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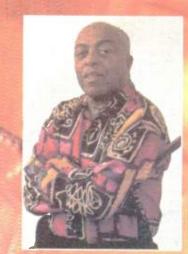
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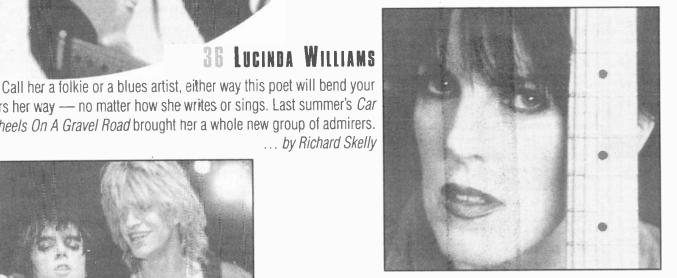
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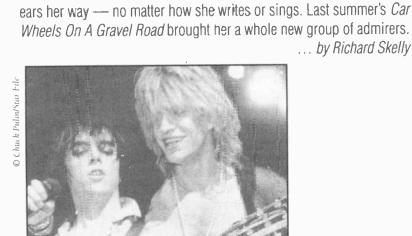
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Please Mr. Postman

Buffy Sainte-Marie missing

I must say I am a little disappointed in the latest issue (Goldmine #480, Dec. 18, 1998). I went to page 14 to read the interview with Buffy Sainte-Marie and found the first page of the interview was just a repeat of the second page! I am also disappointed that I can't seem to use the Krause web site to try to get a correct copy with the full interview. It seems like there have been quite a lot of problems like this lately, including the Christmas records article in this same issue where it says the story is continued on page 148 when the article actually continues on page 116.

— Dennis Doty via Goldmine Online

When I received my December 18 issue of Goldmine yesterday I enthusiastically turned to page 14 to read an interview with Buffy Sainte-Marie, an artist I've admired for more than 30 years, only to find two page 15s. I realize that it is a a challenge to publish a biweekly and mistakes will occur.

It is one thing to deal with the constant misspellings and the record reviews that are continued on page nowhere, but to trash a featured artist's interview is a disservice to both the readers and the artist wronged. Please get your printer's act together so that you can continue to bring to light artists who are not in the mainstream but should be recognized.

> - Frederick Taylor via Goldmine Online

(We have no intention of "trashing" any of our interviews by not printing pages. Why would we do that? During the electronic pagination of the magazine, the second page of the Buffy Sainte-Marie article came up for both pages 14 and 15, but this wasn't caught during the production process; it had nothing to do with our printer. We do not place our stories on our website at this time. And yes, it is a big undertaking to put this puppy out every two weeks. We certainly want to bring our readers a quality publication and have instituted some new production methods to hopefully eliminate, or at least minimize, these types of errors in the future. We also apologize to Buffy Sainte-Marie and to writer Richard Skelly for this unfortunate situation. We have reprinted her Talk Talk interview in this issue. — Ed.)

Family great; Uriah Heap good too

First, the Family article was very good and very informative (Goldmine #480, Dec. 18, 1998). There is not much out on them and their music.

But, why did you {writer Dave Thompson - Ed.) have to "bash" Uriah Heep? You were implying that "even UH made it" in the USA while Family made mistakes. Heep was a very good band who made honest, interesting music in the early-to-mid-70s. In fact, their definitive albums, Look at Yourself, Demons & Wizards, Magician's Birthday, Live! and Sweet Freedom are classic records and belong in any

LETTER FROM THE EDITOR

25th Anniversary a Publishing Milestone

When it comes to celebrating 25 years in publishing, few magazines last that long. And among music magazines, the number is even fewer. Billboard, which is

more than 100 years old, and Rolling Stone, which is 30, are the exceptions. In 1999, Goldmine joins this elite group.

The thanks goes to all of our readers and our advertisers who have supported us over the years, as well as to our freelance writers and previous editors who have built Goldmine's reputation as the magazine of choice for music collectors, fans, and histo-

Our plans for 1999 have been taking shape the last few months. One new feature we've added for this anniversary year is our "25 Great" lists, starting this issue with Carl Cafarelli's list of essential



music DVDs for your collection. Each issue in 1999 will have a similar list of "25" covering a wide variety of topics. These will be fun, in some cases controversial, lists sure to keep the letters

flowing into Goldmine Central.

We also have some special supplements coming and are looking forward to meeting our readers and advertisers at record shows next year. We'll keep you posted on our travel plans.

We have also hired our new associate editor, Cathy Bernardy, who you will read more about in our next issue

Until then, thanks again for your support and best wishes for a Happy New Year from all of our staff at Goldmine and Krause Publications.

— Greg Loescher

prog/classic rock fan's collection. Salisbury and Wonderworld deserve mention also!

It was so "fashionable" in the '70s to attack Uriah Heep, and I see you are still doing it in the '90s. You had to get that vicious dig in at the expense of a very good article. Boy, you wrecked my evening! You can't keep a good band down.

- J. Sciarappa via Goldmine Online

Hawkwind wanted

As a longtime reader of your fabulous publication, I've always enjoyed the extensive discographies of featured artists, being a record collector myself. A few months ago a poll was taken asking for subscriber input for future band cover stories. I unfortunately missed getting my vote in. I would hope that consideration be taken for the band Hawkwind, my favorite psychedelic progressive band. I realize this would be some undertaking, given the band's extensive discography including the solo projects. This would certainly be my "dream" article, and if anyone could pull it off, your fantastic publication would be the place for it! Other dream columns: Incredible String Band, The Fugs, Moby Grape, Roy Harper, Fairport Convention, The Sonics, and Nick Drake. Thank you for all the wonderful reviews.

– Jerry Steffen Brockport, NY

(We'll see what we can do about your requests. We actually have a few on your list in the works now, but I won't say which ones in case they don't show up! — Ed.}

Jo-Ann knows Catherine Wheel

I can't thank you enough for a great informative article on the most underrated band in the world! Just how does Jo-Ann Green know so much about the history of the band?

A brief note, the author mentions an unreleased "Judy Staring At The Sun" CD single with "Capacity To Change." This CD single supposedly had a promo pressing of 1,000 and they all were thought to have been destroyed. Four have turned up and I have

A scan of the CD sleeve can be seen at: http://home.inreach.com/lament/cwd_jsats.ht

> -- Chris Thacker via Goldmine Online

(We pride ourselves on the quality of our writers. Many, including Jo-Ann, have followed the bands they write about for years. Thanks for the info on the CD single — Ed.)

Swing's not really the thing

With regard to your "Swing's the Thing" inset (Goldmine #480, December 18, 1998). Based on what I've heard of it, the whole "Thing" is misnamed. "Swing" was music of the Big Band era, while what we're hearing on the radio is a revival of the "jump" music that sprung up from the ashes of the Big Bands after a change in union rules made them unprofitable.

Your list of the "masters" didn't include Louis Jordan, whose name probably should have appeared first. It's more understandable that you omitted Joe Jackson, though his Jumpin' Jive LP anticipated this whole fad by 17 years, back when Brian Setzer was resusci-



tating rockabilly. At any rate, even if it is a product of marketing gurus, any trend that has people learning to dance again can't be all

> — Kirk Anderson via Goldmine Online

(Kirk, I figured I get a few responses off my editorial. Glad you responded. I agree with you that the name today is a bit misleading, but that is what people are referring it to, right or wrong. I also figured someone would also bring up Brian Setzer. He is certainly in the forefront of this "fad?" today. Also, I could have listed a whole bunch of classic swing musicians, but was merely giving a few names so readers could have some references to go back and listen to. Perhaps we should be doing a Goldmine story on swing "then and now." I would agree with the dance thing, although a few years ago I took some dance classes and the women had a hard time accepting the fact that the men were supposed to lead! - Ed.]

Grace Slick not a rock queen?

The reigning queen of rock and roll? I don't think so. You guys are thinking like the clowns at the Rock and Roll Hall of Fame. When are Brenda Lee, who's been there since the beginning and is still rockin', and Connie Frances ever going to get any credit for all the hits they had?

— Bob Olivia via Goldmine Online

(We most recently published cover stories on Brenda Lee in our March 15, 1996 issue and Connie Francis in our May 14, 1993 issue. Both have had previous stories in Goldmine as well. This was our first Grace Slick cover. — Ed.)

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Grapevine

Hard Core Logo film — a "serious" punk satire

After nearly two years on the film festival circuit, *Hard Core Logo*, a "documentary" about a fictional punk band, has been picked up by Quentin Tarantino's Rolling Thunder Pictures for U.S. distribution. The Canadian film, directed by Bruce McDonald, chronicles the final days of the "legendary" Vancouver. B.C.-based punk band, Hard Core Logo.

Though the scenario brings to mind a punk version of Spinal Tap, there are some key differences. While Spinal Tap was an obvious send-up, Hard Core Logo takes itself a lot more seriously. The film's "press kit" is done up as a fanzine, complete with fictional press clippings and a discography. Real Vancouver bands like D.O.A., Lick the Pole, and Art Bergmann appear in the film's opening sequence, further blurring the line between fiction and reality (there's also a cameo from Joey Ramone). Overall, Hard Core Logo is meant to be seen not as a satire, but like any other dramatic feature-length film that's telling a good story.

The story begins at a Hard Core Logo reunion concert, organized to raise funds for equally legendary punker Bucky Haight, supposedly in need of financial support after having his legs shot off. Joe Dick (Hugh Dillon), Billy Tallent (Callum Keith Rennie), Pipefitter (Bernie Coulson) and John Oxenberger (John Pyper-Ferguson) haven't played together in three years, but once they get up on stage, it's like old times again for the group.

The success of the reunion show prompts the band to take on a reunion tour, but soon

the old problems begin to surface. Of all the band members, only Billy has found any measure of success, joining up-and-coming American band Jenifur. This provokes resentment among the others, particularly Joe, who professes to despise the very idea of selling out but is clearly anxious to team up with Billy again. As the tour continues, with thinning crowds, cancelled shows, and the lack of sufficient money, tensions within the band threaten to explode.

Anyone who's been in a band, or has heard touring horror stories, will be able to relate to the kind of arguments that break out when people have been forced to spend too much time together. The quick-cutting, cinema verite film style keeps up the pace, and the musical numbers don't disappoint either. This is a Hollywood player's idea of what punk rock sounds like, this is vintage early '80s-era punk.

But the film is accompanied by the appropriate '90s-era marketing too. In addition to a comic book and soundtrack (on Velvel, featuring not only Hard Core Logo but also Teenage Head, Chris Spedding, and the Ramones), there are two books available (the book the film is based on, Hard Core Logo by Michael Turner, and a book about the making of the film, Hard Core Roadshow by Noel S. Baker) and a website (www.hardcorelogo.ca). The film opened in New York and Los Angeles in mid-November and is currently in wider release around the country.

— Gillian Gaar



Joe Dick (Hugh Dillon) and Billy Tallent (Callum Keith Rennie) whooping it up in *Hard Core Logo*.

GRAPELEAVES

Jethro Tull plans to release a new asyet-unnamed album in August 1999 followed by a U.S. tour most likely in September. In the U.K, EMI reissued Tull's first three albums, This Was, Stand Up, and Benefit, as part of The Original Series. Tull frontman Ian Anderson's new The Secret Language Of Birds will be released after the Tull album... prog rock king Greg Lake of ELP, sent a letter to the media stating that he feels "ELP has failed to deliver the same vital and inventive music that had made it so endearing during its earlier years." Lake, who made the departure while ELP was planning its next album, will continue on with his solo career... Govinda Gallery in Washington, D.C. has a new exhibit, The Beatles Now and Then, featuring photographs by Harry Benson. The exhibit runs through January 23, 1999.

Items on the block — As mentioned in Eddie Hammer's "Elvis News" column in this issue of Goldmine, Bonham's of London is auctioning Elvis rarities from The Louisiana Hayride days, including his first Hayride contract, a rare reel containing his first stage appearance with a shot of "Maybelline" and his 1956 Hayride buy-out agreement... Sony Signatures is auctioning off Billy Joel memorabilia including musical instruments, stage gear and recording equipment with proceeds benefitting VH1's Save The Music Foundation (auction catalog available by calling 1-800-588-7088).

On the road again — Julian Lennon made his first U.S. appearance in six years at an awards dinner held in New York City by Do Something, a volunteer organization. Of course, Lennon plugged his upcoming February release, *Photograph Smile...* Korn and Rob Zombie plan to

take their weirdness on the road with "The Family Values" tour from February 25 thru April 11...

Awards — John Lee Hooker has been awarded the Rhythm & Blues Doudantion's Lifetime Achievement Award, to be presented at the foundation's annual awards gala February 25 (the day after the Grammys) at Sony Studios in Los Angeles.

New releases and reissues — Razor & Tie plans 1999 releases including Transformation: The Best Of Nona Hendryx, The Best of Jon Lucien: Sweet Control, a reissue of Brian Setzer's first post-Stray Cats album, The Knife Feels Like Justice, Blondie frontwoman Debbie Harry's 1981 debut solo album, Koo Koo, Franke & The Knockouts' The Sweetheart Collection, along with releases by jazzfusion group Hiroshima, The Sweet, Robbie Nevil, Helix, Vixen, Speedy West & Jimmy Bryant, Michael Johnson, Roy Clark, Ellie Greenwich and Sammy Davis Jr.... Fuel 2000 Records is releasing The Boxtop's Alex Chilton's Live In London, Creedence Clearwater Revisited's Recollection and Desmond Dekker & The Specials' King Of Ska... Columbia/Legacy is releasing a special 2-disc 20th Anniversary Collectors' Edition of Star Trek: The Motion Picture (Original Soundtrack) Inside Star Trek with Gene Roddenberry... Taragon Records just released two complitations: Lost Male Hits of the 50's featuring Jim Reeves, Brook Benton, Perry Como and Harry Belafonte and Lost Female Hits of the 50's featuring Eartha Kitt, Rosemary Clooney, Dinah Shore and Della Reese... Suicaine Gratification by Paul Westerberg is due out February 23.

Roland Alphonso, Skatalites Saxophonist

old saxophonist with the Skatalites, passed away at Cedars-Sinai Medical Center in Los Angeles, a little less than three weeks after suffering an onstage seizure during the Skatalites' show at West Hollywood's Key Club on November 2. He was rushed immediately to the hospital, where doctors discovered a burst blood vessel in his neck.

Early reports were encouraging, with doctors expecting Alphonso to make a complete recovery — he had already survived two strokes and a massive heart attack. But on November 17, he slipped into a coma, and three days later, he died.

Alphonso's career was one of the most remarkable in the history of Jamaican music. Over 50 years ago, in the late 1940s, he was a member of Eric Dean's jazz orchestra, one of the most respected combos on the island. He worked with Jamaican comedy legends Bim and Bam, and by the early 1950s, was recording calypso and mento with Stanley Motta.

One of the island's most prolific (and versatile) sessionmen, Alphonso was inevitably present at the birth of ska, lending his distirctive tones to many of the genre's earliest recordings (including Theo Beckford's "Easy Snappin'," a record that has been described as the first ska single). He

was also a regular at Studio One producer Coxsone Dodd's sessions, both as a musician and an arranger, and after the Skatalites formed around a core of similarly respected session musicians, Alphonso's arrangements remained integral to their

The Skatalites' success swiftly spread to ska-hungry Britain, where they scored a hit single in 1967 with the insistent "Guns Of Navarone." Later, during the 2-Tone explosion of 1980-81, Alphonso returned to the country to record and gig. The Skatalites' re-discovery by a whole new generation of American and British ska fans this decade has also led to the reactivation of many of those old records, in many cases after years of obscurity. In Jamaica, however, his importance has never been overshadowed by other contemporary fashions. Alphonso was awarded an Order of Distinction by the Jamaican government in 1977, and in 1990, he was inducted into the Reggae Hall of Fame. America, too, has since honored him, with a key to the city of Boston, and two Grammy nominations, in 1994 and

Alphonso was buried at Evergreen Cemetery in Brooklyn on November 28.

- Dave Thompson

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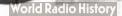
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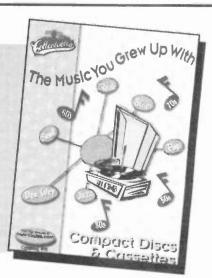
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Psycho Circus Tour More of the Same From Kiss

Although the prospect of seeing the original members of Kiss reunited and clad in their long-discarded costumes for a revisiting of the rock spectacle that made them the biggest act of the 1970s was appealing enough to fans of retro-kitsch to turn the band's 1996-97 tour into the surprise smash of this decade, it would appear that the second honeymoon is now over. While fond childhood memories were sufficient to net the band one tour's worth of good will, as it takes to the road in support of its new Psycho Circus collection it would appear that nostalgia will not be sufficient to carry the day twice. The original appeal of the reunion proceeded less from a revival of interest in the band's music than a desire to witness a hip bit of nostalgia, and it is perhaps that very fact that explains why a show that worked on its last go-round registers this time through as little more than a spectacular cash-grab.

Coming as it did from a band built on gimmickry, it made an odd sort of sense that the only real change from the last Kiss tour to the one that stopped at a half-full Hartford Civic Center in Connecticut on November 25 is that it had been upgraded by one gimmick. Featuring as it did only three songs from the band's new album, the Psycho Circus show's primary new drawing card was that it was presented in 3-D. The fact that all live shows are presented in 3-D notwithstanding, the premise of the bit was that patrons were given special glasses at the door, and could then enjoy the show on the stage's giant monitors. Given that the majority of the effects were given over to things like band members sticking their hands and instruments out toward the camera, as attractions go it was notably underwhelming. Despite the fact that only select portions of the show



were presented in the format, some crowd members left their glasses on for the entire show and probably never knew the difference. Others never put them on at all, and they

did not miss much either.

Clad in their famous demonic kabuki makeup and the costumes created in conjunction with the Destroyer album, the band members still had a firm hold of their roles but not as much vigor to play them as they once did. Gene Simmons wagged his tongue with all the fire of yesteryear as he tromped out onto the stage in his dragon boots to sing harmonies on the reverb-heavy 'Psycho Circus," but as the show dragged on he lost focus on his character and seemed tired, notably when he floated through Within" just before Peter Criss' neverending drum solo gave him a break. Paul Stanley showed he was still quite capable of

prancing in platform boots as he strutted through "Deuce," but his promises to stay until all were satisfied and even to drive home those who were inebriated came off as more than just a little trite.

All of the expected bits did materialize during the show, which was built primarily of tracks compiled on 1978's Double Platinum. Gene Simmons breathed fire during "Firehouse" and spit blood before playing "God Of Thunder" from a ceiling stage. Ace Frehlev's guitar smoked and flamed during his "Into The Void" solo, and he later knocked a tinfoil sculpture that was apparently supposed to represent a bank of lights from the grid when he fired a rocket from his guitar. Criss rode his drum platform near into the crowd during his solo, then opened the encore with a version of "Beth" married to a pre-recorded instrumental track. Stanley offered a new wrinkle when he rode a cable to a stage at the arena's rear to perform "Love Gun." The blonde fan who jumped onto that small stage and writhed at his feet as Stanley played did so with such expertise that it would not have been surprising to learn she was on the payroll.

In all it was an uninspired evening of theater, a rerun that was fun once but simply could not continue to pay off for the band. The audience cheered along as the show rolled through "Rock And Roll All Nite" and the mildly surprising inclusion "I Was Made

For Lovin' You," but by the time Stanley got into his interminable guitar solo to lead into "Black Diamond" in the show's encore, many were already headed for the exits. Just when the crowd should have been swept up in the show, it was on its way out, a collective that had seen the bits it came to see and then broke up in favor of beating the night's traf-

The evening's lasting impression was that the band still had money it wanted to make. Catalogs featuring pricey Kiss memorabilia were available at all entrances, souvenir stands were decked out to the nines, and the giveaway 3-D glasses featured a pitch for the band's 900 number on both arms. It was surely no coincidence that the instruments so blatantly being shoved into the faces of attendees via 3-D magic also happened to be band members' signature pieces, from Simmons' \$3000 "Axe Bass" (which he still cannot play very well if his solo was any indication) to the Frehley model Les Paul Gibson that blasted off into space during one animated sequence on the big screen. Had it been announced at show's end that spectators could deposit any bits of confetti that had exploded from the stage late in the show into special bins outside the theater it would hardly have come as a surprise. Colored paper is hardly cheap these days, and Kiss has its retirement to look out for, after all.

— Thomas Kintner

Barbara Acklin, R&B singer/songwriter

Chicago soul singer/songwriter Barbara Acklin, a prime proponent of the late 1960s/early 1970s Windy City R&B sound, died Nov. 27 in Omaha, Neb., while visiting a friend. She died of pneumonia, and was

Acklin's lilting soprano burst onto the national scene in the summer of 1968, when her bouncy "Love Makes A Woman" for Chicago's Brunswick Records climbed to the #3 slot on Billboard's R&B charts and went to #15 pop. But Acklin was no newcomer to the Chicago soul circuit; she had worked as a background singer and songwriter before breaking through as a star in her own right.

Born Feb. 28, 1943, Acklin spent some of her early years in Oakland, Cal., winning a talent contest at the tender age of five. Moving to Chicago with her family in 1957, Acklin was a featured singer with the New Zion Baptist Church Choir in her teens and studied classical music as well. Already performing R&B in various Chicago clubs while attending Dunbar Vocational High School, Acklin was hired as a secretary at St. Lawrence Records in 1964.

Acklin cut her debut single for her cousin Monk Higgins' Special Agent label under the alias of Barbara Allen in 1966. She also contributed backing vocals to other St. Lawrence-generated projects (notably guitarist Freddy Robinson's "The Creeper") and supplied background vocals for various Chess acts, including Etta James, Jackie Ross and Fontella Bass.

Her secretarial skills came in handy once again when singer Otis Leavill got Acklin a job as a Brunswick receptionist in

Obituaries

1966. Brunswick boss Carl Davis initially was reluctant to record her, but Acklin still managed to make her mark at the firm as a composer, writing "Whispers (Gettin' Louder)" with David Scott for Jackie Wilson. Wilson's waxing became a Top Five R&B smash, barely missing the magazine's Pop Top Ten list.

1968 was Acklin's year as an artist. Her first R&B chart entry came in March when "Show Me The Way To Go," a duet with Brunswick star Gene Chandles, proved a solid seller. The William "Sonny" Sandersarranged "Love Makes A Woman" followed four months later, its memorable bass line, a punchy sax break by Cliff Davis and a free-flowing mid-tempo groove framing Acklin's engaging delivery. Love Makes A Woman, her debut album, combined originals penned by Acklin and Chi-Lites lead singer Eugene Record ("Please Sunrise, Please," "Be By My Side," "The Old Matchmaker") with covers of "To Sir, With Love," "The Look Of Love" and "What The World Needs Now Is Love."

In October a second Chandler/Acklin duet, "From The Teacher To The Preacher," jumped to #16 R&B. Before the year was through, her solo followup, the alluring "Just Ain't No Love" (penned by her producers, Carl Davis and Record), became a #23 R&B seller on the Billboard lists. But Acklin lost out when Brunswick took the backing track of her promising "Am I The Same Girl," overdubbed some piano riffs by Floyd Morris and released it as "Soulful Strut" by Young-Holt Unlimited (who weren't even on the track).

Their instrumental version, issued prior to Acklin's, went gold while her vocal reading only made it to #33 R&B in early '69. "Just Ain't No Love" and "Am I The Same Girl" graced Acklin's encore LP Seven Days of Night, which sported several Record/Davis copyrights and renditions of three Burt Bacharach/Hal David themes, notably "This Girl's In Love With You."

The soul chanteuse scored another solid R&B hit in 1969 with "After You," returned to the charts with "I Did It" in '70 and "Lady Lady Lady" in '71, and enjoyed her last hit for Brunswick in 1972 with "I Call It Trouble." Her skills as a songwriter made Acklin doubly valuable to Brunswick; collaborating with Record (then her significant other), she co-wrote the Chi-Lites' 1971 R&B chart-topping ballad "Have You Seen Her," as well as three more of the vocal group's smashes - Let Me Be The Man My Daddy Was" in 1969, "Stoned Out Of My Mind" in '73, and "Toby" in 1974.

Moving over to Capitol Records, Acklin nailed another huge hit (#14 R&B) of her own with "Raindrops," produced by saxist Willie Henderson, who had worked with Acklin at Brunswick. Her last pair of lowlevel chart entries, "Special Loving" and "Give Me Some Of Your Sweet Love," emerged on Capitol in 1975.

After dabbling in reggae pursuits during the early '80s, Acklin had been largely inactive on the Chicago circuit recently, though

an acclaimed appearance in 1994 at the Chicago Blues Festival (where she shared the proscenium with Chandler and Major Lance) showed her pipes had weathered the decades well.

Butch McDade, Amazing Rhythm **Aces Drummer**

David H. "Butch" McDade, drummer for the Amazing Rhythm Aces, died on November 29 in Maryville, Tennessee, after a long battle with cancer. He was 52. Along with singer-guitarist Russell Smith, McDade co-founded the Amazing Rhythm Aces in the early '70s, and in 1975 the group (which by then included bassist Jeff Davis and organist Billy Earhart) released its debut album, titled Stacked Deck. The band went on to release four more albums during the '70s, and placed several singles on the country charts. In addition to his drum work, McDade was an accomplished songwriter who penned such Rhythm Aces compositions as "Same Old Me" and "Living On Borrowed Time." Following the breakup of the group in 1981, he became a popular figure in Nashville, touring or recording with such notable peers as Leon Russell, Lonnie Mack, Roy Clark and Tanya Tucker. In 1996, the Amazing Rhythm Aces began a comeback that culminated with the release of the 1997 album, Out Of The Blue. Although his illness kept McDade from performing with the band on tour in recent months, the Aces never considered recruiting a full-time replacement. He is survived by his wife, Leslie, and his two children.

- Russell Hall

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Buffy Sainte-Marie: Educating The Mainstream by RICHARD SKELLY

on't put Buffy Sainte-Marie in the same camp with all the other singer-songwriters who first came to prominence in the early 1960s. Unlike some of the others who've faded from the scene, Sainte-Marie has kept her career going by going global. By the end of the 1960s, when her U.S. market had pretty much dried up, she didn't miss a beat, and instead plied her craft in Canada, Europe, Asian countries and Japan. She'd come back to the U.S. to play concerts on Indian reservations and attend college in Massachusetts. She's a woman of accomplishment: she received her Ph.D in Fine Arts from the University of Massachusetts. She also holds degrees in Philosophy and teaching. Her many interests are reflected in her visual artworks, her songwriting and her outlook on life. She's part of the Canadian Music Juno Awards, Hall of Fame and in May of this year, she was named as an Officer in the Order of Canada, the highest award the country can bestow.

Born in Saskatchewan on a reservation on Feb. 20, 1941, she was raised by foster parents in Maine. She went to college with blues singer Taj Mahal in the early 1960s, and, interestingly, considers male blues singers like Blind Willie Johnson and Blind Willie McTell as her earliest songwriting heroes. A lot of people don't realize, Sainte-Marie wrote the song, "Up Where We Belong," which was part of the 1980s movie An Officer and A Gentleman. It won her an Academy Award, and later became a huge hit for Joe Cocker and Jennifer Warnes. Although she may have faded into obscurity in some places in the U.S., Sainte-Marie remains prominent musician in the indigenous worlds in America and Canada.

Aside from her legendary early albums for the Vanguard Record label, now available on compact discs, Sainte-Marie has two recent albums available through EMI Canada, both recorded completely in her home studio, using guitar, keyboards, mouth bow and a variety of other instruments. They include Coincidence And Likely Stories (Ensign/Chrysalis/EMI, 1991) and Up Where We Belong, (1996, EMI Music Canada.) Her voice is just as angelic and convincing and passionate in as it was in the mid-1960s, when she first burst upon the flourishing folk music scene with tunes like "Now That The Buffalo's Gone," "Until It's Time For You To Go," and "Universal Soldier."

As she reveals in this interview, conducted at the New Orleans Jazz and Heritage Festival, in her early years, Sainte-Marie considered herself a songwriter first. After some years writing songs to educate and entertain people, she finally got up the nerve to step on stage and begin performing them. She made that decision in the early 1960s, while still an undergraduate Oriental Philosophy major at the University of Massachusetts at Amherst. Read on and see for yourself. The world is a richer place because Sainte-Marie made that decision.

Goldmine: A lot of people don't realize you wrote "Up Where We Belong," a huge hit for Joe Cocker in the 1980s. In a sense, was that your first big break in the record business?

Buffy Sainte-Marie: Not really, nobody knows I wrote that song. I just kind of took my Academy Award and went home and smiled. I haven't performed in the United States in a long time, since I kind of got kicked out during the Johnson era. Lyndon Johnson was one of those very strange people who thought that entertainers should not speak out about anything. So people like Taj Mahal, Eartha Kitt and myself were sort of blacklisted. Johnson used to send out letters on White House stationary commending broadcasters for not playing certain music, and I was one of them. I didn't find out about all this until maybe 10 years later. The U.S. kind of forgot about me, and I went to the rest of the world and had a wonderful

But by way of royalties for that song, it must have been helpful...

Oh yes, except that the movie company gets most of the money!

How long have you been living in Hawaii?

I've lived there for 33 years now, and the reason I've been based there has to do with international travel and international successes. The reason I've been able to have a real good life is because of international successes. Frankly, "Until It's Time For You To Go" and "Universal Soldier," those are what make me my money! I've been in Hawaii since 1966. It was just a matter of being a little too famous during the 1960s and having to find a place to live that I really loved. So it made it very easy for travel in Asia, Australia, New Zealand, and fly over the poles and go to Europe. I've had a real

In the early 1960s, you came on the Greenwich Village folk music scene. At that time, there were these traditionalists, Dave Van Ronk calls them "moldy figs," and then there were these other people, the originals like yourself... how long did it take for Vanguard Records to notice you and sign you?

I guess I'd been singing around for a about a year. I'd had offers from other record companies, but Vanguard was kind of a hot record label at the time. I was already playing concerts and traveling around in a bus, playing colleges. Students ruled and opinions mattered. I flew into show business through a very narrow window in a very special time. I've always considered myself more of a songwriter than any kind of show business type of



singer. But in some countries I'm considered one thing and in other countries I'm another, which I think is very nice. I try to stay completely anonymous in Hawaii and I almost never play there. But in Canada, I can't walk down the street, so it makes for a very nice life.

How did Maynard and Seymour Solomon [then the owners of Vanguard Records] at first

They'd heard my name and came to see me play and asked me if I'd like to record. My name was becoming very well known in that scene. I was always based in Amherst, Massachusetts, and I didn't really go through the Boston scene. I went right from Amherst, by bus, to New York, and started just trying my luck. But I was actually most interested in going to India to study. I was an Oriental Philosophy major and was really in love with the idea of going to India!

Could you give us some background? What was your first awareness of music?

I was born in Saskatchewan, but I was adopted and raised in Maine, about 28 miles north of Portland. I didn't return to Saskatchewan until my late teens. I was kind of a child of the 1950s, and I liked things that girls just really weren't doing! There really wasn't a place for me. It's not as if I was from New Orleans and being able to hear Fats Domino who was a big idol of mine or Chuck Berry and Dr. John and Jerry Lee Lewis, and all those from 1950s to '60s R&B acts. That's the music I really loved, but I just kind of gave up or that idea. I was writing my own songs from my own point of view, and didn't really expect anybody else to be interested! (laughs) Then, like I said, the 1960s was a time when opinions were not only tolerated, but expected, and I found that people enjoyed the songs. That's why I had the courage to step on stage, not because I was a great singer, but because I really believed in what the songs were talking about. I kind of got into it through college and had I not gone to college, I don't think I would have had the great times I had. I would come back and forth between UMass/Amherst.

Who was on the scene when you first came to New York?

They were calling me a folk singer, but I wasn't; I was really a songwriter. Songwriters were considered Tin Pan Alley, and it didn't really have a good ring to it to call yourself a songwriter. Vanguard called these people folk singers, 'cause that's kind of what the show business term was that was selling at the moment. There were genuine folk singers around like Joan Baez, who were singing 400-year-old songs, but most of my songs were written the night before. Bob Dylan came on the scene about a year after my first appearing in the Village. He became a poet of everyone's hearts and everybody loved what he was doing, and he became very, very famous and just made it easier for the rest of us. He just made it so that clubowners would say, "This might mean money, let's book these folk singers!"

Buddy Guy, the Chicago blues guitarist, talked about how the late Stevie Ray Vaughan opened the door for all the blues players...

Sure, he did, and John Hammond has been around forever, and anybody who knew anything adored John, but there wasn't a lot of money in it for him at the time, and Stevie Ray Vaughan opened everybody's ears to the fact that blues music can mean great songs!

