, it appeared to boost record sales as the album went gold in Germany and Holland without the aid of any supporting singles.

The *Eight Miles High* LP and an edited single version of the title track were released on the Atlantic label in the U.S., but *Rolling Stone* magazine was quick to condemn the album, and sales were sparse.

Nineteen-seventy began with another tour of the United States, which included four nights at the Fillmore West, opening for Delaney and Bonnie with Eric Clapton. Unlike the other band members, this was Sieb Warner's first visit to the U.S. His fascination with the country led to numerous problems. He was late for rehearsals and disappeared frequently without word of his whereabouts. His onstage performance also left a lot to be desired. Upon returning to Holland, the group decided there was no choice but to let its new drummer go. Even before the bad road experience in the States, the Golden Earring just didn't feel comfortable with Warner's rhythm work.

U.S. Dwarf release, "Back Home"/"As Long As The Wind Blows," 1970



HITS VAN DE GOLDEN EARRINGS

That day - Don't run too far - Smoking cigarettes - Waiting for you
Daddy buy me a girl - Together we live, together we love
Sound of the screaming day - In my house - Please go - Wings - If you leave me
The words I need



"Hits Van De Golden Earrings," Dutch Polydor release, 1967

With the departure of short-termer Warner, out went the call for a new percussionist. It was no surprise that the position was filled by another musician from The Hague, Cornelis Johannes (Cesar) Zuiderwijk (born July 18, 1948). Zuiderwijk had been performing with the Ladybirds, Rene and His Alligators and, most notably, Livin' Blues. Kooymans and Gerritsen had written the smash hit "Murphy McCoy" for Livin' Blues years earlier.

Zuiderwijk's decision to leave Livin' Blues was a tough one, since the hard-driving blues-based band was enjoying favorable success in the Netherlands and Germany. In addition to replacing Warner with Cesar as group drummer, the Golden Earring made one more minor change which resulted in another shortening of the band name. This time, "The" was dropped, and in the summer of 1970, Golden Earring was reborn with a lineup which would remain intact to the present day.

Zuiderwijk knew he had made the right decision when "Back Home," the first single released as Golden Earring, reached #1 in Holland and became the band's most successful single to date, hitting the Top 10 in Germany, Belgium, France, Spain, Italy, Austria and Switzerland. It even hit the Top 5 in Japan. Despite its extraordinary success elsewhere, "Back Home" failed to chart in the United States. Ironically, the song was written about the band's return to Holland following the fateful U.S. tour.

The first album released by the new Golden Earring lineup was titled simply *Golden Earring*, although fans would refer to it as "The Wall Of Dolls" because its cover depicted a song of the same name

which appeared on the album. This self-titled 1970 release, like the "Back Home" single extracted from it, sold in great numbers in Europe, but barely made a dent in the American market (both the album and single were released in the U.S. on the obscure Dwarf label). The *Rolling Stone* review of *Eight Miles High* the previous year had proved to be a major setback for the band in America.

Musically, "The Wall Of Dolls" de-emphasized the psychedelic content of its predecessor while concentrating on a heavier, borderline metal sound. With the strong presence of Hay's flute, the album sounded like a cross between Jethro Tull and Black Sabbath. A stand-out track on the LP was the powerful "I'm Going To Send My Pigeons To The Sky," which featured an extraordinary solo by Gerritsen that demonstrated his ability to use the bass as a lead instrument. The album earned Golden Earring its first Edison award, the highest record achievement award in Holland. Also during this transitional year of 1970, George Kooymans wrote "Seasons" for the Dutch Band Earth and Fire, which became a smash single in both Europe and Japan.

Nineteen-seventy-one began with the non-LP single release of the hard-driving "Holy Holy Life." The song, which blasted the hypocrisy of organized religion, peaked at #5 in the Netherlands. The single was followed by the album *Seven Tears*, the title of which resulted from the fact that this was Golden Earring's seventh LP and contained seven songs. One lengthy single, which featured the unusual saxophone of Hay, "She Flies On Strange Wings," was lifted from the album.

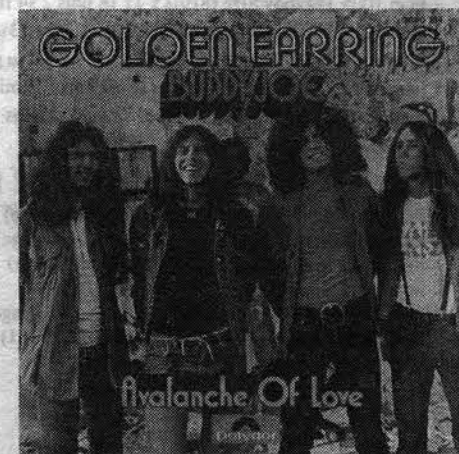
Due to its duration, "She Flies On

Strange Wings" was released in two parts to comprise its respective A- and B-sides, and reached #4 in the Dutch charts. Inspired by the Beatles film *Let It Be* the previous year, the video shot to support the single captured Golden Earring jamming on the rooftop of the Amsterdam Hilton. *Seven Tears* closed with the track "You're Better Off Free," a Kooymans *tour-de-force* which featured an extended, blistering guitar solo. During the *Seven Tears* sessions, Kooymans, Gerritsen and Zuiderwijk teamed up with several other famous Dutch musicians and recorded a rock rendition of the traditional Dutch tune "Hans Brinker Symphony," which was released by Polydor under the group name Holland, and became a major Dutch chart success.

Golden Earring received another lucky break toward the latter half of 1971. The group crossed paths with the Who and was asked to join the British rock legend on a European tour, which continued into 1972. Members of the respective groups became well-acquainted with one another to the point where they had become good friends. Impressed by the power of Golden Earring's music and stage theatrics, Roger Daltrey told the band it was too good to be an opening act. This eventually led to a recording contract with Track Records, a subsidiary of MCA, with which the Who had previously signed. This contract couldn't have come at a better time since Golden Earring was trying once again to penetrate the U.S. market.

Despite a heavy touring schedule with the Who in 1972, Golden Earring managed to work their way back into the studio to record a pair of guitar-oriented singles, "Buddy Joe" and "Stand By Me," which hit #4 and #10, respectively, in the Netherlands. The exhaustive tour eventually caught up with Kooymans and Hay, however, who decided to take a brief hiatus and concentrate their efforts on recording solo albums. This resulted in the Kooymans release *Jojo*, the title taken from a nickname given to him by his American friends, and Barry Hay's *Only Parrots, Frogs And Angels*. While *Jojo* was predominantly a mellow offering, Hay's first solo effort could have just as well

"Buddy Joe"/"Avalanche Of Love," German Polydor release, 1972



been another Golden Earring album.

Since Golden Earring had failed to announce subsequent tour dates and because two solo albums from Earring members were in the record shops, rumors suggesting that the band was calling it quits began to circulate. At that time, however, Golden Earring was in fact completing the recording of its, as-yet-untitled new album. Although given a working title of *Cheeze*, the eighth Golden Earring LP was eventually titled *Together* to make it evident to all fans that any word of the group's demise was anything but true.

The cover of 1972's *Together* album depicted the band gathered around a coffee table in the home of George Kooymans. Pictured on the table were a water pipe and what appeared to be "illegal" substances. The album was eventually deleted by Polydor and only recently has become available once again in the compact disc format. Its reissue on CD brought a sigh of relief to many Earring fanatics who had found it very difficult to obtain a clean copy of the LP.

Together remains perhaps the heaviest album of the entire Golden Earring catalog, with the possible exception of *Eight Miles High*. Even the semi-acoustic "Jangalene" takes a drastic turn from a slow blues tempo to a very heavy upbeat rock 'n' roll number. A strong presence of Gerritsen's organ could also be heard on the eighth Earring effort and Zuiderwijk even got the spotlight during a drum solo included in the opus "Brother Wind."

Following the release of *Together*, Track Records had arranged some gigs in Britain in 1973, during which time Golden Earring unveiled their quadrasonic sound system. The band performed at London's Rainbow Theatre and appeared on BBC TV's *Old Grey Whistle Test*. In July, Track issued a compilation album in the U.K., *Hearing Earring*, which became known for its unusual braille cover.

Although little materialized from the British tour, Track had enough faith in Golden Earring to fund the group with enough money to go back into the studio for nearly half a year to record and self produce its new album *Moontan*. In August, the LP was released in Europe and contained six tracks. Only two tunes were short enough to be issued as singles, but one of the album's lengthier tracks, "Radar Love," was edited for release as a 45 instead. This formula proved to work well as the single became another #1 hit in Holland and reached the British Top 5 in January 1974.

A promotional video to support "Radar Love" was filmed which alternates between showing the band doing its thing on stage and an automobile racing through the night. The film clip ends with Zuiderwijk jumping spread-eagle over his drum kit, which became a trademark during live performances. The European version of the single was backed with the beautiful ballad "The Song Is Over" (not

to be confused with the Who tune of the same title), which did not appear in any form in America.

Because of the extraordinary success of "Radar Love" in Europe, Track was quick to release the new Earring LP in America, but in a somewhat different format. The two shorter songs, "Suzy Lunacy (Mental Rock)" and "Just Like Vince Taylor," were yanked in favor of yet another lengthy track, an extended reworking of "Big Tree, Blue Sea," which first appeared on the "Wall Of Dolls" album. The rocking "Just Like Vince Taylor" did appear, however, as the original B-side to the American single version of "Radar Love."

Moontan depicted a nude Vegas show girl on the cover (as well as a nude Barry Hay in the inner sleeve) and eventually caused problems with MCA in America, which felt the artwork was too revealing, and the cover was subsequently banned in the States. The "censored" cover selected as a replacement was an earlobe with, what else, an earring dangling from it. In the summer of 1974, "Radar Love" soared to #13 in America, a major milestone for Golden Earring, as the single was the band's first U.S. chart success. In contrast, it was the 17th top 10 hit for the

group in Holland. "Radar Love" remains an FM staple to this day and is considered by many to be one of the most classic rock 'n' roll songs of all time.

Track Records immediately tried to capitalize on the success of "Radar Love" in America by incorporating the "edit" strategy once again with "Candy's Going Bad." While the former single was shortened by about 90 seconds, "Candy's Going Bad" was chopped of more than half of its album-cut length! Surprisingly, the Track single also charted in the States hitting #91. Meanwhile, Capitol Records thought they would join the action and reissued the first American LP release *The Golden Earrings* (Dutch *Winter Harvest*). A new album cover was also produced to look remarkably like the censored version of *Moontan*, but to no avail.

Moontan sold in massive numbers in both Europe and America, which secured 1974 tour dates in Germany, the U.K., Spain and the United States. Golden Earring was even invited by communist Hungary to play a concert in Budapest, but declined the offer. In the States, the group supported the likes of ZZ Top, the J. Geils Band, the Marshall Tucker Band and the Doobie Brothers. Golden Earring's

tour manager, Peter Rudge, had been working exclusively with the Rolling Stones and the Who before Daltrey and company urged the Dutch quartet to sign with Track Records.

Because of the very heavy 1974 touring schedule, Golden Earring failed to keep their annual string of album releases alive for the first time since 1965. The group did manage, however, to sneak into the studio to complete the recording of another single and once again shoot a supporting video. "Instant Poetry," written on an airplane during the tour, contained the same raw energy as the preceding singles. A promotional film clip capturing the band jamming on the top of a garbage heap was shot to support the single, which was released in April and reached #3 in Holland. "Instant Poetry" was withheld from release in America, however, since it coincided with the U.S. release of "Candy's Going Bad," and Golden Earring failed to keep its short spurt of international success alive.

By the end of 1974, Golden Earring had become homesick and very much wanted to complete the next album project that had begun in The Hague earlier in the year. Once back in the Netherlands, the band members reminisced about the tour they had just completed and felt their sound was much too thin. With the brass and keyboards that were becoming more apparent in Golden Earring records, it was nearly impossible to duplicate the sound onstage with just a guitar, bass and drums. Gerritsen would have to put down his bass to play organ or synthesizer which often resulted in a rather tense atmosphere.

The situation changed dramatically with the addition of Robert Jan Stips, an old friend from The Hague, as group keyboard player and arranger. Stips, who had been performing with the Dutch group Supersister prior to being snatched by Golden Earring, was by far the most technically-oriented musician in the band. His jazz influences helped make the next record *Switch* a marked improvement over *Moontan*.

Nineteen-seventy-five was a year of great change for Golden Earring. Not only did the band now have a full-time keyboard player, but each member cut his hair, wore new clothing and formulated a totally new, "progressive" group sound. They were maturing musically and the last thing they wanted to do was bow to business pressures and release "Radar Love, Pt. 2." The contrast of the LP *Switch* to its predecessor is very evident not only in the inclusion of several keyboard instruments, but in a new style of writing. Unlike many previous recording sessions, the group was very satisfied with the outcome of *Switch*. The album, which dealt with "the two sides of the music business," remains one the band's personal favorites.

Just as much effort went into the supporting *Switch* tour. To achieve the full

Barry Hay, 1969



studio Earring sound, the band added a horn section and several tons of sound equipment to produce its quadraphonic stage show. Golden Earring now had its own lighting system as well, in which it had a hand in designing. The show began with the powerful "Plus Minus Absurdio" and consisted primarily of selections from the new album and from *Moontan*. The group was indeed embarking in a new direction and was trying to leave its past behind.