If you had already established your recording career at Vanguard by 1964 and 1965, how did you go on to get your Ph.D. in Fine Arts at U-Mass after this?

Because you didn't hear from me for a long time. I was doing things very quietly. No one wanted to know about electronic music or computer music or computer art. If I had been talking to you in the 1960s or early '70s, your editor might have blown that part of the interview away. They just wanted to know about the Indian girl who wrote

About "the buffalo being gone ... "

Exactly! Just like what we said about times changing according to what's making money, there was no money in girls making music on computers. What I was doing was continuing to educate myself, buy instruments, make instruments and work with people who were making instruments. I was working with people like Jill Frazier and Peter Tchaikovsky. I'd go to school, I'd teach, I'd write. The university recognized that this was something new.

In the 1970s you became interested in computer-generated music?

In the 1960s, really, 'cause Illuminations came out in 1968, I guess. Most people did not allow the word electronic music or synthesizer into their vocabulary until Michael Jackson, and I don't mean early Michael Jackson. This was all about 20 years too early, what I was doing back then. Sometimes that's the case, but if you like it, you do it anyway! Meanwhile, it's been very nice for me, 'cause it gave me privacy while I was learning, something equivalent to a songwriter's songbag, and some of my computer paintings were presented in museums 15 years ago, before digital art was a household word. It's been a very interesting life for me, a combination of fame and anonymity, depending upon where and when. The anonymity has been very very creative. Anonymity is about being creative and fame is about display, you know. So I'm adjunct professor of fine arts in several colleges and it allows me to travel and teach. In any case, by the late 1960s, my career was all over as far as the U.S. goes. If you were in Philadelphia and there were 25,000 people in my audience and you were to go and try to find my records, there wouldn't be any in the stores. Now, why wouldn't there be any? Does that mean that Vanguard was a lousy company? No. Nobody knew what happened to the records, nobody knew what was happening, it wasn't until about 10 years later that people knew about the blacklisting that was going on. It was going on all through that time. When the Kennedy era was over, it was very much over and the guys who took his place were a whole group of people who probably would escape notice, unless what you happened to be doing was going up against energy companies who were stealing land from Indian people. Which wouldn't make a whole lot of difference if you were just one poor Indian, but on the other hand, Elvis was recording your songs, you might pose a slight threat. So it was pretty much over for me in the U.S. by 1968 and 1969, and I looked elsewhere. I was into education and traveling abroad and making lots of money doing it. It was all over, I wasn't singing in the U.S. After things calmed down in the U.S., I would only come here for education, or for reservation concerts. I knew it wasn't the same as it was in other countries. By 1975, I joined the cast of Sesame Street as an educator. I was on Sesame Street for five and half years and raised my son on Sesame Street and taught about Indian things on the program. But it wasn't a part of show business, really. I'd be doing Sesame Street and then a concert in Paris the next week, not a concert in New York. I think when it comes to blacklisting and things, most people think it ended in the 1950s, but really it continued into the 1960s for me and other artists. Had I been aware of what was going on, I would have been pissed! The reason why careers don't resuscitate is because you have to try, and I wasn't trying, I was elsewhere making a fortune. It does make a difference, because show business is kind of like the ocean, you know. It may only hold you under for four and a half

minutes, but you're dead for a real long time!

who lives in Hawaii. How is it there?

Tai and I went to the University of Massa chusetts together! And, Taj and I have been neighbors on the same island in Hawaii and my son and his son went to Berklee College of Music together. We've had parallel careers in many ways. He's been a great comfort and solace and friend to me in many ways. throughout the years.

When did you begin recording at home?

I had been recording at home for a long time by 1989, when I was just being an artist working at home and accepting occasional dates in Canada and raising my son. Then, a friend of mine heard a demo and played it for Nigel Grange at Ensign Records in London. He called and asked if I would like to record again. I said yes, but only if I can do it at home using my computer, and he said, "What?!" And I said, "Yeah, that demo that you heard was all done at home using my computer." So I suggested I'd record at home in Hawaii and then send it by modem down the phone lines, bounce it off the satellite and it can go on tape in London. They said, wait a minute, they had never heard of anything like this done in recording. They weren't hesitant at all and they supported me all the way. They were just surprised that this is the way that someone they had thought of as a folksinger would record an album. But it made for some very strange headlines in London! (laughs)

Ramblin' Jack Elliott once did a concert over the phone...

(laughs)... Most of the time through the 1970s and '80s I was playing on reservations in Canada. Or in the indigenous world in general. If I have a concert in Stockholm, I'll be with indigenous people in the Arctic circle who are native people within a few days. Or if I have a concert in Australia, I'll be with the Aboriginal people within a few days. These are people nobody in America has ever heard of. That's kind of what my life has been about, and what my life has been about since the 1960s, combining a life as a bridge between indigenous thought and mainstream thought, back and forth, not one more important than the other. But it's expressed in my paintings and in my songs. Sometimes it's very popular, but that's not what it's about. It's really about the fact that I get big, big joy out of knowing that indigenous people have contributions to mainstream society that could possibly save mainstream society! It's wonderful, it's a great life!

In 1968 or '69, how were you able to just pack up and go to Europe?

Well, 'cause I was invited. These people had heard my records and knew about me, thanks to Vanguard, and there were always a lot of people from Europe visiting the U.S. People heard about me and invited me to Europe and indigenous people would come to see me, wherever I was. And Asia and Australia. My life was in the Arctic Circle and in Asia and in Polynesia, in Japan, there were 90,000 people at a concert in Japan that New Yorkers didn't know about. The world is just so big and incredible. I feel really lucky to have gone through places that Madonna would never have a chance to go through,

just because of too much fame. Like when I do a concert in Canada now, I'll do a theater show and then I'll go up and do another six Taj Mahal is the only other person I know shows on reservations that nobody's ever heard of. And it's not because of great money or great fame, it's because that's where the richest part of my life has always been, where I'm able to bring things to the reservation and from the reservation in terms of input, 1

> These two recent releases on EMI Canada, were both recorded at home?

> Yes, they were recorded at my house. I did some finishing up in studios in Toronto and London. They were recorded at home, on my MacIntosh! I was using a Mac to compose and record and to finish album covers in 1984. But by then I had already made electronic records. By then I was using my computers for movie scoring. In the 1970s, I was using a Fairlight synthesizer and in the 1980s I was using a Synclavier. Earlier I was using Moog and Matrix synthesizers. Also using things like Arps and Mellotrons. I knew Paul McCartney had a Mellotron, and I had one, but I don't know who else had one at the time

> Can we touch a little bit on the people that were helpful to your career in the 1960s, given the blacklisting that was still going on?

Harry Belafonte was very important. He was very helpful to me in terms of getting people in other countries to book me. He said nice things about me and encouraged people in other parts of the world to book me. He was pretty much aware of the political scene. Marlon Brando was nice to me. Peter Ustanov. John Hammond was always very nice to me. Taj was a friend. But for the most part I was a one-man band. I didn't drink, I didn't hang out, I wasn't really a part of any kind of network. I was by myself and I mean, who's going to sing along to "Starwalker" you know?! (laughs) My interests were so much involved in getting out of town, if I were in New York, I couldn't wait to get to the Mohawk reservation. So I did not do my show business homework and hold hands with the right people and socialize. Also, I had no business background at all. I had never met a lawyer growing up. You look at some of the families of people in show business, and they were somehow connected to the show or to the business. But I came from no background at all and didn't really have a social entre.

And record royalty laws in the U.S. are still incredibly screwed up, the way the business works.

its trage it still goes on today with mainstream white rock 'n' roll groups. My life has been such a joy between crossing back and forth between mainstream and indigenous cultures. I always feel sorry for people who don't know each other. I always wish I could bring my friends from Paris with me to the reservation, and vice versa.

Tell us about this recent activity of yours, the Cradleboard Teaching Project?

We provide curriculum to schools, black schools, white schools, anybody - accurate. excellent curriculum about Native American studies. And geography, history, social studies and science. And then, after the kids have been studying for a while, we connect every white school up with an Indian school, or

every African-American school with an Indian school. I've been working with [basketball player] Kareem Abdul Jabar, he's been very supportive, and we're working with schools in every state in the U.S. Our schools are in New York, Wisconsin, Michigan, New Mexico, New Jersey, and we have a very long waiting list. Fortunately, we got a huge grant from the Kellogg Foundation to do this. The Indian people have suffered from being misperceived all our lives. And the only way we're going to change that is to educate little children in the nicest possible way like we did on Sesame Street. So what we do is provide curriculum to teachers that they love and are able to make use of. They don't have the materials to teach with, so they use the materials and then we connect the kids up with kids on a reservation, and they teach one another. It's just making friends.

In May, your schedule is pretty heavy. You're getting this Order of Canada award?

Next week I'll be in Washington, I have some appointments at the White House, 'cause our website links with the White House web site, and then I'll go on to accept the Order of Canada award.

So all this talk about Bill Clinton as the "Education president" isn't just a lot of disinfor-

I think he's pretty good. No matter what you don't like about somebody, I've got to hand it to the Clinton administration on education. I think they understand that education has to continually get better and better, regardless of politics.

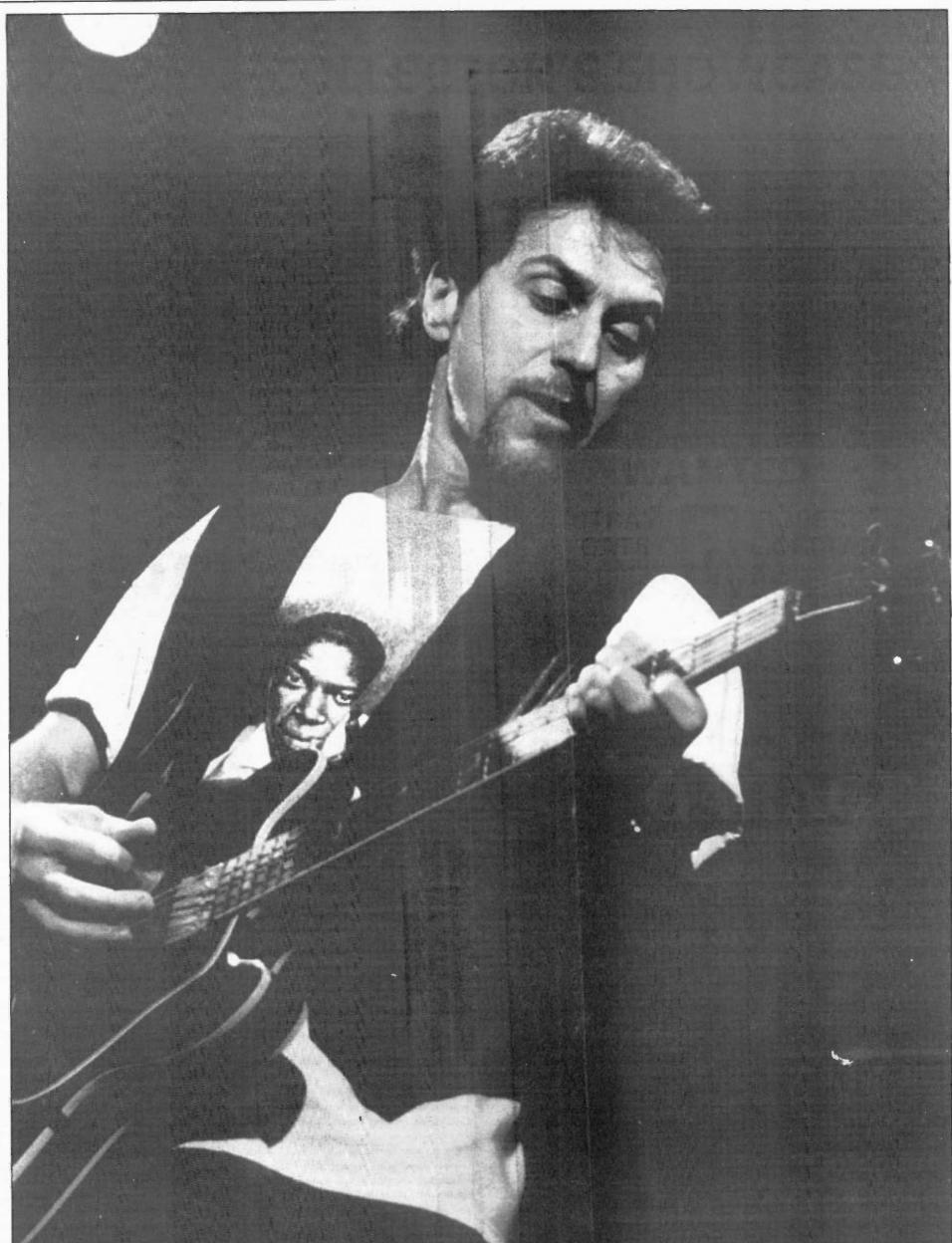
Since you were part of "the original singersongwriter" camp — as opposed to the "moldy figs" the traditional folk singers - who would you cite as songwriting influences in those early days?

A lot of people you've never heard of. People like Blind Willie Johnson and Edith Piaf, who wasn't real well known in the U.S. She wasn't a songwriter, but the people who wrote for her were very deep into conveying human emotion. During those times, there weren,t a whole lot of songs about emotion. I did have some influences from different places. If you know Blind Willie Johnson and Blind Willie McTell, those Delta blues people were not writing songs like the Mamas and the Papas, you know! They were people who were dealing with the universality's of human life: what it's like to be poor; what it's like to be in love; what's it like to have blues; what it's like to feel good!

Some current and future projects that will be keeping you busy?

I'll be doing more with the Cradleboard Teaching Project. And I continue to write songs at home and to make paintings at home. I just don't have the show business whip crackin' over me, ever. I just do things in my own time and know I'll come out with things that are a pleasure to share with other people.

For more information on the Cradlehoard Teaching Project, write: 1191 Kuhio Highway, Kapaa, Hawaii 96746, or fax: (808) 823-0249; for more information on Buffy Sainte-Marie's EMI Canada recordings, and Cradleboard Teaching Project, go to: http://www.cradleboard.org or send e- mail to bsm@aloha.net.



January 1, 1999

rends have never meant a whole lot to Johnny Rivers - unless he was responsible for starting them himself.

During his four hit-filled decades as a recording artist, Rivers has amassed a rock legacy of daunting proportions. 29 chart singles from 1964 to 1977, beginning with his driving remake of Chuck Berry's "Memphis" in 1964 (cut live at the Whisky a Go-Go in Hollywood, a Sunset Strip landmark that blasted off like a skyrocket when Rivers was its star attraction). Producer of the 5th Dimension during their breakthrough phase. Nurturer of songwriter Jimmy Webb, who supplied the group with their first smash, "Up-Up And Away." Founder of the Soul City label. And a man who hasn't stopped rocking for an instant since he emerged from Baton Rouge, Louisiana in 1958, hellbent on earning his own share of prolonged stardom.

control, and to be able to work with the reps. in the different areas and the radio stations. and whatever. It's kind of like the old days actually with human contact, instead of dealing with a huge machine."

Soul City's latest contemporary offering is Last Train to Memphis, an exciting set that found him collaborating again with composer Jack Tempchin, who penned Rivers' 1977 smash "Swayin' To The Music (Slow Dancin')."

"I finished this new album that I've been working on for about two or three years," says Rivers. "We sort of accelerated near the end. I was just doing it a little bit at a time, and then Jack Tempchin and I got together and started writing, and came up with several good songs. We kind of just got into 🕯 'Poor Side Of Town' and 'Memphis.' It's a high gear and finished up, decided we were gonna put out a new album.

like a lot of stuff I did back in the '60s and '2 Presley's "Mystery Train" and "Tryin' To Get

rockabilly legend Carl Perkins moved Tempchin to write the final track on the CD, a heartfelt "Blue Suede Blues."

Soul City's catalog also contains a collection of remade greatest hits and The Memphis Sun Recordings, a 1991 all-star affair cut at the legendary Sun Studio that sent Rivers to the city that he sang about back in 1964.

"Carl Perkins oined us, and James Burton," he says. "We had a lot of Memphis musicians - the Memphis Horns played on some of it. It was basically a tribute to Memphis music, more actually the early Sun artists. And then I kind of evolved it into the * R&B, East Memphis Music catalog. So we wound up doing about 20 songs. I did a couple of remakes, 'Mountain Of Love' and good album.'

The rocking set is just about evenly "It's real bluesy." he continues. "It sounds" divided between '50s rock standards —

this. It's worn out.' Capitol never reissued it, so that's our first release. I've remastered it digitally and everything. It sounds really good, very contemporary. I think it'll do real well for us. We're gonna do 'em all. I mean, just one at a time. We don't want to bite off more than we can chew. We're doing very well so far. I'm friends with Richard Foos at Rhino. It's funny, because we got together with him and showed him what we were doing, and some of our figures and stuff, and he said, 'Gosh — you guys are doing better than we did when we started!"

Containing 36 of his best-known hits, Rhino's two-disc Johnny Rivers Anthology 1964-1977 has been the best place to begin a Rivers CD collection ever since it was issued

"It's one of their best-sellers. I see it everywhere. They've got it out there really well," says Rivers.

No matter what the momentary musical

Johnny Rivers Mr. "Memphis" relaunches his Soul City Records label — and his career

By Bill Dahl

Along the way, Rivers developed an uncommonly keen ear for a good song. Whether covering rock classics of the thenrecent past ("Memphis," "Maybellene," "Mountain Of Love"), interpreting the work of up-and-coming composers P.F. Sloan and Steve Barri, Webb, and James Hendricks, or writing his own chart-toppers ("Poor Side Of Town" in 1966), Rivers has always grasped the inherent value of a musical copyright (he haunted New York's Brill Building in search of his first hit while still in his mid-teens) a skill that has served him unerringly.

And now he's back in the record business. Rivers re-activated his long-dormant Soul City logo in early 1998.

"It feels good," says Rivers from his Studio City, California offices. "We've done it on a small scale. We're just doing my own product. We've got independent distribution with DNA and Valley Distributors out of Sacramento. It just feels nice to be in '70s, you know, with a modern contemporary sound. We've got some great players on it. I think the songs really hold up well." Although the lead track is titled "Down At The House Of Blues," Rivers emphasizes that it's not a plug for the nightclub chain. "It's more symbolic," he says. "It's almost like a 'Heartbreak Hotel' kind of idea."

Like its namesake city, Last Train to Memphis is a beguiling blend of roots rock, blues, soul, and country that Rivers shapes into a powerful statement recalling the vitality of his early output. Chess Records blues (Jimmy Rogers' "Chicago Bound," Muddy Waters' "Rollin' Stone") and horn-stoked soul (Bobby "Blue" Bland's "Treat A Dog," the Casinos' "Then You Can Tell Me Goodbye," Frederick Knight's "Uphill Peace Of Mind") stand toe to toe with the meaty "Can't Help Myself," "Don't Let The Rain Come Down," and the title cut, all penned by Rivers and Tempchin. The tragic death of To You," Perkins' "Boppin' The Blues," "Matchbox," and "Honey Don't," Chuck Berry's "Little Queenie," Johnny Cash's "Big River" --- and R&B-based gems such as Otis Clay's "Trying To Live My Life Without You" and Rivers' own "Why Can't We Communi-

Aware that his fans are clamoring for more vintage reissues from his voluminous discography, Rivers is also planning a series of digitally restored albums from his 1960s Imperial catalog.

"We made a deal with Capitol-EMI," reports Rivers. "They've got my entire catalog, 22 albums or something like that. We're releasing our first, which was one of my biggest sellers from the '60s, called Realization. It had 'Summer Rain' in it, and all of

"Through the years on the road, people have come up with their old vinyl, going, 'Boy, we wish we could get a replacement for

trend - psychedelia, progressive rock, disco, punk - Rivers has stayed true to his roots like few others of his generation, dishing up basic meat-and-potatoes rock and roll the way he originally learned it.

"You know, it wasn't just me," he says. "I mean, there were others that were doing it - George Thorogood, Bob Seger. You know, there were a few of us holdouts who weren't trying to do disco music, or whatever the fad was at the time. We stayed with what we did, and did what we did well.

"I mean, that's the whole thing about people asking me, 'Why has your music changed?' I say, 'Basically, it really hasn't. It's R&B roots from Baton Rouge, south Louisiana. New Orleans and all that from the '50s, with a country music influence in there, because you couldn't help but hear country music around that part of the coun-

The musical melting pot that spawned

Johnny Rivers left a lifelong mark on his singular sound. Although he was born in New York City on November 7, 1942, John Henry Ramistella moved to Baton Rouge with his folks when he was five. Music permeated the household, the youngster listening to a a steady diet of Italian folk songs from his dad and uncle (both of whom strummed stringed instruments). But it was the earthy, downhome sound of southern R&B that really caught Johnny's ear as he entered his teens.

"We used to listen to a station out of Nashville called WLAC and a guy named John Richbourg, John R, and a guy named Hoss Allen, who played all of this R&B, getdown Bobby Bland, Jimmy Reed, Muddy Waters, all of that stuff," says Rivers. "Early Ray Charles, Johnny 'Guitar' Watson, and all of those guys. And we'd listen to that every night, because it was a 50,000-watt clear channel station, and it came into Baton Rouge just like a local station. So we'd stay up late at night and listen to that stuff.

"Also, we got this station out of Del Rio, Texas — the one that Wolfman Jack got started on," he continues. "And of course, all the local stations just played early Fats Domino, Huey 'Piano' Smith, Profesor Longhair, James 'Sugar Boy' Crawford, all the Excello and Duke Records, Peacock, all of that stuff. And then also the Chess/Checker/Argo guys out of Chicago."

Baton Rouge was a hotbed for swamp blues, a laconic style indigenous to south Louisiana and produced in abundance by J.D. Miller in nearby Crowley for Excello Records.

"Slim Harpo was from my home town," says Rivers. "Yeah, we saw 'em all. Jimmy Reed used to come through there. I remember Jimmy Reed playing at our junior high school dance, in the gymnasium. I'm going, 'Yeah, this guy's really cool!' Sittin' there with his wife shoutin' the lyrics in his ear and his little bottle of wine in a paper bag, sittin' on a stool."

Rivers jumped into the fray at the age of 14, forming a band called the Spades. "I really started young," he says. "Actually, there were a couple of bands playing around that area. There was a guy named Dick Holler who wound up writing a song called 'Abraham, Martin And John' for Dion, and 'Snoopy And The Red Baron' and whatever. Dick was kind of like one of my mentors. He turned me on to Ray Charles and a lot of those guys. He was sort of a blues/jazz piano player. And he and Jimmy Clanton had a band together.

"Then also, John Fred & the Playboys were playing around that area. And Art Neville had a group called the Nighthawks, from the Neville Brothers, and they would all play around. So we'd go see those guys. And everybody else came through town. I remember seeing Larry Williams, the 'Bony Moronie' guy, playing around there. And Little Richard, when he was first starting out. Ray Charles, of course. There's so many guys I've forgot. I can't remember them all. I think even Little Walter came through there once. I remember seeing him.

"The horn sound was real big back then too. The R&B bands with the four or fivepiece horn sections, which is what Fats Domino had. Dave Bartholomew had a big



Vintage Johnny

band down there, who was Fatss producer."

The teenaged guitarist did his first single in 1957 for the tiny Natchez, Mississippibased Suede label. "One By One" sported a savage sawing sax riff and a blazing uptempo beat, while its flip, "Little Girl," was just as potent.

"It was cut at Cosimo's Studios in New Orleans," says Rivers. "I think Mac Rebennack played on that, who's now Dr. John. I'm not sure if Earl Palmer played on it, because he was Fats Domino's drummer at the time.

"Actually, I was using my legal name, Johnny Ramistella & the Spades. I remember I had a '56 Ford station wagon that we got. We bought it used in '56. And on the side, I had this spade — you know, like off the ace of spades on a playing card — I had Johnny

Ramistella & the Spades written across the doors on both sides of the car.

"We had a trumpet and a sax, just two," says Rivers. "I was the guitar player. In Baton Rouge, I had a lead guy, an older guy named Lee Cook, who I learned a lot from. He had kind of a James Burton country kind of style, and an R&B mixture there. And I learned a lot of licks from him."

Gigging around the Gulf Coast was rewarding, but it would never make Johnny a star. New York was where the action was, where a featured spin on Alan Freed's redhot radio show could tab someone as an overnight sensation.

"I was always fascinated with that whole Tin Pan Alley/Brill Building music scene on Broadway," Rivers says. "I'd gone about as far

as I could locally, down around Baton Rouge and New Orleans and that area.

"So I had an aunt that lived in New York. And I went up, saved some money and flew up there and stayed with her. I would catch the subway and go down to Manhattan. I went down and hung out in front of WINS. I remember it was kind of a cold day. I just waited. (Freed) and his manager, a guy named Jack Hooke, walked up, and I just walked up to him. It was like a scene out of an Alan Freed movie!

"I walked up to him and introduced myself, and told him I was from Baton Rouge and I had a band, and I had a copy of that record. He gave me his card, he said, 'Well, why don't you come up to our office? We're in the Brill Building.' I said, 'Sure!' Man, I was right there the next day. I played him some of the songs I had written, and he got on the phone.

"Alan got on the phone personally with George Goldner, who had Gone and End Records, with the Dubs and the Chantels and all of those groups, and set me over to see George. And I played him my songs, and George said, 'Yeah, let's cut a record!' So he got Otis Blackwell to arrange it, and we got Kenny Burrell to play on it. We cut a single with 'em."

With Burrell contributing some vicious lead guitar, Johnny knocked out three selfpenned rockers, though the hottest of the lot, "That's Rock And Roll," wouldn't surface until he became a star a few years down the road and budget labels were scrambling to exploit any available Rivers product. A fourth number from the date, the bluesy minor-key "One Man Woman," made a very belated debut on Sundazed's 1992 Rockin' in the Farmhouse compilation. "Baby, Come Back" — a takeoff on Elvis's "Santa Bring My Baby Back (To Me)" shorn of Yuletide references - and "Long, Long Walk," out in March of '58 on Gone, comprised the first official Johnny Rivers single. Freed was responsible for inventing Johnny's stage name, inspired by the teenager's native proximity to the Mississippi River.

Once Rivers got his foot in the Brill Building door, he was tenacious. Dee Dee Records issued his teen-slanted ballad "Your First And Last Love" backed with a bouncy remake of the venerable pop chestnut "The White Cliffs Of Dover" that August. The Philadelphia-based Guyden imprint followed suit in March of '59 by releasing Rivers' upbeat "You're The One" b/w "Hole In The Ground." With its intriguing mix of Jordanaires-styled backing vocals and Johnny's snarling, hiccup-laden front work, "You're The One" deserved considerably more attention than it received.

"They're simple things. I was just a young kid starting out," says Rivers. "That's how I learned the business: from the ground up, with distributors and publishers. I hung around the Brill Building a lot. I actually went back to New York again and connected up with the guys from Hill & Range Music. They were handling Elvis' company. All the writers — Ira Cosloff and all those guys who were writing for Elvis — would use me to cut the demos, because I could imitate Elvis really well with that southern sound. So they'd pay me 25 bucks a demo, and that's kind of how I supported myself." Inciden-

tally, Cosloff co-wrote "Hole In The Ground."

The saga of Rivers' formative years involves a seemingly endless succession of musical luminaries that were all willing to give him a boost. The circumstances surrounding his 1960 hookup with MGM's Cub subsidiary label were no exception.

"I met a comedian, a southern comedian called Brother Dave Gardner, who was kind of a Lord Buckley kind of guy," says Rivers. "He was the only other guy that Col. Parker ever managed at the same time he was managing Elvis. Brother Dave saw me playing at some club next door to where he was appearing, across the river in West Baton Rouge. There was a whole string of clubs there. And he invited me to go do a couple of gigs with him over in Birmingham, Alabama.

"He was friends with Audrey Williams, Hank Williams' former wife. He invited her down, and she heard me and she invited me to Nashville and got me a deal with MGM, because of her connection. Hank Williams was on MGM Records. She introduced me to Fred Rose and all the guys at Acuff-Rose, Boudleaux Bryant. Phil Everly wrote one of the songs, it was a song called 'Darling, Talk To Me.'" On the flip of that tremulous ballad — his first 45 for Cub — was a mild but catchy rocker, "Every Day."

Rivers' Cub encore, "Answer Me, My Love," sounded like an attempt to modernize a hoary pop ballad into something resembling rock and roll. But its flip was the legit deal all the way: "The Customary Thing" was one of the hottest rockers Johnny cut prior to achieving stardom. Written by sandpaper-voiced rockabilly wildman Ronnie Self, the track elicited a delightfully animated performance from Rivers, who was hobnobbing with studio royalty.

"We used the Nashville A-team there," says Rivers. "We had Buddy Harman, Bob Moore, Floyd Cramer on piano, and Hank Garland on guitar. And I think somebody was playing steel guitar on it as well." Indeed, it may well be a steel guitarist that provides the taut, twangy solos on the song — quite an innovative idea.

Back home in the Pelican State, Rivers followed in the footsteps of Elvis Presley and a great many country legends by performing on the fabled *Louisiana Hayride*, aired across the south over Shreveport's KWKH radio. There he met guitar great James Burton, who would provide a crucial link to Los Angeles.

"He was Ricky Nelson's guitar player, and I always loved the instrumentation and especially the guitar playing on Ricky Nelson's records," says Rivers. "That's when Elvis was in the army, so Ricky was like the hottest thing around. He'd slipped right in there and took Elvis' spot, you know. Plus his little thing at the end of *The Ozzie & Harriet Show*, where he performed his new single with a bunch of kids standing in front of him, screamin' and yellin', was probably the first music videos.

"James was in that group. So was Joe Osborn, who later became my bass player. But I met James in Shreveport, backstage at the Louisiana Hayride. We appeared on the Hayride. A guy named Merle Kilgore got us on there, who was almost one of Elvis' managers and got Elvis on there as well —

which was where Elvis really got started. Him and Scotty (Moore) and Bill (Black) used to do almost weekly excursions from Memphis down to Shreveport to appear on the *Hayride*.

"So anyhow, we did our two songs. Then we were hangin' out backstage, and Merle Kilgore said, 'Hey, how'd you like to meet Ricky Nelson's guitar player?' I said, 'Oh man, James Burton — yeah!' So I went over and met him. Of course, James also was the guitar player that played on Dale Hawkins' record of 'Susie-Q' that was recorded there at the radio station, KWKH, in Shreveport. Merle Kilgore had a hand in that too.

"So I met James, and I said, 'James, you know, I've got this song that I wrote. And everybody I've played it for seems to think it's a good song for Ricky Nelson. It sounds like Ricky Nelson.' So he gave me his address. He said, Tll only be here another week or so, then I'm going back to Hollywood. Why don't you mail it up to me?' So I ran back to Baton Rouge, went into the radio station and cut it, and sent him the tape, and put my name and address and phone number on it. I didn't think I'd ever hear anything else fom him.

"So about a month or six weeks later, the phone rang. And I was in there playing something on my guitar. My mom goes, 'Hey Johnny, some guy's on the phone here — says he's calling from Hollywood!' I just laughed, I went, 'Yeah.' I though: it was one of the guys in my band, just

playing a joke on me. So I get on the phone, and he says, 'Hey Johnny, it's James!' I said, 'James?' He goes. 'Yeah — James Burton!' I said, 'Oh, man!' He said, 'Well, I'm calling you from Hollywood. You remember that song you sent me?' I went, 'Yeah.' He said, 'Well, I played it for Ricky, and he really likes it, and he's gonna record it!' I said, 'You're kidding!'"

Nelson placed the sizzling Rivers-penned "I'll Make Believe" on *Rick Is 21*, his 1961 hit album for Imperial, where it shared the grooves with Nelson's mega-hits "Travelin' Man" and "Hello Mary Lou." Burton devised a brilliant guitar solo halfway through "I'll Make Believe" that made a standout song even better.

"I saved up my money, and came out here for the first time," continues Rivers. "Flew out and checked into the Knickerbocker Hotel, not realizing that it would — in those days, you could just walk in. You didn't have to have a credit card or anything. You just filled out the card. If you looked respectable and had a suitcase, they'd take you to your room. I didn't even ask 'em how much the room was. I had like a hundred bucks on

"Two days later, the desk manager said, 'Mr. Rivers, we'd like you to come down and settle your account. I went, 'Okay.' So I go down there, and my bill was like 78 dollars! And the reason I checked in there was, the doorman told me that's where Elvis stayed.

"Then I called James, and said, 'James, man, I've got to get out of this hotel, man. I've got about five bucks left on me.' So I called my dad, and he wired me \$50 from Western Union. And James turned me on to a hotel around the corner. It was a little place that had a communal bathroom. I got a place there for \$12.50 a week. Down to reality! So I hung out out here for almost a month. And I met the whole music gang out here, 'cause James and those guys were like the hottest guys around. So I got the California bug. I knew I wanted to come back.

"I went back to Baton Rouge and New Orleans." I got a gig down in New Orleans on Bourbon Street at a place called the Dream Room, and I met Louis Prima down there, who got me a gig at the Sahara Hotel in Lake Tahoe, playing in a lounge from 12 midnight 'til six in the morning. But it was all great, and then I wound up coming back out here."

Chancellor Records — home to photogenic Philly teen idols Frankie Avalon and Fabian — contracted Rivers' services as a singer, no doubt taking notice of his good looks along with his talent (a one-off single for Era, "Call Me"/"Andersonville," also came out around this time). Three Chancel-

how I first met Jimmy. And we kind of stayed in contact.

"Then later on, I ran into him out here in California in the early '60s. We were hanging out at a place called American Music, on Sunset and Doheny. Sylvester Cross owned that company, and Glen Campbell was hanging out there, Jerry Cole and a bunch of guys, Jimmy Bowen. We were all trying to get stuff going. And Jimmy and I were roommates.

"I was just kind of helping Jimmy out in the studio, and running over to Gold Star. I met Hal Blaine through Jimmy. Hal was working with Phil Spector over at Gold Star, and I was just hanging out there whenever I could — just learning the producing, the production trip."

After more than half a dozen of his singles had fallen through the cracks, the behind-the-scenes aspect of the business was increasingly capturing Rivers' interest. Fortunately, he didn't abandon his dreams of making it as a singer. Producer Nick Venet brought Rivers to Capitol Records in 1962, where he led off with an intriguing pop version of Lefty Frizzell's 1959 country smash "Long Black Veil." On its flip was the

"Two days later, the desk manager said, 'Mr. Rivers, we'd like you to come down and settle your account. I went, 'Okay.' So I go down there, and my bill was like 78 dollars! And the reason I checked in there was, the doorman told me that's where Elvis stayed."

— Johnny Rivers

lor 45s were pressed during 1961-62, the first pairing a bluesy reading of rockabilly artist Benny Joy's "Knock Three Times" with a fine up-tempo take of Johnny Cash's 1955 Sun waxing "So Doggone Lonesome."

Rivers encored with one of the most unorthodox readings of Irving Berlin's immortal "Blue Skies" ever waxed, the ambitious arrangement encompassing soaring strings and a trilly keyboard solo reminiscent of Del Shannon's mellotron sound (the midtempo flip, "That Someone Should Be Me," sported a guitar solo in Burton's style). The last Chancellor single coupled the dramatic. violin-streaked Rivers original "Too Good To Last" with "To Be Loved." Those Chancellor sessions probably spawned another twangy original, "Losers Can't Win," and the Bob Lumanesque rocker "Oh! What A Kiss too;" when Rivers hit big in '64, an avalanche of archival material flooded the shelves on numerous quickie LPs that were understandably short on background details.

It didn't take long for Rivers to break into the inner ranks of the competitive Hollywood scene — with a little help from another rockabilly luminary he'd met in New York.

"I stayed at this little hotel around the corner on 59th, I think it was (other accounts place the inn on 49th, in the vortex of Tin Pan Alley) and Broadway called the Forrest Hotel, and ran into Jimmy Bowen and Buddy Knox there," says Rivers. "That's

witty rocker "This Could Be The One," penned by Rivers himself; a crunchy guitar riff intros a tongue-in-cheek tale of woe about his lack of success in the record biz (at the end, he threatens "I'll have to go out and get me a gun" if he can't nail a hit this time out).

"If You Want It I've Got It," Rivers' Capitol encore, was a total departure, a Johnny Cash-styled talking blues with some supremely twangy guitar work that once again sounds a lot like Burton's doing. Those enduring Baton Rouge blues roots surfaced on the flip, a grinding after-hours take on Fats Domino's 1953 Imperial etching "My Heart Is In Your Hands."

The remainder of Rivers' Capitol output emerged in 1964 on *The Sensational Johnny Rivers*, yet another post-"Memphis" LP that ranged from the Dave Burgess-penned "Everybody But Me" (besides founding the Champs, Burgess wrote "Everlovin'" and "Lucky Star" for Ricky Nelson), the horn-leavened teen ballad "I Just Got To Get Away" (co-written by Jackie DeShannon and Sharon Sheeley), and another blues outing, Earl Connelly King's "Walkin' Slowly."

The singer's habit of staying out late ended up creating his big break. Rivers frequented Gazzari's, a popular Hollywood Italian restaurant that served food into the wee hours along with a side order of jazz. One auspicious night in 1963, Rivers ran into owner Bill Gazzari, who was down in

the dumps and a tad desperate because his resident trio was splitting the scene.

"He asked me to help him out until he could find another jazz group," says Rivers.
"That was his old place on La Cienega, not the Gazzari's on Sunset." Patterning his approach on that of Texas-bred Trini Lopez, who was doing a similar act over at PJ's, a competing Hollywood venue, Rivers recruited drummer Eddie Rubin and took over the stage at Gazzari's, using what Rivers termed a "slap rhythm" sound strummed out on his bright red Gibson 335. The off-the-cuff ploy worked to a greater extent than anyone could have dreamed.

"In about three or four nights, the place was packed," says Rivers. "It became the hot spot in town like overnight, and all the movie stars started comin' in." Eventually Joe Osborn — Nelson's longtime bassist — joined the ranks, fleshing out Rivers' rocking sound substantially.

As Rivers made a name for himself with Hollywood's elite, it was only a matter of time until he scored a better-paying gig with a higher profile. Ex-Chicago vice cop Elmer Valentine was the man with the plan, coming into Gazzari's with an offer Johnny couldn't refuse: headlining the brand-new Whisky a Go-Go.

"He said, 'Man, we can take over this place on Sunset.' He had just gotten back from Paris, where the original disco was," says Rivers. "That's where he got the name. So I thought about it, and I'd met Lou Adler about that time. So I said, 'Okay, let's do it.'" (As Johnny's producer, Adler would play an integral role in his road to stardom. Adler inaugurated Dunhill Productions with Rivers and two partners; soon he would form Dunhill Records, masterminding the ascent of the Mamas and the Papas.)

"I went to San Francisco and played a gig up there for a couple of weeks at the Condor, came back and we opened the Whisky on January the 15th of '64," continues Rivers. "And it was a smash from opening night." Buxom blondes gyrating wildly in cages, sexy movie stars seated at ringside, and Rivers' brand of no-nonsense rock and roll was at the center of all the attention.

"When I opened the Whisky," notes Rivers, "my off-night guy was a guy named Johnny Cale. His name was Johnny J. Cale. So Elmer said, 'You know, we can't have two Johnnys playing here. Let's change it, and just make it J.J. Cale.' J.J. Cale was my offnight player!

"Then I guess about six or eight weeks into it, we hired the Wally Heider remote truck and cut that first live album. Took it to everybody in town. Nobody wanted it, even though we were the hottest things around — Time magazine, The Jack Paar Show, and whatever. All the labels went, 'Oh man — this three-piece thing, with people screamin' and yellin' and clappin' and shit — no way!'

"Bob Skaff, who was the vice-president of Liberty and Imperial, used to hang out at the Whisky every night. And he talked Al Bennett into taking it. They wouldn't put it on Liberty. They put it on their little side label called Imperial. When they told me Imperial, I went, 'Oh God, I love that label!' I had all the Imperial records. I used to collect 'em all in Baton Rouge. So I thought it was great."

Imperial Records, founded by Lew Chudd in 1945, initially as an outlet for south-of-the-border discs (he branched into the R&B and country fields in '47), was a prime source of romping, sax-powered New Orleans R&B during the 1950s, explaining Rivers' enthusiasm for joining its roster. Since Chudd and his label were based in L.A., he entrusted his Crescent City operation to bandleader/trumpeter/producer Dave Bartholomew, who supervised the gilt-edged output of Fats Domino for more than a decade.

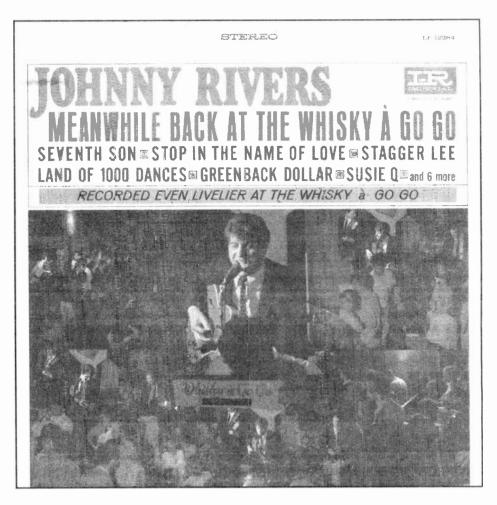
Imperial's New Orleans contingent also included Smiley Lewis, Bobby Mitchell, Chris Kenner, the Spiders, and a load of other powerhouse vocalists during the latter half of the '50s, all backed by the resident musicians at Cosimo Matassa's studios (anchored by tenor sax blaster Lee Allen). Back in Hollywood, Ricky Nelson was Imperial's other breadwinner from late '57 on (cowboy yodeler Slim Whitman also moved lots of Imperial vinyl). Chudd sold his firm to Liberty and Al Bennett in 1963; both logos would be swallowed up by United Artists at the end of the decade.

"They put out the album, and 'Memphis' was the first single, and it took off, and like they say, the rest is history," says Rivers. His arrangement of the song was considerably different from Chuck Berry's 1958 original for Chess; the energy level was boosted significantly (more like Lonnie Mack's hit instrumental version for Fraternity the year before), and Rivers devised a memorable guitar introduction that crackled with excitement over a simple yet extraordinarily effective groove churned out by bassist Osborn and drummer Rubin. The track sailed up to #2 on Billboard's pop charts during the early summer of 1964; suddenly Johnny Rivers was a star outside the neonsplashed Sunset Strip.

"We were getting a lot of requests for it every night at the Whisky," says Rivers. "I had to play it like three times a night, at least. Actually, I'd started playing it with that — I used to do a song called 'Hi-Heel Sneakers' that had that same kind of (rhythm). So that kind of evolved from 'Hi-Heel Sneakers.' I started playing this song 'Memphis.' I was a big Chuck Berry fan anyhow. People loved that beat, and they would request it, like three, four times a night I had to play it. So we knew that that was definitely one of the songs that was going on the album. Then after we had kind of mixed it all and listened to it, we thought it was the strongest one for a single. And it did. It took off."

It was coupled with Johnny's incendiary rendition of "It Wouldn't Happen With Me." Introduced in 1961 by Jerry Lee Lewis on Sun, the clever rocker was custom-designed to compare the Killer's fiery lovemaking skills to those of fellow icons Elvis, Ricky, and Jackie Wilson. Rivers retained lyrical nods to the first two when serenading his adoring Whisky patrons, but switched the mention of Wilson to the more topical Beatles.

Johnny Rivers at the Whisky a Go Go, that first Imperial LP, was a non-stop collection of stomping covers released in June of '64 reflecting Rivers' wide-ranging taste that made a huge dent on the pop album charts, finally topping out at #12. Naturally, New



Orleans (Lloyd Price's "Lawdy Miss Clawdy") and Chuck Berry ("Memphis," "Brown Eyed Handsome Man") were represented, but so were country (Don Gibson's "Oh Lonesome Me"), soul (Rufus Thomas' "Walkin' The Dog," Roy Hamilton's "You Can Have Her"), Bobby Darin (a swinging "Multiplication"), a long "La Bamba"/"Twist And Shout" medley, and an open-ended blues jam named after his Sunset Strip homebase that would return to his discography several more times under different titles.

There wasn't a tremendous amount of agonizing over choosing cover material for the Whisky albums.

"We just did 'em," says Rivers. "It was just songs in our repertoire, the songs that I enjoyed playing, and I played 'em every night. And we would record everything. When we did a live album at the Whisky, we recorded everything we did. We did like three sets a night, and we'd hire the truck for two nights, so we had six sets recorded. And we'd try to pick the 10 strongest songs out of that and put an album together."

Over the years, scurrilous rumors have persisted that Rivers really didn't cut his classic early LPs at the Whisky at all, that they were studio confections. For the most part, that wasn't the case.

"We cut 'em live, we took 'em in the studio, we beefed 'em up — patched up some guitar licks, or added some guitar riffs on it," he explains. "But the basic tracks were all live."

Mention of all those full-length sets taped for posterity leaves one salivating at the prospect of unissued Whisky masters awaiting assembly into a boxed set. But if Rivers has his way, they're unlikely to see light of day.

"I think we picked the best ones," he says. "Capitol tried to talk to me about a thing like that, I said no. If we're gonna put those albums out, we're gonna put 'em out exactly like they were, with the same

artwork. We're just gonna remaster them, and that's it. We're not gonna go dig out outtakes and all that. Because I mean, Lou and I went through that stuff with a fine-toothed comb. We picked out what we thought were the best performances."

If the concept of covering Berry clicked once, why not try it again? That was the thought process behind Rivers' remake of the duck-walker's 1955 Chess debut, "Maybelline," which managed a hearty #12 showing for Rivers in late summer of '64. The track introduced a new facet of his talents as he doubled on harmonica.

"I started fooling around with playing the harp, because I loved the Jimmy Reed stuff," Rivers says. "But I never did put enough time into it to have one of those neck things like he used. It was out of tune, but it worked, I guess, on that record. It was funky enough where it did work."

Cranking out albums at a fevered pace, the guitarist came right back four months later with Here We a Go Go Again, another compendium of covers led by "Maybelline" that included two more Berry covers, "Johnny B. Goode" and "Roll Over Beethoven," and rose to #38 on the album lists. Everyone from Fats Domino ("Hello Josephine") and Jerry Lee Lewis (Whole Lotta Shakin' Going On") to Jimmy Reed ("Baby What You Want Me To Do") and Ray Charles (a lengthy "I Got A Woman") to his old Nashville buddy Roger Miller ("Dang Me") and the Beatles ("Can't Buy Me Love") received the Rivers in-person treatment this time, along with Tommy Tucker's aforementioned "Hi-Heel Sneakers" and a blazing "Midnight Special" that went to #20 when issued as a 45 in early '65 (John Fogerty surely heard the latter; Creedence Clearwater Revival's 1969 revival on Willy and the Poorboys closely followed Rivers' blueprint). Another highlight was the romping Rivers

(Please see Rivers page 26)



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BOWIE, DAYID "Cat People" very rare 7" promo-only picture disc M
BOWIE, DAYID "Ziggy Stardust" USA promo-only clear vinyl double LP NM/M (1

made)
BROOKS, MEREDITH 'You Move Me' Spain I-track promo CD single in sticker jewel BROOKS, MEREDITH 'I Need' UK I-track promo CD with remix l'insert BROWNE, JACKSON 'Retrospective' USA promo-only Great Hits CD in jewel box 31

BUFFETT, JIMMY "Island Fever" USA 1 track promo CD single 1/b inserts CAREY MARIAH & LUTHER VANDROSS "Endless Love" USA 1-track promo CD si

(fb inserts. CHER "Heart of Stone" USA 1-track pro CD single f/b inserts. CLAPTON, ERIC "Five Long Years" USA 1-track pro CD single b/insert & sticker. CLAPTON, ERIC "Layla" USA 2-track promo CD f/b inserts. CLAPTON, ERIC "Pilgrim" USA 2-track promo CD for full album f/b inserts. CLAPTON, ERIC "Pilgrim" USA 2-track promo CD single with remixed edit f/b inserts.

CLAPTON, ERIC "Tears In Heaven" USA 1 track promo CD single b/insert. COOPER, ALICE "The Last Temptation" USA CD album sealed with limited co

COSTELLO, ELVIS "Spike" USA promo-only Z-LP radio show music & interview COSTELLO ILLYIS "Snike" LISA promo-only music & interview radio show on ca

CRACKER "Radio Sampler" USA 4-track promo CD f/b inserts
CREAM Thase Were The Days" USA promo 10-track box set sampler CD in ci digipak
CREATION 'Highlights From The Complete Collection" USA 6-track promo sa

CD in card Sleeve

CROWDED FOUSE Together Alone* UK 4-track promo sampler CD f/insert

CULT THE "The Witch" USA 2-track promo CD from movie

CULTURE CLUB" Do You Really Want To Hurt Me* USA 2-track CD single from mo

soundtra k brinsert.

CULTURE CLUB / Just Wanna Be Loved" UK 1-track promo CD with Richie Ste DAVE MATTHEWS BAND "Before These Crowded Streets" USA promo-only video

(electronic press kit)

DAYE MATTHEWS BAND "Tripping Billies" USA 4-track promo CD w/live veri DEEP PURPLE "Very Best Of (30th Anniversary)" UK advance promo 18-track CD finsert

DEFTONES "Be Quiet & Drive" UK limited edition blue vinyl 45 in color pc

DEFTONES "My Own Summer" UK limited edition gold vinyl 45 in color pc

DEPECHE MODE "Dreaming Of Me" blw "Ice Machine" German out of pni

CD single f/insert ...

DEPECHE NODE Enjoy The Silence USA 3-track promo CD single with Hands & F mix b/nsert.

DEPECHE MODE 'Only When I Lose Myser' UK 4-track promo 12" with 3 remix custom over M/M.

DEPECHE MODE 'The Singles 86-89 Interview' USA promo-only interview CD transcrigt 40 inserts.

DEVO 'Beautiful World' USA space helmet picture disc in plastic sleeve & sticket

DIAMOND, NEIL "Hooked On The Memory Of You" USA 1-track promo CD single

DIAMOND MEIL 'If There Were No Dreams' USA 1-track group CD single f/h in

DIAMOND, NEIL "Tour Sampler" USA 7-track promo-only CD for 96 four filb insi DION, CELIME "Dreamin Of You" Mexico 1 track promo CD single in color pc DION, CELIME "It's All Coming Back To Me Now" USA 3-track promo CD single

w 2 edi's b'insert
DION, CEL NE 'Live At The Olympia Thea*er" Holland 5-track promo only live CD DION, CEL NE My Heart Will Go On (Moran Mix) USA 1-track advance promo

single on recordable DION. CELINE My Heart Will Go On (The Remixes) UK 3-track promo CD in title

DION. CELINE S'il Suffisait D'Aimer' France 6-track promo CD all French songs (made in Austria) color pc.

DION, CELINE "The Power Of Celine" USA 6-track promo only sampler CD f/b in

DION. CELINE To Love You More UK 3-track promo-only 12' with Tony M remines in custom cover M
DION, CELINE & R. KELLY 'I'm Your Angel' Mexico 2-track promo CD with edit DION, CELINE & R. KELLY "I'm Your Angel" UK 2-track promo CD with edit i

sleeve
DOORS, THE "In Concert" USA Westwod One 2-CD live radio show #97-50
DR JOHN & PAUL WELLER "I Dan't Wanna Know" USA 1-track promo CD singl DREAD ZEPPELIN "Stairway To Heaven" UK 3-track CD single with medley 1/1 DURAN DURAN Girls On Film UK set of 3 promo-only 12's with all remove

DIIRAN DERAN

DURAN CURAN

Reflex alternate mixes in color pc

DURAN DURAN "Skin Trade" USA Red vinyl promo only 7" w/radio vers

DYLAN, B3B "Dylan Originals" UK promo-only 4-track sampler CD w/ 1991 tour d

DYLAN, BOB "Music & Words 98 to 63" USA 16-track promo-only retrospective pler f/5 inserts (CD)

DYLAN, BOB "Slow Train" USA double A sided gromp 45 in promo sleeve NM/M

DYLAN, BOB "Time Out Of Mind" USA advance promo CD on recordable no inser

DYLAN, EOB & THE DEAD Dylan & The Dead" USA pro picture disc for full CD all nsert
Superstar Concert* USA 2-CD live radio concert #98-30
Back Stage Pass* USA promo-only sampler from 2-CD set f/b inserts.
Tour Sampler* USA 10-traok pro hits CD title insert

ENYA Exile* USA 1. track promo CD b/ insert

ERASURE* A Little Respect* USA promo-only 6-mix 12* in custom cover M/M

ERASURE* Blue Savannah* USA promo 12* with 3 mixes sticker cover NM/M

ERASURE Drama* USA 3-track pro CD with knockal-mix & act 2 title insert

ESTEFAN, GLORIA* Heaven's What I Feef* UK 4-track remix promo CD in color pr

ETHERIDGE, MELISSA "Live" USA 5-track live promo only CD from last album in

tom card sleeve EURYTHMICS "Acoustic Eurythmics" USA 3-track promo tour CD I/b inserts... FARRELL, PERRY "Hot Lava" USA 1-track promo CD on recordable no inserts. FINN, NEIL "Crowded House, Split Enz" USA 8-track promo-only retrospective

FINN, NEIL "Crowded House, Spirt Enz" USA 8-track promotion only reasospective color digipals.

FISH "A Gentleman's Excuse Me blw Whiplash" UK shaped Picture Disc with the state of the st

FISM "Big Wedge" UK 12" picture disc with live track b/insert.

FLEETWOOD MAC "Fleetwood Mac" USA Mobile Fidelity pressing LP #1-012 M/N

FLEETWOOD MAC 'Fleetwood Mac Use mount incomply \$40

\$40

FOO FIGHTERS 'W. Hero' UK limited edition red vinyl 45 MM. \$10

GARBRIEL, PETER 'Bho' UK 3-Tack CD single with 'No More Apartheid 'Vinsert \$15

GRATEFUL DEAD 'Foolish Hear' USA pro CD single Vb inserts. \$15

GREAT WHITE 'Cong Square' UK 3-track promo 12' in plain sleeve NM. \$12

GREAT WHITE 'Congo Square' UK 3-track clear vinyl 12' whyack card NM. \$20

GREAT WHITE 'Congo Square' UK 3-track clear vinyl 12' whyack card NM. \$20

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GREAT WHITE 'Congo Square' UK 3-track clear vinyl 12' whoak card NM. \$20

GREAT WHITE 'Congo Square' UK 3-track clear vinyl 12' whoak card NM. \$20

GREAT WHITE 'Congo Square' UK 3-track clear vinyl 12' who according to the congo of the

NM/M (12")

GREAT WHITE "Hooked" USA promo version of full CD in custom box

fishnet covering
GREAT WHITE "My World" USA 1-track promo CD single b/insert.
GREAT WHITE "Sail Away" USA 1-track promo CD single b/insert.
GRIFFITH, NANCI "A Portrait Of An Artist" USA 12-track promo-only retrospecti

Thinserses "Estranged" USA very rare promo single with two different (5 34 & 67), plain white CD stamped with GNR.

GUNS N' ROSES "Love & Let Die" USA pro CD single color pc
GUNS N' ROSES "Voc & Let Die" USA pro CD single color pc
GUNS N' ROSES "Voc Could & Mine" USA promo CD single in movie pc.
GUNS N' ROSES (CLARKE, GILBY) "Kilroy Was Here" USA 1-track promo Cl

HALL & OATES "Everything Your Heart Desires" USA 6-version pro CD single

HANSON "Thinking Of You" Mexico 1-track promo CD single in color pc.
HANSON "Wend" Mexico 1-track promo CD in great pc.
HANSON "Wend" S The Love" Mexico 1-track promo CD single in color pc.
HANSON "Wend" S The Love" Mexico 1-track promo CD single in color pc.
HARRISON, GEORGE "Mo's Songs" USA 6-CD various artist set w/unrel song with custom box.

HARRISON, GEORGE "This Is Love" USA very rare 3" promo CD sealed in snap p

HARRISON, GEORGE "This Is Love" German 4-track 3" CD single f/insert.

HARRISON, GEORGE "When We Was Fab" Austria 3-track 3 inch CD single with 2

LP remixes f/insert.

HENDRIX, JIMI "BBC Sessions" USA advance promo for double CD on recordable. f/insert

HENDRIX, JIMI "Live At Winterland" USA very rare Out-Of-Print limited gold CD

HENDRIX, JIMI "Radio Radio" USA 5-track promo-only sampler CD from 'Radio

Red Strack promo-only sampler CD from 'Radio" USA 5-track promo-only sampler CD from 'Radio" USA

HIATT JOHN Walk On Sampler" USA 3-track promo CD w/ acoustic track, inter CD rom info f/b inserts.

HITCHCOCK, ROBYN "Live Death" USA live pro tour CD 7-tracks gate-fold pc ...

HITCHCOCK, ROBYN Madonna Of The Wasps" USA 3-track promo CD with album cuts f/insert

HOFFS, SUSANNA "Beekeeper's Blues" USA 5-track pro CD w/4-acoustic f/b insert

HOLE 'Celebrity Skin' USA 1-track pro CD single 1/b inserts
HOLE "Celebrity Skin" Mexico 2-track promo CD with M Manson 'The Dope Sh

HOLE CEREBRY Shift means a state of the stat

hooks f/b inserts
INDIGO GIRLS "Galileo" USA 1-track pro CD single in custom digipak
HNDIGO GIRLS "Hammer& A Nail" USA promo CD single f/b inserts
INDIGO GIRLS "Shed Your Skin" USA 4-track promo 12" all remu

sleeve IRON MAIDEN "Be Quick Or Be Dead" UK 3-track 12" picture disc with back card NM 22" IRON MAIDEN "Futureal" UK 3-track advance promo with unmastered tracks col

(CD)
RROH MAIDEN "Futureat" UK 1-track promo pic disc CD single color pc...
RROH MAIDEN "Holy Smoke" UK 3-track 12" picture disc with back card M
RROH MAIDEN "The Angel & The Gambler" UK limited edition picture di

backing Card \$15

IRON MAIDEN "Virtual X" UK promo advance for full CD w/title insert. \$25

JACKSON, JANET 'Come Back To Me' USA Hong Kong one-sided promo 12' in custom
\$60

cover M/M
JACKSON, JANET Every Time USA 2-track promo CD with call out hook f/b inse

JACKSON, JANET "The Velvet Rope" UK promo-only double CD w/ extra interview disc. \$50

in custom package

JACKSON, JANET "logether Again" UK 4-mix promo 12" with dipremier & Jimmy
misel in sticker sleeve NM (12")

JAGGER, MICK "Out of Focus" USA 2-version promo picture disc CD single
Higg-ass Mix b/insert ...

JAGGER, MICK "Out of Focus" UK 4-track CD single with 3-remixes f/insert ...

JAGGER, MICK "Sweet Thing" USA promo-only red vinyl 12" 6 mixes sticker ci NM M JAGGER, MICK Wandering Spirit Sampler* USA 4-track promo-only sampler CD

binnsert (rare).

JETHRO TULL "Kissing Willie" USA 1-track pro CD single f/b inserts.

JETHRO TULL "Rattlesnahe Trait" USA 2-track promo CD single b/insert.

JETHRO TULL "Roots To Branches" USA advance promo version of full CD albun

binsert \$8

IETHRO TULL "This Is Not Love" USA 1-track promo CD single f/b inserts \$25

JOEL, BILLY "Remasterd" USA 15-track promo-only retrospective CD f/b inserts \$35

JOHN, ELTON "Blessed" UK withdrawn 1-track promo CD 1/insert \$20

JOHN, ELTON "Club At The End Of The Street" USA 1-track promo CD single b/insert \$10

JOHN, ELTON The Ellon Bernie Collection* USA Polygram publishing 2 CD set 32-tracks in double jewel with custom art rare! 595 JOHN, ELTON & ERIC CLAPTON "Runaway Train" UK 3-track CD single color insert.

JOPLIN, JANIS "Live At Winterland" USA advance promo for full CD in card slee-JOPLIN JANIS Six Sides of Jaris USA 6-track box set sampler CD (nude cover

JUDAS PRIEST Jugu., tor German advance promo for full CD in color pc

JUDAS PRIEST (GLENN TIPTON) Kill Or Be Killed USA 1 track promo CD 1/b in JUDD, WYNONNA Wygonna USA promo-only pic disc for 1st CD in custom gi

package
KING CRIMSON "Dinosauer" USA 3-version promo CD single f/b inserts
KINKS, THE "A Look Ar "Think Visual" USA MCA promo-only interview & w. Dave Daves M

KINKS, THE Limited Edition Compilation USA 9-track promo-only sampler CD KINKS, THE "Word Of Mouth" USA promo flasher button
KINKS, THE (RAY DAVIES) "The Storyteller" UK advance promo for the full CD v

ort
Live At Doger Stadium* USA album network 3-CD live concert
"A D.L.D.A.S." USA 3-track pro CD single w/all remixes card sleeve
"Best Of Korn TV" USA promo giveaway CD with interviews & CD ROM int

tion
KRRN 'Got The Life' USA 1 track promo CD f/o inserts
KRRN 'Got The Life' USA 1 song promo video
KRAVITZ, LENKY 'Tracs World Premiere' USA album network music
rad o show on cassette
KRAVITZ, LENKY 'Fly Away' USA promo video with uncensored version
KRAVITZ, LENKY 'Fly Away' USA promo video with uncensored version
KRAVITZ, LENKY 'Fly Away' USA

LED ZEPPELIN "The Girl I Love" USA 2-track pro CD w/medley of every Zep si

Our Unconditional Guarantees

ec. We never advertise an item unless it is in be happy.

Ordering Info

Reserved items are held for a maximum of ten days before being returned to stock. We accept American Express, VISA & MasterCard, money orders & checks. Credit Card and Money Order pur chases generally shipped same or next day. Personal check payment must clear bank before order will be shipped. No minimum orders or additional sales taxes.

Shipments within the U.S. sent via first-class airmail. Please inquire for UPS. FedEx. 4th class & overseas shipments. CDs & 7" Records: \$3.00 for the first two. 50¢ each additional. Videos & 12" Records: \$4.00 for the first one; 50¢ each additional. Posters. \$5.00 for the first two, 50¢ each additional.

LENNON, JOHN "Anthology Interview." USA promo-only Yoko Interview with shortness (Septiments 'b inserts (CD) \$40
LENNON, JOHN "Anthology Press Kit UK 7-promo photos & many pages of bu in

custom folder LENNON, JOHN "Anthology Sampler" USA 7-track promo sampler CD in custom

ture sleeve LENNON, JOHN "I'm Losing You' b/w 'Only You' Uk 2 track promo CD nice pic disc

ISSUE AND THE Live in Central Fair USA 2-track promo CD single from vioeinserts.

MADONNA "Bedtime Story" USA promp picture disc CD single f/insert
MADONNA "Frazen" Mexico 5-track remix picture disc CD single f/insert
MADONNA "Frazen" Mexico 5-track promo CD single b/insert
MADONNA "Repe It Together USA 4-mix promo CD single f/insert
MADONNA "Repe It Together USA 4-mix promo CD single f/insert
MADONNA "Repe It Together Litack promo CD single f/insert
MADONNA "Repe URA Litack promo CD single film insert
MADONNA "Fake A Bow" USA 2-track promo CD with edit title insert
MADONNA "Fake A Bow" USA 2-track promo CD with edit title insert
MADONNA "Vogue" UK limited 2-track 12" single w/ X-rated poster M/M
MADONNA "Vogue" UK limited 2-track 12" single w/ X-rated poster M/M
MADONNA "Vogue" UK limited 2-track 12" single w/ X-rated poster M/M
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MADONNA "Vogue" UK film ted 2-track promo CD with edit title insert
MADONNA "Vogue" UK film ted 2-track promo CD w

MANILOW BARRY "The Complete Cullection" USA Box set sampler CD 16 cuts of MANILOW BARRY & DEBRA BYRD "Let Me Be Your Wings" IISA pro CD single stu

on lewel

McCARTNEY LINDA "Wide Prairie" UK 3-track CD single in color card sleeve

MCCARTNEY PAUL "Off The Ground" USA pro CD single (Clearmountain inserts.

MEGADETH "A Secret Place" USA "-track promo CD single w/edit tour sticke

jewel
MEGADETH 'Almost Honest' USA 1-rack pro CD single (from Mortal Kombat)

b'/nsert \$15
MEGADETH "Hanger 18" UK limited ⊭dition 45 with sew on patch NM/M \$15
MEGADETH "Holy Wars" UK limited edition 45 in poster bag NM/M \$15
METALLICA "15 Pieces of Shir" USA double CD sampler from box set (has video only-tracks) sticker sleeve METALLICA "Nothing Else Matters" USA rare 1 track promo CD with edit version MICHAEL, GEORGE 'Best of Sampler" UK 10-track promo-only CD in color

MICHAEL, GEORGE Fastlove USA 3-track promo CD single w/ac summer m

inserts.

S10

MICHAEL, GEORGE Outside Meuco 1 track promo CD with title insert \$

MICHAEL, GEORGE Prawing For Imme* USA 1-track promo CD I/th inserts.