The first single pulled from *Switch* was "Ce Soir (Kill Me)," backed with the non-LP cut "Lucky Number." It was anything but the sound of the preceding singles. Despite the notable absence of a powerful rhythm, the track contained some of Kooymans' best guitar work to date, particularly on the long [album] version. This somewhat radical change in musical direction had little impact on the Dutch market, however, as the single hit #5 in Holland. Although copies were circulated in America, the single failed to chart in the U.S. (For those keeping score, this was the first Golden Earring single released in both Europe and America with identical flip sides.)

Track was interested in something it considered more suitable for the American market, and decided to release the "title track" as the next single. "The Switch," which also failed to chart, was only the second time a Golden Earring single was targeted exclusively to an American audience (Atlantic struck out with a three-minute version of "Eight Miles High" in 1969.) Odder still was the single "Tons Of Time," an original reggae composition. Released only in Belgium, Germany and Austria, it is one of the more "catchy" tunes contained on the *Switch* album and may have been the best choice for a U.S. single.

After a successful tour of Holland, Germany, Canada and the United States, Golden Earring entered Kooymans' new recording studio in his home in Belgium to produce what would become a "musical sequel" to *Switch*. *To The Hilt*, released in 1976, contained some very interesting artwork which corresponded to the lyrics of the title track. The concept for the album, which dealt with living life on the edge, was the brainchild of Hay, who by this time was in command of the lyric writing while Kooymans focused his efforts on supplying the accompanying music.

The presence of keyboards on *To The Hilt* was even more apparent than on the *Switch* album. Kooymans was experimenting with new guitar techniques, and by this time Hay had retreated from instrumental contributions to concentrate solely on vocal work. Since Hay's induction into the band, lead vocals were more or less split evenly between him and Kooymans. However, in an attempt to better identify Golden Earring with its new American audience, Hay was now singing the lion's share of the band's material.



Golden Earring in 1977 with Eelco Gelling, clockwise from bottom: Cesar Zuiderwijk, Eelco Gelling, George Kooymans, Rinus Gerritsen and Barry Hay

The first single lifted from the album was an edited version of "Sleepwalkin'," backed with the non-LP tune "Babylon." Like "Radar Love," the backbone of "Sleepwalkin'" was a strong bass line, which is probably why the *To The Hilt* track was the obvious choice for a single. The song's rhythm also allowed Gerritsen to move his bass solo from the former tune to the latter during live performances. "Sleepwalkin'" was released in January 1976 and reached #5 in Holland, but once again the effort to penetrate the U.S. charts had failed.

The follow-up single from *To The Hilt* was the album's title track. If anything, it had more American appeal, but ironically was withheld from release in America due to the lack of success of its predecessor. The flip side was an edited version of the magnificent track "Violins," which contained some of the finest Hay/Kooymans vocal harmonies to date. As was the case with the previous LP, the band was once again very satisfied with the finished product.

The supporting *To The Hilt* tour was limited to the Netherlands, with the

exception of a few dates in Belgium, Germany and the United States. For this tour, the entire backdrop of the stage was a giant mirror, which gave the viewing audience an interesting perspective as it could see the band from the front and rear, as well as see themselves.)

After heavy touring with Golden Earring, Stips began to grow tired of the hustle and bustle associated with international rock 'n' roll stardom. He had aspirations of producing and possibly forming a band of his own. The other members of Golden Earring sensed this and eventually they and Stips came to a mutual agreement that he should leave the band. An amicable dissolution followed and Stips eventually formed his own band called Transistor. He then went on to produce records for the Nits and Gruppo Sportivo, the latter of which Hay would produce himself the following year.

Not too long after the departure of Stips, Kooymans was asked to produce an album with his friends Cuby and the Blizzards, Holland's premier rock-blues band, which had been around about as long as Golden Earring themselves. Cuby and the

Blizzards, a hot item in Holland and Germany at the time, was in the midst of recording the LP *Red, White & Blue*. The band's virtuoso lead guitarist, Eelco Gelling, was considered one of mainland Europe's finest, second only to perhaps Jan Akkerman of Focus.

Gelling had previously performed some session work of his own during the recording of Golden Earring's *Moontan* album and was now asking the band to "return the favor." Kooymans, somewhat intimidated by Gelling's talent, was flattered by the request to lend his production and guitar skills in addition to singing some backing vocals on the *Red, White & Blue* album. Hay also contributed to the Blizzards LP by co-writing its lead track "Happyville."

The *Red, White & Blue* sessions led to a closer bond between Gelling and Kooymans. Meanwhile, Kooymans was a bit uncomfortable with Golden Earring as a foursome and thought Gelling could possibly fill the void left by Stips. Although this meant replacing a keyboard player with a guitarist, Kooymans felt Gelling's extraordinary talent and mastery of the slide guitar could add a whole new dimension to the Earring sound. Much to the dismay of his former band mates, Gelling was asked to join Golden Earring. He accepted the offer and immediately accompanied his new band on its tour in July 1976.

As was the case with Stips, the addition of Gelling had a profound impact on the Golden Earring sound. This was even more evident during live performances as Kooymans and Gelling would trade off licks and often fuel each other into a guitar frenzy. Their lead guitar styles were entirely different and actually complemented each other both in and outside of the recording studio.

The first Golden Earring product with the Gelling lineup was *Contraband*, released in Europe by Polydor in November 1976. The name of the new album was resurrected from a suggested title for the infamous *Together* LP in 1972. The cover of *Contraband* depicted a carnival setting, and included in the album was a *Sergeant Pepper*-like cutout sheet. In America, MCA not only disliked the cover, but didn't care much for the title either. They felt the album's signature tune was "Mad Love's Coming" and therefore elected to title the new Earring offering *Mad Love*.

The cover of *Mad Love*, an album released only in the U.S. and Canada in 1977, consisted of a series of concert photos, and the track "Faded Jeans," which appeared on *Contraband*, was replaced with "I Need Love." To this day, "Faded Jeans" has never been released in America and "I Need Love" has never been issued in Europe. While this may have been a tactic to boost record sales on either side of the Atlantic, it's ironic to think that "Faded Jeans," with its catchy straight-forward rock 'n' roll rhythm, was the best choice for a U.S. single. Once



again, however, Golden Earring missed the boat.

The one and only single pulled from *Contraband* was "Bombay," released exclusively in Europe. The tune began with a shuffle beat reminiscent of "Radar Love," and contained some brilliant slide guitar courtesy of Gelling. It reached a modest #7 in Holland, but without a supporting single in America, sales of *Mad Love* were bleak. Sensing a loss of momentum, Golden Earring decided to record a live album, a move many bands tend to make under such circumstances. It was at this time when Kooymans formed the publishing company Snamyook Music, the name of which resulted from spelling his name backwards. ("Snamyook" was also the name of an instrumental song Kooymans wrote in 1962, which is one of the earliest known originals performed by the Golden Earrings.)

In August 1977, the double album *Golden Earring Live*, recorded at London's Rainbow Theatre on March 25th that same year, was released worldwide. Ironically, it was the last time Golden Earring ever performed in concert in the U.K. As expected, the LP was heavy on material from *Moontan* and the latest studio effort, but each track possessed a new energy resulting from the presence of sideman Gelling. The highlights were "She Flies On Strange Wings" (appearing in a full-length form for the first time in America) and a fabulous rendition of "Eight Miles High," which the band managed to limit to 10 minutes. Sales of the album went platinum in Holland.

Following the live album's release, Golden Earring had arranged to perform at a free concert in Vondelpark in Amsterdam. Much to the band's disappointment, the show was canceled by authorities who were afraid too many people would attend. City officials maintained there was insufficient space and facilities to accommodate such a large crowd, and efforts to locate an alternate location proved fruitless.

On a positive note, *Golden Earring Live* sold well in America and paved the way

for a follow-up U.S. tour. This was Golden Earring's fifth tour of the United States, and during the visit the band supported the likes of Led Zeppelin, Kiss, and Aerosmith. Edited live versions of "Just Like Vince Taylor" and "Radar Love" were released as a single in Europe, and the studio version of "Radar Love" was re-released in America, backed with the abridged live version. (Warner Brothers had made a similar move years before with Deep Purple's "Smoke On The Water.")

Golden Earring began 1978 with return visits to Germany and another tour of the Netherlands, which continued into summer. When it came time to record the next album, memories of the previous studio effort were too fresh in the minds of each band member. They knew their future with MCA was at stake and they needed to produce an album with American appeal; one that would result in U.S. sales comparable to those to which they were accustomed in Holland.

With this in mind, Golden Earring called upon American producer Jimmy Iovine to oversee the new recording project. The result was *Grab It For A Second*, released in September 1978. The strategy failed in more ways than one. The album definitely possessed a new sound that was very heavy on guitar, but rather than attracting a new American audience, it actually discouraged many of Golden Earring's loyal Dutch fans. It's ironic that the working title for the album was *Can't Miss*, owing to the band's confidence in Iovine.

One song contained on the album, "Cell 29," was written about an event Hay would not care to relive. Immediately following a concert on May 30, 1977, Hay drove his car directly into a police cruiser. Although both vehicles were totaled, he escaped the incident with minor injuries. Hay was sentenced to jail for a couple of weeks and the tune was written in his prison cell in the Dutch city of Hoorn.

The one single pulled from the album for European release was "Movin' Down Life," which sounded very much like an early '70s Rolling Stones tune. The single

reached a mere #27 in Holland, and executives at MCA weren't particularly interested in releasing anything from *Grab It For A Second* as a single in the United States. With little promotion to boost sales, the album was an American failure despite its top-notch production, and Golden Earring's five-year record deal with MCA/Track had come to a dismal end.

Nonetheless, Golden Earring was given another invitation to play in America. In October, the band joined Ted Nugent and Aerosmith for another tour of the United States. Midway through the tour, bad times had fallen once again when Gerritsen's coveted Danelectro bass guitar was stolen from a New York hotel. It was with this bass guitar that he had produced most of his unique and often envied sounds on record, dating back to 1968. To say he was attached to this instrument would be an understatement. Roadies even claimed he cried the night of the theft. While normally a flamboyant and energetic stage performer, Gerritsen stood motionless during several concerts following the incident.

To make matters worse, Gelling was becoming a nuisance to the band. Kooymans and Gelling often feuded over their respective guitar playing roles and Gelling began to feel alienated. Consequently, Gelling decided to leave Golden Earring before the tour was completed. He was convinced the band was meant to be a foursome and never really felt like a true member. Like Robert Jan Stips, his affiliation with the band was more of a sideman than a core member. Attempts to keep Gelling until the end of the tour failed and Kooymans was forced to assume all of Gelling's lead guitar work during the remaining shows.

Nineteen-seventy-nine was a diversifying period for the members of Golden Earring. Kooymans was actively producing records for other groups in his home studio (Ringside Studios) in Belgium. Gerritsen had teamed up with his companion Michael van Dijk to record

Gerritsen and Van Dijk, an album which featured the music of the former and lyrics of the latter. If there was ever any consideration about possible image problems for a Dutch band in America, Atco left no doubt when it released the album in the United States under the title *Garritson And Van Dyke*, banking on the notion that the buying public could somehow better identify with "American" names.

Meanwhile, the Who was in search of a new drummer following the tragic death of Keith Moon. The band consulted with its former Dutch touring buddies to see if Golden Earring might spare Zuiderwijk, a percussionist whose style and wild stage antics were quite similar to Moon's. However, like the difficult decision Gerritsen had made a decade earlier, Zuiderwijk elected to remain loyal to his band mates and declined the offer of joining the British rock giants. The Who was looking for someone who could quickly take over Moon's role, and eventually chose former Faces drummer Kenney Jones after a brief audition.

Golden Earring was still left without a record deal in America and European executives at Polydor were able to convince their American counterparts to sign the group stateside. The first album project under the new American label was *No Promises, No Debts*, which found the band returning to its roots. The album was produced by Kooymans, and Hay had even brought his flute back into the studio for the first time since *Moontan*.

Although track listings for *No Promises, No Debts* were identical on both releases, the European cover of the LP contained infrared images of each of the band member's faces, while the front of the American cover depicted the band standing side-by-side. A likely selection from the album for an American single was the rowdy "Heartbeat," which possessed the raw energy and drive of a *Moontan* cut. However, Polydor, not as concerned about the band's American image as was MCA, released the pop-sounding "Weekend Love" as a single in both Europe and the

Golden Earring in concert, 1979. L-R: Rinus Gerritsen, Barry Hay and George Kooymans



United States. This was the first time a Golden Earring single featuring the lead vocal of Kooymans was officially released in America.

Despite "Weekend Love" hitting #3 in Holland, the single had no impact whatsoever in the United States and limited the 1979 concert tour to essentially Germany and Holland. It's interesting to note that, although the band had its origins in instrumental music, it wasn't until *No Promises, No Debts* that a fully instrumental track ("By Routes") surfaced on a Golden Earring album. The non-LP release "I Do Rock 'n' Roll" was the follow-up single in Europe, and once again sounded remarkably like a Rolling Stones song. Even the supporting video caught Hay in some rather Jagger-esque poses. The single didn't compare well against its predecessor, however, as "I Do Rock 'n' Roll" only reached #29 in the Dutch charts.

During the 1979 tour, Hay resumed the role of rhythm guitar, and unveiled his new double-neck bass guitar which was made by his father to replace the stolen Danelectro. As part of the stage show, magnesium flash bombs were affixed to the necks of Golden Earring's guitars. In

August, the group played in the northern Dutch city of Zevenhuizen. At this particular gig, the bomb on Kooymans' guitar had ignited prematurely and literally exploded his instrument. A metal fragment from the explosion hit Kooymans in the neck, just missing his jugular vein. Although he lost a considerable amount of blood, Kooymans was rushed to a local hospital and escaped the incident with only a nasty scar. As a result of the tragic event, the band discontinued future use of the magnesium flash bombs.

Future gigs were not without incident, however, as Kooymans' manic stage antics left him with a chipped front tooth after inadvertently ramming the machine head of his guitar into his mouth. In early 1987, Zuiderwijk badly sprained his ankle after jumping over his drum kit. The leap forced the percussionist to use a walking cane for several weeks, and consequently, Zuiderwijk put an end to his stage acrobatics.

Golden Earring continued its extracurricular activities into 1980. By that time, Kooymans was establishing a name for himself as a record producer. His production work, which began as early as 1968, was resulting in non-Earring releases in

America. Meanwhile, the other members of the band were making guest appearances and performing session work with friends on assorted album projects in the Netherlands. It seemed little time was left for Golden Earring.

The band still managed to return to the studio in 1980 to record an album which was probably the most basic production effort since *Winter Harvest*. The result was a straight-forward, no-frills rock 'n' roll album which sounded like it was recorded live in the studio. Although track listings and album covers were identical, Polydor elected to title the LP *Prisoner Of The Night* in Holland, Germany and France, but *Long Blond Animal* elsewhere.

Each of the album titles was taken from the name of a song appearing on the LP. "Long Blond Animal" was the type of tune that seemed to be a sure-fire hit in America, with its quick rock rhythm and catchy lyrics. Since the last line of the chorus was omitted from the album's printed lyrics, Barry Hay was able to surreptitiously sing "you're all fucked up" and avoid previous problems of censorship. The song was also a highlight during live shows, as it gave Hay a

chance to improvise vocally about his "long blond animal" experiences. Surprisingly, "Long Blond Animal" was only released as a single in Europe, hitting #19 in Holland with the aid of two different supporting videos.

The other "title track," "Prisoner Of The Night," was another song all together. Its rhythm centered around a blues bass line and contained a long and almost eerie guitar solo. The follow-up single from the album, however, was a reworking of "No For An Answer." This single, also released exclusively in Europe, was another rocker with a beat almost identical to "Long Blond Animal." Despite all of the activities of 1980, Golden Earring still managed to get on the road again, visiting Belgium, Germany and, of course, playing the annual gigs at home in the Netherlands.

Nineteen-eighty-one had arrived and Golden Earring owed Polydor another album. Frustrated by the lack of attention in America and conflicts of non-group activity, the band was thinking of quitting. Morale was low and material for a new album did not exist. When the chips were down before, Golden Earring recorded and released a live album and achieved favorable success. Once this was realized,





Dutch Polydor release, "Did You Really Mean It"/"Roll Another Rock," 1972

the notion to repeat history went uncontested.

2nd Live was released in May 1981, and like the former live set, was also a double album. Due to the lack of what Polydor considered commercially essential tracks, the album was withheld from release in America. It was a huge success in Holland, however, as it gave the group's loyal Dutch fans not only a true representation of Golden Earring's current live act, but confidence in the band's willingness to survive. In a demonstration of support and appreciation, each member of the group became "Ere Burgers" of The Hague in the summer of 1981. During this very honorable event, they were given keys which offered them "freedom of the city."

If there were any doubts that Golden Earring could carry on as a foursome, *2nd Live* eliminated such uncertainties. It was a very powerful live set, which included a special treat for fans on the fourth side: a powerhouse rendition of the Larry Williams classic "Slow Down." Indeed, it was rare for Golden Earring to play covers of any songs. In fact, the only other known covers performed live by the band were Barret Strong's "Money (That's What I Want)" (played exclusively during the 1974 tour) and the immortal Byrds classic "Eight Miles High."

Due to popular demand, an edited version of "Slow Down" was taken from the album and released as a single in Europe. A supporting promotional video was filmed, attempting to recreate the live setting on stage with the band lip-syncing the vocals, but the single failed to make the Dutch Top 40. Golden Earring restricted its 1981 tour to dates in Belgium and Holland in part to concentrate efforts on plotting a strategy for the future. During this period, Gerritsen took a stab at record production himself, producing such artists as the Urban Heroes and Herman Brood (of Cuby and the Blizzards fame.)

By 1982, Golden Earring manager Freddy Haayen was feeling very confident about his overall knowledge of the music business. While he was content with his expertise in the studio, he felt he was somewhat deficient in the marketing and promotion arena. When Haayen real-

ized Golden Earring's dissatisfaction with the minimal attention received over the past few years in America, he formed 21 Records in New York with the aid of his business partner, Willem van Kooten.

Naturally, Golden Earring was the first band to sign with 21 Records. The name of the new record company, a Mercury/Phonogram subsidiary, resulted from the fact that Golden Earring's first release on the new record label would be its 21st official album release in Holland: 15 studio albums, two live albums and three greatest hits compilations had been released by Polydor from 1965 to 1981.

Excited with the new record label, Golden Earring immediately began recording their new album in Kooymans' Ringside studios. At the time, each member of the band believed this would be their last album because of their declining popularity in the United States. Haayen and van Kooten felt differently,

however, and hired master film director Dick Maas to oversee production of a supporting video clip, and record producer Shell Schellekens was chosen to supervise operations in the studio. It was indeed a new beginning for Golden Earring, and not only musically, as guitarist Kooymans and brother-in-law bassist Gerritsen became first-time fathers within two weeks of one another.

During the recording of the new album, Golden Earring continued to play concert dates in Germany, Belgium and Holland. While on tour, Gerritsen suffered a broken collar bone in an automobile accident, which prohibited him from playing his double-neck bass guitar. Consequently, he was restricted to playing a bass synthesizer, or "stick," during some of the shows that summer.

When the new album was completed, Haayen suggested that the LP should be titled *Cut*. He wanted very much to hear

Anyone interested in obtaining additional information about Golden Earring may write to:

The Golden Earring Fanclub
Erasmusstate 41
6716 PA Ede
The Netherlands

Fan club members receive bi-monthly fan club magazines which feature articles, interviews, photos, tour dates and exclusive merchandising information. Please include two international reply coupons.

DJs in Holland announce the album's title since it meant "cunt" in Dutch. This caused a bit of a feud between 21 Records and its new distributor, CNR, but Haayen and Golden Earring won the battle. The choice for the new single, *Twilight Zone*, was unanimous and work on the video commenced immediately. The result was a Maas masterpiece.

The *Twilight Zone* film, which was the first Golden Earring video to appear on MTV, cleverly depicts the four band members as spies; Lead singer Hay is captured by the enemy and eventually finds himself in front of a firing squad. Much to the dismay of Golden Earring, the film, which includes a group of leather-clad dancers, had to be edited for broadcast on MTV since it contained nudity. This would be the first of several legal battles Haayen and Golden Earring would have in the United States.

The "Twilight Zone" single and video formula was a huge international success. The single became Golden Earring's fourth #1 hit in Holland, and for the first time ever, a Golden Earring single made the U.S. Top 10. The accompanying video was given a heavy rotation on MTV and viewers were slowly realizing this was the same band that produced the rock classic "Radar Love." Not long after the band felt like there was no point in continuing, Golden Earring found themselves at the peak of their career.

"The Devil Made Me Do It" was the second single taken from *Cut* and was issued in both Europe and the United States. Its release in America, however, was met with resistance from record distributors, who insisted the word "bullshit" be censored. This forced Kooymans to re-enter the studio and sing voice-overs. Since tampering with the song was already required, he added a guitar intro and extended the guitar solo at the end of the song, which faded earlier on the album version. The single reached #16 in the Dutch charts and climbed to #79 in the U.S. A video was also shot to support the single, but with only a fraction of the budget used in producing the former clip. Consequently, the film was only distributed in Holland.

In early 1983, Zuiderwijk had to termi-

Barry Hay



nate percussion lectures at the Rotterdam Music College to accompany Golden Earring on an impromptu tour of the United States. The 1983 visit to America began with the group playing as a support act for Rush, but, unlike the previous six visits to the States, Golden Earring eventually found themselves headlining shows with Scandal (featuring Patty Smyth) as the opening act. The 1983 tour included the usual stops in Germany, Belgium and Holland, as well as dates in Canada.

Between gigs in Holland, Zuiderwijk had become fascinated with electronic

drums and produced some home-made instruments, which he added to his already enormous drum set. He now had enough pieces to literally play in a 360 degree motion around his kit. During this time, he was also putting the finishing touches on his "drum jacket," which was essentially an electronic drum-lined sport coat which he would don and "play" during his drum solos. Since then, many other percussionists have plagiarized Zuiderwijk's "drum suit."

As was the case with the period that followed the highly successful *Moontan* album, a busy touring schedule and

numerous recording sessions in 1983 took Golden Earring on into the new year without the release of a new album. The strategy for the forthcoming album was a video blitz and much of this period was spent behind the camera. No less than three videos were completed to support the new album, and ideas for a fourth were under consideration.

In February 1984, the new Golden Earring album was released and was titled *N.E.W.S. (North, East, West, South)*. Its techno-rock sound was unlike any previous Golden Earring work and resulted from experimentation with state-

of-the-art keyboards and electronic percussion instruments. The selection for the first single from *N.E.W.S.* was as evident as "Twilight Zone" was from *Cut*. As such, Dick Maas was once again called upon to direct the video for "When The Lady Smiles," the album's lead track.

The "When The Lady Smiles" video portrays a deranged man, played by Hay, who sees every woman he looks at as a gorgeous redhead. The ultimate solution to his problem is a frontal lobotomy

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A Talk with Golden Earring's Rinus Gerritsen

The following interview with Golden Earring's bassist Rinus Gerritsen was conducted by Ad Groen on December 3rd and 4th, 1994, at the Luxor Theatre, Rotterdam:

Goldmine: What are your earliest musical recollections?

Rinus Gerritsen: In my early youth, the most progressive music was Dixieland. And for the extreme progressive people, there was jazz. And then came Elvis and rock 'n' roll music. In The Hague, you had a scene called Indo-rock. They were immigrants from Indonesia, a former colony of the Dutch. These Indonesian guys were musically very gifted, and nine out of 10 bands in those days were of Indonesian origin. In every class in school there were some Indonesian children, and they were an influence on us when we were kids.

In the beginning of the '60s, there were a lot of roller skating halls in The Hague and every weekend a local band played in these halls. In those days we started Golden Earring as a band that played at school parties. We only played instrumentals, like the Shadows did. And then suddenly the Beatles came up. From then on we needed a singer. And the Beatles wrote their own material. Before that, we played covers, just like every other band in those days. So now we began to compose our own songs as well, which created a lot of problems because we wanted to do the lyrics in English.

I must confess that in our early songs, many English grammatical errors surfaced. That is more or less the reason that our second single "Lonely Everyday" was canceled, because on the B-side there was a song called "Not To Find," which should have been titled "Not To Be Found." Since then, we have sent our lyrics to American and English friends for examination.

Goldmine: Who influenced you in the '60s?

Rinus Gerritsen: In the '60s, we mimicked the Mersey beat sound. But in spite of the English influence, we gradually created our own style. In the Netherlands, the studios were very bad. The equipment was alright, but the engineers and other people who ran the studios did not have the right attitude; they were very old-fashioned. That is the reason why we went to England to record "That Day," which would become our second single.

In England, both you and your music were respected, and they had skillful people in the studios. In Holland, the recording people did not respect you nor the music you made. The Beatles had changed a lot of this in England and the attitude toward the new music was far better. The quality of the equipment in the studio in Holland was the same as in England, but the technicians

did not take you seriously. In Holland, they started the tape, you could play your song, and the sooner you left the studio, the better. No respect at all. A couple of years later, the situation had changed, and for the good.

The old generation had been followed up by the new beat generation. When we had our first hits, the other record companies began to scout to find bands with that new sound. And because you could earn money with this new stuff, they had to change their attitude.

Goldmine: In 1967, Barry Hay joined the band as singer. Can you explain why?

Rinus Gerritsen: The band made a very fast progression. Frans [Krassenburg] was a very good singer. He could sing the songs we did up until then, but we progressed and changed musically, and Frans and later [drummer] Jaap [Eggermont], could not follow us anymore. They reached their ceiling and could not go any further, but the band did. Barry fit exactly into these new developments. He is a top performer and that is what we needed at that time. And Barry is more versatile.

Goldmine: The first U.S. tour was back in 1969. What happened during this tour?

Rinus Gerritsen: The first American tour was more of an expedition. We wanted to see the country from which all the rock 'n' roll music came. We were frightened in a positive way. Technically, the bands in America were far ahead of us. Every club over there had its own PA, while we played on old medieval trash. It was more professional than we were used to back home. In Holland, a show started at eight o' clock, you played 5 sets, and only at 12 o' clock could you call it a day. In America, you only played two sets in these clubs and that was a real show, while in Holland, it was an entire evening of entertainment.

We were surprised how well the Americans reacted to us. They did not think of us as peasants from Holland, but the contrary. We played with Joe Cocker in Minneapolis, and we did shows in New York, Detroit, Cincinnati and both of the Fillmore venues. We made a lot of American friends.

On Tuesdays, it was audition night at the Fillmore East for bands who just had a record deal, and we had one with Atlantic. We did one of these auditions during our first tour. It was gigantic. We brought the house down, and during our second tour we were headlining for three days at the Fillmore. Great time. We did the same thing at the Fillmore West, where, during this second tour, we played three nights with Eric Clapton (who did

a tour with Delaney and Bonnie and Friends).