S10

MIGHITY MIGHTY BIOSSTONES 'The Rascal Ming* USA 1-soon promo video Mighty M

MOTORHEAD "Sacrifice/Fade To Black" USA 2-track promo CD f/b ins MOTORHEAD "The One To Sing The Blues" UK limited edition shaped i

NOTIONNEAD The One to Sing five Johnson \$20

NESMITH, MICHAEL "Nevada Fighter" USA out of print CD album \$15

NESMITH, MICHAEL The Prison" USA out of print CD album \$10

NESMITH, MICHAEL Tropical Camplifies" USA out of print CD album \$10

NESMITH, MICHAEL Tropical Camplifies' Tour Pass" all access Laminate \$10

NEWTON-JOHN, OLIVIA "Back With A Heart" USA advance promo for full CD b/insert

NEWTON-JOHN, OLIVIA & JOHN TRAVOLTA "You're The One I Want" Mexico 2promo CD with remixes in color ic
NICKS, STEVIE Reconsider Me JSA 1-track promo CD single from new bo

NIČKS, STEVIE "Reconsider Me" JSA 1-track promo CD single from new dox us materis

NO DOUBT "Don't Speak" UK 7" picture disc 45 in color pc M

S10

ASIS" The Masterplan" USA advance promo for full CD with custom inserts

S25

ANTERA "Hollow" USA pro CD single by LP & edit version

PANTERA "Hollow" USA pro CD single by LP & edit version

S26

ANTERA "Hollow" USA pro CD single by LP & edit version

S27

ANTERA "Hollow" USA pro CD single by LP & edit version

S28

ANTERA "Hollow" USA 1-track promo-only remus sampler CD I/b inserts

S15

ANTERA "The Great Southern Iterative USA 1-track promo CD with 2-live Pfu inserts

S15

ANTERA "The Great Southern Iterative USA 1-track promo CD with 2-live Pfu inserts

S16

ARTON, DOLLY "Baby I'm Burnin biw I Wanna Fall In Love" USA pink vinyl dance

12 single in custom cover NM/M.

S20

PARTON, DOLLY "Hungry Again" LSA advance promo for full CD with short message from Doily at the beginning

JARTON, DOLLY "Burger JAgain" LSA advance promo for full CD with short message from Doily at the beginning Bigger Than Me" USA 1-track promo-only CD single no add.

PEARL JAM Elderly Woman Behind The Counter" USA advance promo 1-track CD

recordable

PEARL IAM "Spin The Black Circle" UK 1-track pro CD in title card sleeve
PET SHOP BOTS "Pannaro 95" UK 4-track CD single remix & live f/insert.
PHISH "Birds Of A Feather" USA 1-track promo CD single b/insert.
PHISH "Concert Broadcas" USA 2-CD Album Network Irve radio show.
PINK FLOYD "Delicate Sound of Taunder" USA 4-track pro sampler picture.

PINK FLOYD 'PULSE" prome flushing pin in custom card

PRESERY ELVIS 'Out of The Box 2 (6 From The 60's)* USA 6-track sampler CD
inserts promo-only

PRINCE Emmacipation* USA promo-only listening station CD will excerpts of all so

no art

PRINCE "Face Down" USA 3-trace promo CD single w/ 2-remixes f/b inserts

PRINCE "Tambourine" USA prome only black & gold full size Remo with sym

QUEEN "Greatest Hits" Japan US original first pressing CD (pressed in Japan)

shows a few small marks
OUEEN "Headlong" USA 3-track pro CD single w/ Under Pressure 1/b inserts
OUEEN "Headlong" USA 3-track pro CD single w/ Under Pressure 1/b inserts
OUEEN "Ado Ga Ga" USA double A-sided promo 12" w/sticker cover NM/M
OUEEN (MERCURY FREDDIE) "Luring On My Own" USA pro CD single w/radio

QUEENSRYCHE Jet City Woman USA pro CD single f/b inserts 510
QUEENSRYCHE Jet City Woman USA pro CD single f/b inserts 510
QUEENSRYCHE Real World* USA - version promo CD f/b inserts 510
QUEENSRYCHE Sign of The Times USA 1-track promo CD single f/b inserts 510
QUEENSRYCHE Sign of The Times USA 1-track promo CD single f/b inserts 510
QUEENSRYCHE Sign of The Usa 1-track promo CD single f/b inserts 512
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QUEENSRYCHE Sign of Times USA 1-track promo CD single f/b inserts 512
QUEENSRYCHE Sign of Times USA 1-track promo CD single f/b inserts 512
QUEENSRYCHE Sign of Times USA 1-track promo CD single f/b inserts 512
QUEENSRYCHE Sign of Times USA 1-track promo

in color digipak

RAGE AGAINST THE MACHINE Embtrack USA pro CD single w/live out f/b inse RAGE AGAINST THE MACHINE Bullet In The Head" USA promo CD single w/ Da

RAGE AGAINST THE MACHINE "Bulls On Parade" USA 1 track promo CD single RAGE AGAINST THE MACHINE "Buils On Parade" USA 1 song promo RAGE AGAINST THE MACHINE "Juling in The Name" USA 1 track pro

RICHARDS, KEITH "Eileen" USA 2 track promo CD with edit version b'in RICHARDS, KEITH "Talk is Cheap" USA limited (Neith in a Can) set of

CDs for full album scaled CDs for full album scaled ROLLING STONES Bridges to Eabylon UK promo only double CD w extra in disc. in custom tit-fold package ROLLING STONES Miss You. Mexico rare disco 12 in die cut sleeve NIM ROLLING STONES Miss You was also 12 in die cut sleeve NIM ROLLING STONES Wo Security US advance promo for full CD on recordable

ROLLING STONES No Security Sampler UK 5-track promo-only CD in color pc ROLLING STONES Off The Reci of Classic USA 1 CD music & interview radio 95-53
ROLLING STONES 'Out Of Convol' USA 4-track promo CD single with live vers rock inserts

ROLLING STONES "Saint Of Me" USA 3-track promo CD single w/edit & call out I

fib miserts

SIE

ROLLING STONES "Sticky Fingers" Spain Original fingers cover LP NM.M (this record is mind except a very small wrinkle on one corner with insert \$22*

ROLLING STONES "Voodoo Lourage A" Sampler" USA 8 track promo only picture disc

CD f b inserts RONSTADT, LINDA Required Renstadt USA promo only 23 track retrospective

SAYATAGE "Paragons Of Innocunce" USA 2-track promo CD single wiedit b/inse SAVATAGE The Wake Of Magrillan USA promo version of full CD (says promo on \$10

SAVATAGE Turns To Me USA 3 track pro CD single with edit f¹0 inserts SAVATAGE (TRANS-SIBERIAN ORC.) "Christmas Eve Sarajevo" USA 1 track pro CD single with edit f¹0 inserts SCAGGS, BOZ "Live At The Supper Club" USA Album Network live radio show CD Q SCAGGS, BOZ "Sierra" USA 3-version CD w/ acoustic live ver b/insert SCAGGS, BOZ "7-Bone Shuffle" USA 4-track pro CD w/2-live tracks b/insert SELENA "Anthology Sampler" USA 5-track promo-only CD in beautiful col \$25
SELENA "Im Getting Used To You" USA 4 track promo remix 12" in plain cover \$15
SEPULTURA "Roots" USA advance promo for full CD with custom inserts \$25
SINATRA, FRANK "The Complete Sinatra Sampler" USA 12-track promo-only CD fr SLAYER "Decade of Aggression" USA limited edition double CD in black steel case SLAYER "Diabolus In Music Tour Sampler" USA 3-track CD w/Syster Clutch cuts in custom sleeve Clutch cuts in custom sleeve

SLAYER "Ubernoise The Interview" USA promo giveaway CD with live
ROM information SMASHING PUMPKINS "Adore" UK promo-only double CD set with into SMASHING PUMPKINS *Perfect** UK 1-track promo CD single f/inser SMITH. PATTI *CD Sampler** USA 6-track promo retrospective CD fr COVER SMITH, PATH "Looking For You" USA 3 track promo CD with 2-edits I/b SOCIAL D"Don't Orag Me Down" USA 3-track promo pic disc CD brinses SOUNDGARDEN "Jesus Christ Pose" USA 2-track promo 12" with "Draw SOUNDIRACK "A Thousand Acres" USA promo-only original score CD (in prinserts). score CD f/b inserts

SOUNDTRACK "Warriors Of Virtue" USA promo-only motion picture SPICE GIRLS "5-Go Mad In Cyberspace" UK promo-only CD ROM in cur SPRINGSTEEN, BRUCE Tracks Sampler USA 15-track promo-only CD STREISAND, BARBRA The Mirror Has Iwo Faces USA advance pro STICKET ON JEWEI STREISAND, BARBRA "The Music Of The Night" USA 2-track promo CD SWEET MATTHEW "Goodfriend" USA promo only 13-track CD all live & acoust TOAD THE WET SPROCKET "Acoustic Dance Party" USA out of p TRAYELING WILBURYS "Handle With Care" USA 2 track 45 in color pic sleeve NM/1 TRAVELING WILBURYS "Vol 3" USA out of print CD album
TRAVELING WILBURYS "Winter Warnerland" USA various double Xmas messages t/b inserts
TURNER, TINA "Missing You" UK 1-track promo CD with edit f/insert
TURNER, TINA "On Silent Wings" UK 1-track promo CD with edit f/insert
TWAIN, SHANIA "From This Moment On" Mexico 3 track promo CD wi TWAIN, SHANIA You're Still The One" Mexico 1-track gromp CO single (great picture)

TYPE 0 NEGATIVE "Love You To Death" USA 1-track pro CD single U2 "Angel of Harlem" USA 1-track promo CD no inserts 02 Angel of Hartern U.S. 1-track priom Co to insight f/insert
U2 'Angel of Hartern' U.S. 1-track proture disc CD single f/insert
U2 'Christmas' USA on Island Radio Holiday Sampler CD 12 track varior
Xmas CD color digipak
U2 "Descre" German 3-track picture disc CD single f/insert...
U2 "Descretheque" USA 2-version promo CD single in/radio edit f/b inserts
U2 "I Still Haven't Found What I'm Looking For" German 3-track CD single f/insert. U2 "If God Will Send His Angels" Mexico 1-track promo CD single in color po U2 "I God Will Send His Angels" Mexico 1-track promo U2 single in unity put 2" Sweetest Thing" U1 1-track promo picture disc CD single no inserts U2 "Talk Pop" UK promo-oily interview CD in color pc # pop 1 U2 "Unlorgetable Fire" UK shaped picture disc NM.
U2 "Unit The End of The World" USA promo-only CD single U2 "When Love Comes to Town" UK 4-track picture disc CD single finsert U2 "When End Comes to Town" UK 4-track picture disc CD single finsert U2 "When End Streets Have No Name" German 4-track CD single finsert U2 "With Or Without You" German 3-track CD single finsert U2 PASSENGERS "Miss Sarajevo" USA 2-track pro CD single w/2 edits b/in sticker

Stücker 'The Reaper' USA promo only pic disc CD single b/insert VAN HALEN 'Van Halen 3' USA limited edition full CD in custom can package VARIOUS 'Friends Don't Let Friends Drive Drunk' USA promo-only double PSA's by McCartney Stan: Rush Melissa E Aerosmith and many of helissa E Aerosmith and many of the Company of VARIOUS LIVE FROM THE MUSIC HALL Vol. 1 USA out of print live CD w/E Cockburn, Barenaked Ladies. Tori Amos & many others f/b inserts

VARIOUS "LIVE FROM THE MUSIC HALL Vol. I" USA out of print live CD w/Bruce Cockburn, Barenaked Ladies, for Amos & many others f/b inserts \$50 VARIOUS "LIVE FROM THE MUSIC HALL Vol. 2" USA out of print live CD w/Indigo Girls, Joan Osborne, John Hialt & many others for inserts VARIOUS "LIVE FROM THE MUSIC HALL Vol. 2" USA out of print live with Sting, Wall-flowers, Elivis Costello Cowboy Junkie & many others from inserts (CD) ... VARIOUS "Mastersound Sampler" USA 5 "Track promo-only gold sampler" CD with Boston. Dave Brubeck, Dylan Miles Davis & Billy Joel ... VARIOUS "Mastersound Sampler" USA 5 "Track promo-only gold sampler" CSO VARIOUS "MPLS Treasury Of Songs (The Standards)" USA 40-track promo-only 2 disc publishing CD wis Stressand Sinatra, Rey Charles & many others \$75 VARIOUS "Rock & Roll Hall Of Fame" USA 1995 Induction CD writh Allman Bros. Led Zep, Jains Jopilin, Neil Young, Zappa & others fib inserts ... \$60 VARIOUS "Rock & Roll Hall Of Fame" USA 1996 Induction CD writh Bowie, Pink Floyd, Velvet Underground & Others fib inserts ... \$40 VARIOUS "Rock & Roll Hall Of Fame" USA 1994 Induction CD writh Lennon. The Band Elton John Grateful Dead & others is bin inserts ... \$40 VARIOUS "Rock & Roll Hall Of Fame" USA 1994 Induction CD writh Lennon. The Band Elton John Grateful Dead & others is bin inserts ... \$40 VARIOUS "Rock & Roll Hall Or Fame" USA 1994 Induction CD writh Lennon. The Band Elton John Grateful Dead & others is bin inserts ... \$40 VARIOUS "Rock & Roll Hall Or Fame" USA 1994 Induction CD writh Lennon. The Band Elton John Grateful Dead & others is bin inserts ... \$40 VARIOUS "Rock & Roll Hall On Fame" USA 1994 Induction CD writh Lennon. The Band Elton John Grateful Dead & others is bin inserts ... \$41 VARIOUS "Rock & Roll Hall On Fame" USA 1994 Induction CD writh Lennon The Band Elton John Grateful Dead & others is bin inserts ... \$40 VARIOUS "Rock & Roll Hall On Fame" USA 1995 Induction CD writh Lennon The Band Standard Hall Rock The Track proc CD single fib inserts ... \$41

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YOUNG, NEIL "Don't Spook The Horse" USA 3-track pro sampler CD w/2 edits
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YOUNG, NEIL Love lo Burn USA 2-track promo CD single w/edit b/insert

YOUNG, NEIL Superstar Concert* USA 2 CD live radio show #98-14 ZOMBIE, ROB "Dragula" USA 1-track promo CD in digipak (sealed)
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Jazz Sides

oy Haynes has been a force in jazz since the '40s, when he provided the heat for Luis Russell's band at the Savoy Ballroom. His versatility spans all jazz styles; he was in on the birth of bebop and he's comfortable and driving with such modernists as Chick Corea and Pat Metheny. Praise, Haynes' third album for Dreyfus (FDM 36598-2), finds him in good, and fortunately, not august, company: alto saxman Kenny Garrett, tenor saxman David Sanchez, brass master Graham Haynes (who happens to be Roy's son), longtime pianist Dave Kikoski and recent addition Dwayne Burno on bass. It's a lively album, spanning Graham Haynes' eloquent reading of "The Touch of Your Lips," the funky trio workout "Blues on the Corner," the mystical "Inner Trust" and the elder Haynes' vigorous solo, "Shades of Senegal." Of course, Haynes' boppin' bamalama never misses a beat. But that seems to always have been true.

Goldmine: Where did you learn how to play?

Roy Haynes: First of all, I had the feeling to play drums ever since I can remember. In those days, I heard the expression "a natural drummer," and evidently, I was a natural drummer. I had three brothers, one younger and two older. My oldest brother, Douglas,

10 Questions For... Roy Haynes

was born in Barbados, where my mother and father were from. He played a lot of different instruments. Those were the first drum sticks I ever used. Let me correct my age. I was born in 1925, March 13, Friday the 13th, at 2 o'clock in the afternoon. My mother told me. It must have been in the '30s that I was banging on everything around the house. I was listening to everything. We had jazz stations in Boston where I grew up, they played a little bit of everything. I heard a lot of Bing Crosby, Basie, Duke Ellington, Artie Shaw, a little bit of everything. I'm still learning after all these many years.

What do you do to keep in shape?

I'm very sincere, that's my religion. Playing music is my religion, and I'm into it, especially these days. I'll be 74 in four months. A lot of people are dying. I mean it, when I get on the instrument there's no bullshit involved. Do I practice? Mentally, all the time. I don't practice much on the drums. I never did. I made that statement once and they put that in the magazine. I should, but I just... Now I'm much older, I never did like drum pads. But every now and then, especially when there's a new member [in my group] or something, I may just rehearse. As far as practicing goes, I'm always thinking

rhythms in my mind.

You were one of the originators of bop in the '40s. Why weren't you recognized as such sooner?

I don't know. That doesn't excite me. I'm not concerned. I do know one thing. Kenny Clarke? Do you think he was recognized? (Pittsburgh native Clarke, who died in 1985, was the great drummer "Klook," and was much more popular in Europe than the U.S.) I don't worry about what was. I know what I've done and that should speak for itself musically. I'm not crying, I'm not bitter, the beat goes on. I think maybe I've gotten more than I deserve lately. Maybe a lot of people have gotten more than they deserved too soon.

How do you view yourself now?

1 don't analyze myself, my style. But 1 know I'm unique, and from

playing from the '40s, I was a swing drummer before the word "bop" was even popular. I played with many people when they would come to Boston — many of the big names in the music, regardless of whether they were pop or jazz — so I didn't start at the bop

period, because I do some of the same things I did when I started. I don't leave out too many things, and I just

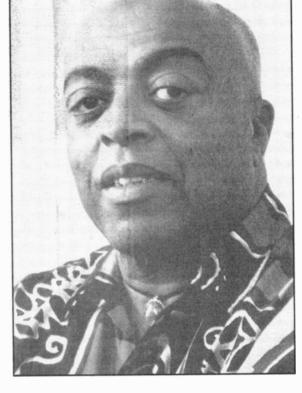
continue to add on. And it works, up until my latest record, *Praise*, on Dreyfus, and *Like Minds*, with Gary Burton, released after *Praise* but made before. *Like Minds* is on Concord. I think I'm one of the most unique drummers in the history of jazz. To have played, in 1946, with Louis Armstrong's big band for one week down South, tobacco warehouses and dances. Jesus Christ — from Louis Armstrong to Gary Burton. If that's not covering the waterfront, I don't know what is.

Who's in your regular band? For how long?

I have a band, but it varies. I usually use a quartet — sometimes it's five. It's called the Roy Haynes Group sometimes. It's not too much with trios.

In the '80s and early '90s, the so-called Young Lions — the Marsalises, Terence Blanchard, Donald Harrison — got the profile. Now, it seems, is the time for the Old Lions like yourself, and maybe, Charles McPherson. Any comment on how things come around?

The first recording I made was with Mainstream, Bob Shad, maybe 1970. This was the Hip Ensemble, with George Howard, [a saxophonist who] went with Mingus after that.



The first thing is I think there's a lot of emptiness in some of the younger players, regardless of what instrument. They don't know what it is. Only an older person can tell, so there is a lot missing. But this is a new day for new things, in a lot of things in our lives other than music. In my case, getting a lot more notice these days than earlier. When I'm on stage, if the writers or critics didn't know who I was, first of all they would think I'm a younger person and they would write about me like I'm the newest shit that ever happened! Once I played a gig in Detroit with Chick Corea - it may have been Pat Metheny — and a lot of drummers were there. J.C. Heard, some drummers went back to him from Detroit and said they had heard this new, young drummer. J.C. told me about it; he's not living now. When they told J.C. it was Roy Haynes, he said, "Roy Haynes? He's almost as old as me." And I'm getting it from a lot of females, they come up after the performance. I was doing all that kind of shit way back when they weren't noticing it. They're a little late, and some of them are a little new. I've been playing over 50 years.

Who are you listening to?

I listen to everybody, not that I want to get anything from them. I keep my ears open. I think more of them are listening to me now. I listen to a lot of the new players... I don't buy records anymore. I change the dial on the stations in whatever city I'm playing in to check it but.

To what do you attribute your longevity and freshness? Any lifestyle/health/philosophical tips?

I don't analayze it. I don't work out per se. I have a 10-speed bike I've had for over 10 years. I don't ride it as often as I used to. I

NEWS & NOTES

Consider this part meditation, part review. It's my appreciation of Andy Bey's second Evidence album, Shades of Bey (Evidence/12th Street ECD 22215-2). Bey is 58, gay, and HIV-positive. A child prodigy from Newark (hometown to the similarly singular Jimmy Scott), Bey has been singing since the '50s, first with his sisters Salome and Geraldine, then with such stars as saxman Gary Bartz and pianist Horace Silver, and now, on his own.

Bey's singing suggests vulnerability, range and androgyny. The man's voice spans four octaves. He deploys chest tones, a powerful baritone, a plaintive tenor and an unearthly falsetto. In such tunes as Dori Caymmi's "Like a Lover," the eerie, painterly "Dark Shadows" and his reverent reading of Nick Drake's "River Man," Bey conjures romance, mystery and privacy in equal measure. His phrasing is masterly - his scat take on Monk's "Straight, No Chaser" is elegantly tricky, his reading of Billy Strayhorn's "The Last Light of Evening" authoritatively wounded and the way he occupies a tune is singular. Like such early rhythm 'n' blues figures as Clyde McPhatter, Detroit's Nolan Strong (of the Diablos), Nathaniel Mayer and the early Smokey Robinson, Bey purveys openness and authority, as well as sensuality.

"I'm black, I'm gay, and I'm HIV-positive," he told the Buffalo News in a 1997 interview. "I've not only accepted it, I've learned to embrace it. It has helped me to find ways to help myself."

I'm not familiar with Bey's earlier work, but I intend to seek it out. What makes Shades so special (it's sure to

(Continued on next page)

have a sauna here in my house I haven't been into lately. I'm just a normal guy. I didn't start drinking until I was 30. I don't think those things are that important.

Have you ever been an academic? Academia has given many jazz musicians income and stability. Do you teach or want to? If not, why not?

I'm teaching all the time I'm on the bandstand, and I can name some people who are pretty good names who've told me they've learned a lot just being around me.

Ever connected with a university?

I've done clinics at universities. About 10 days ago, 1 was in Orlando to be inducted into the Percussive Art Society Hall of Fame and 1 did a clinic. It was like a convention for three or four days. I enjoyed the whole thing. Damn right.

Any hobbies? (Haynes poses by a 1974 Bricklin on the cover of Praise.)

l collect cars, sort of. I have a Mercedes, an El Dorado. I've had Corvettes, Oldsmobiles. That's one of my hobbies.

- Carlo Wolff

(From previous page)

make my Top 10 list for 1998) is that the range of Bey's voice is reflected in the choice of material and the arrangements concocted by producer Herb Jordan. Like his more fashionable (and more easily marketable) soulmate Cassandra Wilson. Bey doesn't confine jazz to standards. Rather, he probes world beat (the Caymmi tune, the Afro-Cuban lullaby "Drume Negrita"), challenging Strayhorn ("The Last Light" is so expressive it hurts) and the gorgeous folk noir of Drake, a brilliant British songwriter who died, essentially of melancholy, in 1974.

Bad management, changing fashions and a spotty academic career kept Bey off the recording scene for 22 years. But now, he's garnering deservedly rave reviews and continuing to state a case for the slow, intimate song. In effect, he's a crooner. But his experience, and the remarkable emotional accuracy of his vocal style, make him much more than that

A consummate jazz artist, Bey is a master of dynamics whose silence speaks volumes. Timelessly contemporary, Bey clearly knows the jazz tradition. But his own experience and the care with which he nurtures his unique singing style give his latest album a contemporaneity that bodes well, both for Bey's revived career and, perhaps, a more tolerant society. Rarely has a credo been so subtle or swinging.

- Carlo Wolff

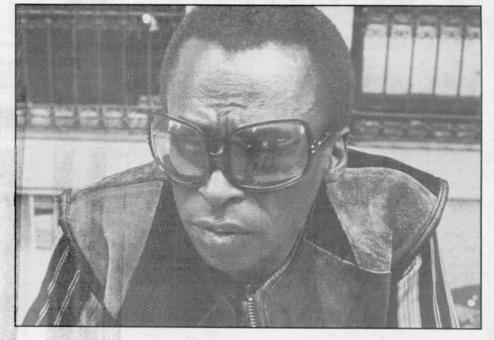
On the Racks

Bitches Brew Columbia/Legacy C4K 65570)

The four CDs that make up the latest installment in Columbia's belated canonization of Miles Davis constitute a template of jazz, rock and jazz-rock - before that hybrid devolved into juiceless fusion. Not only was Bitches Brew Davis' first gold album (quite a feat in 1970 for a jazz album, let alone a double-vinyl release), it expanded his market to rockers enamored of how easily his restless, jagged music incorporated hard-rock pulse and Hendrixian guitar.

Two years ago, Columbia issued Davis' collaborations with arranger Gil Evans; last year, Davis' late-60s work with his longestlived quintet (including saxophonist Wayne Shorter and pianist Herbie Hancock) came out, along with five early-70s live double albums that bristle with complexity and daring. Bitches Brew is a prickly, provocative and amazingly modern box spanning such muscular treatises as Davis' "Miles Runs the Voodoo Down" and the wiry "Yaphet," Shorter's moody (and long-winded) "Feio" and, in a nod to the times, a very long take on David Crosby's "Guinnevere."

The voicings last, the instrumentation is still exotic and the players are extraordinary (they include bassist Harvey Brooks, of the Electric Flag; Herbie Hancock; Chick Corea; Weather Reporter-to-be and keyboard genius Joe Zawinul; guitarist John McLaughlin; bassist Dave Holland; drummer Jack DeJoh-



nette, who never sounded this focused again; and percussionist Airto Moreira). This was World Beat with a vengeance, pumped up and equally ready for dance floor and brain

Collected from the original Bitches Brew, along with contemporaneous cuts from Live/Evil, Circle In The Round and Big Fun, this features nine previously unreleased tracks. Memorable, if not always accessible, Bitches Brew remains just as it ever was: a challenging, daring — and, at times, overly cerebral — report from the core of creativity.

There are a few criticisms, and they're not about the music. While the packaging particularly the Mati slipcover - is luxurious, it, like the previous Davis boxes, is hard

to handle. In addition, at least in my copy, a good 10 pages of text are bound upside down and backwards and, it seems, a part of the text is missing.

Otherwise, the package is sumptous indeed, and the notes by Carlos Santana, Quincy Troupe, Bob Belden and Michael Cuscuna are not only loving, but informative. Above all, the music remains definitively adventurous. What Davis hinted at in "In a Silent Way" and "Jack Johnson" - an innovative and fevered blend of jazz and rock - finds its fullest expression here. And even when the music isn't that accessible, it's always stimulating.

- Carlo Wolff



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cial empossed booklet.

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(Rivers from page 20)

original "Walk Myself On Home," which adorned the flip of "Maybelline."

By now, all the labels that had Rivers masters squirreled away in their vaults were awakening to their belated potential. Capitol ("Long Black Veil"), Roulette ("Baby, Come Back"), MGM ("Answer Me, My Love"), and United Artists ("Knock Three Times" preceded the newly unearthed Boudleaux & Felice Bryant-penned "Dream Doll") all tried to cash in on the new sensation with no success. The best discovery was made by a firm that never had Rivers under contract in the first place: Coral got hold of the bluesy rocker "That's My Babe," ostensibly from the Dee Dee days, and it didn't sound all that different from Rivers' then-current approach. lacking only a buzzing Whisky throng in the background.

Instead of sticking with tradition and waxing his third Imperial LP at the Whisky, Rivers and Adler opted to head for a nearby studio with engineer Bones Howe at the controls for Johnny Rivers In Action!. But other than recruiting drummer Mickey Jones (who served in the same timekeeping capacity behind Trini Lopez At PJ's) to replace Rubin, no changes were made to Rivers' stripped-down sound. Once again, the set was a success, cresting at #42 during the spring of 1965. Perhaps a few consumers were swayed by the set's concise liner notes, the province of Rivers fan/tough-guy actor Steve McQueen, who assured his readers that "I dig music...all kinds of music" before correctly concluding "Johnny Rivers is no fad.

"Mountain Of Love," the set's lead cut, was a fine cover of the only hit Memphis rockabilly singer Harold Dorman ever had. But Dorman's 1960 original for the Rita logo suffered from cheesy strings and subpar sound; Rivers made the song his by utilizing his standard trio format — with one notable addition.

"Billy Lee Riley played the harp solo on 'Mountain Of Love.' He was hangin' out," notes Rivers, who likely was aware of Riley's savage Sun singles "Red Hot" and "Flyin' Saucers Rock And Roll." "I think he actually played the Whisky."

Another of Riley's Hollywood exploits: he did a one-man band shtick on *The Ozzie & Harriet Show* at one of Rick's seemingly never-ending frat parties (how did those cleancut lads ever find time to study, anyway?).

In Action! was another cornucopia of covers, with most of Rivers' musical touchstones (Little Richard's "Keep A-Knockin'," Chuck Berry's "Promised Land," Fats Domino's "I'm In Love Again," the latter done Ricky Nelson-style) aboard. Infectious revivals of Pat Boone's "Moody River" (the flip of "Mountain Of Love") and Sam Cooke's "Cupid" (the other side of "Midnight Special" and a minor chart item in its own right) - laid side by side with homages to the British Invasion (the Beatles' "I Should Have Known Better" and the Rolling Stones' "It's All Over Now;" it's obvious from the arrangement that Johnny wasn't referencing the Valentinos' original). Rounding out the LP were Roy Orbison's "Oh,



Rivers (right) live at the Whiskey Á Go Go in 1965.

Pretty Woman," the Cascades' gentle "Rhythm Of The Rain," Jerry Butler's "He Will Break Your Heart" (mistitled "He Don't Love You Like I Love You"), and Rivers' first crack at a P.F. Sloan/Steve Barri tune, the edgy "What Am I Doin' Here With You."

It was back to the Strip to cut Johnny's next album, Osborn and Jones again manning the rhythm section for Meanwhile Back at the Whisky a Go Go. "Seventh Son," the hit track from the set (peaking at #7 pop during the summer of '65), was written by Chicago blues legend Willie Dixon for pianist Willie Mabon, who waxed the original version for Chess in 1955. But Mabon's reading never cracked the charts. Rivers wasn't particularly cognizant of that platter; he learned "The Seventh Son" from ultra-hip jazz pianist Mose Allison. Seeing how another Allison classic, the ominous prison vignette "Parchman Farm," also graced the album, it's clear that the pianist was a major influence on Rivers.

"I remember seeing him when I had that band in Baton Rouge," he says. "We used to play at Keesler Air Force Base, down in Biloxi. And I walked into a jazz club down there called the Down Beat, and Mose was playing. And about the second song he was playing was 'The Seventh Son.' That was the first time I'd ever heard it. I went, 'Whoa, what a cool song!' I became an instant Mose Allison fan." Much as he had done with "Memphis," Rivers kicked his cover off with a tremendously catchy guitar intro, a bevy of female background singers oohing seductively in precisely the right spot following his stinging solo midway through. "Un-Square Dance," its flip, was basically a breakneck instrumental runthrough of the country chestnut "Wildwood Flower."

Meanwhile Back at the Whisky A Go Go, a solid seller (#21) in the summer of '65, found Rivers expanding his set list to encompass a taste of Motown (the Supremes' "Stop! In The Name Of Love"), jazz (the minor-key "Work Song," another chain gang lament), and folk-based themes ("Greenback Dollar," "Silver Threads And Golden Needles") alongside Dale Hawkins's "Susie-Q," Jerry Lee's "Break Up," Lloyd Price's "Stagger Lee," Chris Kenner's "Land Of 1000 Dances" (modeled after Cannibal & the Headhunters' version), and the Beatles' "I'll Cry Instead."

The folk material presaged Johnny's next album project only a few months later. The studio-cut Johnny Rivers Rocks the Folk was something of a disappointment commercially, barely scraping into the Top 100. Its single, a sensitive reading of "Where Have All The Flowers Gone" (like "Greenback Dollar," a hit for the Kingston Trio), was a bit of a letdown too, only achieving a #26 showing in late '65. Apparently doing the tune was Adler's idea, Rivers showing little enthusiasm for the track in retrospect. Its flip, "Love Me While You Can," never turned up on LP but did sport its own folk tinge: penned by Rivers, it was a strong up-tempo entry that might have made a better plug

Yet the concept behind the LP was basically a logical one. Bobby Darin's "Jailer Bring Me Water," Bob Dylan's "Blowin' In The Wind" and "Mr. Tambourine Man," Dorsey Burnette's "Tall Oak Tree," the Kingston Trio's "Tom Dooley," and the universal folk anthems "If I Had A Hammer" and "Michael (Row The Boat Ashore)" fit Rivers' minimalist approach snugly when stretched across the grooves supplied by Jones and

new bassist Chuck Day.

Nor did "Under Your Spell Again," a brass-leavened revival of Buck Owens's 1959 country breakthrough for Capitol that served as Rivers' next single, set the charts afire, stopping at #35 as the new year broke.