[Ed. Note: While Golden Earring may very well have played one of the Fillmore East Tuesday audition nights, according to a listing of all Fillmore East shows published shortly after the venue closed in 1971, they never played a regularly scheduled show there, let alone headlined for three nights. They did, however, play the Fillmore West, opening for Delaney and Bonnie and Friends, including Clapton, with New York Rock & Roll Ensemble second-billed. Those shows took place over four nights, not three, in February 1970.]

I remember that some woman had a birthday, and she invited Eric, [Earring guitarist] George [Kooymans] and myself out for dinner. Eric stayed at a hotel in Sausalito, so George and I went to the hotel to pick him up. George had played guitar with Eric for some time, and after that, we picked up this woman and had dinner at the Fisherman's Wharf in San Francisco.

Goldmine: In 1969, Jimi Hendrix asked you to play bass in his Experience. In the '70s, after Keith Moon's death, the Who asked Cesar to join them. How did you react?

Rinus Gerritsen: I only heard about the Jimi Hendrix thing long after the fact. These types of questions were asked directly to the management, and you can imagine that our management would not have been happy to lose a band member. Even if Jimi asked me directly, I would have been honored, but I would have resisted the offer as well, because I had my own band to which I was too attached and devoted. The same thing happened with Cesar when he was asked to join the Who.

Goldmine: How did you meet the Who for the first time?

Rinus Gerritsen: The first contacts we had with the Who were way back in 1965. They were in Holland for a TV show and someone came up with the idea to do a live show somewhere in Holland. They decided to do the show in The Hague, in one of the roller skating halls, the Marathon, but they did not bring their equipment to Holland. The fact is that in those days we rehearsed in the Marathon, so our equipment was present, and they asked whether they could use it, and we agreed of course.

Our management and the management of the Who kept in contact ever since, and eventually these contacts led to the European tour with the Who in 1972, and the international record deal with their label, Track. We did not have a lot of contact with Pete Townshend. On the other hand, we had a lot of fun with Keith Moon, who

Please see **RINUS** page 164

Golden Earring Discography

by Patrick Orriëns

Selected U.S. Discography

Albums

Capitol	ST 2823	The Golden Earrings (Winter Harvest)	1967
Capitol	ST 164	Miracle Mirror	1968
Atlantic	SD 8244	Eight Miles High	1969
Perception	PDLP2000	Golden Earring (Wall Of Dolls) (promo)	1970
Dwarf	PDLP2000	Golden Earring (Wall Of Dolls)	1970
MCA/Track	396	Moontan (nude cover)	1973
MCA	371 72	Moontan (reissue)	1973
Capitol	ST 11315	The Golden Earrings (Winter Harvest) (reissue)	1974
MCA/Track	2139	Switch	1975
MCA	2183	To The Hilt	1976
MCA	2254	Mad Love	1977
MCA	2-8009	Live (two-LP)	1977
MCA	3057	Grab It For A Second	1978
Polydor	PD 16223	No Promises ... No Debts	1979
Polydor	PD1-6303	Long Blond Animal (Prisoner Of The Night)	1980
21 Records	T1-1-9004	Cut	1982
21 Records	T1-1-9008	N.E.W.S.	1984
21 Records	823.717	Something Heavy Going Down	1984
21 Records/Atco	90514-1	The Hole	1986

Solo Albums

Rinus Gerritsen

Atco	SD 38119	Garrison And Van Dyke	1979
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Cesar Zuiderwijk (Labyrinth)

21 Records	90477	Labyrinth	1985
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Golden Earring Singles

Polydor	?	That Day/? (promo)	1967
Polydor	?	Don't Run Too Far/? (promo)	1967
Polydor	2-14001 A	It's Alright But I Admit It Could Be Better/ Song Of A Devil's Servant	1969
Atlantic	45-2710	Eight Miles High (edit)/One Huge Road (promo)	1969
Perception	PD 2000	Back Home/As Long As The Wind Blows	1970
Dwarf	PD 2000	Back Home/As Long As The Wind Blows (promo)	1970
MCA/Track	40202	Radar Love (stereo/long)/Radar Love (mono/short) (promo)	1974
MCA/Track	40202	Radar Love/Just Like Vince Taylor	1974
MCA/Track	40309	Candy's Going Bad (stereo)/(mono) (promo)	1974
MCA/Track	2094 126	Candy's Going Bad/She Flies On Strange Wings I (promo)	1974
MCA/Track	40309	Candy's Going Bad/She Flies On Strange Wings (Pt. I)	1974
MCA/Track	40396	Ce Soir (stereo)/Ce Soir (mono) (promo)	1975
MCA/Track	40396	Ce Soir/Lucky Number	1975
MCA/Track	40412	The Switch (stereo)/The Switch (mono) (promo)	1975
MCA/Track	40412 4014	The Switch/The Lonesome D.J.	1975
MCA	40513	Sleepwalkin'/Sleepwalkin' (promo)	1976
MCA	40513	Sleepwalkin'/Babylon	1976
MCA	40802	Radar Love (live)/Radar Love (studio) (promo)	1977
MCA	40802	Radar Love (live)/Radar Love (studio)	1977
MCA	60181	Radar Love/Just Like Vince Taylor (reissue)	1978
Polydor	PD 2004	Weekend Love/Weekend Love (promo)	1979
Polydor	PD 2004	Weekend Love/Tigerbay	1979
21 Records	T1-103 DJ	Twilight Zone (long version/short version) (promo)	1982
21 Records	T1 103	Twilight Zone/King Dark	1982
21 Records	T1-108 DJ	The Devil Made Me Do It/The Devil Made Me Do It (promo)	1982
21 Records	T1 108	The Devil Made Me Do It/Chargin' Up My Batteries	1982

21 Records	T1 108A	Chargin' Up My Batteries/Chargin' Up My Batteries (promo)	1982
21 Records	T1-112 DJ	When The Lady Smiles/When The Lady Smiles (promo)	1984
21 Records	T1 112	When The Lady Smiles/Orwell's Year	1984
21 Records	881 415-7	Something Heavy Going Down/Something Heavy... (promo)	1984
21 Records	881 415-7	Something Heavy Going Down/Enough Is Enough (live)	1984
21 Records	7-99533	Quiet Eyes/Quiet Eyes (promo)	1986
21 Records	7-99533	Quiet Eyes/Love In Motion	1986
21 Records	7-99515	Why Do I/Why Do I (promo)	1986
21 Records	7-99515	Why Do I/Love In Motion	1986

Golden Earring 12-inch Singles

MCA	C33-1968	Live Edits [4-track EP: (Radar Love/Candy's Goin' Bad/Mad Love's Coming/Just Like Vince Taylor)] (promo)	1977
21 Records	PRO 190	Twilight Zone/Twilight Zone (promo)	1982
21 Records	PRO 200	The Devil Made Me Do It/Baby Dynamite (promo)	1982
21 Records	PRO 251-1	When The Lady Smiles/When The Lady Smiles (promo)	1984
21 Records	PRO 277-1	Clear Night Moonlight/Mission Impossible (promo)	1984
21 Records	PRO 321-1	Something Heavy Going Down/Something Heavy ... (promo)	1984
21 Records	PRO 321-1	Something Heavy Going Down/Long Blond Animal (promo)	1984
21 Records	PR 875	Quiet Eyes/Quiet Eyes (promo)	1986
21 Records	PR 935	Why Do I/Why Do I (promo)	1986
21 Records	PR 917	They Dance/They Dance (promo)	1986

Solo Singles

Rinus Gerritsen

Atco	7213	Rock And Roll Beast/Suzy's Song	1980
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Cesar Zuiderwijk (Labyrinth)

21 Records	7-99601	Help Me Out/Grimace (clear vinyl promo)	1986
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Cesar Zuiderwijk (Labyrinth) 12-inch Singles

21 Records	0-96837	Help Me Out (long, short, instrumental)	1985
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Golden Earring CDs

MCA	MCAD31014	Moontan	1985
Atco/21 Records	790.514-2	The Hole	1986
MCA	MCAD6355	The Continuing Story Of Radar Love	1989
First Quake	FQCD.4481	The Naked Truth	1993
First Quake	FQCD.4480	Cut	1994
First Quake	FQCD.4479	N.E.W.S.	1994
First Quake	FQCD.4482	Bloody Buccaneers	1994

3-inch CD Singles

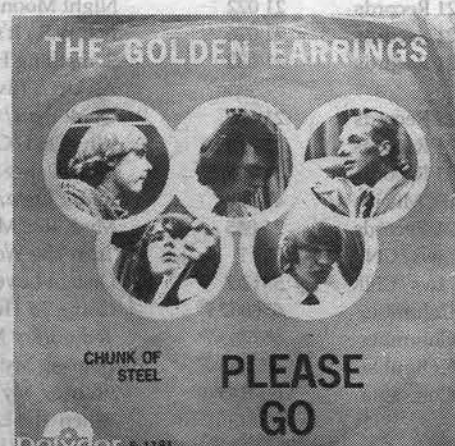
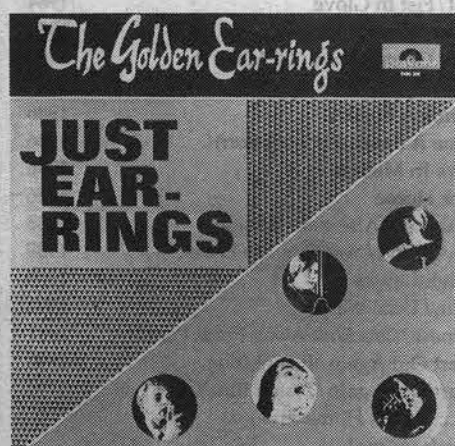
MCA	MCAD-37292	Radar Love/Candy's Going Bad/ Sleepwalkin'/Babylon	1988
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5-inch CD Singles

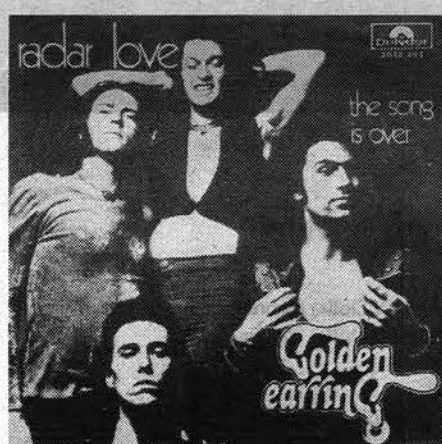
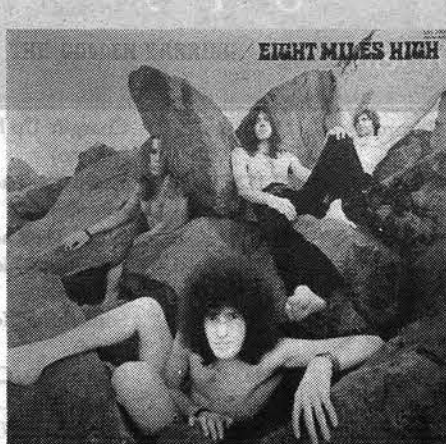
First Quake	FQCD4488	I Can't Sleep Without You [1-track-CD] (promo)	1993
First Quake	FQCD4489	Twilight Zone [three versions:4:39/4:35/9:15] (picture disc)	1993

Laserdiscs

Pioneer	?	Live From The Twilight Zone (12-inch)	1984
Pioneer	PA-85-M022	Notorious (8-inch)	1984
Pioneer	PA-85-M027	Something Heavy Going Down (8-inch)	1984



From left to right: As the Golden Earrings, the band's debut European album on Polydor, "Just Earrings," on Polydor, 1965; Dutch debut single on Polydor, 1965; "Dong-Dong-Di-Ki-Di-Gi-Dong/Wake Up—Breakfast!"—Belgian Polydor release, 1968



Left to right: American debut album on Capitol, 1967; "Eight Miles High," rare Italian release on the Jolly label, 1969; Belgian Polydor release, 1973; Dutch Polydor release, 1973

Selected Dutch Discography

Golden Earring Albums

Polydor	007	Just Ear-rings	1965
Polydor	736 068	Winter Harvest	1966
Polydor	DS 015	Hits van de Golden Earrings	1967
Polydor	184 120	Miracle Mirror	1968
Polydor	236 228	Greatest Hits	1968
Polydor	2-236823/24	On The Double (two-LP)	1969
Philips	GF00620	On The Double (test pressing)	1969
Polydor	F 762/9	Reflections	1969
Polydor	236 832	Highlights From On The Double	1969
Polydor	656 019	Eight Miles High	1969
Presswell	?	Eight Miles High (test pressing)	1969
Polydor	2340 003	Golden Earring (Wall Of Dolls)	1970
Polydor	2441 027	Greatest Hits Vol.2	1970
Polydor	2914 706	Best Of The Double	1970
Polydor	2675 231	Golden Earrings Box (five LPs + photo album: Just Earrings/Winter Harvest/Miracle Mirror/On The Double/Greatest Hits)	1970
Polydor	2344 008	Seven Tears	1971
Polydor	2625 018	Pophistory Vol. 16	1971
Polydor	2419 028	Superstarshine Vol. 1	1972
Polydor	2925 009	Together	1972
Polydor	2925 017	Moontan	1973
Karussell	2495 045	For Collectors	1973
Polydor	2491 511	Startrack Vol. 12	1974
Polydor	2343 079	The Best Of The Best Of Golden Earring	1974
Polydor	2344 046	Switch	1975
Arcade	ADE-H 11	10 Years, 20 Hits	1975
Polydor	2310 436	To The Hilt	1976
Polydor/Prisma	2485 052	Fabulous Golden Earring	1976
Polydor	2310 491	Contraband	1976
Polydor	2625 031	Rock Of The Century (Two-LP)	1977
Polydor	2625 034	Live (two-LP)	1977
Polydor	2344 118	Grab It For A Second	1978
Polydor	2670 228	Quality Sound Series (two-LP)	1978
Polydor	2344 142	No Promises ... No Debts	1979
Polydor	2344 161	Prisoner Of The Night (Long Blond Animal)	1980
Polydor	2625 042	Second Live (two-LP)	1981
Polydor	2311 094	Greatest Hits Vol. 3	1981
21 Records	210.001	Cut	1982
Mercury	6302 224	Cut	1982
Polydor	2482 585	Switch (Music for the Millions-Issue)	1982
Polydor	823.252-1	Greatest Hits (Music for the Millions-Issue)	1982
Polydor	810.922-1	Live Tracks	1983
21 Records	210.010	N.E.W.S.	1984
Polydor	PD 830 06	Live And Pictured (picture disc)	1984
21 Records	210.013	Something Heavy Going Down	1984
21 Records	210.018	The Hole	1986
Arcade	01 2900 22	The Very Best Of Golden Earring (65/88) (two-LP)	1988
Arcade	01 2900 22	The Very Best Of Golden Earring (65/89) (two-LP)	1989
Jaws Records	554-1	Keeper Of The Flame	1989
Columbia	468.093-1	Bloody Buccaneers	1991

Solo Albums

Rinus Gerritsen

Atlantic	ATL 50 679	Gerritsen en van Dijk	1978
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Barry Hay

Polydor	2925 006	Only Parrots, Frogs & Angels	1972
Ring Records	208.498	Victory Of Bad Taste	1987

George Kooymans

Polydor	2925 004	Jojo	1972
Polydor	2419 039	Superstarshine Vol. 23 (Jojo)	
Ring Records	208.167	Solo	1987

Cesar Zuiderwijk (Labyrinth)

21 Records	210.015	Labyrinth	1985
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Golden Earring Singles

Polydor	S 1181	Please Go/Chunk Of Steel	1965
Polydor	S 1185	Lonely Everyday/Not To Find (withheld from release)	1965
Polydor	421 023	That Day/The Words I Need	1966
Polydor	421 036	If You Leave Me/Waiting For You	1966
C.C.C.	SL 3004	Things Go Better/Rum And Coca Cola (limited release)	1966
Polydor	421 050	Daddy Buy Me A Girl/What You Gonna Tell	1966
Polydor	421 056	Don't Run Too Far/Wings	1966
Polydor	S 1223	In My House/Smoking Cigarettes	1967
Polydor	S 1244	Sound Of The Screaming Day/She Won't Come To Me	1967
Polydor	S 1250	Together We Live, Together We Love/I Wonder-Preview-Together We Love	1967
Polydor	S 1263	I've Just Lost Somebody/The Truth About Arthur	1968
Polydor	S 1277	Dong-Dong-Diki-Digi-Dong/Wake Up-Breakfast!	1968
Polydor	S 1291	Just A Little Bit Of Peace ... /Remember My Friend	1968
Polydor	S 1315	Where Will I be/It's Alright But I Admit It Could ...	1969
Polydor	S 1336	Another 45 Miles/I Can't Get A Hold On Her	1969
Polydor	2050 039	Back Home/This Is The Time Of The Year	1970
Polydor	2001 135	Holy Holy Life/Jessica	1971
Polydor	2001 237	She Flies On Strange Wings (Part 1)/Part 2	1971
Polydor	2050 184	Buddy Joe/Avalanche Of Love	1972
Polydor	2050 216	Stand By Me/All Day Watcher	1972
Polydor	2121 447	Back Home/Buddy Joe	1972
Polydor	2050 262	Radar Love/The Song Is Over	1973
Polydor	2001 518	Instant Poetry/From Heaven From Hell	1974
Polydor	2050 353	Ce Soir/Lucky Number	1975
Polydor	2001 626	Sleepwalkin'/Babylon	1976
Polydor	2121 289	To The Hilt/Violins	1976
Polydor	2121 312	Bombay/Faded Jeans	1976
Polydor	2835 031	Contraband [four-track EP: Faded Jeans/Bombay/Time's Up/Fighting Windmills]	1976
Polydor	2121 335	Just Like Vince Taylor(live)/Radar Love(live)	1977
Polydor	2001 824	Movin' Down Life/Can't Talk Now	1978
Polydor	2001 886	Weekend Love/Only A Matter Of Time	1979
Polydor	2001 929	I Do Rock 'n' Roll/Sellin' Out	1979
Polydor	2001 988	Long Blond Animal/Triple Treat	1980
Polydor	2002 015	No For An Answer/Annie	1980
Polydor	2002 074	Slow Down (Live)/Heartbeat (Live)	1981
21 Records	21 005	Twilight Zone/King Dark	1982
Mercury	600 884	Twilight Zone/King Dark	1982
21 Records	21 012	The Devil Made Me Do It/Shadow Avenue	1982
21 Records	21 020	When The Lady Smiles/Orwell's Year	1984
Mercury	818 428-7	When The Lady Smiles/Orwell's Year	1984
21 Records	21 022	Night Moonlight/Fist In Glove	1984
21 Records	21 026	N.E.W.S./It's Over Now	1984
21 Records	21 032	Something Heavy Going Down/I'll Make It All Up ... (live)	1984
21 Records	21 043	Quiet Eyes/Gimme A Break	1986
21 Records	21 044	Why Do I/Gimme A Break (rock version)	1986
21 Records	21 049	They Dance/Love In Motion	1986
BR Music	45192	Radar Love/Back Home	1986
21 Records	21 055	My Killer, My Shadow/Alternate Version	1988
Jaws/CNR	559 7	Turn The World Around/You Gun My Love	1989
Jaws/CNR	5512 7	Distant Love/Nighthawks	1989
Columbia	656802 7	Going To The Run/Time Warp	1991
Columbia	657283 7	Temporary Madness/One Shot Away From Paradise	1991
Columbia	657545 7	Pouring My Heart Out Again/Planet Blue	1991
Columbia	657545 0	Pouring My Heart Out Again/Planet Blue/When The Lady ... /Back Home (live) (two-pack/limited; promo)	1991

Columbia	657809 7	Making Love To Yourself/In A Bad Mood	1992
Magnum	658025 7	Radar Love/Bloody Buccaneers	1992

Golden Earring 12-inch Singles

21 Records	2 105	Twilight Zone/King Dark	1982
Mercury	6400 693	Twilight Zone/King Dark	1982
21 Records	2 120	When The Lady Smiles/Orwell's Year	1984
Mercury	818 428-1	When The Lady Smiles/Orwell's Year (promo)	1984
21 Records	2.122	Clear Night Moonlight/Fist In Glove	1984
21 Records	2.126	N.E.W.S./It's Over Now	1984
21 Records	2.132	Something Heavy Going Down (long/short/instrumental)	1984
21 Records	2 144	Why Do I/Gimme A Break (rock-version)	1986
21 Records	2 155	My Killer, My Shadow/Alternate Version	1988
Columbia	65 6802 6	Going To The Run/Timewarp/Steamroller	1991
Columbia	65 7283 6	Temporary Madness/One Shot Away.../Madame Zou Zou	1991

Solo Singles**Rinus Gerritsen**

Atlantic	ATL 11 444	Rock And Roll Beast/Suzy's Song	1980
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Barry Hay

Polydor	2050 193	Did You Really Mean It/Roll Another Rock	1972
Ring Records	109 460	Draggin' The Line/What Kinda Love	1987
Ring Records	109 672	Jezebel/Going Blind	1988

George Kooymans

Polydor	2050 156	Lovin' And Hurtin'/For Gail	1972
Ring Records	108 814	Lost For Love/The Devil Rides Again Tonight	1987
Ring Records	109 095	The Beat Goes On/Again	1987
Ring Records	109 260	World Of Our Own/All Things Are Light	1987

Cesar Zuiderwijk (Labyrinth)

21 Records	21 039	Give Me Back My Feelings/Between Dusk And Daylight	1985
21 Records	21 041	Help Me Out/Grimace	1986

Cesar Zuiderwijk (Labyrinth) 12-inch Singles

21 Records	2 141	Help Me Out (long/short/instrumental)	1986
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Golden Earring CDs

Polydor	843.136-2	Just Golden Earrings	1990
Polydor	843.134-2	Winter Harvest	1990
Polydor	843.135-2	Miracle Mirror	1990
Polydor	843.150-2	On The Double	1990
Polydor	841.442-2	Golden Earring	1989
Polydor	810.854-2	Seven Tears	1989
Polydor	841.443-2	Together	1989
Polydor	847.931-2	Moontan	1991
Polydor	847.160-2	Switch	1991
Polydor	847.932-2	To The Hilt	1991
Polydor	847.933-2	Contraband	1991
Polydor	839.341-2	Live (two-CD)	1991
Polydor	849.631-2	Grab It For A Second	1991
Polydor	849.630-2	No Promises ... No Debts	1991
Polydor	849.629-2	Prisoner Of The Night	1991
Polydor	513.191-2	Second Live (two-CD)	1992
21 Records	100.033	Cut	1987
21 Records/CNR	100.014	N.E.W.S.	1987
21 Records	100.111	Something Heavy Going Down	1987
21 Records	100.042	The Hole	1986
Arcade	01.2901.61	The Very Best Of Golden Earring (65-76)	1988
Arcade	01.2902.61	The Very Best Of Golden Earring (76-88)	1988
Arcade	01.2902.61	The Very Best Of Golden Earring (76-89)	1989
Jaws/CNR	554-2	Keeper Of The Flame	1989
Polydor	841.441-2	Giftbox: Eight Miles High/Golden Earring/Seven Tears/Together (four CDs)	1989
Columbia	093-2	Bloody Buccaneers	1991
Columbia	468.093-9	Bonus-Pack: Bloody Buccaneers + Acoustic Live: Mad Love Is Coming/	1991

Arcade	01.6801.61	In A Bad Mood/Twilight Zone	
Arcade	01.6802.61	The Complete Single Collection 1 (65-74)	1992
Columbia	*472.619-2	The Complete Single Collection 2 (75-91)	1992
Arcade	01.6800.62	The Naked Truth	1992
		Collectorsbox: The Complete Singles Collection (two-CD)	1992
Polydor	519.045-2	The Collection "Wall Of Dolls"/Moontan (two-CD)	1993
CNR	100.410-2	Box: Cut/N.E.W.S. (two-CD)	1993
Columbia	472.619-9	Bonus-Pack: The Naked Truth + As Long As The Wind Blows/Please Go/Sound Of The Screaming Day/Murdock Cut (reissue)	1994
Red Bullit	100.033	N.E.W.S. (reissue)	1994
Red Bullit	100.014	Something Heavy Going Down (reissue)	1994
Red Bullit	100.111	The Hole (reissue)	1994
Red Bullit	100.042	Face It (also released in mini-disc format)	1994
Columbia	477.650-2		

3-inch CD Singles

Columbia	656802 1	Going To The Run/Time Warp	1991
Columbia	657283 1	Temporary Madness/One Shot Away From Paradise	1991

5-inch CD Singles

21 Records	100.142	My Killer, My Shadow/Extended Version/Alternate Version	1988
Jaws/CNR	559-3	Turn The World Around/Say My Prayer/You Gun My Love	1989
Jaws/CNR	5512-3	Distant Love/Nighthawks/Can Do That	1989
Columbia	656.802-2	Going To The Run/Time Warp/Steam Roller	1991
Columbia	657.283-2	Temporary Madness/One Shot Away From Paradise/Madame Zou Zou	1991
Columbia	657.545-2	Pouring my Heart out Again/Planet Blue/When The Lady Smiles (live)/Back Home (live)	1991
Columbia	SAMPCD1563	Mad Love/Bad Mood/Twilight Zone (Acoustic Live) (promo)	1991
Columbia	657.809-2	Makin' Love To Yourself (edit)/In A Bad Mood/When Love Turns To Pain	1992
Magnum	658.025-2	Radar Love/Bloody Buccaneers/Joe	1992
Columbia	658.802-2	I Can't Sleep Without You/Back Home/Just A Little Bit Of Peace In My Heart	1992
Columbia	658.952-1	Another 45 Miles/When the Lady Smiles	1992
Columbia	658.952-2	Another 45 Miles/When The Lady Smiles/Going To The Run	1992
Columbia	659.333-2	Long Blond Animal/Twilight Zone/Jangalene/Don't Stop The Show	1993
Columbia	659.333-5	Digi-Pack: Long Blond Animal/Twilight Zone/Jangalene/Don't Stop The Show (limited release)	1993
Columbia	659.719-1	As Long As The Wind Blows/Please Go/Sound Of The Screaming Day	1993
Columbia	659.719-2	As Long As The Wind Blows/Please Go/Sound Of The Screaming Day/Murdock 9-6182	1993
Columbia	660.761-1	Hold Me Now/Livin' With Me (Ain't That Easy)	1994
Columbia	660.761-2	Hold Me Now/Freedom Don't Last Forever/Livin' With Me (Ain't That Easy)	1994
Columbia	661.150-1	Johnny Make Believe/Minute By Minute	1995
Columbia	661.150-2	Johnny Make Believe/Minute By Minute/Spaceship (alternate)/Hold Me Now (alternate)	1995
Columbia	661.380-1	Angel/The Unforgettable Dream (alternate)	1995
Columbia	661.380-2	Angel/The Unforgettable Dream (alternate)/Yellow And Blue (Live)/The Devil Made Me Do It (Live)	1995

Solo CDs**Barry Hay**

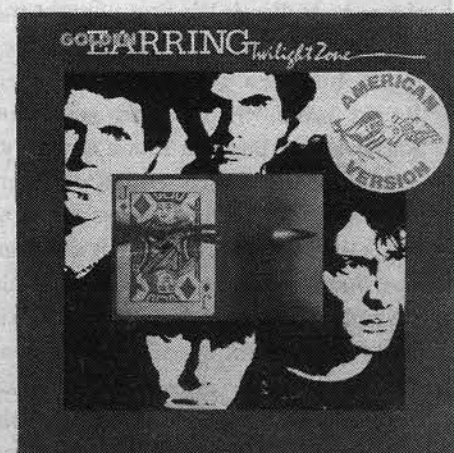
Ring Records	258 498	Victory Of Bad Taste	1987
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George Kooymans

Ring Records	258 167	Solo	1987
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Cesar Zuiderwijk (Labyrinth)

21 Records	100 035	Labyrinth	1986
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Left to right: The original 1973 U.S. track release of "Moontan" with the original nude cover which was deleted; censored Spanish Polydor release, 1973; "Twilight Zone"/"King Dark," British Mercury release, 1982

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performed by Dr. Kooymans and his lovely leather-clad assistants. Although the film was indeed another Maas classic, it caused a major upheaval in the United States; the original full-length version included the rape of a nun on a subway. As was the case with the "Twilight Zone" video, "When The Lady Smiles" had to be edited for broadcast on MTV.