"I always liked Buck Owens. There's something about his songs that I really like," says Rivers. "I wasn't real thrilled with the way that record came out. But I tried to do kind of an R&B version of 'Under Your Spell Again,' with horns and all that. I saw Buck when he played the House of Blues. I went backstage and talked to him, and he remembered that record — 'I believe you cut one of my songs way back in the '60s!'" The non-LP item was paired with "Long Time Man," one of the standouts from the folk album.

A television spy series restored Rivers to the uppermost reaches of the hit parade. The producers of *Danger Man*, a British program starring Patrick McGoohan, invited Rivers and Adler to come up with a theme song for the American airing of the show. Sloan and Barri responded with the framework for "Secret Agent Man," which Rivers cut as the theme for the weekly series. The ringing riff that repeats throughout may well be Rivers' defining moment as a guitarist.

"It's just a steal from the James Bond, the original Sean Connery films. They all opened with that," says Rivers. Not only was McGoohan's action-packed espionage show successful, so was the song — leading Rivers to quickly record it for Imperial. But while it sounded like it was done at the Whisky, this time the live effect was manufactured far from the discotheque's confines.

"We cut it at the Whisky, but we didn't

(Please see Rivers page 28)

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(Rivers from page 26)

like the way it came out," says Rivers. "So we went in and did it in the studio. We brought a bunch of people in there. We just created a little mini-Whisky in the studio and cut it there." "Secret Agent Man" vaulted to #3 on the pop lists during the spring of 1966, its endurance as a classic rocker outlasting McGoohan's program by decades (the suave actor went on to star as *The Prisoner*).

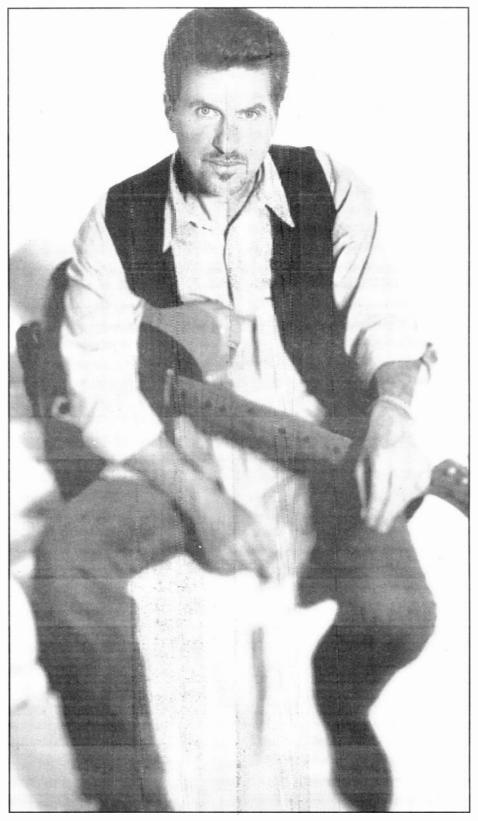
...And I Know You Wanna Dance had "Secret Agent Man" as its main selling point, but aural evidence indicates the rest of the album (a #52 entry) was made up of legit Whisky-cut material (the cover trumpeted that it was "recorded live and then some"). Rivers' band was expanding: Larry Knechtel, a fixture on future Rivers sessions, came in on organ, while Osborn and Day alternated on bass and second guitar and* Jones remained on drums.

Soul music was intriguing Rivers as he chose songs for the album. Two Motown copyrights — Stevie Wonder's "Uptight (Everything's Alright)" and the Four Tops' "I Can't Help Myself (Sugar Pie Honey Bunch)" vied for dancers' attention with Wilson Pickett's "In The Midnight Hour," Otis Redding's "Respect," and the Impressions' "You Must Believe Me" for space on side one of the LP. Rivers heard something he liked in the allegorical tale of "The Snake," penned by jazzsteeped Chicagoan Oscar Brown, Jr.; not only did he lead his own album with it, he produced Al Wilson's hit version once Soul City was up and running in 1968.

The second half of the program was more varied: the Righteous Brothers' majestic "You've Lost That Lovin' Feelin'," the Beatles' gleefully homicidal "Run For Your Life," and Steve Alaimo's 1963 hit "Every Day I Have To Cry" received energetic treatments. Mose Allison made his presence felt again with a bluesy "Foolkiller," while a variant on "Whisky a Go Go," this time called "You Dig," closed out the set and served as a flip side for "Secret Agent Man."

But time was running out on the Whisky phase of Rivers's career; he wasn't even playing there all that often anymore, the club hiring new arrivals such as the Doors to attract throngs through its portals. One more #19 hit, a driving rendition of yet another prison-break epic called "(I Washed My Hands In) Muddy Water" (a major country hit the year before for Stonewall Jackson on Columbia) would pretty much do it for Rivers' go-go period ("Roogalator," its B side, was a pounding guitar-led instrumental written by Rivers). An Imperial collection of his Golden Hits, released in September of 1966, quickly went gold.

Rather than stick with one formula for too long, Rivers was primed for a total change of musical direction, an abrupt softening of his sound that represented the biggest gamble of his career and resulted in his biggest hit ever. This time he wasn't covering anyone — "Poor Side Of Town" was a Rivers original, a gorgeous ballad about love on the wrong side of the tracks that became his first and only pop chart-topper in the fall of 1966. Gathering some of L.A.'s top session musicians — drummer Hal Blaine, Osborn, Knechtel — for the studio



Johnny Rivers today.

date, softening in the form of violins and background singers was added to the song by veteran arranger Marty Faich.

"I wasn't worried about it, because I had been doing a lot of ballads at the Whisky," says Rivers. "In between all the up-tempo stuff that was on those early records, I really played a lot of ballads. I played a lot of Willie Nelson songs like 'Funny How Time Slips Away.' I did a lot of Sam Cooke songs. I was always a big Sam Cooke fan.

"I was really confident about it So was Lou. The record company wasn't so sure, but we insisted on it, and we put it out. It took off like a skyrocket. It was so different from anything that was out at the time, and anything that I had done, that it was either going to be the biggest stift or a huge hit. I knew it was one of the two."

Its flip, "A Man Can Cry," was the handiwork of Los Angeles R&B writers Marc Gordon and Willie Hutchison and was anything but mellow, a fine example of mid'60s West Coast rock that has avoided reis-

The aptly named Changes, issued that November, reflected the new, relaxed Rivers sound. And as usual, he knew what would sell — Changes rose to #33 on Billboard's Top Pap Albums list. No Chuck Berry or Beatles covers this time to dance the Jerk or the Frug to: the lounge standards "Days Of Wine And Roses," "The Shadow Of Your Smile," and "Strangers In The Night" made the set look more like a vintage Sinatra collection than Rivers' latest creation. They were contrasted by equally mellow readings of "California Dreamin'," "If I Were A Carpenter," Bobby Freeman's "Do You Wanna Dance," and "Getting Ready For Tomorrow," which was penned by Hutchison, a young writer contracted to Rivers' own publishing company who would soon shorten his name to Willie Hutch and score a series of R&B hits for Motown during the

Changes also marked the first collaboration between Rivers and Jimmy Webb, a 22-year-old songwriter whose work obviously impressed Rivers. He led the album with a new song by Webb, "By The Time I Get To Phoenix." "We knew 'Phoenix' was a hit, but we thought it sounded too much like 'Poor Side Of Town' — a lot of the same chord changes, the same tempo and everything," says Rivers. "I'd also recorded 'Baby I Need Your Lovin'.' So we decided to release 'Baby I Need Your Lovin" instead.

"In the meantime, I'd given a copy of my new album to Al DeLory, who was Glen Campbell's producer. And the next thing I hear is Glen's version of it on the radio! It was a number one record for him (Actually, #2 country, #76 pop. — Ed.) — which worked out great for all of us. It was great for Jimmy Webb, and then of course Jimmy and Glen got together and started working, and they followed that up with 'Wichita Lineman,' and on and on. So needless to say, we had an unprecedented banner year."

At the tender age of 24, Rivers could write his own ticket in the music biz. And he did, using his leverage to inaugurate the first incarnation of Soul City Records.

"My contract with Imperial was expiring, and I was probably the hottest artist on their label, so they wanted to re-sign me and make me a really good offer," he says. "And part of what I asked for to re-sign was my own label. They financed it, let me use their distribution and marketing and promotion and everything — I'm sure just thinking that they were just throwing me a bone, and nothing much would happen with it."

The Liberty bigwigs must have been pleasantly overwhelmed by Soul City's subsequent success.

"I had met this group called the Versatiles, who wound up becoming the 5th Dimension," he says. "So Jimmy Webb and I just started working with them. And Jimmy had this song that he had written for a Broadway play that never materialized called 'Up-Up And Away.' It was a jazz-Broadway-pop-sounding song, which was the total opposite of what was happening back then, because that was during the Bob Dylan/Byrds/folk/San Francisco thing. That was what was going on at the time.

"But we liked the song, so I got together with Marty Paich, and Jimmy Webb wrote the arrangements, and we had Hal Blaine and all those guys. And we went and cut it, and also cut 'Go Where You Wanna Go,' the John Phillips song, and several other Jimmy Webb tunes in this album. We released 'Go Where You Wanna Go' for the first single, and I think it got on the charts. We followed it up with 'Up-Up And Away," which really took off — much to everybody's surprise! Anyhow, 'Up-Up And Away,' the single, wound up becoming the record and song of the year. We won two Grammys for it."

The 5th Dimension scored hit after hit during their three years at Soul City: 1968's "Stoned Soul Picnic" and "Aquarius/Let The Sunshine In" and "Wedding Bell Blues" the next year each sold a million copies, the latter pair topping the pop charts. While not quite attaining those lofty figures, soul singer Al Wilson also made his mark at Soul City,

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PRESS KITS

(Rivers from page 28)

charting with "The Snake" in 1968 and a reading of "Poor Side Of Town" the next year that was similar to Rivers' own prior to moving on and going gold himself in 1973 with "Show And Tell" for the Rocky Road logo.

The decision to table Rivers' reading of "By The Time I Get To Phoenix" as a single in favor of his tasty version of the Four Tops' 1964 smash "Baby I Need Your Lovin'" worked out well for everyone concerned. Not only did "Baby I Need Your Lovin'" slip right up behind "Poor Side Of Town" during the early months of 1967, peaking at #3, it earned him an appearance on *The Ed Sullivan Show*, where the black-suited and bowtied singer cavorted with seven dancing beauties in sparkly dresses while crooning his latest smash.

Prior to his prestigious Sullivan gig (where the perpetually clueless Ed commanded Johnny to tell everyone back in Baton Rouge hello, even though Rivers hadn't lived there in nearly a decade), Rivers had guested on virtually every TV rock program existant, from Shindig and Hullabaloo to the Dick Clark-hosted American Bandstand and Where the Action Is to regional broadcasts such as Memphis Talent Party and Robin Seymour's Swingin' Time in Detroit (where Rivers lip-synched "Secret Agent Man" and "Under Your Spell Again" while standing on what appeared to be a giant Reese's Peanut Butter Cup).

The Motown connection endured for one more hit. The Miracles, with Smokey Robinson's fragile falsetto front and center, had turned "The Tracks Of My Tears" into a major seller in 1965, but Rivers outdistanced them — at least on the pop charts (#10 to #16) — with his flute-and-strings-enriched remake of the heart-rending ballad during the summer of '67.

Though perceived as a pop artist, Rivers was wide open to the progressive sounds defining the Summer of Love (even if he generally steered clear of the movement himself). He was committed enough to the cause to contribute \$10,000 to the staging of the Monterey International Pop Festival, held lune 16-18 in Monterey, California (Adler was a prime motivator behind the event's mammoth success). Even though most accounts tend to overlook his participation, Rivers was one of the headliners on the festival's first evening, wowing the peace and love crowd alongside an incredible array of talent: the Association, Lou Rawls, Eric Burdon & the Animals, and Simon & Garfunkel. Unfortunately, if Rivers' segment was captured on tape for posterity, it's never surfaced on any Monterey collection.

Apart from the inclusion of "Baby I Need Your Lovin" and "The Tracks Of My Tears," Rivers' 1967 album Rewind might just as well have been titled Johnny Rivers Sings Jimmy Webb. The gifted songwriter penned seven of its 11 songs, including "Carpet Man" (a hit for the 5th Dimension on Soul City), "Tunesmith," and "Do What You Gotta Do." Webb arranged and conducted, though Paich handled the strings and horns; Webb even wrote the liner notes. Only Paul Simon ("For Emily, Whenever I May Find Her") and Tim

Hardin ("It'll Never Happen Again") were able to break Webb's stranglehold on the set list

Bearing one track, "The Eleventh Song," that displayed no audible Rivers participation whatsoever (the Blossoms handled what little singing there was), and another, "Sweet Smiling Children," that was a scathing indictment of Madison Avenue complete with snippets of TV ads strategically inserted, *Rewind* proved one of his biggest selling LPs, rising to #14 in mid-67.

Unwilling to let loose of a cash cow, Liberty's budget-priced Sunset label — traditionally an outlet for repackaged material from the Liberty and Imperial vaults — issued Whisky a Go-Go Revisited in August of '67. But this was no mere regurgitation of past triumphs.

The first side of the album jumped out of the box with a driving medley of two blues standards, "C.C. Rider" and "Got My Mojo Working," then segued into Bobby Hebb's soulful "Sunny" before exploring Bobby Goldsboro's pounding "It's Too Late" and the Beatles' "A Hard Day's Night" and ending with Percy

Sledge's tremulous "When A Man Loves A Woman," the only ballad besides "You've Lost That Lovin' Feelin'" ever released from the Whisky dates (more would have been welcome).

Since Knechtel's organ is prominent, this stuff may date from the same sessions as ... And I Know You Wanna Dance. Oddly, there are no blank grooves between any of the songs on side one. None were necessary on side two; its entirety was given over to the ultimate, 15:40-long rendition of "John Lee Hooker," the same basic open-ended blues jam previously billed as "Whiskey A Go Go" and "You Dig." At this length, there was room to squeeze in snatches of "Satisfaction," "Baby Please Don't Go," the Impressions' "It's All Right," the Animals' "We Gotta Get Out Of This Place," even a hint of "I Left My Heart In San Francisco" before launching into the final seventh-chord-stud-

Imperial released Rivers' Realization (originally intended to be titled The Realization of Mr. Beelzebub, if the blurb on 45 pressings of "Look To Your Soul" is accurate) LP in May of '68. Its front cover photo shows Rivers in a much different light than in his clean-cut, conservatively attired Whisky days; here he resembles a Satanic priest (the Beelezebub connection, perhaps), bedecked with flashy peace medallions, sporting a mustache and beard, and bathed in eerie purple light.

Realization, Rivers' first self-produced set, was about as close to progressive rock as he would venture. Many of its songs (which included personalized treatments of the comparatively heavy "Hey Joe," Procol Harum's "Whiter Shade Of Pale," Oscar Brown, Jr.'s "Brother, Where Are You," and Bob Dylan's "Positively 4th Street") were connected to one another by ocean waves, thunderstorms, howling winds, or audience noise.

"It had a nice flowing theme," says Rivers. "We used sound effects and whatever

in between the cuts. Marty Paich did a lot of the string arrangements. James Burton played quitar, Hal Blaine, Larry Knechtel, Joe Osborn, and part of the L.A. Symphony Orchestra. It was one of my biggest sellers back then"

Indeed, its vaunted #5 showing on the pop album lists makes *Realization* his highest-charting to date (it also achieved gold status).

Rivers had unearthed another promising songwriter, James Hendricks, whose work was spotlighted three times on the album. Both its hit singles were Hendricks compositions: "Summer Rain," with its plaintive minor-key melody and fleeting mention of Sgt. Pepper's Lonely Hearts Club Band, had sailed to #14 in late '67, while "Look To Your Soul," another mid-tempo gem, made it to

In between those two singles had come and gone a Rivers offering that almost avoided the charts entirely. His tender, violin-enriched reading of "One Woman" (written by southern saxist/background vocalist Charles Chalmers and one of his sweet-harmonizing partners, Sandra Rhodes) deserved a better fate than its #89 showing; perhaps a competing version aimed at the soul field by Al Green for Memphis-based Hi Records blunted its potential. An edited take of the gargantuan "John Lee Hooker," now known as "Ode To John Lee," occupied its opposite side.

Rivers' last Imperial single might have become a bigger hit for him than it did — if its writer, James Taylor, hadn't ended up stealing his thunder. "Fire And Rain" had caught Johnny's ear when he heard Taylor's

Rivers' last Imperial single might have become a bigger hit for him than it did — if its writer, James Taylor, hadn't ended up stealing his thunder.

#49 the following spring. Hendricks collaborated with Rivers on "Something Strange," while the singer wrote "The Way We Live" and the stirring "Going Back To Big Sur" by his lonesome.

"He also became a pretty successful producer," notes Rivers of Hendricks. "He cut an album with Michael Parks, who had a television show called *Then Came Bronson*. Had a hit with a song that he wrote for him called 'Long Lonesome Highway." Hendricks is now a Nashville resident and still collaborates with Rivers.

With his albums rocketing up the charts, singles may have been less of a priority for Rivers than they once were. The contemplative "Right Relations" closed out 1968 by managing a #61 showing (its flip, "A Better Life," was a choppy rocker with an entirely different feel), while Rivers' rollicking rendition of Joe South's "These Are Not My People" did somewhat better early the next year, peaking at #55.

Released in May of '69, A Touch of Gold made it two gold LPs in a row for Rivers, the album rising to #26. Mainly a post-Whisky hits compilation, the album nevertheless contained a couple of tracks unavailable elsewhere, both of them produced by Rivers and Bones Howe: a surging, Hendrickspenned "City Ways" and Johnny's eminently solid remake of Arthur Alexander's 1962 R&B hit "You Better Move On."

Hendricks returned to write the attractive horn-powered "Muddy River," an upbeat entry that racked up fairly impressive sales figures, climbing to #41. It was one of two chart items hailing from Rivers' Slim Slo Slider album, his last for Imperial before the venerable imprint was absorbed by the far larger United Artists label. The other was Johnny's inspiring interpretation of Van Morrison's "Into The Mystic," a performance that hit #51 during the spring of 1970 (its chugging flip, a cover of Lawrence Reynolds' "Jesus Was A Soul Man," presaged Rivers' embrace of spirituality).

version on Warner Brothers. But as soon as Rivers' faithful cover began to make a little chart noise, the folks at Warner placed a major promotional push behind Taylor, propelling his original to the uppermost reaches of the hit parade while relegating Johnny's cover to also-ran status.

For his United Artists debut, Rivers harked back to his Louisiana roots for Frankie Ford's '59 smash "Sea Cruise." His rocking reading wasn't a spectacular hit, but it definitely recalled his early output. Only trouble was, it didn't fit the format of his upcoming LP for the firm, so it was left off.

Home Grown was released in July of '71. It showed Rivers gravitating towards the singer/songwriter approach so prevalent on the southern California scene at the time. There was also a strong sense of deeply held spiritual enlightenment permeating the album in its laidback contents and splashed across its gatefold artwork, which was intricately adorned with candid photos of Johnny and his children, mountains, animals (a shot of a cow was accompanied by the whimsical caption, "A Friend — Don't Eat Me"), and a tower in India.

Whether delivering his own compositions ("Look At The Sun," "Song For Michael," "Permanent Change") or interpreting the work of others such as Taylor ("Fire And Rain" made the leap from Imperial to United Artists), Jackson Browne, Carole King, and Curtis Mayfield (the Impressions' hit "People Get Ready"), the sanctified quotient was skyhigh — especially on a closing "Think His Name," where Rivers was vocally backed by the Guru Ramdas Ashram Singers in a statement of devotion to Jesus Christ that became a mild pop hit. Some familiar musicians — Knechtel, Burton, Osborn - remained on hand, but Rivers no longer played lead guitar (Mike Deasy assumed that role).

Anyone expecting the 1972 United Artists album L.A. Reggae to contain Rivers-

(Please see Rivers page 32)

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JACK WOLAK'S RARE NECESSITIES





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AEROSMITH Interview (BAK 2091) ARTHRAX Make Me Laugh BEATLES Sweet Apple Trax Vol. 1 (No Cover) BEATLES Sweet Apple Trax Vol. 1 (No Cover) BEATLES Sweet Apple Trax Vol. 2 (No Cover) BEATLES Sweet Apple Trax Vol. 3 BENATAR, PAT Get Nervous BETTY BOOP BETTY BOOP Setty Boop Scandals of 1974 BETTY PAGE Longle Girl JP (WPhoto Bookler) ENTHRONED Towards The Skullthrone Of. JOHN ELTOPA Single Man IP (CO. M. Cover) JOURNEY (1981 US PROMO) Captured LP (Edge Crack) LAUPER, CYND) She S. So Unusual LP. LESS THAN JAKE No Idea IP. LESS THAN JAKE No Idea IP. LESS THAN JAKE No Idea IP. MARILTM MANSON The Dope Show (10°) MARILTM MANSON The Dope Show (10°) MARILTM MANSON The Dope Show (10°) MARILTM MONROE Some Like It Hot LP (M. Cover) OUEER A Day At The Races QUIET RIOT Metal Health LP ROLLING STONES Begars Banquet LP ROLLING STONES Begars Banguet LP ROLLING STONES WE WIS ON THE WAS ALLEY (M. Cover) ROSS, DIANA The Boos (Rare U. S. Promo) RONSTADT, LINDA Luvin In The U.S. A. LP (M. Cover) ROSS, DIANA The Boos (Rare U. S. Promo) 1 ROWETTE ALIONAL Unreal ROWETTE Heart Of Gold LP RUMAWAYS Little Lost Girls LP RUPAUL HOUS Of Love RUSH Interview (BAK 2083) RUSH Power Windows LP RUSH RUSH Through Time LP RUSH RUSH RUSH RUSH RUSH RUSH RUSH RUSH	12.00 12.00 15.00	T. REX Sing Me A Song (Concert Pic) T. REX Sing Me A Song (Left-Hand Pic) T. REX T. Rex In Concert T. REX Tanx IP T. REX The Slider T. REX The Slider T. REX Warror 3 LP T. REX Warror 4 LP T. REX Warror 5 LP T. REX MAR TIME TO SLIDE TO
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ROLLING STONES It's Only Rock & Roll LP ROLLING STONES Let It Bleed LP	32 00 32.00	TEENAGE MUTANT NINJA TURTLES Music From The Film (Box
ROSS, DIANA The Boss (Rare U.S. Promo)	00 00 00 00	THE MOON LAY HIDDEN Were You Of Silver, Were You
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SABRINA Shadows Of The Night. SACRILEGE Lost In The Beauty You Slav	5 00 20.00	THUNDERS, JOHNNY Que Sera, Sera
SALT 'N' PEPA Interview (BAK 2119) SANTANA Live At Osaka	12.00 30.00	TIGERTAILZ Bezerk TIGERTAILZ Young And Crazy LP
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SIOUXSIE & THE BANSHEES Interview (Bob Lawrence 1981)	15.00	U.S. BOMBS Outsider U2 Best Of Live Vol. II. U2 C mon Everybody LP (2 LP). U2 Interview (BAK 2004). U2 Live From The Lypton Village (Rare). U2 Live From The Lypton Village (Rare). U2 Live Of Alive
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SPRINGSTEEN, BRUCE YOU CAN TRUST YOUR CAR SPRINGSTEEN/DIFF. PICS Back To The Roots 4 LP Box Set	20.00	W.A.S.P. Live Animal F**k Like A Beast W.A.S.P. Scream Until You Like It
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PRINCE Kiss Shape of Prince in Black Leather Jacket
PRINCE Purple Rain Awesome Rare Shape of Prince of

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ROTH DAVID LEE Yankee Rose Classic 50's Pinup Shape (Out standing) 40.0	n
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SPRINGSTEEN, BRUCE Dancing In The Dark Pink Cadillac Shape 60.0	0
SPRINGSTEEN, BRUCE I'm On Fire/Born In The USA Waving Flag w/Drawing of Bruce Shape 25.0 SPRINGSTEEN, BRUCE Interview Motorcycle Shape 18.0	000
w/Drawing of Bruce Shape 250 SPRINGSTEEN, BRUCE Interview Motorcycle Shape 18.0 SPRINGSTEEN BRUCE Tunnel Of Love Postcard Rectangle w/N, Postmark 36.0	1
STEWART, ROD This Old Heart Of Mine Heart Shaped Pic of Rod	
STRANGLERS No Mercy Shape of Stone Ear Sculpture 8.0 STRAY CATS Sexy + 17 Great Comic Art Shape of Band & Hotrod 35.0	0
STRIPER Always There for You Triangular Shape w/Stryper Logo	c
SUICIDAL TENDENCIES I'll Hate You Better Heart Shaped Blue V	0
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THOMPSON TWINS Sister Of Mercy Flying Wedge Shape 8.0 THOMPSON TWINS You Take Me Up Great Set of 3 Intertocking Pl Discs 40.00	C
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1010 Georgy Porgy (U.S. Promo) Octagonal Shape, Pic of Sword Stole 1010 I Won't Hold You Back Shape of 4 Rings on a Sword 150 1010 Rosanna Beaufful Shape of Grammy Award 150 1010 Rosanna Beaufful Shape of Grammy Award 160 1010 St. George & The Dragon 8' Square Shape in Folder 1010 Stop Loving You Mice Sword & Ring Shape, Rare 100 1010 Stop Loving You Mice Sword & Ring Shape Rare 100 1010 Ring Loving You Mice Sword & Ring Shape Rare 100 1010 Ring Loving You Mice Sword & Ring Shape 1010 Rare 1010 Ring Loving You Shape of Cars Racing Around a Big Shape 1010 Rare 1010 Ring Loving You Shape of Cars Racing Around a Big Shape 1010 Ring Loving You Shape of Cars Racing Around a Big Shape 1010 Ring Ring Ring Ring Ring Ring Ring Ring	000
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(Rivers from page 30)

ized versions of Bob Marley's rasta songbook was in for a rude awakening. Buoved by the success of "Sea Cruise," the guitarist abandoned the singer/songwriter trip to rock some more oldies with a vengeance. And the New Orleans motif clicked a second time when Johnny's raucous remake of Huey "Piano" Smith & the Clowns' 1957 hit "Rockin' Pneumonia — Boogie Woogie Flu" (the title was slightly skewered by UA) vaulted all the way up to #6 in late '72, going gold in the process. Knechtel suggested Rivers recut the Crescent City anthem and provided the delicious Smith-inspired inthe-cracks piano.

As if to embrace his go-go days, Rivers recut "Memphis" for the set, also taking on Van Morrison's "Brown Eved Girl," Eddie Floyd's "Knock On Wood," and his old offnight Whisky replacement J.J. Cale's laidback "Crazy Mama." Rivers' own originals - "On The Borderline," "New York City Dues," "Stories To A Child" - hit just as hard, even if he was leaving the lead guitar duties to Larry Carlton and Dean Parks.

And for the first time, Rivers publicly proclaimed his political leanings; not only was "Come Home America" adopted as a theme song by Democratic presidential candidate George McGovern's doomed campaign (a designation that didn't aid it commercially, since the song missed the charts), "Use The Power" left no doubt whatsoever as to Johnny's negative opinion of the swarthy man in the Oval Office, "Dick Nixon," urged Rivers during the song's cheery singalong chorus, "before he does you." Rivers even cut a public service announcement, issued on a UA 45, urging his young fans to register to vote. Johnny was everywhere during this era - he remade his "Midnight Special" as the theme of the late-night NBC-TV music program of the same name (hosted by Wolfman Jack, Johnny's former south-of-the-border radio

Fully embracing his legacy as a purveyor of good old-fashioned rock and roll, Rivers' last UA set, 1973's Blue Suede Shoes, contained one solitary fresh piece of material ("Over The Line," co-written by Michael Omartian). Otherwise, the LP was unapologetically vintage in scope, separated into sub-headings (side one was labeled "1955 to 1965," its flip the "Boogie Side," though both were filled to the brim with oldies) for convenient consumption by his longtime

Rivers handled Carl Perkins' immortal "Blue Suede Shoes" straight-up, continuing to cede all lead guitar duties to Carlton and Parks (a shame, since his concise fretwork more closely resembled the razor-edged rawness Perkins brought to his '56 Sun label smash). The result was a #38 hit during the spring of '73. A medley of the Coasters' "Searchin" and the Fiestas' "So Fine" from the album was issued as a followup, but failed to chart. Once again, Curtis Mayfield was honored on the set with a remake of the Impressions' "It's All Right," while the McCoys' "Hang On Sloopy" benefitted from a Caribbean lilt. Whether pounding out the Byrds' "I'll Feel A Whole Lot Better" and Neil Diamond's "Solitary Man" or hallowed

R&B standards such as Bobby Bland's "Turn On Your Love Light," Johnny Otis' "Willie And The Hand Jive," and Muddy Waters' "Got My Mojo Workin'," the veteran singer sounded right at home.

Not only did 1974 bring yet another new musical direction for Rivers, it brought him to a new label. After a decade with Imperial and its mammoth successor United Artists, Rivers bolted to Atlantic, where he enjoyed the distinction of scoring his only country chart entry with a rip-roaring remake of deep-voiced Dave Dudley's speed-balling truck driving ode "Six Days On The Road."

The resultant Road album was a strictly countrified affair, mostly done in Nashville

with a cadre of Music Row session aces guitarist Reggie Young, bassist Mike Leech, drummer Jerry Carrigan - in attendance. Rivers had another bevy of heavyweights on his side: Linda Ronstadt provided sweet vocal harmonies on the Sonny Curtispenned "I Like Your Music" (with strings arranged by L.A. R&B veteran Ernie Free-

Johnny Rivers Discography

by Tim Neely

Original 45s		Soul City 010 Little White Lie/Be My Baby 1980 5
Number	Title (A Side/B Side) Year NM Value	RSO 1030 Romance (Give Me a Chance)/ Don't Need No Other Now 1980 4
Suede 1401	Little Girl/Two by Two (as "Johnny Ramistella") 1957 100	RSO 1045 China/The Price 1980 4
Gone 5026	Baby Come Back/Long Long Walk 1958 40	Soul City 014 RSVP/The Price 1982 5
Guyden 2003	You're the One/A Hole in the Ground 1958 25	MCA 52502 Heartbreak Love/Why Can't We Communicate
Riveraire 1001	Don't Bug Me Baby/Haunting Black Eyes 1959 30	1984 4
Dee Dee 239	The White Cliffs of Dover/Your First and Last Love	Vinyl LPs
Cub 9047	Everyday/Darling Talk to Me 1959 25	Number Title (A Side/B Side) Year NM Valu Capitol T 2161 [M] The Sensational Johnny Rivers 1964 20
Cub 9058	Answer Me My Love/The Customary Thing	Capitol ST 2161 [S] The Sensational Johnny Rivers 1964 25
	1960 20	United Artists UAL-3386 [M] Go, Johnny, Go 1964 20
Era 3037	Cali Me/Andersonville 1961 20	United Artists UAS-6386 [S] Go, Johnny, Go 1964 25
Chancellor 1070	I Get So Doggone Lonesome/Knock Three Times	United Artists T-90813 [M] Go, Johnny, Go 1965 25
Chancellan 1100	1961 20 To Be Loved/Too Good to Last 1962 20	United Artists ST-90813 [S] Go, Johnny, Go 1965 30 - The above is a Capitol Record Club edition of UAL-3386/UAS-6386
Chancellor 1108 Capitol 4850	To Be Loved/Too Good to Last 1962 20 Long Black Veil/This Could Be the One 1962 15	Imperial LP-9264 [M] Johnny Rivers at the Whiskey A-Go-Go 1964 20
Capitol 4913	If You Want It, I've Got It/ 1963 15	Imperial LP-12264 [S] Johnny Rivers at the Whiskey A-Go-Go 1964 25
	My Heart Is In Your Hands	Imperial LP-9274 [M] Here We A-Go-Go Again! 1964 20
United Artists 741	Oh What a Kiss/Knock Three Times 1964 12	imperial LP-12274 [S] Here We A-Go-Go Again! 1964 25
United Artists 769	Dream Doll/To Be Loved 1964 12	Imperial LP-9280 [M] Johnny Rivers in Action! 1965 20
Imperial 66032	Memphis/It Wouldn't Happen with Me 1964 12 Long Black Veil/Don't Look Now 1964 15	Imperial LP-12280 [S] Johnny Rivers In Action! 1965 25 Imperial LP-9284 [M] Meanwhile Back at the Whiskey a-Go-Go 1965 20
Capitol 5232 Coral 62425	Long Black Veil/Don't Look Now 1964 15 That's My Baby/Your First and Last Love 1964 15	Imperial LP-12284 [8] Meanwhile Back at the Whiskey a-Go-Go 1965 25
Guyden 2110	You're the One/A Hole in the Ground 1964 15	Imperial LP-9293 [M] Johnny Rivers Rocks the Folk 1965 20
MGM 13266	Answer Me, My Love/Customary Thing 1964 15	Imperial LP-12293 [S] Johnny Rivers Rocks the Folk 1965 25
Roulette 4565	Baby Come Back/Long Long Walk 1964 20	Imperial LP-9307 [M]And I Know You Wanna Dance 1966 20
Imperial 66056	Maybelline/Walk Myself On Home [PS \$15]	Imperial LP-12307 [S]And I Know You Wanna Dance 1966 25
1	1964 10	- Values for the above Imperial albums are for originals with black
Imperial 66075 Imperial 66087	Mountain of Love/Moody River 1964 10 Midnight Special/Cupid 1965 10	white and pink labels. Pressings with black, white and green labels avage \$12 for mono, \$15 for stereo.
Imperial 66112	Seventh Son/Unsquare Dance [PS \$15]	Pickwick PC-3022 [M] Johnny Rivers 1966? 10
	1965 10	Pickwick SPC-3022 [S]Johnny Rivers 1966? 12
Imperial 66133	Where Have All the Flowers Gone/ 1965 10	Imperial LP-9324 [M] Johnny Rivers' Golden Hits 1966 15
	Love Me While You Can	Imperial LP-12324 [S] Johnny Rivers' Golden Hits 1966 20
Imperial 66144	Under Your Spell Again/Long Time Man [PS \$15]	Imperial LP-9334 [M] Changes 1966 15 Imperial LP-12334 [S] Changes 1966 20
Imperial 66159	Secret Agent Man/You Dig [PS \$15]	Imperial LP-12334 [S] Changes 1966 20 Imperial LP-9341 [M] Rewind 1967 20
imperiar 00100	1966 12	Imperial LP-12341 [S] Rewind 1967 20
Imperial 66175	(I Washed My Hands In) Muddy Water/Roogalator	Sunset SUM-1157 [M] Whiskey A-Go-Go Revisited 1967 12
•	1966 10	Sunset SUS-5157 [S] Whiskey A-Go-Go Revisited 1967 10
Imperial 66205	Poor Side of Town/A Man Can Cry [PS \$15]	Unart M-20007 [M] The Great Johnny Rivers 1967 12
I	1966 12	Unart S-21007 [S] The Great Johnny Rivers 1967 12
Imperial 66227	Baby I Need Your Lovin'/ [PS \$15] Gettin' Ready for Tomorrow 1967 10	Imperial LP-12372 Realization 1968 20 Sears SPS-417 Mr. Teenage 1968? 25
Imperial 66244	The Tracks of My Tears/Rewind Medley [PS 815]	Sears SPS-487 Groovin' 1968 25
Imperior out :	1967 10	Imperial LP-12427 A Touch of Gold 1969 20
Imperial 66267	Summer Rain/	Sunset SUS-5251 The Early Years 1969 10
	Memory of the Coming Good 1967 10	Imperial LP-16001 Slim Slo Slider 1970 20
Imperial 66286	Look To Your Soul/Something's Strange [PS \$12]	United Artists USX-93 Johnny Rivers Superpak (2 LPs) 1971 20 United Artists UAS-5532 Home Grown 1971 15
Imperial 66314	1968 8 Everybody's Talkin'/The Way We Live (unreleased)	United Artists UAS-5532 Home Grown 1971 15 United Artists UAS-5650 L.A. Reggae 1972 15
imperial 60314	1968	United Artists UA-LA075-F Blue Suede Shoes 1973 12
Imperial 66335	Right Relations/Better Life [PS 812]	United Artists UA-LA253-G The Very Best of Johnny Rivers 1974 12
	1968 8	Atlantic SD 7301 The Road 1974 12
Imperial 66360	These Are Not My People/	United Artists UA-LA387-E The Very Best of Johnny Rivers 1975 12
1	Going Back to Big Sur 1969 8	Epic PE 33681 New Lovers and Old Friends 1975 12
Imperial 66386	Muddy River/Resurrection [PS \$12] 1969 8	United Artists UA-LA486-G Wild Night 1976 12 Big Tree BT 76004 Outside Help 1977 12
Imperial 66418	One Woman/Ode to John Lee 1969 8	RSO RS-1-3082 Borrowed Time 1980 10
Imperial 66448	Into the Mystic/Jesus Is a Soul Man 1970 8	Liberty LN-10120 The Best of Johnny Rivers 1981 8
Imperial 66453	Fire and Rain/Apple Tree 1970 8	Liberty LN-10121 Changes 1981 8
	Sea Crulse/Our Lady of the Well 1971 6	Liberty LN-10154 Blue Suede Shoes 1981 8
	Think His Name/Permanent Change 1971 6	Liberty LO-12324 Johnny Rivers' Golden Hits 198? 8
	On the Borderline/Come Home America 1972 5 Rockin' Pneumonia-Boogie Woogie Flu (short intro)/	Liberty LW-12427 A Touch of Gold 198? 8 Columbia FE 38429 Not a Through Street 1983 10
Office Artists 50500	Come Home America 1972 6	Columbia PE 38429 Not a Through Street (reissue) 1985 8
United Artists 50960	Rockin' Pneumonia-Boogie Woogie Flu (long intro)/	MCA 917 Greatest Hits 1985 10
	Come Home America 1972 6	Soul City SC 1007-1 Greatest Hits (500 autographed copies only)
	8 Blue Suede Shoes/Stories to a Child 1973 5	1998 20
	6 Searchin'-So Fine/New York City Dues 1973 5	Compact Discs (US)
	0 I'll Feel a Whole Lot Better/Over the Line 1973 5	EMI E2-46594 The Best of Johnny Rivers 1987 12
Atlantic 3011 Atlantic 3028	Sitting in Limbo/Artists and Poets 1974 5 Six Days on the Road/Artists and Poets 1974 5	EMI E2-90727 The Very Best of Johnny Rivers 1988 12
Atlantic 3230	John Lee Hooker '74/Get It Up for Love 1974 5	Pair PDC2-1195 Good Rockin' 1989 12 EMI E2-92883 The Best of Johnny Rivers 1991 12
Epic 50121	Help Me Rhonda/New Lovers and Old Friends	Rhino R2-70793 Anthology (1964-1977) (2 CDs) 1991 15
١	1975 5	CEMA Sp. Markets 57410 Greatest Hits (10 Hits Series) 1991 6
Epic 50150	Can I Change My Mind/John Lee Hooker 1975 4	EMI E2-99900 Changes/Rewind 1992 8
Epic 50208	Welcome Home/Outside Help 1976 4 Linda Lu/Outside Help 1976 4	Capitol 32819 Totally Live at the Whiskey A-Go-Go1995 8
Epic 50248 Soul City 007	Linda Lu/Outside Help 1976 4 Ashes and Sand/Outside Help 1977 5	Varese Sarabande 5580 Last Boogie in Paris 1995 8
Soul City 008	Swayin' to the Music (Slow Dancin')/Outside Help	Capitol 35976 Greatest Hits 1996 8 Soul City SC 1007-2 Greatest Hits 1998 8
	1977 8	Soul City SC 1007-2 Greatest Fitts 1998 8 Soul City SC 2008-2 The Memphis Sun Recordings 1998 8
Big Tree 16094	Swayin' to the Music (Slow Dancin')/Outside Help	Soul City SC 3009-2 Last Train to Memphis 1998 8
DI To 1000	1977 4	Soul City SC 4010-2 Realization 1998 8
Big Tree 16106	Curious Mind (Um, Um, Um, Um, Um, Um)/	

Ashes and Sand

man), while the Jordanaires manned the vocal backup for "A Good Love Is Like A Good Song." Two tracks, "Breath" and a reggae-tinged "Sitting In Limbo," were laid down in Muscle Shoals with a separate array of vaunted sessioneers (guitarist Jimmy Johnson, keyboardist Barry Beckett, bassist David Hood, drummer Roger Hawkins) in staunch support.

One country hit wasn't enough to perpetuate the Atlantic relationship, so after three singles (including "Get It Up For Love," a rock-slanted non-LP entry that sported yet another "John Lee Hooker '74" on its flip), it was on to Epic Records in 1975. Immediate gratification arrived in the form of another major pop hit when Rivers revived a perfect summer theme, the Beach Boys' "Help Me Rhonda," and rode it to #22. What's more, Brian Wilson approved wholeheartedly the reclusive rock genius made an ultra-rare studio appearance to add the high vocal harmony part to Rivers' reading himself. Rivers doubled on guitar and harp, while Tom Scott took the sax solo.

Rivers' only Epic album, New Lovers and Old Friends, was a beguiling blend of old favorites (along with "Help Me Rhonda," the Four Tops' "It's The Same Old Song," Tyrone Davis' pleading "Can I Change My Mind," King Harvest's "Dancing In The Moonlight," and another remake of Arthur Alexander's "You Better Move On") and slick new material ("Postcards From Hollywood," "U.F.O.," the title cut). Two more 45s were drawn from the album without repeating the success of "Help Me Rhonda." For his final Epic single, Johnny lit into Texas blues guitarist Ray Sharpe's "Linda Lu," a hit for Sharpe in 1959 on Jamie Records. The sturdy shuffle fit Rivers like a fine leather glove, but it didn't sell.

The Soul City logo was taken out of mothballs to festoon both "Linda Lu" and New Lovers & Old Friends, and after the end of the Epic hookup, Rivers reactivated it outright for his next couple of singles. The Rivers-penned "Ashes And Sand" barely dented the charts in February of '77, but Johnny's next outing, "Swayin' To The Music (Slow Dancin')," showed clear signs of being a runaway smash. When it began to take off in several markets, Rivers hammered out a deal with the Atlantic-distributed Big Tree logo, where it eventually went gold and blasted into the Top Ten that summer. The uncommonly attractive ballad sported a memorable chorus tailor-made for Rivers's distinctive delivery

Rivers really got some mileage out of the pounding title track of Outside Help, his subsequent LP for Big Tree — along with opening the album, it served as the flip side for three singles in a row ("Linda Lu," "Ashes And Sand," and "Swayin' To The Music"). Cut in L.A. with a backing cast of Rivers' longtime associates (guitarist Parks, pianist Omartian, saxist Scott, drummers Ed Greene, Jim Gordon, and Jim Keltner, and violin arranger Paich), Outside Help also contained "For You," a moving ballad from the prolific pen of Will Jennings that benefitted from nimble piano backing by Crusaders mainstay Joe Sample, and the surging "Rotation" (written by Michael Georgiades, another frequent Rivers cohort).

The Rivers production bore two more Curtis Mayfield covers, both of them first introduced by Mayfield's pal Major Lance. Rivers' relaxed treatment of "The Monkey Time" never made it past album-only status, but "Curious Mind," known as "Um, Um, Um, Um, Um, Um, Um" when Lance hit with it in early '64 on OKeh, proved Johnny's last entree into the pop hit parade, topping out at #41 as the new year turned.

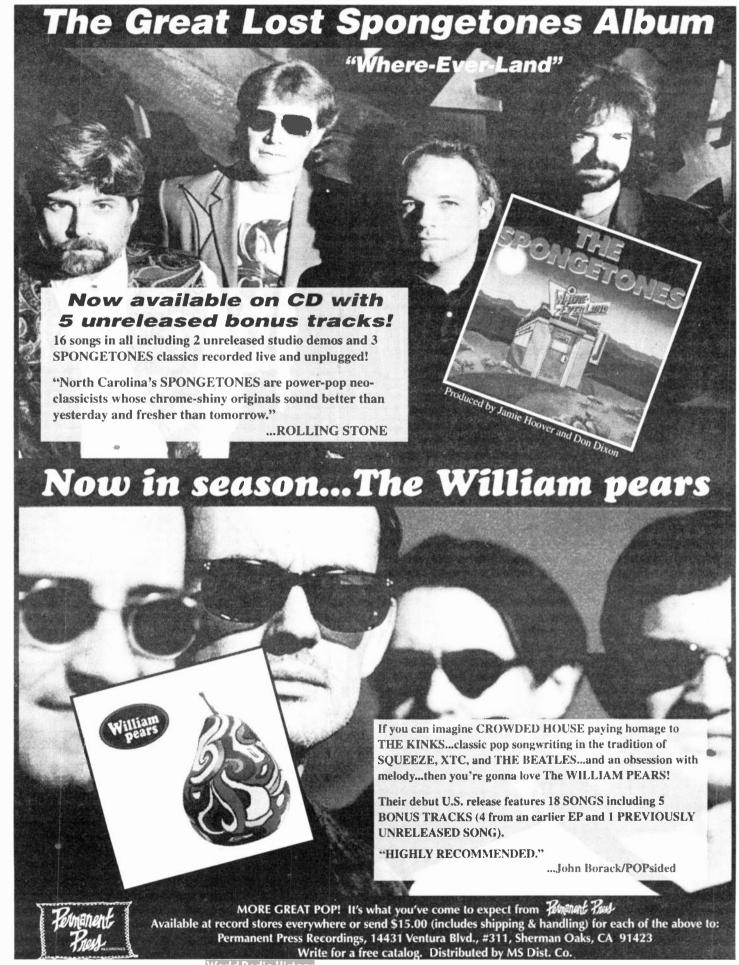
The next two decades would bring many more triumphs for Rivers, including a 1980 album for RSO entitled *Borrowed Time* that was unfortunately squelched before it had a chance to find its way into the marketplace

because the label folded, and a full-fledged gospel collection, *Not a Through Street*, that emerged on Priority in 1983.

Of course, Rivers' itinerary remains loaded with concert appearances worldwide, as it has for nearly 35 years. Against the odds, he's managed to avoid the confining status of being marketed as an oldies act — in large part due to the unbridled, irresistible energy he brings to each and every concert performance.

One thing's for sure: there's plenty of rock and roll left in Johnny Rivers.

SOURCES: Liner notes to Johnny Rivers Anthology 1964-1977, by Rich Kienzle (Rhino R2 70793). Goldmine, September 6, 1991, "Johnny Rivers — The Man Who Made the Whisky," by Steve Roeser. Joel Whitburn's Top Pop Singles 1955-1990, by Joel Whitburn (Menomonee Falls, WI: Record Research Inc., 1991) Joel Whitburn's Top Pop Albums 1955-1985, by Joel Whitburn (Menomonee Falls, WI: Record Research Inc. 1985) The Aladdin/Imperial Labels: A Discography, compiled by Michel Ruppli (Westport, CT: Greenwood Press, 1991)



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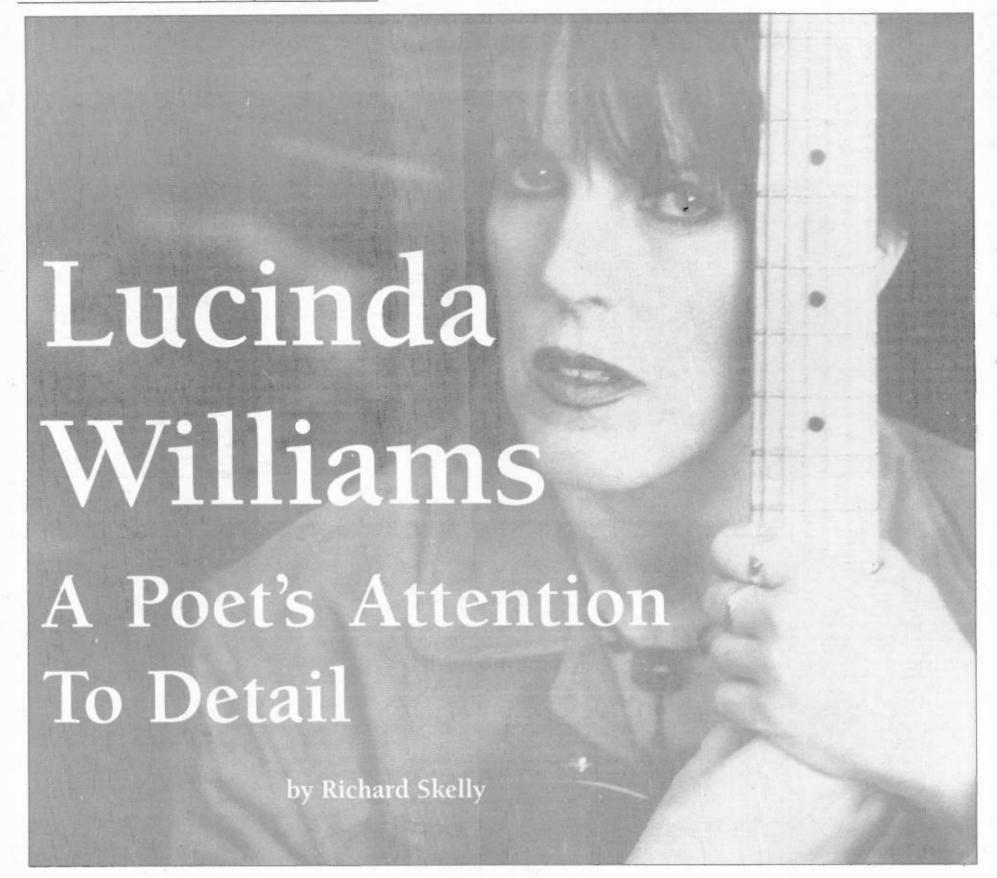
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writer Lucinda Williams has good influences. And good genes. And with the release of Car Wheels On A Gravel Road her 1998 masterpiece released this summer on Mercury Records, she certainly has a growing list of high-profile admirers.

Early on, the daughter of Southern poet Miller Williams was exposed to a variety of music: Hank Williams, Robert Johnson, Muddy Waters and Loretta Lynn. Her mother played piano, and wherever the family moved — more than half a dozen times in her first 18 years — the Williams family had a piano in the parlor of their home.

"I remember listening to Hank Williams and Loretta Lynn at a young age," explained Williams several months after the release of Car Wheels

Born Jan. 26th, 1953 in Lake Charles, Louisiana, Williams studied piano first. She began taking guitar lessons when she was 12. Her father, Miller Williams, a college professor and poet, kept moving his family around the south to different colleges in search of better money and a better academic atmosphere.

Since beginning her professional career in the 1970s, Williams' musical style has metamorphosized into a unique blend of blues and country music. Blues fans often complain that there aren't enough good women blues singers around, and there certainly weren't in the 1980s, when Williams' career finally began to take off. Asked if she considers herself more of a blues singer or more of a country singer, Williams said she considers herself a little of both.

"It depends on what you mean by country," she said, pausing to reflect. "When I think of country, I think of Hank Williams and Loretta Lynn. But I guess I'd have to say it runs a close race between the two: I feel close to Hank Williams and Loretta Lynn,

but I also feel close to Memphis Minnie and Muddy Waters and Howlin' Wolf. The country music that we're talking about is the same as blues. I mean, Hank Williams said 'Country music is the white man's blues.' That's a quote from Hank Williams," she emphasized.

Williams recalled she used the abovementioned Hank Williams quote for a Boston newspaper several years ago, but was misquoted.

"They misquoted it as 'Hank Williams says Hank Williams is white people's blues!' It really pissed me off!" she added. "Whether it comes from a black sharecropper or a white sharecropper, the music all comes from the rural south, the same place, artistically."

Whatever you want to call her music, blues or country, Williams has carved a niche for herself these past 10 years, touring nationally and internationally and spreading her unique brand of American roots music to

growing audiences everywhere.

By the time she was 18, Williams and her nomadic family had lived in Lake Charles, Louisiana, Jackson and Vicksburg, Mississippi, Atlanta, Baton Rouge, New Orleans, Mexico City and even Santiago, Chile, before — more or less — the family finally settled in Fayetteville, Arkansas. Williams' father still lives and teaches in Arkansas.

Asked about the effect her frequent family moves had on shaping her psyche and if she was a lonely kid at times, Williams said the moves weren't that traumatic, thanks to a younger brother and sister.

"I don't really remember myself being lonely," she recalled, "we enjoyed the adventure of it all. We'd get to a new town and we always had rental houses, so we'd run in and decide which room was gonna be ours. I was real shy as a kid, but I enjoyed the traveling and seeing different places."

(Please see Lucinda page 38)

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SMASHING PUMPKINS. The Aeroplane Flies High, promo-only 12-track box set sampler CD w/PI

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STARR, RINGO - King of Broken Hearts, promo-only CD single w/PI

15

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15

STEWART, ROD - Whert We Were the New Boys, promo-only CD-Reference disc of full album, title insert.

12

STEWART, ROD - Whert We Were the New Boys, promo-only CD-Reference disc of full album, title insert.

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STEWART, ROD - Whert We Were the New Boys, promo-only CD-Reference disc of full album, title insert.

14

STEWART, ROD - Whert We Were the New Boys album

17

VIOLENT ERMMES - Freak Magnet, advance promo edition of full CD which has been CANCELLED! A few of these sipped out before the release of the album was called off.

35

WAR - Einc Burdon Declares War, Avenue 20-bit gold CD, sealed

15

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WAR - Line World is a 65hetto, Avenue 20-bit gold CD, sealed

15

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16

WILSON, BRIAN - Imagination, advance promo edition of full CD in card sleeve with special promo-only 4 X 8° into book.

25

ZOMBIES - Zombes heaven, UK promo-only box set sampler CD w/pic insert, has 12 song; + 10 interview træks, sealed.

30

22 TOP - Recycler, premo picture CD edition of full CD in steel case, still sealed.

MORISSETTE, ALANIS - Jagged Little Pill, advance promo edition of full CD 10
PRESLEY, EkVIS - 20th Anniversary Sampler, out-of-print promo 6-track CD issued by Blockbuster (includes previously unreleased version of Burning Love), seamed 15

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VINYL & MEMORABILIA

issued by Blockbuster (includes previously unreleased version of Burning Love), sealed.

(QUEEN - The Queer Collection, out-of-print 1992 3-CD box set in green leatherethe cover, still sealed.

QUEEN - No-One Birt You, UK promo-only picture CD single w/pic insert. 10 QUEEN - (Cassic Queen, promo-only 14-track sampler CD w/Pl. 30 QUEEN - No-One Birt You, UK promo-only picture CD single w/pic insert. 10 QUEENSRYCHE - Hear in the Now Frontier Tour, scarce promo-only 12-track sampler CD w/Scarborough Fair (non-UP cut). 30 ROLLING STONES Memory Motel, ultra-rare unreleased promo-only CD-R single from new No Security album. Virgin made up 200-300 of these in house, but then canceled release of the discs (reportedly because of lack of clearance from tife Dave Matthews Band, who appears on this cut). No artwork was produced, so they aren't much to look at, but they represent one of the rarest Stones pressings ever. These were reportedly retrieved from a disripster so most have some light scuffs not affecting play. They are guaranteed to be authentic. 75 ROLLING STONES - No Security, promo edition of full CD (promo stamp on disc & back insert), sealed. AEROSMITH - Dude Looks Like a Lady UK 12" picture disi AMOS, TORI - God, Ltd. Ed. UK 7" picture disc w/insert ca BEATLES - Love Me Do, 1992 white label gromo 45 w/PS

VINYL & MEMORABILIA

VINYL & MEMORABILIA

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BEATLES - Anthology 3 promo Counter Stand-up, very nice 14" X 20" color stand-up with great shot of the Fab Four issued only to retail stores. Shipped in original mailing carton (see a color sic of this item on our web site).

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Z5

KISS - Unplugged, U S Ltd Ed 2-LP yellow vinyl set w; poster, sealed

IS KISS - Alive III, U.S. Ltd Ed 2-LP red viriyl set (only 5,000 made), still sealed

KISS - Revenge, U.S. Ltd. Ed. blue martiled vinyl LP (only 5,000 made), still

sealed
MADONNA - The Power of Goodbye, primo-only 12" wi 4 mixes
MADONNA - Erotica, UK 3-track 12" EF wi PC and great color poster
PRODIGY - The Fat of the Land, promo-only edition of full album on two 12 discs
QUEEN - Made in Heaven, UK Ltd. Ed. white vinyl LP, gatefold PC.
RE.M. - Crush With Eyeliner, UK orange vinyl 45 in sealed calendar pack.
ROLLING STONES - Anybody Seen My Baby?, promo-only 12" single with

picture cover
SEGER, BOB - Night Moves, sealed picture disc LP
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SERVING COLLECTORS WORLDWIDE SINCE 1980

(Lucinda from page 36)

Later, she realized she was discovering and seeing things "that most kids my age weren't able to see, like living in Santiago, Chile for a year in 1963."

"We spent some time in New York and I was exposed to so many more things. But really, I was a pretty indoor kind of kid. As soon as I could write, I began writing, short stories and poems and things. And I painted and just loved doing stuff like that."

Williams recalled from the time she was 9 or 10, she started tinkering with the piano, because her mom played very well. But like so many kids and piano lessons, she didn't stick with it. After she began taking guitar lessons at 12, she'd run to the music store to search out the books so she could figure out what chords she was hearing on the records she loved, and she was on her way.

Among her earliest and most important influences was her dad, now a professional touring poet, who read his poetry at President Clinton's second inauguration. She credits him with teaching her the importance of language and to pay attention to detail. The teenage Lucinda Williams was hip to a lot of music. Her most important musical influences, she said, would include Bob Dylan, Geoff Muldaur, Bobbi Gentry, Buffy Sainte-Marie, Joan Baez and Joni Mitchell.

In the world of poetry, Williams' father taught her, there are no limits.

"He taught me to be brave and to take risks in writing not to be afraid to dig in to yourself and dig in to your psyche and uncover things. In the world of poetry, you can write about anything. It never occurred to me that there was something taboo in writing about suicide. Suddenly, I'm surrounded by these people questioning my songs ["Pineola" and "Sweet Old World"] and that came as a surprise to me, because of the way I learned. The songwriters I was listening to were writing about all kinds of different stuff. I didn't feel like I was stepping out on a limb," she said.

It is a poet's sensibility and attention to detail that Williams has brought to the songs on all five of her recordings. Despite her talents and devotion to the craft of songwriting, Williams — best known for her 1994 Grammy award-winning song, "Passionate Kisses" — has released just five albums since her first album for Folkways was released in 1979. Williams' song was a hit for Mary Chapin Carpenter in 1993, thus bringing more attention to her own career.

"I think — genetically — I got the music side of me from my mom, who was a good piano player, and the lyrical side of me from my father," she said, pausing to think about whether her statement might sound too egotistical or self-centered.

Williams, who is one of the sweetest blues musicians you'd ever want to know, has had it up to her neck with egos lately. Especially in the production process for her latest record, which fans were patiently waiting for six years.

"It wasn't really six years in the making," she cautioned, "it was just that I was sandwiched between two record labels and both were going under and that helped create these deadlocks of time."

"When I first started playing, the folk revival was in place, so I learned songs like 'Freight Train,' and 'Puff The Magic Dragon,' and I had the Peter, Paul and Mary songbook and the Joan Baez songbook, those were my initial sources of inspiration."

— Lucinda Williams

"It always takes time when you're leaving one label and moving to another one," she added. And she should know.

She's had more than her fair share of record company troubles, and while some might argue part of the blame lies with her—like any great artist—she doesn't compromise her artistic ideals or her visions easily.

"The actual time spent in the studio was really two years," she continued, patiently, tired of explaining the long delay between albums to members of the press.

"In the grand scheme of things, that's not really that bad," she added.

As nice as she is to her fans and friends, and sometimes even her record company designees, Williams, 45 — like Bessie Smith and the other great blues singers — does things in her own time. And despite an unflattering portrait of her in The New York Times Magazine last year that she says painted her as some sort of neurotic exhippie, the Grammy Award winner has got her head on straight. Albums of lasting significance aren't created overnight, and she knows this

"For me at least," she continued, "you always want your next effort to be a little bit better than your last one. You want to get the feeling you're moving forward."

Of her experience in three studios, including the studio of former Bruce Springsteen keyboardist Roy Bittan, Williams said she knew the sound she was looking for; she just had trouble articulating it in the studio.

"I know what I want, I just have trouble getting it across sometimes," she explained of her studio experiences in making the album, which included scrapping the original tracks she had recorded in Austin to work with Steve Earle and his engineer, Ray Kennedy, in Nashville.

"If you were in the studio with me, you'd know what I mean. I have a hard time sometimes confronting some people and making myself clear. And sometimes, I'll wait 'til later and say, 'I don't know if I really like this.' So that's something I'm working on, learning how to assert myself more. I feel like I should be allowed some leeway. If I want to change my mind about something three days later, I should have that freedom, and I shouldn't have to butt heads with someone to get that!"

After all, she noted, she's co-produced her last couple of records, and the record is her

bed; she made it, and she's going to have to lie in it, i.e., go out on the road and sing these songs for at least a year, with certains songs perhaps several years.

Car Wheels On A Gravel Road has been showered with critical praise. While it may not sell the kind of units normally associated with the latest Bon Jovi record, fortunately, Danny Goldberg, the president of Mercury Records, snatched up the tapes to "Car Wheels" after American Recordings, her old record company, folded. Goldberg was largely responsible for Mercury's Mouth Almighty subsidiary releasing Allen Ginsberg's "Ballad of The Skeletons" shortly before the legendary poet's passing.

Asked about her earliest awareness of blues and country music, Williams said there were always plenty of records around her parents' house. She said it's hard to remember the exact time she became aware of blues music.

"My dad was listening to a lot of stuff, country and blues and jazz when I was growing up," she recalled. "The first time I really jumped into the blues was a little while after I started playing guitar, when I was 12, that would have been about 1965. I met this guy in Arkansas, after we had moved there, and he introduced me to Robert Johnson. He was playing some Delta blues stuff and that's when I really jumped into the harder-edged blues stuff. I had already been listening to the folk blues stuff, like Mississippi John Hurt. Ten years after I began playing I discovered this album called Blues Project on Elektra and it featured guys like Geoff Muldaur and Ric Von Schmidt, Dave Van Ronk and Koerner, Ray and Glover. That album was very pivotal for me; it made a major impact on me and it kind of formed a bridge between the folk and the blues, 'cause I was at that time coming out of the folk stuff," she explained.

"When I first started playing, the folk revival was in place, so I learned songs like 'Freight Train' and 'Puff The Magic Dragon,' and I had the Peter, Paul and Mary songbook and the Joan Baez songbook, those were my initial sources of inspiration. Of course, I had that eponymous Folk Song U.S.A. by John and Alan Lomax, the required book for every student in 1965."

"Then I sort of graduated into the contemporary folk music, which was Gordon Lightfoot and Buffy Sainte-Marie and Bob Dylan," she said.

In particular, Dylan's Highway 61 Revisited had a huge impact on her ambitions and determination to eventually come into her own as a singer-songwriter. Williams also studied the music of Buffy Sainte-Marie, and credits the Native American singer-songwriter as an inspiration.

"Judy Collins, with her Wildflower album in 1967, she really showed me that you could sing any kind of song, because that's what she was doing. She'd do a song by Jacques Brel, a Leonard Cohen song and a Pete Seeger song," Williams continued.

"Then I discovered that Blues Project album and that brought in the whole white urban blues influence."

When did Williams begin to feel confident enough to sing her own songs in public?

"I know I started writing songs when I was 15 or 16, but of course I wasn't playing out anywhere, 'cause I wasn't old enough to go into a bar. I don't really remember coming into my own as a songwriter until the mid-1970s, after I had moved to Austin and started forming a little fan base there. That was around 1974."

"When I put that Happy Woman Blues album out," she continued, "those were the first collection of songs, but I had my own songs when I put out Ramblin'. I had the mistaken belief for that first album that because it was Folkways I had to do more traditional kind of material," she recalled, "looking back on it, I don't think there was a moment when that really started happening for me until that [self-titled] album on Rough Trade came out. It's been reissued on CD by Koch."

Williams said in honing her skills as a songwriter, she studied the poetry of Hank Williams, Bob Dylan, Loretta Lynn and Joni Mitchell.

"She was really the first woman at that time to write from a more poetic point of view," she continued. "Leonard Cohen, he would have been another one back then. But then you also can't leave out some of the blues writers, people like Robert Johnson, Willie Dixon, Muddy Waters and Memphis Minnie. Robert Johnson was definitely a poet."

Williams first recording session was engineered by a legendary man in the blues business, Gerald 'Wolf' Stephenson of Malaco Records. She recorded a simple live to two-track at the Malaco Studios in Jackson, Mississippi in September, 1978.

"This friend of mine, an old high school buddy that I ran into when I was in New Orleans, had moved up to New York, and he had cut a record for Folkways called *God*, *Guts and Guns*. And he said, 'You should do a record for Folkways, too.'

Williams sent the late, legendary Folk-ways proprietor, Mosas Asch, a demo tape recorded in her living room. Living at her parents' house in Fayetteville, she was surprised to hear back from him a few weeks later, when he sent a simple one page contract and a letter.