"When The Lady Smiles" became Golden Earring's most successful single ever in Holland and was the band's fifth single to reach #1 in the Netherlands. Meanwhile, the video was causing controversy in America and was eventually pulled from MTV's normal rotation. The single peaked at a mere #76 in the United States. The non-LP flip side, "Orwell's Year," was a catchy, timely recording which can now be found as a bonus track on the N.E.W.S. CD.

The next single taken from N.E.W.S. was "Clear Night Moonlight." The supporting video, which was again directed by Dick Maas, depicts the band members as a street gang that steals a car and goes for a joy ride. Although the video was broadcast on MTV, the single was unofficially released in the United States. The tune fared well in Holland, however, as it reached #11 in the Dutch charts.

The third single pulled from N.E.W.S. was the album's title track, which, like its predecessor, was not released in the United States. The theme of the abstract song and accompanying video dealt with problems around the world and the failure for humans to learn from past mistakes. Another track from the album, which was considered a musical sequel to "Twilight Zone," was "Mission Impossible," which, like its predecessor, also happened to be the name of a famous '60s TV program. The song's lyrics made the idea of shooting another video irresistible,

and plans for another film clip were discussed. Although the song would be a highlight at Golden Earring concerts for years to come, the production of the three preceding videos left little time and money for a fourth, and the idea was scrapped.

The 1984 tour returned Golden Earring to the United States and Canada, where the band once again headlined shows in addition to supporting Triumph and .38 Special. Like the previous tour, the multi-continental journey was very aggressive and left little time for the group to venture back into the studio. However, upon returning to Holland, the band was filmed and recorded at a gig in Leiden, and the concert was eventually broadcast on the Dutch television network Veronica.

Reception to the Leiden show was so great that RCA produced the concert video *Live From The Twilight Zone* for release in America. Although the video only included about half of the concert

which aired on Veronica, it contained all of the show's highlights: the appearance of the leather-clad dancers, Kooymans jumping into the crowd and playing the guitar behind his head, Zuiderwijk performing with his "drum jacket" and playing drums in 360 degree fashion, Gerritsen playing his foot-operated bass synthesizer and Hay doing a dynamic vocal improvisation during "Long Blond Animal." What really made the home video interesting was a Dick Maas-directed introduction combining the "Twilight Zone" and "When The Lady Smiles" video themes, which segued into the live concert.

A new studio single, "Something Heavy Going Down," and an accompanying video did manage to get produced during this time. The single, which was backed with a live track from the Leiden show, reached #33 in Holland but failed to make a showing on the American pop charts. A "soundtrack" album from the Leiden

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would walk into our dressing room every time.

Goldmine: Did you meet a lot of people during the international tours?

Rinus Gerritsen: Yeah. In 1978, the strangest things happened when we toured with Aerosmith. They had their own private jet, and one night during the tour, George and Joe Perry flew to Perry's home to party, and then returned the next morning. Very strange when you look back on it.

Steve Harris, the bass player for Iron Maiden, is a big fan of ours, and one day he came to one of our concerts somewhere in Holland. We did not know that, but suddenly he appeared in his Jaguar. We had dinner with him and had a good time. Steve saw a show of ours in the '70s at the London Rainbow, and since then he has been one of our biggest fans.

Goldmine: Did you know that "Radar Love" would become a world-wide hit at the time you recorded the song?

Rinus Gerritsen: At that time, we had a long discussion about what song from the *Moontan* album had to be the single release in Holland. We first thought that "The Vanilla Queen" would be the best choice, but then began to think about "Radar Love." In the end, we chose "Radar Love" because it is a song with which you can dance, which was very important in those days, because if your song was played in the Dutch discotheques, that would help make it a hit.

When we recorded *Moontan*, there was a kind of magic in the air; all the pieces fell together. We recorded the album, just like *Face It*, our latest CD, live in the studio. Later we did some overdubs, but

what you hear on the album is basically a live recording. The fact that *Moontan* and "Radar Love" became smash hits in the U.S.A. is great, but the best way to break through is, of course, to do a couple of club tours to grow, and later when you are big, go play the stadiums. Because of the circumstances, we had to do it the other way around.

First we had a giant hit and played as a support act for the Doobie Brothers, Santana and the J. Geils Band in the biggest stadiums all over the U.S.A., and later during our U.S. tours we had to go back to the clubs. Personally, I had the idea that it would have been better to start small in the clubs where we could show the audience with a complete show of our own what we were capable of, because as a support act, you do not have the opportunity to do so.

This is probably the reason why we could not continue our success in America, because we could not go from the clubs to the stadiums, but from the stadiums to the clubs. Financially and for the organization, it is the other way 'round. I want to do another tour through the U.S.A., but it must be financially well-organized. We must have the opportunity to work the same way we do over here in Holland, and give a complete show. We do not want to be a support act for half an hour while the audience comes in for the headliner. We come from Holland, and compared to a band from New Jersey, for instance, we have a disadvantage: it costs us a fortune to bring all the equipment and personnel to the other side of the ocean. We all have families now, and in Holland, we are doing better than ever, so ...

Goldmine: In Holland, you did two beach concerts, one in 1986, and one last year. Each concert had an audience of at least 150,000. What do you feel when you play for so many people?

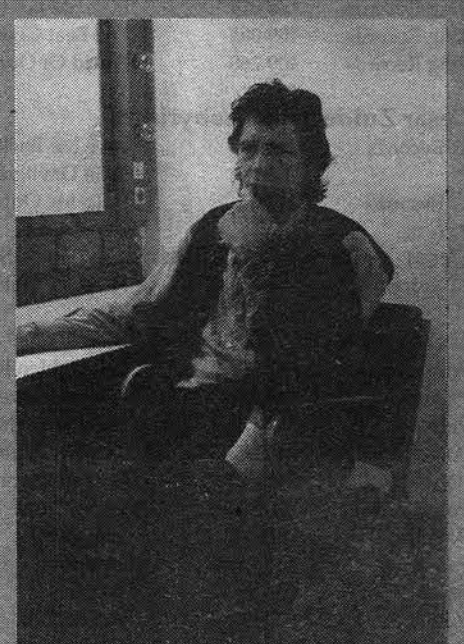
Rinus Gerritsen: The beach concerts for 150,000 people were great, not just because of the crowd, but because of the atmosphere and the solidarity. You can feel that they are happy, despite the weather, and they all sing along. There are parents and children, large people and thin people, poor and rich, all together enjoying a concert. Harmony. That is what I feel.

Goldmine: "Radar Love" and "Twilight Zone" are your greatest hits world-wide. What is the greatest flop of your career?

Rinus Gerritsen: Definitely the album called *The Hole*. We were at a point that we wanted to reach perfection in the production of an album, and every sound on that album had to be highly finished. In *The Hole*, there is no particle of soul. We always do our best, but sometimes we fail, and with *The Hole* we did fail. We were recording, recording and recording, and in the end we had, what George would call, a horrible monster, and the goddamn album cost us a fortune to record. After such a flop we just went on. It was very difficult, but still we climbed out of this valley. Many bands never survive such a situation in their career, but the Earring always takes up the thread and we come up with something good. These kind of periods have made our mutual friendship stronger, because you have to go on together and make the best of it.

Goldmine: In the '60s, you wrote all the material for the Earring with George. Then George and Barry took over and your songwriting stopped. With the last three CDs, however, you came up with one or two songs.

Rinus Gerritsen: My songs are quite different from the rest. I compose on keyboards and George on guitar. I do not



want to force my songs upon the band. With George and Barry as songwriters, it works out very well, so why me? Nevertheless, I always have a desire to have one of my songs on a new Earring album. I get a high whenever I play them with the band.

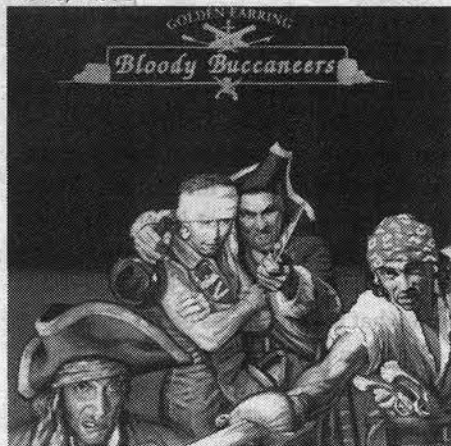
I have my own studio and I am now recording a solo album. I have a bag full of songs and the material I wrote for the last three CDs came out of that bag, and some of these songs have been in the bag for years and years. Sometimes I write a song and then I put it in the bag with the other songs. When we are recording a new album, I look in the bag and take some of the songs out of it. For the album *Face It*, I took six songs out of the bag and one appeared on the CD eventually. For my solo album, I have a bag full of these kinds of songs. Sometimes I'll sing one of my songs on a demo, but on my solo album, I won't sing because I do not like my singing voice.

Goldmine: The last three years Golden Earring has been doing both electric and

show was then released, which included the new studio track, and was therefore titled "Something Heavy Going Down (Live From The Twilight Zone)." 21 Records was once again forced to censor a song since Hay utilized the "f" word on more than one occasion during his "Long Blond Animal" tale. This coincided with MTV's broadcast of the concert video, which also had Hay's story bleeped.

Due to extracurricular activities, Golden Earring limited its 1985 concert tour to Holland and the neighboring countries of Germany and Belgium. Hay and Gerritsen engaged once again in record production, and during the summer, Kooymans

Dutch Columbia CD release, "Bloody Buccaneers," 1991



acoustic shows. From September until April you did an acoustic theater tour. Why?

Rinus Gerritsen: It was an idea I had in mind. In 1992, we had a problem because we had a deal with our record company, Sony, for whom we did the album *Bloody Buccaneers* in 1991, and a year later, they expected us to record the follow-up for that album. But after 30 years in this business, we have learned that you cannot have a creative explosion every year. If you look back, then you see that the highlights in our career occur after every two or three albums. To bridge the gap to our next studio album, we just, for fun and to buy time, started the whole acoustic thing.

We had built up enough material over the last three decades to choose from, so we did not have a problem there. After the recording sessions of *The Naked Truth*, an agency asked whether we were prepared to do an acoustic tour in the Dutch theaters. At first we did not like this idea because for us, the acoustic thing was just a side show. But suddenly, we realized that the acoustic shows gave a deeper dimension and nuance to our music. So we agreed to do acoustic tours besides the electric ones.

Goldmine: Have these acoustic tours influenced the new CD *Face It*?

Rinus Gerritsen: Before the acoustic album, a song was a Golden Earring song when it fit in a certain format. A lot of songs did not reach the albums because they did not meet that certain format. And now, we are in the position where we were back in the '60s, when we recorded all kinds of songs without thinking whether a song followed the rule of the format. We did what we liked. We lost this freedom in the '70s, also under the pressure of our American record company, who likes to have a band that follows the rules of a format they are put in. It had to be recognizable.

We gave our agency in the U.S.A. a fright when they heard *Switch*, the follow-up to *Moontan*, for the first time. This new album was a curse for the

marketing boys over there in America. *Switch* and *To The Hilt* were unpredictable albums. We could have done another *Moontan* album, and yet another, and perhaps that would have been better commercially. Our weakness, and at the same time our strength, is the unpredictable things we do. That is also one of the reasons why we are still going strong. This means that we will remain a cult band in foreign countries because there the general public does not have the patience to follow our musical escapades.

For some time we had a fifth band member, first Robert Jan Stips on keyboards, and later Eelco Gelling on guitar. It was a period in which we learned a lot, but personally I think that every band, and Golden Earring in particular, must consist of four persons at the most, because when there are more, it soon becomes an orchestra. Nevertheless, I must confess that the live album we recorded with Eelco Gelling is, musically, one of the most successful things we have done. But basically, Golden Earring is a four-piece band, and we function better that way. We learned a lot from Robert Jan and Eelco, because they were really fantastic musicians. We invited them to join us because we thought at the time that this would be a good thing for the band. We did it because it was in our blood. We personally felt a need to change.

Goldmine: Is *Face It* a studio album recorded live before an audience?

Rinus Gerritsen: Yes, we recorded all of the songs live. In the first of a two-day session, we recorded eight songs, and later we recorded the other four songs during the second session. The audience consisted only of friends and family. Later we did some overdubs, but basically it was recorded live.