"It said, 'We'll give you 250 dollars, you go in and make the record, and we'll put it out." She was 25 years old at the time. A family friend, a lawyer, Tom Royals, had

(Please see Lucinda page 40)

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10411 S. Western Ave. - Chicago 60643 773.298.9898 represented Wolf Stephenson a number of years before, and Royals contacted Stephenson to arrange a recording session for Lucinda.

She went into the studio with her guitarist friend John Grimaudo and recorded Ramblin', a great collection of tunes by Robert Johnson, Memphis Minnie, and even Hank Williams' "Jambalaya." Royals served as producer for the record, and liner notes were written by John Morthland. Recorded sparsely, the record has a simple, quiet beauty to it, and Williams' renditions of songs like Robert Johnson's "Stop Breakin' Down" and "Ramblin' On My Mind," as well as Memphis Minnie's "Me and My Chauffeur," demonstrate that this woman's understanding of the blues idiom goes beyond cursory and academic.

Now, Williams says she's pleased by the number of fans and critics who call her — or think of her — as a blues singer. In recent months, she contributed a track to a Howlin' Wolf tribute album on Telarc, and was invited to the Robert Johnson Week at the Rock 'n' Roll Hall of Fame and Museum in Cleveland.

"I actually did a track for this blues tribute album, this Howlin' Wolf tribute album. and I was kind of surprised and flattered to have been asked to sing on that. I never really considered myself a blues singer, but 1 know other people have. It's starting to show up in my writing more and more. I've never felt like I could compare myself to people like Rory Block — who is more of a blues purist and was miles ahead of me on the guitar - but I think, well, I do a few blues songs, but I'm not really a blues artist like Angela Strehli, Lou Ann Barton or some of these other really good singers, the blues queens, you know. But it's funny, because I got asked to do the Robert Johnson week and I got asked to do the Howlin' Wolf tribute album and all of a sudden I'm being included and recognized as a blues singer. It's cool. I love that."

Despite the critical success of Car Wheels and the commercial success of her song "Passionate Kisses," for most of the 1970s and '80s, Williams was shuffling and scuffling with the rest of the blues and folk musicians. Playing roots music isn't the best way to make a living, and the less-recognized blues and jazz singers will be the first to tell you that.

For a time in the late 1970s, Williams lived in lower Manhattan. But then she moved to Los Angeles and spent six years there in the 1980s. She was still having a difficult time paying the rent until well into the 1980s, she recalled.

"When I signed that deal with Rough Trade, [in 1988] I remember the head of the label for the U.S., he said, 'Don't quit your day job yet.' In those days, I was working in a record store in L.A. when I got that deal."

"After that record came out," she recalled, "I began to get out on the road enough to start being able to pay the rent and stuff."

Later, her songs would start to bring in some money, too, most notably "Passionate Kisses"

Now based in Nashville, Williams actu-

ally bought a house in the mid-1990s, but then — uncomfortable with the idea of being too firmly rooted in one place — sold it. She and her boyfriend, Richard "Hombre" Price share a rental house a few doors down from Emmylou Harris, who guests on *Car Wheels*.

"When I got that hit with 'Passionate Kisses' that was when I started making some more money and was able to afford to buy a house," she said. "It's really only been in the last 10 years I've been able to come into my own and support myself exclusively through music."

In the early stages of her career, in the mid and late 1970s in Arkansas, Houston and New York City, Williams would often perform as a solo act. As a solo performer, she honed her guitar playing, singing and stage presence skills. But she now feels she works best with a band.

"I've been working with a band because I've enjoyed it more, but I started out as a solo artist and worked that way for years and years," she explained.

"Because I did play acoustic for so long it was a change of pace when I did play with a band," she said. "It kind of depends on the venue and stuff. Around Nashville, I do writers-in-the-round type shows on my own."

"It wasn't until I moved out to L.A. in late 1984 that I started experimenting with different drummers, and that's when I got together with Gurf Morlix and Donald Lindley and others. That was a vital, great scene going on when I moved out there. There was Dave Alvin and The Blasters, Victoria Williams was just getting started, Katy Moffatt, Peter Case, and X were playing around. There was just a whole lot of cool stuff going on then."

Since the late 1980s, Williams has worked with various bands in Los Angeles and Austin, most always with the help of Austin-based guitarist Gurf Morlix.

Although she recently parted company with Morlix over the production of *Car Wheels*, Williams said she hopes for a reconciliation in future years. Of the making of her latest masterpiece, *Car Wheels*, Williams said she was just trying to make a record of lasting significance.

"For me, you always want your next effort to be a little bit better than your last one, you want to get this feeling of moving forward," she explained of her decision to re-record tracks she had recorded with Morlix at Austin's Arlyn Studios up in Nashville with Steve Earle and engineer Ray Kennedy.

"I was just trying to make a record, and I didn't really want to have to concern myself with Gurf's feelings," she added.

"The bottom line is, I co-produced the whole record, and while I was producing it with him, I made a creative decision to do something else, as one of the producers on the record. It wasn't like I went out and hired an outside producer and asked him to work with me," she explained.

"Gurf was my guitar player who worked with me on my last two records and was working with me on this record," she added, "and I was starting to see *Car Wheels* as a continuation of my last record. I didn't want that. And I think one of the reasons this record stands apart from the others is because there are different guitar players on

Lucinda Williams Album Discography

Original Issues

Record label	<u>Label #</u>	Album title	<u>Year</u>
Folkways	31066	Ramblin' On My Mind	1979
Folkways	31077	Happy Woman Blues	1980
Rough Trade	47	Lucinda Williams	1988
Rough Trade	66	Passionate Kisses (EP)	1989
Chameleon	61351-2	Sweet Old World	1992
Mercury	558 338-2	Car Wheels On A Gravel Road	1998

CD Reissues

Record label	Label #	Album title	<u>Year</u>
Smithsonian/ Folkways	SF40003	Happy Woman Blues	1990
Smithsonian/ Folkways	SF40042	Ramblin'	1991
Chameleon	61387-2	Lucinda Williams	1992
Chameleon	61388-2	Passionate Kisses (EP)	1992
Koch	KOC-CD 8005	Lucinda Williams (w/bonus to	racks) 1998

it. On the other ones, Gurf played all the guitar parts — which is great — but the point is, if you have one person playing the guitar, you're going to have the same tone on everything. One isn't any better than the others, but that is the difference that separates this record from all the others."

Asked about how her nomadic existence shaped her songwriting craft over the years and the extent to which her songs are autobiographical, Williams noted she's saved every song lyric and snippets of song lyrics that she has written over the years. Though she's lived in upwards of 15 or 20 places throughout her life, thankfully, for us, she's had the presence of mind to save all of her song scraps in one big box and take them with her wherever she moves. Williams has song nuggets dating back to the early 1970s in her archive at her Nashville rental home.

"All of my songs are shaped by the different people I've met and the different places I've lived in," she explained, "it's all stuff that was going on around me. Some of the new songs [on Car Wheels] were actually taken from old songs. I keep everything I ever wrote, literally, until I use it, and every time I sit down to write, I have all these old unfinished songs around," she explained.

"With the song 'Greenville,' for instance, I pulled some stuff from this old old song that I'd written when I was living in Houston back in the mid-1970s called 'Troublemaker,' about a guy who was a neighborhood trouble maker, who went around with a guitar in his hand, lookin' for a fight. And then there was another guy who I'd met in Greenville, Mississippi and basically I took stuff from both of those songs and put them into this song 'Greenville.' "

Because Williams has never gotten out of the habit of writing songs, to paraphrase what the late great songwriter Doc Pomus used to say, there are no indications that she'll ever slow her prolific pace as a songwriter. She writes songs on the road and off the road, because, to paraphrase Doc Pomus, she has to.

"To tell you the truth, I got a lot of my ideas for this record [Car Wheels] when I was on the road from my last tour in 1992," she observed. "After I got off the road, I sat down and wrote verses and completed the songs. Often times the initial nugget will come into my head and then when I get off the road I'll complete them. The idea for 'Joy' [from Car Wheels] came during the Christ-

mas holidays, when I was driving in my car to Fayetteville," she noted.

"I had this terrific dream a couple of nights ago and the whole song was laid out in my mind, but now I can't remember it," she complained. So maybe Lucinda should start sleeping with a tape recorder by her bed?

After laughing uproariously, Williams said "I'm so into this stream-of-consciousness thing, and I remember waking up and remembering things. I'd go to bed and wake up with little song snippets in my mind. For instance, I had the idea for *Car Wheels On A Gravel Road* in my head for years and then, in the space of a few days, it all started falling together. I know it sounds overly romantic, and I don't want to paint a picture where it's all perfect and it all falls into place the first time. I do labor over these songs, and that's where the craft comes in."

As for her plans for the future — or even her future with Mercury Records — whatever happens, happens.

For one thing, Americana radio and Triple A radio (adult album alternative) are more segmented than they used to be. Despite great records released in 1997 and 1998 by people like Jimmie Vaughan, Joe Louis Walker, Angela Strehli and Jimmie Dale Gilmore, some commercial radio stations are still afraid to play blues during the day.

"The state of radio is so strange," Williams observed, "I don't want to feel like I have to sell enough records not to get dropped. But then, what happens if I haven't sold enough records?" she asks.

"Being able to support myself as an artist, that's important to me," she added, "and what's wrong with the record industry right now, is it's either feast or famine. There's no middle ground for artists who do sell records, but don't sell records in huge numbers."

"The whole record industry is geared towards more record sales and making more money. I mean, after a certain point, what do you want? I've gotten the critical acclaim, I've gotten the support from other artists, and that's what's important to me. It's important to me that Steve Earle thinks my record is great, that Dave Alvin [ex-Blasters] thinks my record is great, and that Bruce Springsteen thinks my record is great."

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DVD Killed the Video Star

25 Essential Rock 'n' roll DVDs

by Carl Cafarelli

ne of the new toys in this section of the *Goldmine* Freelancers' Compound is a DVD Player, which we acquired for the specific purpose of watching rock 'n' roll DVDs (though my three-year-old daughter frequently commandeers it for repeated plays of her *Sesame Street* disc — which, to be fair, *does* feature Ladysmith Black Mambazo and En Vogue).

Digital Versatile Disks — or Digital Video Discs, as real people call them — are basically video compact discs, played on your TV monitor by a DVD player, or on your computer monitor by a CPU equipped with a DVD-drive. They're the same size and appearance as a regular audio CD, and they offer a far sharper image than standard VHS tape. They also allow instant access to individual parts of the video menu, just like an audio CD lets you select an individual track to play; no more fast-forwarding to your favorite scene in a movie, and no more need for rental customers to be kind and please rewind. The only drawback is that you can't record on DVD. Yet.

For now, DVDs do offer movie fans an opportunity to enjoy favorite flicks with terrific picture and sound. The storage capacity of a DVD allows the more generous manufacturers to throw in all manner of extra goodies, from a simple choice of letterbox or standard viewing format to alternate audio tracks (usually a running commentary from the director) and bonus material (theatrical trailers, cast biographies, deleted footage — you name it).

But our DVD player is primarily interested in rock 'n' roll DVDs, and the following is a list of 25 key rock 'n' roll DVDs on the market at this writing. Like most attempts to list the best of anything, it's informed by a good measure of personal taste; if you dig Stevie Ray Vaughan, for example, there are several Vaughan DVDs on the market, and you may wanna delete a Monkees or KISS title from the list in favor of something else. It should also be noted that the DVD format itself is new enough that the pickings are still a bit slim when it comes to rock 'n' roll DVDs. The list that follows isn't exactly padded - each entry is worth checking out but as more titles become available, some of these initial favorites will inevitably be replaced by something better.

25 Essential Rock 'n' Roll DVDs

1. Alice Cooper: Prime Cuts (Image Entertainment). If you weren't a kid growing up in the mid-1970s, then you may not be able to fathom how just plain cool Alice Cooper was. This is a decent retrospective, loaded with vintage clips, live and studio, though many are incomplete. It's about a half-hour too long, and the story gets less interesting as it leaves the Me Decade behind. Wisely, it saves the classic "School's Out" as an out-of-context but appropriate,



fist-in-the-air closer.

- 2. Austin Powers, International Man Of Mystery (New Line). Okay, so it's early in the list and we're cheating already. Or are we? Mike Myers' tribute to '60s spy spoofs (Casino Royale, Dean Martin's Matt Helm movies) is loaded with rock 'n' roll attitude, sports a way fab Swingin' London credit sequence and a music video of Myers, power pop song "BBC," as performed by the group Ming Tea (which includes Myers, Matthew Sweet and former Bangle Susanna Hoffs). The collector's edition includes deleted footage, alternate endings, a choice of widescreen or standard format and audio commentary from Myers.
- 3. Badfinger Directors Cut (Pioneer Artists). The British band's tragic tale is told compellingly in this superb 1997 documentary, which is loaded with rare clips. A clip of the pre-Badfinger group the Iveys lip-synching (badly!) to "Maybe Tomorrow" is particularly noteworthy, if only because who knew video footage of the Iveys even existed? The original documentary is bolstered here by additional interview footage.
- 4. The Beatles The First U.S. Tour (MPI). This 1990 documentary is primarily recommended as the best home video source for the Beatles' historic appearances on The Ed Sullivan Show. The cinema verite documentary footage is also of interest to us Beatles fans, of course, but you could surround those Ed Sullivan clips with Pauly Shore outtakes and this would still be essential.
- 5. Best of Musikland Live, Volume 1 (Encore Music Entertainment America). Eleven live performances have been culled from the '70s European rock TV series. The result is, frankly, somewhat underwhelming and certainly ragged. Still, it's listed here as an endorsement of future volumes and of the very concept of clip compilations from other

rock TV shows, from Where The Action Is to Supersonic to Don Kirshner's Rock Concert. This disc includes performances from Deep Purple, Jethro Tull, the James Gang, Johnny Winter, Santana, Procul Harum, Badfinger, Alice Cooper, Nazareth, Free and Humble Pie (a somnolent take on the Yardbirds, "For Your Love"). There is also a separate disc devoted to America and a T. Rex/Roxy Music-disc due out by the time you read this.

- 6. Elephant Parts (DVD International). Michael Nesmith won the first-ever Grammy Award for video with this off-kilter and frequently funny collection of comedy bits, interspersed with videos for Nesmith songs like "Rio" and "Cruisin," (the latter featuring a then-unknown Hulk Hogan in the role of Sunset Sam). The DVD release billed as the "17 1/2th Anniversary Edition" adds wacky, non sequitur commentary from Nesmith himself, and it's worth the price of admission right there.
- 7. A Hard Day's Night (MPI). The greatest movie ever made? Well, probably not, but it's certainly my favorite: a beguiling summation of the appeal of Beatlemania, humanizing the Fab Four even as it mythologizes them. Every frame is brilliant, the music is beyond reproach, and the moment where the Beatles (temporarily) break free from their trappedin-their-own-stardom confinement to the tune of "Can't Buy Me Love" provides one of the most liberating catharses in cinematic history. The DVD includes 1964-vintage newsreel footage and a theatrical trailer from the film's 1982 re-release, plus an interview with director Richard Lester - and even Lester's short film with Peter Sellers' The Running, Jumping & Standing Still Film.
- 8. Head (Rhino). The Monkees' 1968 feature film is a wickedly subversive deconstruction of the group's own "manufactured image, with no philosophy." It's acquired a

certain cachet of cool over the years, in part because of some of the people involved in making it (particularly Jack Nicholson and Frank Zappa). The film is unrelentingly vicious in its implicit condemnation of the crass starmaking machinery that created the Monkees, yet it's ultimately the group's crowning creative achievement. This edition includes several theatrical trailers — but why no widescreen option?

- 9. Help! (MP1). Well, of course it suffers in comparison to A Hard Day's Night what wouldn't? That notwithstanding, the Beatles' second movie offers sufficient goofy frivolity on its own terms, building a workable template for the subsequent creation of The Monkees
- 10. Jailhouse Rock (MGM/UA). Elvis' second movie (and first starring role) was also his first real rock 'n' roll film. In fact, it was one of the first great rock 'n' roll films, second only to The Girl Can't Help It among '50s rock flicks. Far from the sanitized Hollywood El of later films, Elvis' role as singing ex-convict Vince Everett as one nasty, swaggerin' sunnamagun, with a badass attitude and a guitar-bustin' stage persona that mt sta taught Pete Townshend a thing or three. This DVD includes the movie's original trailer, and a choice of standard and widescreen formats.
- 11. KISS: MTV Unplugged (PolyGram). This is a surprisingly engaging document of the once-and-future Kings of the Night Time World in an uncharacteristically intimate, acoustic setting. It provides a nice showcase for some solid pop songs, allowed to shine without the distraction/cover of KISS' trademark fire-breathin', blood-spittin' spectacle. Gene Simmons' "See You Tonight" almost sounds like it could have fit in on a Big Star

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(DVDs from page 42)

album, for cryin' out loud. The show culminates in the on-stage reunion of the four original members of KISS, together again after years of bad blood. It's a genuinely warm moment that adds a dimension to KISS' carefully-crafted caricature and should rightfully earn a measure of respect from non-believers. 'Scool, too.

- 12. Magical Mystery Tour (MPI). The Beatles' first project after the death of Brian Epstein was poorly received at the time, and the passage of time has not remedied its many shortcomings. It's still the Beatles, and yeah, that is enough, if barely. This edition also includes newsreel footage of the opening of the Apple Boutique and the Beatles' visit to the Maharishi Mahesh Yogi.
- 13. The Monkees: Our Favorite Episodes (Rhino). So far, this is the only representation of the Monkees' TV show on DVD, a collection of four episodes (one chosen by each member of the group).
- 14. Otis Redding: Remembering Otis (Pioneer Artists). Straight-forward live footage of one of the greatest live performers of the '60s (or any time) can't go wrong with that. This disc combines footage from the 1967 Stax Volt Tour in Europe with Redding's electrifying appearance at the Monterey Pop Festival. Bonus footage (from the European tour) of Booker T and the MG's and Sam and Dave doesn't hurt either, but Redding is rightfully the star here. (Though it's a bit skimpy, with a running

time of less than an hour.)

- 15. Paul McCartney: In The World Tonight (Rhino). While John Lennon's stature has continued to grow in the 18 years since his death, critical fortunes have been less kind to his erstwhile partner, Paul McCartney. There ought to be a definitive video retrospective of Sir Paul someday, making a case for the Cute Beatle's artistic merit from "Maybe I'm Amazed" to "The World Tonight." This isn't it, but it is a nice companion piece to McCartney's generally well-received 1997 Flaming Pie album, and it'll do for now.
- 16. Purple Rain (Warner Brothers). We'll refrain from any comments about His Purple Highness' current lack of a pronounceable name. This 1984 vehicle made Prince a star (or, at least, a bigger star) and, while its unpalatable sexism and under-developed scripting are undeniable drawbacks, the musical package is potent and remains so-so.
- 17. Rainbow Bridge (Rhino). This film's attraction? Jimi Hendrix live! This film's problem? Not enough Jimi Hendrix, and way too long a wait for Hendrix to finally appear on screen. Nonetheless, Hendrix is riveting, and he just about compensates for all the hippie-era counter-cultural drivel you've gotta sit through (or skip through) to get to him.
- 18. Rock 'N' Roll High School (Lumivision). When this movie was released in 1979, *Creem* magazine complained that the bubblepunk (and politically conservative) Ramones were miscast as the sort of rock 'n'

roll band that would inspire teens to revolt and blow up their high school. Ah, but the Ramones are the glue-sniffers that hold this ultimate drive-in flick together, and it's hard to imagine any other band in that role.

- 19. Sweet Toronto (Pioneer Artists). Truth be told, we're using this space to recommend four separate discs, each presenting part of D. A. Pennebaker's documentary of the 1969 Toronto Peace Festival. Sweet Toronto's centerpiece is the performance by John Lennon and the Plastic Ono Band, supplemented by single-song segments from Bo Diddley, Jerry Lee Lewis, Chuck Berry and Little Richard. While the Lennon set is the most historically significant, individual discs devoted to Little Richard (Little Richard: Keep On Rockin'), Chuck Berry (Chuck Berry: Rock 'N' Roll Music) and Jerry Lee Lewis (Jerry Lee Lewis: The Story Of Rock 'n' Roll) are at least as exciting - more so, really. The Jerry Lee Lewis disc also includes performances by the Killer from various other sources (including The Steve Allen Show and Shindig!), and it simply friggin' smokes.
- 20. This Is Spinal Tap (Criterion). Rob Reiner's 1984 heavy-metal parody is hilarious from start to finish, and the music adroitly and convincingly balances on that fine line between being clever and being stupid. This includes a choice of two separate audio commentaries, and two hours of bonus material (music videos, deleted scenes, theatrical trailers and a 20-minute demo reel).
 - 21. Tommy (Columbia). Due out on DVD

shortly after this is written, this messy 1975 adaptation of the Who's rock opera is memorable primarily for Elton John's flamboyant turn as the Pinball Wizard and Tina Turner's seductive turn as the Acid Queen.

- 22. Viva Las Vegas (MGM/UA). Nowhere near in the same league as Jailhouse Rock, 1963's Viva Las Vegas is the best of Elvis' formula movies, which means it doesn't suck nearly as much as Harum Scarum. Not a rock 'n' roll movie by any means other than default, it's at least stylish fluff, and the presence of the heart-stoppin' Ann Margret provides a little extra incentive for the boys to pay attention.
- 23. The Who Live At The Isle of Wight Festival (Image Entertainment). A complete live Who set from 1970, this is a potent document of the Who at the peak of their inconcert prowess. It's highlighted by a stunning performance of their rock opera Tommy. Image also has a various-artists Live At The Isle Of Wight Festival disc out, as well as a disc devoted to Jimi Hendrix's performance at the festival
- **24**. The Wizard Of Oz (MGM/UA). But you need to supply your own copy of Pink Floyd's Dark Side Of The Moon. Or not.
- 25. Woodstock (Warner Brothers). To be honest with you, watching a bunch of people wallow in the mud for four hours is not necessarily my idea of a good time. But watching Hendrix and the Who is my idea of a good time, and Woodstock's historical significance makes this an essential rock 'n' roll DVD. For the time being, anyway.

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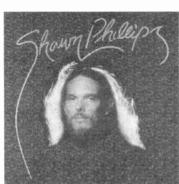
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Collectormania

HIP POCKET RECORDS: LIGHTER THAN AIR

by Chuck Miller

t was almost like finding a prize in a box of cereal. You bought a music magazine, and inside was an honest-to-goodness record. Not a vinyl or styrene record, mind you — a flexi-disc that could bend or twist as the mailman jammed it in your post box. That's how most of us found those original soundsheets — in everything from Mad to Trouser Press to Keerang! Sometimes, the mail would contain Evatone soundsheets for the latest multi-disc set from the Longines Symphonette society (1 still have their Golden Age of Radio 12-disc set; 1 record those vinyl treasures on cassette and use them for long family trips in the car).

Well, back in the late 1960s, the electronics division of the Ford Motor Company, Philco, decided to mass-market flexidiscs of Top 40 hits. The discs, called "Hip-Pocket Records," cost 69 cents for two songs (some discs were offered free as part of promotions for Gleem toothpaste or Head & Shoulders), and featured the hitmakers of the day. Between 1967 and 1969, Philco/Ford produced over 40 different titles — and depending on the artist, are worth anywhere from \$5 to \$15 dollars apiece in mint condition, with an extra \$5 to \$10 with an intact sleeve.

Initially, Philco/Ford got their music from three record companies — Atlantic, Mercury and Roulette, as well as their subsidiary labels like Bang and Atco. Smaller labels joined up in 1968, including Scepter, Double Shot, Phil-LA of Soul and Mala. They even produced a specially-designed phonograph (the Philco Miniature Radio Phonograph, model S-1379GR, with built-in AM radio, 10" long when closed, 12" with handle extended, capable of playing Hip Pockets as well as standard 45s and 33s).

Russ from Atlanta sent me this memory of Hip Pocket Discs: "The Hip Pocket Records originally sold for 69 cents — I think it was in the mid to late '60s. If I am remembering

Title

Cat No. Artist

Tommy James

correctly, the only place I ever saw them was at Woolworth's dime store.

"The record jackets are printed paper envelopes, approximately 6 1/4 inches tall by 5 inches wide. There is a lightweight cardboard insert inside. They open from the bottom (odd?). The back of #25 reads like this:

- Buy the hits you missed
- 25 to 50 hip pocket records can be carried in pocket or purse
- Hip pocket records can be mailed with greeting cards as a gift
- They will outlast a regular 45
- Drop them or sit on them... they are almost indestructible
- Take them to parties or to the beach or picnic...they are the most portable form of music
- Don't let the small size fool you...the sound is amazingly big
- Start your collection of hip pocket records today.

"The actual record is made of a very thin, flexible plastic or vinyl. It is just short of 4 inches in diameter. The records are +5 's, and could be played on single play phonographs only. I played them on a Philco "Mini Radio Phono" (9 1/4 inches by 5 1/2 inches), which could also play standard +5s and even 33s. Yes, I still have it."

All the songs were mono mixes — in most cases, that meant combining both left and right stereo channels. Some Hip Pocket releases, though, had entirely different mono mixes, most notably Neil Diamond's "Solitary Man" (HP-17), whose mono version didn't appear again until a 1992 CD box set.

The sleeves themselves were nothing more than a listing of the two tracks and a stock photo of the artist or band; but even in that framework some artistic gems are discovered. The Doors' "Light My Fire" (HP-9) shows a transparent Jim Morrison super-imposed over the faces of his bandmates. Tommy James' "I Think We 're Alone Now" (HP-1) shows him with a trio of comely cuties (folks, I don't think these are the Shondells). John Fred's "Judy In Disguise" (HP-25) shows the band in an elegant stained-glass motif. And the releases by the Five Americans (HP-10) and Keith (HP-20) could arguably be called their "Greatest Hits" collections.

Be aware that some of the records do not contain the original recordings — most notably Chuck Berry's copy of "Maybelline"/"Roll Over Beethoven"(HP-34), are not the Chess originals, but rather Mercury re-recordings.

During Philco/Ford's two-year production of Hip-Pockets, another company tried to market flexidiscs of popular artists. This company, Americom, hoped to set up a series of vending machines that could pop out a flexidisc the way a cigarette machine pops out Winstons. And they had the biggest artists of the 1960s — the Beatles — as their drawing card.

Americom's Beatles line included not only the Fab Four, but many artists on Apple, including the Iveys, Billy Preston and Mary Hopkin. The records themselves were monochrome flexidiscs — instead of a yellow-orange Capitol swirl or a green ready-for-picking Apple label, these discs had a simple white logo on a black background — the flexidisc Apple looked closer to its computer trademark counterpart than to the Beatles logo.

While Philco had colorful sleeves and were available at your local Ford dealer and Woolworth's store, the Americom flexidiscs were available only in vending machines and came in a generic Pocket Disc sleeve. But due to its association with the Beatles catalog, Americon's discs are highly prized by collectors. Commons can run up to \$200 in mint condition, and two titles — a "Yellow Submarine" printed on blue plastic (M-unknown) and a 3:25 version of "Hey Jude" (M-221) can be worth as much as \$1,000 in mint condition.

As an aid to beginning collectors of Philco/Ford Hip Pockets and Beatles Apple/Americoms, a discography of both products are listed here.

And if you have any other questions about your music collections, please drop a card or a letter to: Goldmine, Attn: Collectormania!/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990. Or you can forward an e-mail at Collectormania@krause.com. Hope to hear from you soon!

Philco-Ford Hip Pocket Records Discography

nri	tommy james	Mirage / I Think we're Alone Now
HP2	Tommy James	"Hanky Panky"/"Gettin' Together"
HP3	Sam the Sham	"Ju Ju Hand"/"Wooly Bully"
HP4	Mitch Ryder	"Jenny Take A Ride"/"Sock It To Me - Baby!"
HP5	Neil Diamond	"Girl You'll Be A Woman Soon"/"Cherry Cherry"
HP6	The McCoys	"Hang On Sloopy"/"Fever"
HP7	The Happenings	"Go Away Little Girl"/"See You In September"
HP8	Sonny and Cher	"I Got You Babe"/"The Beat Goes On"
HP9	The Doors	"Light My Fire"/"Break On Through"
HP10	The Five America	ns "Western Union"/"Sounds of Love"
HP11	Wilson Pickett	"Land Of 1000 Dances"/"Midnight Hour"
HP12	Percy Sledge	"When A Man Loves A Woman"/"Baby Help Me"
HP13	Otis Redding	"Shake"/"Fa-Fa-Fa-Fa"
HP14	The Buckinghams	"Kind Of A Drag"/"Lawdy Miss Clawdy"
HP15	Arthur Conley	"Sweet Soul Music"/"You Don't Have To See Me"
HP16	Van Morrison	"Brown Eyed Girl"/"Midnight Special"
HP17	Neil Diamond	"You Got To Me"/"Solitary Man"
HP18	Young Rascals	"A Girl Like You"/"Lonely Too Long"
HP19	Spanky and Our (Gang "Making Every Minute Count"/"Bird Avenue"
HP20	Keith	"98.6"/"Ain't Gonna Lie"
HP21	Lesley Gore	"You Don't Own Me"/"That's The Way Boys Are"
HP22	Jay & the Technic	ques "Apples Peaches Pumpkin Pie"/"Loving For Money"
HP23	The Fallen Angels	s "Room At The Top"/"Most Children Do"
HP24	Aretha Franklin	"Respect"/"Soul Serenade"
HP25	John Fred and His	s Playboy Band "Judy In Disguise"/"No Letter Today"
HP26	The Seeds	"Pushin' Too Hard"/"Can't Seem To Make You Mine"
HP27	The Box Tops	"The Letter"/"Happy Times"
HP28	James and Bobby	Purify "I'm Your Puppet"/"Goodnight Gracious"
HP29		nd "Little Girl"/"Rumors"

"Mirage"/"I Think We're Alone Now"

Cat No.	Artist	little
HP30	The Shirelles	"Soldier Boy"/"My Heart Belongs To You"
HP31	Etta James	"Tell Mama"/"Security"
HP32	The Dells	"There Is"/"Show Me"
HP33	Bo Diddley	"I'm A Man"/"Song Of Bo Diddley"
HP34	Chuck Berry	"Maybelline"/"Roll Over Beethoven" (re-recordings)
HP35	Currently unknown	wn
HP36	Currently unknown	wn
HP37	Currently unknown	wn
HP38	Brenton Wood	"Gimme Little Sign"/"Oogum Boogum"
HP39	Fantastic Johnny	'C" "Boogaloo Down Broadway"/"Got What You Need"
HP40	Brenda and the Ta	bulations "Dry Your Eyes"/"When You're Gone"
HP41	The Isley Brothers	"Twist and Shout"/"Rubberleg Twist"

Capitol-Apple Americom Records Discography

Cat No.	Artist	<u>Title</u>
5715P/M-???	The Beatles	"Yellow Submarine"/"Eleanor Rigby"
		(light blue plastic)
2276P/M-221	The Beatles	"Hey Jude"/"Revolution" ("Hey Jude" trimmed to 3:25)
1801P/M-238	Mary Hopkin	"Those Were The Days"/"Turn Turn Turn"
1803P/M-301	The Iveys	"Maybe Tomorrow"/"And Her Daddy's A Million
		aire"
1806P/M-315	Mary Hopkin	"Goodbye"/"Sparrow"
2490P/M-335	The Beatles	"Get Back"/"Don't Let Me Down"
2531P/M-382	The Beatles	"The Ballad of John and Yoko"/"Old Brown Shoe"
1808P/M-433	Billy Preston	"That's The Way God Planned It"/"What About
You?"		