Goldmine: And what about the future?

Rinus Gerritsen: We are happy. We can play five or six shows a week, and we are still going strong. *

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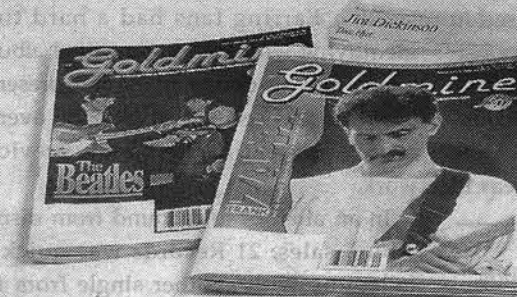
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The Golden Earrings in 1966. L-R: Rinus Gerritsen, Peter de Ronde, Jaap Eggermont, Frans Krassenburg (below), and George Kooymans

formed his own record company, Ring Records, which he operated out of his Belgian mansion. Kooymans produced most of the artists released on the label, which were primarily bands from Holland and Belgium. Meanwhile, Zuiderwijk and fellow musician Jasper van 't Hof launched a recording project with singer Julia Loko. Together they recorded and released an album on 21 Records under the title *Labyrinth*, and embarked on a local concert tour to promote it.

Kooymans' involvement with his new company, Zuiderwijk's *Labyrinth* venture, and general burn out from the road the previous year limited Golden Earring's opportunity to focus on work for the next album. Consequently, there were no new releases from the band in 1985, and fans began to grow impatient. In response to growing pressures to release another record and single, Golden Earring began recording sessions at George's Ringside studios later that year which continued through 1986.

There was much anticipation for the new album which was finally released in April 1986. Hay was once again responsible for the album's title, *The Hole*, which was intended to be a sexual innuendo. The cover of the new LP, which was the first Golden Earring release to appear in

the CD format, was entirely black with faint images of each of the band member's faces.

The first single taken from *The Hole* was the brilliant "Quiet Eyes," a song with a sort of mystic melody and haunting organ. The Kooymans-Hay harmonies on the tune left no doubt that the age of the band had no ill effects on the group's vocal abilities (Golden Earring was celebrating its 25th anniversary as a group that year). Although Kooymans and Hay flew to the United States to personally promote the supporting film clip for "Quiet Eyes," the video never received a regular rotation on MTV, and both the single and album failed miserably in the United States.

Meanwhile, back in Holland, 21 Records attempted a new marketing strategy to promote sales of the single and album. They released "Quiet Eyes" with four different picture sleeves, each with a different image of a respective band member's face. Although, "Quiet Eyes" managed to make the Dutch Top 10, sales of *The Hole* were sluggish. Most Golden Earring fans had a hard time identifying with the long-awaited album, which had an unusually strong presence of horns and seemed to lack the overall energy evident in the band's previous work.

In an attempt to rebound from dismal album sales, 21 Records was quick to follow up with another single from the LP, "Why Do I?," but it failed not only in America, but in Holland as well. In a desperate move, Golden Earring retreated to the studio to re-record the album's lead track, "They Dance." The "more guitar, less horns"-oriented version of the song was the third single to be extracted from *The Hole*, but was even more unsuccessful than the preceding single.

The 1986 tour was essentially limited to Holland, with the exception of a few dates in Germany and Belgium, and the title of the album Golden Earring was promoting was coming back to haunt the

group. Indeed, the band appeared to be at the low point of its career. But in July, Golden Earring held a free beach concert in Scheveningen, a small town just outside of The Hague. The event, which was broadcast live by Veronica, attracted over 150,000 fans and featured a rendition of the band's very first single, "Please Go." There were also at least four cover versions of "Radar Love" released in Holland during 1986, which compensated somewhat for poor sales of *The Hole*.

Gerritsen and Zuiderwijk began a joint business venture in 1986 by opening the Rock Palace, a three-story music store in The Hague. Kooymans and Hay co-produced material together for several artists in 1986, and by 1987, they each had decided once again to release solo albums. This came at a time when a break from Golden Earring was needed, and since Kooymans now had his own record company, he took full advantage of the freedom, fun and fulfillment it provided.

Hay's Ring Records product was *Victory Of Bad Taste*, an album that contained a mix of ballads and pop songs. One song from the LP, "Did You Really Mean It," was in fact a reworking of a tune that appeared on his first solo project, *Only Parrots, Frogs And Angels*. A rendition of Tommy James's "Draggin' The Line" was also featured on Hay's second solo album and was released as a single as well.

George Kooymans' offering was *Solo*, an album that in many ways was similar in style to that of Hay's. Three singles were extracted from the LP for release in Holland, one of which was a cover of the Sonny and Cher classic "The Beat Goes On." It was evident that Kooymans and Hay were looking for a good excuse to have a bit of fun. They both formed bands and toured independently in 1987 to promote their respective albums.

Golden Earring wasn't completely out of the picture in 1987, however. A special "Fanclub Day" was held in the small town of Slidrecht, which allowed the

band to show gratitude to its fans while allowing the fans to in turn show their appreciation to Golden Earring. For the event, the group rehearsed and performed some "oldies" which hadn't been played in concert for years. Among the resurrected tunes were "Just A Little Bit Of Peace In My Heart," "She Flies On Strange Wings," "Buddy Joe," "The Vanilla Queen" and "Just Like Vince Taylor." Many of these selections were featured during the 1987 Golden Earring tour, which coincided with the Kooymans and Hay solo tours.

Shortly thereafter, Golden Earring was forced to take a brief hiatus from the 1987 tour while Zuiderwijk served a jail term for a weapons possession charge. During the previous American tour, he had attempted to smuggle a hand gun from the United States to Holland in one of his bass drums. The Dutch government was, as it is today, very serious about gun control, and when the weapon was located, no exception for Zuiderwijk was made.

In 1988, Golden Earring felt obligated to return to the studio and release something as a group. The result was the single "My Killer, My Shadow," a song written about the Dutch capital city of Amsterdam. Although ideas were conceived for a video to accompany the tune, the film project never materialized. "My Killer, My Shadow" was written originally for the Dick Maas movie *Amsterdamed*, but Maas eventually chose not to include the song in the film. An alternate version of the tune appeared as the single's B-side, and an extended version appeared as a bonus track on the CD single. Unfortunately, all three versions failed to reveal the full potential of the song which peaked at #24 in the Dutch charts, and lack of interest state-side prevented its U.S. release.

A retrospective compilation of Golden Earring, *The Very Best Of Golden Earring*, was released in Holland in 1988. Sales of

Golden Earring in 1979. L-R: Barry Hay, Cesar Zuiderwijk, Rinus Gerritsen and George Kooymans



Dutch Columbia CD release "The Naked Truth," 1992



the double album and twin CDs went platinum in Holland and the band dubbed its journey through Europe that year as "The Very Best Of Tour," during which they featured more "blasts from the past." Also during 1988, Gerritsen, Hay and Kooymans all resumed record producing duties on the side, and Zuiderwijk made an appearance with Labyrinth at the prestigious North Sea Jazz Festival.

By year's end, Golden Earring was long overdue for another album. New material had been written and recorded, and some of the new tunes were even performed in concert. Sensing the need for a change, the band resumed the role of producing the new material itself after a previous three-album collaboration with producer Shell Schellekens. Another change took place as well: Freddy Haayen dissolved 21 Records and formed a new label, Jaws Records. Needless to say, the first band to sign was Golden Earring.

The finished product was *Keeper Of The Flame*, an album that was a significant improvement over *The Hole*. Golden Earring decided to employ the "whatever works" philosophy and once again called upon Maas to direct the video for the new single, "Turn The World Around." Although very expensive, the result was well worth the price. In the video, each member of the band is portrayed as past and present world figures. Originally, Zuiderwijk was the Ayatollah Khomeini, but due to the sensitive political climate at the time, Maas was pressured into reworking the sequences with Zuiderwijk playing the role of Fidel Castro. Also making a return engagement for the video were the now famous Earring leather-clad dancers.

In March 1989, "Turn The World Around" was released in Holland and returned Golden Earring to the Dutch Top 10. The success of the single, a song which was a lyrical sequel to *N.E.W.S.*, was undoubtedly due in part to its supporting video. Although the *Turn The World Around* film was test marketed in the

United States, it was never officially broadcast due to the inability of Golden Earring to strike a record deal in America. That year, ironically, White Lion scored a hit in the U.S. with its version of "Radar Love."

Despite failed attempts to issue *Keeper Of The Flame* in the United States, a new Golden Earring album did surface in America in 1989. MCA released a Golden Earring compilation of its own, *The Continuing Story Of Radar Love*, which contained material from 1971 to 1986. Included on the album was the full-length version of "She Flies On Strange Wings," which had been previously unreleased in the United States.

The *Keeper Of The Flame* tour took Golden Earring into Austria, Switzerland, Belgium, Germany and, of course, Holland. The tour also included a major concert in East Berlin with Uriah Heep and Ten Years After. Due to their rave reception at the North Sea Jazz Festival the previous year, Labyrinth also went on the road in 1989. Of special note is the Labyrinth show that was held in The Hague that year. The stage was constructed of pontoons on a pond in front of the Dutch buildings of Parliament. The show began with Zuiderwijk sliding down a cable which was attached to the top of one of the buildings and extended to the stage.

Nineteen-eighty-nine also saw George Kooymans returning once again to his low-profile job as a record producer. His production work continued into 1990, and Gerritsen resumed his role of record producer that year as well. By this time, Iron Maiden bass player Steve Harris's love of Golden Earring had led to a solid friendship between him and Gerritsen. While touring in Europe, Harris would always try to catch a Golden Earring show whenever possible. He had also been an avid collector of Golden Earring material for many years, and this passion for his Dutch idols resulted in an Iron Maiden cover of "Ce Soir" in 1990. It was



©Claude Vanheye/London Features

also common for Harris's heavy metal band to break into extended jams of "Radar Love" during rehearsals.

Hay became a father in 1990 with the birth of his daughter Isabella Maria, and although not married at the time, this event and his involvement with Dutch cartoon narration consumed a substantial portion of his time. Meanwhile, Zuiderwijk began extensive work on yet another percussion concept, an "invisible" drum set. By autumn, recording sessions for the next album commenced, but all of the extraordinary activities during 1990 prevented its release that year. However, the group did not fail to continue its annual tour which, in 1990, included Holland, Luxembourg, Belgium, Germany and Switzerland.

By year's end, Golden Earring had secured a record deal with Columbia Records, which had been recently acquired by Sony. This was a major breakthrough for the Dutch quartet because it had been nearly 10 years since the group had recorded on a major record label. The band felt a move to such a label was necessary to possibly reenter the American market. The news of Golden Earring signing with CBS/Sony made fans even more anxious to hear the new material.

In 1991, Zuiderwijk formed a music school in The Hague, where he began conducting courses in percussion. In April, the long-awaited new single was released in Holland. Titled "Going To The Run," the song was written about a friend of Hay's known simply as Ed. Ed was a member of the Hell's Angels who had been recently killed in a motorcycle accident. After his tragic death, other Angels strongly suggested Hay write a song about him. The accompanying black-and-white video, which portrays the former biker on his Harley in Los Angeles, helped boost the single to a #3 position in the Dutch charts.

In April, the much anticipated new CD, *Bloody Buccaneers*, was released and was well worth the wait. It was evident that much time and effort went into the album project, which was co-produced by John Sonneveld along with Golden Earring.

The CD contains many gems, including the emotional "When Love Turns To Pain," a song in which Kooymans delivered a superb and dynamic vocal track. Kooymans also played respectable slide guitar on "Joe," and "One Shot Away From Paradise" clearly demonstrates that Gerritsen's songwriting ability had not diminished. The artwork for the CD is also exceptional. The cover painting depicts the band as pirates and the CD's insert folds out into a map of the "skeleton isles."

Bloody Buccaneers was well-received and went gold in Holland within weeks of its release. Many fans considered the CD to be the finest Golden Earring offering since the 1970s, but CBS executives in the United States felt differently, as they declined to distribute the CD stateside. This was particularly strange since the CD was released in Canada and marked the first time a Canadian Golden Earring release failed to surface in the U.S.

"Going To The Run" was not well-received in the United States where Columbia Records felt the lyrics contained homosexual innuendos. This couldn't have been farther from reality, as Hay was well known as a playboy whose favorite "hobby" was women. After this rejection, an alternate single, "Making Love To Yourself," was suggested only to be shot down once again because references to female masturbation were deemed unfit. This was rather unfortunate since the song, which was the CD's lead track, was a very powerful, catchy tune that contained a brilliant guitar solo by Kooymans. After this second thumbs down, Golden Earring reluctantly gave up hopes of a new release in the United States.

Meanwhile, the popular Dutch disc jockey Jan Douwe Kroeske was so impressed with *Bloody Buccaneers* that he asked Golden Earring to play live in the studio for a radio broadcast. Due to space limitations, he asked the band if it was possible to play acoustic versions of some of the new songs. Golden Earring liked the idea and gladly accepted. The band later performed live on Dutch television to promote the new album, and between

The Golden Earrings and the Kinks in Holland, 1965. L-R: Gerritsen, Dave Davies, Kooymans, Mick Avory, Eggermont, Krassenburg, de Ronde, Pete Quaif and Ray Davies



songs, Zuiderwijk produced an inflatable drum set that went from the shape of a door mat to a full scale kit in a matter of seconds with the aid of an air compressor. He then gave a drum solo on his "electronic air drums" and astonished the crowd.

In June, a second single from the album, "Temporary Madness," was issued in the Netherlands and climbed to #26. Sales of *Bloody Buccaneers* were doing so well in Holland that CBS/Sony included a bonus CD (consisting of three live acoustic songs) with subsequent releases. Kooymans, Hay, Gerritsen and Zuiderwijk all got their feet on Sony Star Boulevard in Scheveningen, and in the city of Almere, Golden Earring Street was dedicated to the group.

The 1991 *Bloody Buccaneers* tour included dates in East and West Germany, Austria, Switzerland, Belgium and, once again Holland. As the year came to a close, Golden Earring fans received one more surprise when the song "The Devil Made Me Do It" appeared in the Al Pacino film *Frankie And Johnny*, and was included on the film's soundtrack album the following year.

In February 1992, Hay flew to Las Vegas to marry his "long blond animal," Dutch model Sandra Bastiaan. That same month, another pair of Golden Earring compilations, *The Complete Single Collection Vols. 1 and 2*, was issued in Holland and "Making Love To Yourself" became the unprecedented fourth single taken from the same Golden Earring album when the song was extracted from *Bloody Buccaneers* for release in the Netherlands.

The *Bloody Buccaneers* tour continued through the summer of 1993. Meanwhile, Golden Earring's excitement with the live acoustic material they had performed the previous year led the group to consider the possibility of recording an entire album of similar material. Two new songs were composed and rehearsals commenced in early September. That same month, the first official Golden Earring book, *Haags(ch)e Bluf*, was released in Holland. The book, whose title has no meaningful English translation, was written by journalist Pieter Franssen and printed exclusively in Dutch.

On September 5th, a project Zuiderwijk had been working on for no less than two years finally took place in Rotterdam. The crazed percussionist assembled 1,000 drummers and their 1,000 drum sets on a series of pontoons in the city's harbor. The drummers, both young and old, were divided into four color-coded sections, and each of the percussionists wore caps with drum sticks through them.

The event, titled simply "1,000 drummers," began when Zuiderwijk was lowered to the main stage in a harness from a huge crane. He then conducted the drummers in a series of riffs, rolls and rudiments, which produced somewhat of a doppler effect among the amazed spectators. Zuiderwijk then donned a "drum

stick hat" and played a giant drum set (a huge version of his air-filled kit.) The show, which included such bizarre stunts as playing drums underwater, culminated with an appearance by Golden Earring who accompanied the 1,000 skin smashers on an extraordinary version of "Radar Love."

On September 7th, 8th and 9th, Golden Earring played three entirely acoustic shows at the distinguished Cafe de Kroon in Amsterdam. Each performance was taped, and material from the first two evenings was used to compile a new live acoustic CD. The third show was filmed and broadcast on the Dutch television special *The Naked Truth*, the name of which resulted from the title of a new song featured in the performance. In November, the CD and full-length concert video *The Naked Truth* were released in Holland.

In December, one of the new songs appearing on *The Naked Truth*, "I Can't Sleep Without You," was released as a single. In its only recorded form, the live acoustic tune was a catchy, quick-paced toe tapper, and reached #21 in the Dutch charts. Despite criticism of a rushed production, immediate response to *The Naked Truth* was overwhelmingly positive and, although the Cafe de Kroon shows were intended to be a one shot deal, Golden Earring now seriously entertained the idea of a possible acoustic tour.

The concept of an acoustic tour became reality in 1993 when Golden Earring embarked on the *Naked Truth* tour in February, an unplugged journey which extended through May. During this interval, however, the band interspersed an almost equal number of electric shows which differed entirely from the acoustic sets. Not only were different songs performed, but the two-set acoustic shows were held exclusively in theaters while the single-set electric shows were held in arenas and concert halls. The unusual but intimate setting for the small venue acoustic shows produced quick sell-outs, and many fans found themselves without tickets. The unplugged shows were definitely atypical for the band, and many fans who attended the performances said it was like seeing Golden Earring again for the first time.

The electric concerts provided a recess from continuously playing acoustic instruments which, for Kooymans and Gerritsen in particular, was essential as both musicians were nursing new blisters and developing calluses in places they never did before. For the unplugged shows, Gerritsen played both an upright and hand held acoustic bass, and Zuiderwijk added congas and chimes to his drum ensemble. In the acoustic sets, Golden Earring performed an even mix of songs that spanned the group's entire career. Audiences were elated to hear tunes the band hadn't played in over 20 years! Selections included "Dong-Dong-Diki-Digi-Dong," "Eight Miles High" and

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"Another 45 Miles," as well as unusual album tracks like "Smoking Cigarettes" and "Jangalene."

In March, "Another 45 Miles" was released as the second single from *The Naked Truth* and peaked at #23 in the Netherlands. Meanwhile, Golden Earring fans was pleased to hear news of a record deal in the United States. For the first time since *The Hole* in 1986, new Golden Earring material was issued stateside when the independent First Quake Records released *The Naked Truth*. However, both U.S. singles taken from the disc, "I Can't Sleep Without You" and the acoustic version of "Twilight Zone," failed to chart.

Although poor sales of *The Naked Truth* in the United States were discouraging, this was overshadowed by the phenomenal success Golden Earring had achieved back home. *The Naked Truth* sold in record numbers in Holland, and by popular demand, the group was asked to perform once again on the beach at Scheveningen. On June 12th, Golden Earring obliged and gave a free concert with Screaming Jay Hawkins as the single support act. The event, which attracted over 185,000 people, featured two sets by Golden Earring, the first acoustic and the second electric.

The following month, "Long Blond Animal" was released as the third single from *The Naked Truth*. Like its predecessor, the tune reached #23 in Holland. Overwhelming favorable response to the acoustic material led to a second leg of the *Naked Truth* tour, which began in September and continued on into the next year. The new shows included even more tunes that Golden Earring hadn't performed in years, among them, the 1967 single "Sound Of The Screaming Day," *On The Double's* "Murdock 9-6182" and "Yellow And Blue" from the 1970 "Wall Of Dolls" set.

In November, a selection from the Scheveningen beach concert, "As Long As The Wind Blows," was released as a single. The song, which also first appeared on the "Wall Of Dolls" album, climbed to #30 in the Dutch charts.

Shortly thereafter, sales of *The Naked Truth* went double platinum in Holland and became Golden Earring's largest selling album ever in the Netherlands. CBS/Sony responded by once again offering another bonus CD single (comprised of live acoustic material from the Scheveningen concert) with subsequent purchases of *The Naked Truth*. The successful year earned Golden Earring its name on Rotterdam's "Walk Of Fame" in 1993.

In 1994, the music of Golden Earring appeared once again on a soundtrack album in America when "Radar Love" was featured in the film *Wayne's World 2*. Because of the continued success of *The Naked Truth*, the group added another acoustic tour which, like the former two tours, coincided with electric shows. In July, rehearsals commenced for the forthcoming album. On one evening during the sessions, the basic tracks for six songs were recorded live in Kooymans' mansion before a small audience of family and friends.

In October, the first single extracted from the new disc was the lovely ballad "Hold Me Now," which quickly shot up to #12 in the Dutch pop charts. Despite being distinguished as one of the live selections on the CD, "Hold Me Now" features a full string arrangement. A CD-i version of "Weekend Love" (live from the Scheveningen concert) was also released in October on a Dutch sampler, making Golden Earring the first Dutch artists on CD-i. In November, the 25th Golden Earring CD (excluding compilations) was released, titled *Face It*. Weeks later, First Quake released first time CD issues of *Cut* and *N.E.W.S.* in the United States, as well as *Bloody Buccaneers*, which became the first official release of new studio Golden Earring material in the USA since 1986.

As was the case with the previous studio effort, John Sonneveld assisted Golden Earring with the production of the *Face It* CD, which was written and recorded entirely in the course of three months. The selections on *Face It* consist of many different musical styles and contain significant keyboard contributions from Gerritsen, much like 1969's *On The Double*.



Gerritsen can also be heard playing harp once again on his "Minute By Minute" composition, which sounds somewhat like a *Who's Next* track. Pedal steel guitar is featured on the country-flavored "I Can't Do Without Your Kiss," and a bandoneon (South American accordion) is even included on the tango "The Unforgettable Dream."

Kooymans came out blistering once again on such heavy tracks as "Liquid Soul" and "Legalize Telepathy," and the CD as a whole contains more Kooymans slide guitar than any other Earring offering to date. "Spaceship" is reminiscent of "Murdock 9-6182" and "Maximum Make-Up" is Kooymans' answer to Hay's desire to cover a Romantics tune. Also of note is "Johnny Make Believe," a catchy drinking song that features the studio audience, which couldn't help but sing (and whistle) along. This made the tune irresistible as the second single from the CD, and in January 1995, "Johnny Make Believe" was released and peaked at #43 in the Netherlands. Meanwhile, sales of *The Naked Truth* resurged and the live acoustic CD re-entered the Dutch pop charts, spending its 75th week there.

The recording of *Face It* was captured on film and was released as a home video in Holland. Titled *The Making Of Face It*, the film features rehearsals at Hay's home and the preparations that took place at Kooymans' home to accommodate the event. Kooymans' garage was effectively transformed into a mini-theater, complete with a stage and seats. Artwork from the CD was painted on the walls, and audio connections were made from the garage to the home studio. Most of the songs on *Face It* are featured in the film, but the most interesting of them are a version of "Hold Me Now" with Hay on lead vocal (the final version features Kooymans singing lead), and a "campfire" version of "I Can't Do Without Your Kiss," performed around a fire in George's backyard.

The *Face It* CD went gold in the Netherlands within six weeks of its release, and a special CD-i version of the disc was

scheduled for release in 1995. First Quake plans to release *Face It* in the United States as well as the two *Complete Single Collection* CDs to coincide with the 30th anniversary of the release of Golden Earring's first single. Shortly following the release of *Face It*, Golden Earring was approached with an offer to play in the United States as a support act for another incarnation of Deep Purple, but the Dutch band declined. With the enormous success Golden Earring was achieving in Holland, they would have to contemplate headlining shows in the U.S., much less perform as an opening act.

In February 1995, Golden Earring performed at the prestigious MIDEM gathering in France. The following month, *Face It* went platinum in the Netherlands, and *The Naked Truth* had since become a triple platinum seller in Holland, where it spent its 87th week in the Dutch charts. In April, "Angel" became the third CD single lifted from *Face It*, and like the previous two, it was issued in two forms. The four-track version of the CD single contained exceptional acoustic versions of "Yellow And Blue" and "The Devil Made Me Do It," culled from recent live shows.

On June 25th, Golden Earring played for an unprecedented audience of 400,000 at the Parkpop festival in The Hague. Other acts performing at the event included Terence Trent D'Arby and Dick Dale, but most reviewers agreed that the hometown boys stole the show hands down. The following month, Barry Hay made a pilgrimage to his birthplace in India in an attempt to locate the grave of his long lost father. Having severed ties with his family's roots at an early age, Hay also hoped his trek would allow him to locate and acquaint himself with previously unseen relatives. Although many songs had already been written for the forthcoming Golden Earring CD, the sojourn to India would be a time for introspection and would certainly produce an atmosphere in which ideas for additional material would germinate.



Update

George Kooymans is still active in the production business outside of the Golden Earring arena. His son Kid is playing bass in a band of his own.

Cesar Zuiderwijk frequently gives demonstrations at schools and has his own music school, titled the Cesar Zuiderwijk Music Station.

Rinus Gerritsen has built his own recording studio and writes music for radio and television commercials. He is also currently working on a new solo album.

Barry Hay does professional artwork (aside from his artwork associated with Golden Earring) and is still active in cartoon narration. In fact, he was offered to do the voice of Barney Rubble in Dutch episodes of *The Flintstones* as well as in the movie. Though each member is quite active outside his involvement with Golden Earring, devotion to the band is as strong as it ever was. At the time this article was scheduled to be published, Golden Earring had just completed mixing of their latest CD scheduled for a mid-November 1995 release. Tentatively titled *Songs Of Love And Sweat*, the 29th release by the group (excluding compilations) marks quite an odd chapter in the history of Golden Earring. Since it first began making records in 1965, the group recorded and released only three cover songs, and the new CD contains material written exclusively by other artists. Perhaps it is the band's way of showing a bit of appreciation to its heroes of yesteryear. Just some of the artists covered include the Beatles, Love, the James Gang, Janis Joplin, the Byrds, Steppenwolf, the Animals, the Doors and Otis Redding. Included is the Bob Dylan/Rick Danko classic "This Wheel's On Fire" of which the Byrds' version proved to be very inspirational and influential to Golden Earring in the late '60s.

Golden Earring, now commonly referred to as the "Rolling Stones of Holland," already has concerts booked well into 1996. All of the acoustic shows had sold out in November the previous year. At the moment, the band is riding on

a crest of its career and shows no signs of breaking up. Said George Kooymans, "We're not doing it because we have to, but because we want to. The excitement is still there with every show we do."

While most bands depend on the American market for long-term success, Golden Earring's strong will to survive has defied all odds through the years. Although the little Dutch band from The Hague has been through thick and thin, it is still cranking out fresh rock 'n' roll, and much to the appeasement of its fans.

This article is dedicated to the many great Dutch bands of the sixties that never made the big time, among them the Phantoms, Q65, Livin' Blues, the Motions, the Outsiders, Cuby and the Blizzards, Brainbox and, especially, the Bintangs.

The author would like to thank Ad Groen, Margo Nijhuis, Heleen Molewijk and Patrick Orriëns for their assistance in making this article possible. A hearty "dank jewel" must also go out to all of the members of Golden Earring for their cooperation. *

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