Plastic Ono Band "Give Peace A Chance"/"Remember Love"

1809P/M-435



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THE BEATLES Anthology 3 Sampler (UK 5 trik promo Apple picture CD incl Helter Skelter etc., with 8-page booklet inlay p/s, rare CD-ANTH-3)
THE BEATLES Anthology 2 (UK press kit c-imprises four 10" at 8" black & white phoros, full CD booklet, 4-saded original priess release details "The Years Of Dash & Daning" + Confirmed Tracklisting, yellow folder)
THE BEATLES Anthology 2 Sampler (UK issue 10-fix promo Apple logo picture CD, in jewel case with 11-pp booklet insert, rarel* CD-ANTH-2)
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THE BEATLES Help! (French 2-tirk promo CD, 500 made, ps SPC01982) 55.00
THE BEATLES Help! (French 2-tirk promo CD, 500 made, ps SPC01982) 90 00
THE BEATLES Help! (French 2-tirk promo CD, 500 made, ps SPC01982) 90 00
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THE BEATLES Real Love (Difficial UK promo-only black T-Shri, size XL)
THE BEATLES Real Love (Difficial UK promo-only black T-Shri, size L)
THE BEATLES Shelp (French 1970s ressue UP, pis)
Black shell with a discrete Ind Year Beat Shrip (Shrip Shrip) 10 (Shrip S 50s & 60s ROLLING STONES ROLLING STONES Bndges To Babylon Interview (UK promo-only 2-CD set of Interview With Paul Sexton 4 CD album, custom silver graphics on both discs, nice fold-out digipals pls with interview Qsl IVDG-2840) ROLLING STONES Greatest Hris (French picture disc LP, die-cut skrl) ROLLING STONES The Pleasure CP Paul (Lapanesse promo-only 2-CD set feat A-Train 18-trix CD+ Spangled Banner 15-trix CD, p/s XDDP93082-3) 1! ROLLING STONES DO tr Of Tears (Withdrawn UK Fith CD incts Don Was Edit, I'm Gonna Drive, So Young, The Stown and Jump On Top Of Me, individually numbered dipipals p/s, strunningly rare item! VSCDG1524) ROLLING STONES Date of the Herberew (LK) promo 2-CD so trial Keith and Mick Interview CD, In-fold digipals + fold-out insert!!, IVDG-2801) ROLLING STONES Out Of Control (UK promo-only silver label "Feats Bi-Polar At The Controls and Bi-Pular Outer Version + PR - VSP1700) ROLLING STONES Out Of Control (Withdrawn UK) promo "Y which has a brown Label where it should have viewen silver: the text on side B label is also in a smaller fort and different alignment - very rare - VSP1700) ROLLING STONES Angie (Yuusen Broadcasting Corp Japanese radio library promo only white label 7" Ew Horky Tonk Women, officially -3) 1500.00 100 OC

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album - shiny black nylon w/ silver embroidered chest logo, size Lg)	275.00	promo-only 3" CD + Dangerous Medley, in snap-pack p/s TDDD90052) MICHAEL JACKSON Heal The World (UK promo-only circular first aid	350.00
DAVID BOWIE Fame '90 (Remix Version Japanese DJ promo ONLY 7' with unique purple, black & white custom picture insert PRP-1506)	175 00	kit bag in white with red graphics, red handle and zipper - contains	
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MARIAH CAREY Merry Christmas (Rare European Columbia Pre-Release sampler 11-trk CD, unique custom title card p/s, superb SAMPCD2314)	125 00	trk CD-R acetate incl Rockin' Around The Xmas Tree, custom labelled) MADONNA Bedtime Stones (UK CD album, with signed booklet insert	45 00
MARIAH CAREY Someday (Superb Japan 5-trk picture CD inc Straight, Jackswing & Pianoapercapella Mixes - Alone In Love, p/s & lyncst)	100 00	autographed in black "love Mawlonna" and promo stickered, genuine) MADONNA Ray Of Light (Rare IJK 13-trk advance promo CD, disc is	180 00
CULTURE CLUB I Just Wanna Be Loved (UK 1-track radio edit Virgin	90 00	individually numbered on centra ring, in custom title six PROP370) MADONNA Something To Remember (UK 14-trk promo stickered CD,	45 00
custom printed disc, blue and silver CD-R acetate incl. card inlay) CULTURE CLUB Love is Love (Rare French 7" from "Electric Dreams"		autographed on booklet insert "Madonna" in black, a superb item!) KYLIE 1994 Book (&K promo-only 13" x 19" over-size photograph book	180 00
soundtrack bow Don't Go Down That Street, unique title p/s, 90185) CULTURE CLUB Love Is Love (Rare Japanese 5-trk 12" inc Medal Song	45 00	feats lots of sexy and sultry photos & see-thru lingene shots - this is	200 00
Extended, superb p/s, obi & lyric sheet, plus huge fold out poster!) DEAD OR ALIVE Brand New Lover (RARE Japanese promo-only 7" on	55.00	still sealed from new in the original mattiblack card box, very scarce) ALANIS MORISSETTE Thank U (UK 3-trk WEA/TapeToTape printed disc	
blue Epic label, photocopied title insert QY5P-90021 - genuine item ⁽¹⁾ DEAD OR ALIVE Come Home With Me Baby (Japanese DJ promo only	100 00	blue & silver CD-R acetate ind Uninvited & Pollyanna Flower + inlay) O M D. Andy McCluskey Interview (Dutch promo-only CD, CD-IV-2807)	150 00 60.00
7" in custom black & white Pete picture sleeve!! QY 5P-90046)	135 00	PET SHOP BOYS Bilingual The Interview (UK promo-only CD. CDIN103) PET SHOP BOYS Before (UK promo single 12" incls Underground Mix.	90 00
DEAD OR ALIVE I Cannot Carry On (Japanese promo-only "Suggested Airplay" 7" single with unique black & white p/s ¹¹ QY5P90040)	250 00	Bonus Dub, Underground Inst:umental Mix and Bonus Beats, in red	65.00
DEAD OR ALIVE Turn Around & Count (Japanese PROMO ONLY 12" - STUNNING front & back "g-string" picture sleeve, QY.3P-90119)	450 00	tinted uncensored close-up 'PENIS' p/s. only 400 made! 12R-DJ-6431) PRINCE Sexuality (RARE Japanese white label DJ promo 7" b/w Contro-	65.00
DEL AMITRI Radio Session (Tape To Tape promo only CD-R acetate incl Last To Know, Roll To Me & Cry To Be Found, custom disc & title slv)	350 00	versy, unique picture insert featuring the lyrics on reverse, P-1619) PRINCE The Arms Of Orion (Japanese DJ promo only 7", unique 2-tone	315 00
DEL AMITRI Singles 8998 (UK 12-trk promo CD on the now defunct		mauve custom logo picture sheve + lyrics [radio stickered], PRS-2089) PRINCE The Crown Jewels (UK 16-trk promo only CD, p/s SAM1037)	110.00 90.00
A&M label - will not be issued via A&M now, custom p/s 8998CD) DEL AMITRI Some Other Suckers Parade (French 16-trk promo CD, p/s)	35.00 45.00	PRINCE The Hits Sampler (Mega rare L'K 12-trk promo CD, p/s PRCD-2)	45 00
DEPECHE MODE Digital Watch (UK promo only 80's style watch issued to promote Singles album, red digital readout, stainless steel strap		THE ARTIST Emancipation (UK promo-only rubber-style PVC jacket with black embroidered sleeve symbol and monogramme - size M)	235 00
engraved "dm 86 98", housed in a black presentation box, superb!!) DEPECHE MODE dm 86 98 (RARE UK promo-only box set for The Single	265 00 es	THE ARTIST Face Down (Ultra rare NPG label Dutch 3-trk promo CD incl X-Tended Rap Money Mix & instrumental Money Mix, p/s DPRO-11698)	60.00
86>98 album, split into 6 sections and feat contents card, custom promo		NEW POWER GENERATION The Good Life (Rare UK DJ promo-only 12" incl Platinum People Mix & Dancing Dwaz Mix + PR sheet, NPG-DJ-1)	40 00
yellow 2-CD set, biography card, promo-only interview CD, discography card & promo-only video entitled A Short Film in custom slipcase ps.	250.00	NEW POWER GENERATION Come On (Euro 1-track promo picture CD) REM Acoustic Songs (French gromo-only CD, wallet p/s PRO-2002)	35 00 60 00
housed in 14" x 6" custom box PBXMUTEL5 - superb Mute promo item) DEPECHE MODE It's No Good (Mute Records UK gold recordable CD-R		REM Finest Worksong (Rare UK 3-trk CD, No'd stencil picture box ^H)	60.00
acetate, plays 6.02s version, custom inlay front and back, super rare) DEPECHE MODE The Remixes 81>85 (UK promo-only 4-trk 12", feature:	150 00	REM Stand (Rare UK 3-track 5" CD, die cut 3" card p/s W2833CDX) REM Up (UK/German 14-trk promo CD, no d disc, title slv PROP00029)	45 00 60 00
Just Can't Get Enough Schizo Mix, Get The Balance Right Combination Mix, Master & Servant Slavery Whip Mix & Everything Counts In Larger		DIANA ROSS Ain't No Mountain High Enough (A-side track on a rare Japanese Yuusen Broadcasting radio station only 7" acetate!)	80 00
Amounts Mix, in custom die-cut promo p/s, scarce ¹ P12LMUTEL-1)	50 00	DIANA ROSS The Force Behind The Power (Japanese 13-trk DJ promo ONLY CD inc Change Of Heart etc, custom card title p/s TOCP-8640)	250 00
DEPECHE MODE Ultra Interview CD (UK promo-only interview CD with David, Andrew and Martin, p/s inlay with full cues, rare VER-BONG-2)	90 00	ROD STEWART Album Samper (Japanese promo-only 3-trk sampler inc Ooh La La, Rocks + Cigaretres & Alcohol, nice custom p/s PCS-307)	70 00
DEPECHE MODE Ultra (Superb UK promo-only custom box set, contains promo t-shirt, stickers, promo CD & EPK video, in soap-powder style		ROD STEWART If We Fall In Love Tonight (UK promo stickered full CD	
custom box with tear-off serrated strip - still sealed 11 BX-STUMM-148) DEPECHE MODE Ultra Live (French 2-trik promo-only CD incl Barrel Of	275 00	album, autographed on front inlay in black "Rod Stewart", very nice!) BARBRA STREISAND & DOMNA SUMMER No More Tears (Featured on	60.00
A Gun and it's No Good both live at Adrenalin Village, p/s VISA4214)	50 00	the A-side of Yuusen Broadcasting radio station only 7" acetate) BARBRA STREISAND One Voice (Rare Japanese promo ONLY 7" b/w	60 00
DEPECHE MODE Useless (Rare UK 3-trk advance white label 12" test pressing for the commercial 12", only a handful made! p/s 12BONG28)	50.00	Guilty, unique p/s of Barbra sitting on a stool with mic, XDSP-93087) DONNA SUMMER MacArthu- Park (Yuusen Broadcasting Japanese radio	90.00
ANI DIFRANCO Little Plastic Castle (Rare Japanese 12-track DJ promo only CD in unique custom black & white picture sleeve, PVCP-98-01)	90.00	station only 7" acetate features Part 1 & Part 2 on the b-side)	90.00
CELINE DION & BARBRA STREISAND Tell Him (Rare German 2-trk pro- only CD Incl Radio & Album Vers, different black & white custom p/s)		TEARS FOR FEARS I Believe (Rare Master Room pair of UK 1-sided 10" promo only acetates with onginal Master Room handwritten labels)	100.00
CELINE DION Be The Man (Rare Japanese promo-only purple picture		TINA TURNER The Best (RARE 1989 Swiss 3-trk PICTURE CD, p/s!) U2 Hold Me Thrill Me Kiss Me Kill Me (Original UK 1-trk genuine CD-R	50.00
CD, nice custom title sticker promoting the new album, QDCA-93153) CELINE DION if There Was Any Other Way (UK 4-trk promo CD inc Last	150.00	acetate on HHB disc, with custom Tape-To-Tape studio inlay sleeve) U2 The Best & The B-Sides Of 1980-1990 (UK 29-trk adv promo 2-CD	150.00
To Know, Where Does My Heart Beat & Unison, promo p/s SAMP1467) CELINE DION Immortality (Scarce French promo CD, SAMPCS5317)	45.00	set, each disc in custom p/s inside card wallet outer p/s! CIDDU211)	125.00
CELINE DION Mon Reve De Toujours (French 7" from '84, superb p/s!) CELINE DION To Love You (5:29 Version Japanese radio promo-only CD	45.00	U2 War (Scarce UK original picture disc LP, genuine PILPS9733) INDIE & ALTERNATIVE	100.00
in gorgeous unique custom picture siv denoting guests, QDCA93081) CELINE DION Unique 5-track Sampler (South African PROMO ONLY CD	210.00	10,000 MANIACS Human Conflict No 5 (UK ong 5-trk 12" EP, g/fold p/s)	45.00
inc All By Myself Spanish Version, Le Ballet, Calling You Live, Where		BUSH Personal Holloway (Masterpiece Mastering UK 12" acetate incls Soundclash Republic Remix 6-19 and Fabio Paras Remix 13.20, rare)	100 00
Does My & Power Of Love - both live, unique card p/s CDSAMPLER3) DURAN DURAN All She Wants Is (Rare Japanese white label 7" test	125.00	BUZZCOCKS You Say You Don't Love Me (Master Room UK 10" acetate;	
pressing with custom picture insert featuring lyrics, PRP-1344)	90.00	CHEMICAL BROTHERS Radio 1 Anti-Nazi Mix (Very limited UK promo	

onty 2-CD set, Disc 1 is a 57min mix produced for 30th Anniversary of Radio 1, Disc 2 is an exclusive interview, in no'd digipak ANIV-DJ-97)	180 00
THE CLASH London Calling (Rare Japanese Yuusen Broadcasting 7" white label test pressing b/w Rock The Casbah, custom lbls YPS-015)	150 00
THE CURE 10:15 Saturday Night (Rare French 7", unique p/s 2059 230 THE CURE A Forest (Treemix French DJ promo 12", in custom p/s!)) 250 00 55 00
THE CURE An Interview (Janice Long UK promo CD, p's CUREPROCE	90 00 50 00
THE CURE Boys Don't Cry (Onginal UK 7°, in "soldier" p/s FICS002) THE CURE Catch (Rare Japan original 7°, unique pic insert 5DM0197) THE CURE Catch (Ultra rare UK clear viriy) 7°, printed PVC sty FICSP2	90 00 6) 50 00
THE CURE Close To Me (UK 5-trk 5°CD-Video incl Stop Dead, New Da A Man Inside My Mouth audio trks & Close To Me PAL video trk, p/s)	y. 100 00
THE CURE Grinding Halt (Mega rare 1979 UK promo-only 12", CUR-1) THE CURE In Between Days (UK 6-trk CD Video inc The Exploding Bo	100 00 y.
A Few Hours, Six Different Ways live Push live + 1 video track, p/s) THE CURE Stranger Than Fiction (UK 6-trk Fiction promo sampler CD	100 00
incl Cult Hero I Dig You, Associates Janice, Tim Pope I Want To Be A Tree, The Cure To The Sity, Eat & Die Warzau, only 200 made, p/s') THE CURE The Hanging Garden (German-only 4-trk 10°, p/s #0930083	350 00 55.00
THE CURE Why Can't I Be You (Withdrawn Spanish 2-trk promo only C issued for the Singles album inc Close To Me, card "baby" p/s CURE1	D 70.00
CULT HERO I Dig You (Canadian onginal Modulation 7", MN-45000) GARBAGE Interview Disc (Rare UK promo only interview CD feat Garb	125 00 age
talking about Version 2.0 plus excerpts from the album, p/s TRASH21] GARBAGE Push It (UK promo press kit incl promo CD single in p/s &	85 00
foil bag + 2-pg press sheets in 12" x 8" embossed clear plastic folder!) GARBAGE Subhuman (UK ltd 7" in rubber sleeve + camer bag SX1138	85 00 80 00
THE JAM In The City (Rare UK promo-only 1-sided 7" given to guests at Wag Club party, die-cut p/s + unused perforated invitel ADMITS-1) PAUL WELLER Into Tomorrow (Rare 1st UK 4-trik CD single, p/s FHPC	125 00
NIRVANA 4 Disc Pack (MEGA RARE Australian promo-only ltd edn 4-C set, comprises 3 x 1-trk picture CDs of Aneurysm, Heart Shaped Box,	
Polly + Nevermind It's An Interview promo CDI All housed in flip open custom pack in unique numbered outer slipcase p/s, top item! NIRV1)	350 00
NIRVANA Bleach (White viriy) UK orig LP, only 300 made, p/s TUPLP6) NIRVANA Oh The Guilt (Rare UK ltd blue viriy) split single 7", p/s TG83	535 00
PEARL JAM Daughter (Rare Japanese 2-trk promo-only CD including Rearviewmirror, totally unique custom 'guitar' p/s, rare XDCS93134)	150.00
PEARL JAM Jeremy (UK fld 12" picture disc + insert, scarce! 658258-6 PEARL JAM Who Are You (Rare Japanese DJ promo only CD, nice	125 00
custom promo only blue and white custom title sleeve, XDCS93234) RADIOHEAD Airbag (Abbey Road UK 1trk gold CD-R acetate, title inlay RADIOHEAD Bones (Ultra rare Belgian 2-trk promo-only CD incl Black	/) 200.00
Star, unique black & white card p/s, very few made! - catil BONES.96 RADIOHEAD Climbing Up The Walls (Fila Brazillia Mix + Zero 7 Mix U)	(
1-sided promo 12", custom die-cut p/s, only 200 made 12DATA-DJ-03 RADIOHEAD OK Computer (UK promo-only polystyrene box incls full	135 00
length 6:30s uncut version video of Paranoid Android in pic sleeve + CD album, sealed with silver sticker inside a customised jiffly bag!) RADIOHEAD The Bends (Irish-only 3-trk ltd edn picture CD incl My Iron	90 00
Lung and Bones both live at the Forum, unique "asthma inhaler" p/s) SEX PISTOLS 100 Club Photo (Virgin 10" x 8" black & white publicity	45.00
photo taken outside the 100 Club in 1996, FULLY AUTOGRAPHED by John, Paul, Steve and Glen - ideal for framing - totally genuine item!)	350 00
SEX PISTOLS God Save The Queen (Genuine withdrawn 1977 UK on 7" b/w No Feelings, in A&M company stv, AMS7284 - mint & unplayed	3800 00
SIOUXSIE & THE BANSHEES Peek-A-Boo (UK 4-trk 5" CD-Video, p/s SISTERS OF MERCY Body Electric (UK 7" + Adrenochrome, p/s CNTC SISTERS OF MERCY The Damage Done (Rare onginal 1980 UK Merc	002) 140.0C oful
Release 7" b/w Watch, the genuine item and in mint condition! MR-7) XTC Gribouillage (French promo 5-trk "home demos" CD inc Humble	310 00
Daisy, Dear Madam Barnum etc. digipak p/s + fold-out poster SA325	1) 60 00
ROCK & METAL BAD COMPANY Compilation (Japanese 17-track DJ promo ONLY CD Holy Water Can't Get Enough etc. custom title sleeve ASCD-5, rare't	
Holy Water, Can't Get Enough etc, custom title sleeve ASCD-5 rare') BLACK SABBATH 1970-1987 Digital Remaster (Rare Japan DJ promo ONLY CD, custom black and white title pis M CD60201 - sealed")	100 00
IRON MAIDEN Be Quick Or Be Dead (Rare French 4-trk promo CD fea an exclusive "French Message" from Bruce Dickinson, p.s. SPCD1585	at) 45 00
IRON MAIDEN Can I Play With Madness (Japanese promo only 7" test pressing, custom labels + custom photocopied insert. PRP-1278)	450 00
IRON MAIDEN The Evil That Men Do (Rare 1988 Japanese DJ promo only 7" unique custom black white & red picture sleeve PRP1315)	315 00
KISS All Hell's Breakin' Loose (Japanese promo 7 non make-up p.s!' KISS I Was Made For Lovin You (French red vinyl 12" in die-cut siv)	60 00 45 00
KISS Lick It Up (Tank shaped UK Itd edn shaped picture disc KPIC5) KISS Selected Tracks From Greatest Kiss Radio Sampler (Scarce UK promo-only 4-trk CD inc Shout It Loud New Video Vers icustom p/s)	45 00 60 00
LED ZEPPÉLIN BBC Sessions Sampler (UK 3-trk promo CD inc The C I Love, Whole Lotta Love & Communication Breakdown, p/s PRCD92	airl 3) 45 00
LED ZEPPELIN Remasters Sampler (French 3-trk promo sample CD LED ZEPPELIN Stairway To Heaven (UK radio promo ₹ b/w Whole Lo	ps) 60 00 otta
Love + rare press sheet stating that the 7" is limited to 150 only, LZ3) LED ZEPPELIN Stairway To Heaven (German 1-sided solid centre rad	150 00
promo 7 for the 1990 remasters, LP version 8 00s, Atlantic PRO1051 ROBERT PLANT Calling To You (The Townhouse studio UK 2-sided 1/2 acetate for the DJ promo issue FAT-DJ-312, handwritten studio labels	175 00
PAGE & PLANT Kashmir (Unreleased UK promo-only CD, p/s PPC-DJ PAGE & PLANT Most High (Tape To Tape UK gold CD-R + studio inlay	(-3) 40 00 () 150.00
PAGE & PLANT Shining In The Light (Radio Edit Abbey Road UK gold CD-R acetate, custom Abbey Road disc & printed title inlay, genuine)	
PAGE & PLANT The Battle Of Evermore (Radio Edit Mark II Version UK gold recordable CD-R acetate, Fontana title sleeve - genuine!)	175 00
MEAT LOAF The Very Best Of Meat Loaf - CD1 (Virgin UK custom dis- blue & silver 9-trix CD-R acetate + title Pre-release inlay sleeve - nice	c) 45 00
METALLICA Creeping Death (V.Rare UK 6-trk CDEP, p/s CD12KUT11; METALLICA Garage Inc. (UK 27-track Vertigo/TapeToTape 2 x custom printed discs blue and silver CD-R acetates including studio inlays)	2) 110 00 250 00
METALLICA Harvester Of Sorrow (German 1988 ong 3-trk CD card p. METALLICA Mandatory Metallica (UK 1996 issue promo-only 7-trk CD	s) 60 00
incls Enter Sandman, One, Fade To Black etc, custom p/sl MM-CJ-1; QUEEN A Night At The Opera (Israeli issue LP in very different 'live' p	/S
with central Queen crest, genuine original pressing from 1975 rarel) QUEEN I Want It All (Ultra rare Japanese white label DJ promo-only 7	90 00
with unique promo-only custom group picture insert biw lyncs, this is an authentic original wifull matrix number in the run-out! PRP1397] QUEEN Japan Concert Tour '76 (Rare Japanese tour programme inice	180 00
QUEEN Live In Concert (New Zealand live LP, in unique live p/s!) QUEEN Live Killers (Mega rare Japanese only RED & GREEN viny)	275.00
double LP, nice gatefold picture sleeve, inner prs & obi, P-5567-8E¹) QUEEN One Vision (UK blue label 7" test pressing - cat no EMI5535)	110 00 90.00
QUEEN Queen - '73 Pop Conference (UK set 2 x 1-sided white label I test pressings for the Pop Conference promo, malnx# YAX4623/4624 QUEEN Staying Power (Japanese white label DJ promo 7" b/w Calling	625.00
All Girls, unique pink bordered group p/s [radio stickered] P-1678) FREDDIE MERCURY The Golden Boy (Original UK 3-trk CD, p/s PZC	90.00 D23) 50.00
BRUCE SPRINGSTEEN Streets Of Philadelphia (UK 1-trk radio promo CD, in custom promo-only trile p/s, very few were made!! XPCD371)	50.00
BRUCE SPRINGSTEEN Born In The USA (Scarce '84 UK picture disc BRUCE SPRINGSTEEN Spare Parts: Tunnel Of Love Tour Express II	LP) 45.00 (Very
scarce Japanese 4-trk 3° CD inc 2 live trks, snap-pack p/s 15EP-801 BRUCE SPRINGSTEEN Tougher Than The Rest: Tunnel Of Love Tou Express I (Rare Japanese 4-trk 3° CD in snap-pack p/s 15EP-8009)	0) 45.00
BRUCE SPRINGSTEEN Before The Fame (Japanese advance DJ pro 13-trk CD, in custom blue & white, stars & stripes title sleeve PRED-	omo 2) 250.00
BRUCE SPRINGSTEEN 1992 Sampler (Japanese promo-only 16-trk feat Human Touch, Lucky Town, Thunder Road etc, p/sl XDDP93084	
BRUCE SPRINGSTEEN The Ghost Of Tom Joad (Whittield St records	350.00
studio UK 1-sided 10° acetate, handwritten label, stereo 4:21 version	350.00 ng 350.00
	350.00 ng 1) 250.00 D in 70.00

Footnote Archives

WILD THING ... YOU NAUGHTY THING!

by Dave Thompson

nyone who was anywhere near a radio through the summer of 1974 will doubtless remember it well. A lascivious bass line throbbing obtrusively through the ether, a scythed guitar hacking one of rock's most memorable riffs, a synthesizer line which sounded like jello dripping from vertiginous heights, and over it all, a young lady in a seemingly serious state of sexual arousal moaning, "wild thing, I think you... move me?"

Oh, Donna Summer had nothing on Helen Court, and Helen Court, it swiftly transpired, simply had nothing on. A former *Penthouse* Pet, and therefore presumably well-versed in the vicarious manipulation of juvenile male hormones, Ms

Court turned in what remains one of the most pointedly sexual vocal performances ever to transfix an American radio audience. No wonder her band was called Fancy.

Producer Mike Hurst explains. "One night back in [summer] 1973, I thought the time was right to do a new, rocked up version of the Troggs' classic 'Wild Thing.' I knew a great many good musicians, but my favorite guitarist by far was Ray Fenwick..." who Hurst had, in fact, known since Fenwick replaced Steve Winwood in the Spencer Davis Group, some six years

before. Since that time, Fenwick had become one of Britain's most in-demand sessionmen (Jon Lord's *Gemini Suite* was one of his more adventurous efforts), and even released his own solo album.

Hurst continues, "Ray immediately went for the idea of using a female vocal for 'Wild Thing'... it made it sound more raunchy, especially when we found Helen... to sing, or perhaps I should say breathe, the words."

Fenwick introduced former Linda Hoyle's Affinity bassist Mo Foster to the proceedings, enticing him away from an equally rewarding sessions career which included work with the likes of Jimmy Helms, Joan Armatrading and Olivia Newton-John. Then, with Henry Spinetti adding drums and Alan Hawkshaw supplying keyboards, they got to work on "Wild Thing." Needlessly, perhaps, Hurst reiterates the track's best remembered qualities: "it was a dirty, low-down track, with all the heavy breathing and suggestive orgasmic guitar and bass work."

Indeed.

Hopes to have their creation storm the U.K. charts were dismissed when Hurst could not find a single label in the land willing to unleash such this smorgasbord of squelchiness upon the innocent ears of the public. The American Big Tree label, however, was nowhere near as squeamish, and in June, 1974, "Wild Thing" thrust a tentative toe in the *Billboard* Top 100.

It eventually peaked at #14 in America, and won the group an utterly unexpected gold disc. But its antics were only just beginning. In short order, "Wild Thing" crossed the Pacific to charm the Australian Top 20; charted across most of Europe, and became one of the biggest hits of the year in Holland and Belgium. It even, in the end, impacted in Britain in an odd sort of way, when the Goodies comedy trio released their own take on "Wild Thing," taking Fancy's original sexiness to its ultimate conclusion. "Come on, hold me tight," breathes vocalist Bill Oddie. And then... "unurrgggh, not that tight."

A spectacular success, then, and Fancy's thoughts turned towards a follow-up. The question was, what sort of follow-up? The initial idea was simply to get nasty with another

much-beloved classic, but musicians of Fenwick and Foster's caliber really weren't cut out for a career in pop-porn, no matter how rewarding it might be. The solution, then, was to take Fancy out of the realms of the studio imagination, and into reality.

For a drummer, Fenwick looked no further than one of his own past collaborators. Les Binks had been on the verge of joining the Spencer Davis Group when it folded; since that time, he had worked with Taste's Charlie McCracken in Headstone, and won the admiration of no less than Billy Cobham. In September, 1974, he was extracted from Alvin Stardust's band, and transplanted into Fancy.

"Come on, hold me tight," breathes vocalist Bill Oddie. And then... "uuurrgggh, not that tight."

Securing a suitable vocalist was harder. Helen Court was not interested in continuing, and may in any case have proven a little more limited, vocally, than her bandmates were now looking for. Nevertheless, legend insists that the trio auditioned some 200 singers in their search for a replacement, including Carole Grimes and Curved Air's Sonja Kristina. They settled, however, on Annie Kavanagh, a Londoner who had spent 10 of her 23 years living in Australia. It was there that she joined the local cast of the rock musical *Hair*, for tours of Australia and New Zealand, following which she was invited to Britain to join the show's London chorus. In summer, 1972, she moved across to the newly opened *Jesus Christ Superstar*, and around the same time, she did some vocal sessions with Steely Dan.

Kavanagh joined Fancy in October, just in time to accompany them into the studio to record a new single. And that fall of 1974, the reconstituted Fancy returned to the U.S. Top 20 with the utterly dissimilar, but really rather good, "Touch Me.". They toured the country as well, making their first ever live appearance at a theological college in Grand Rapids, MI, on November 8, then marching on for another month, to land some extraordinarily encouraging reviews.

Far from regaling the kids with a battery of novelties, which of course is what most grizzled rock journalists expected, Fancy emerged as a fine, funky rock band, as adept at getting down 'n' dirty with "Wild Thing," as in revising Elvis' "One Night" as a slow blues stomper. Kavanagh in particular was a revelation, an amazingly powerful vocalist, looking good, moving well... if any band deserved to just keep on rising, it was Fancy.

The band's debut album, Wild Thing, followed early in the new year. The two hit singles (and "Wild Thing"s original b-side, the Pretenders-esque "Fancy") notwithstanding, it was a solid slice of blues rock, with Kavanagh effortlessly proving why she got the nod over even her better known fellows at the auditions. Indeed, Wild Thing was as deserving as most every other hit album of the new year, the difference being it did not come even close to actually being a hit.

Undeterred, Fancy continued gigging, hitting the Far East and Europe before they returned to England and started work

on a new album, the hopefully titled *Something To Remember*. Signing to the fledgling Arista label (RCA in America), Fancy turned in another remarkable record, highlighted by dynamic remakes of Stevie Wonder's "I Was Made To Love Him" and Mose Allison's "Everybody's Crying Mercy," and leading off with what amounted to Kavanagh's own autobiography, the persuasively funky "She's Riding The Rock Machine." (An appalling title, of course, but in a year whose most positive musical development appeared to be Led Zeppelin's reconstruction of the Doobie Brothers' "Long Train Running" for the anthemic "Trampled Underfoot," it really didn't seem that had)

That track was selected as the band's first single, released on the eve of Fancy's live British debut, at Ronnie Scott's Club in London. With the album line-up augmented by second guitarist Joe Partridge, fresh from Kiki Dee's touring band, Fancy were greeted with optimistic caution: "you may remember an earlier version [of the band]," cautioned Melody Maker; "they seem to be somewhat funkier these days, [although] their biggest asset is probably lead singer Annie Kavanagh who is — how you say? — rather naughty. They sounded," the review concluded, "reasonable."

Within days of the Ronnie Scotts show, Fancy headed out for their first full tour, opening for 10cc — themselves promoting their newly released *The Original Soundtrach* album. It was, appearances aside, a fairly compatible billing — just like the headliners, Fancy were no slouches when it came to making the studio work for them; and just like the

headliners, they also adhered to that most revered of all great rock cliches... when in doubt, *boogie*. And Fancy sure could boogie.

Opening at Leeds University on March 5, the tour crisscrossed Britain for the rest of the month, reaching London on March 21, and Fancy swiftly proved themselves capable of standing in the same room as 10cc — who were, of course, the only reason most people were there. Despite taking out fair-sized ads in the U.K. music press, Arista had singularly failed to get behind "She's Riding The Rock Machine," while the music press seemed equally unimpressed.

Something To Remember was caned as "pretty thin gruel" in Melody Maker, while the only decent review the single landed was for its b-side, a reprise of the a-side minus Annie Kavanagh. "Doubtless lovely and talented, I have nothing against her at all," the review explained. "It's just that the band are so good that she gets in the way of my enjoyment."

A second single, "I Was Made To Love Him"/"Tour Song," followed "Rock Machine" into the basement, and when a third, Ray Fenwick and Mike Hurst's "Music Maker" duet, rocketed off in the same ignoble direction, Fancy's attention turned towards the land where they had already made it... or had they? In fact, things were turning out even worse in America than they had been in Britain. For reasons which were doubtless clear to anybody touched by "Wild Thing," RCA retitled the album Fancy Turns You On, then sent it out to fend for itself, an invitation to funk despatched to an audience which was apparently expecting something a little less carefully spelled.

Fancy split in the summer of 1975. Kavanagh remained in Britain for a while, turning in spirited performances on albums by Ray Russell and Neil Innes, before finally returning to Australia. Fenwick and Foster went back to session work, Binks eventually turned up in Judas Priest. It was a sad end to what should have been a satisfying saga — even "Wild Thing," throbbing little beast that it was, had considerably more musical merit than most "novelty" records are usually saddled with, while Fancy's two albums still sound remarkably fresh today — a little mid-Seventies funk heavy, naturally, but considerably brighter, braver and less self-conscious than many better feted bands of a similar ilk.

Neither have they been completely forgotten. 1995 saw Britain's Start Rock Heritage (S.R.H.) label repackage both Wild Thing and Something To Remember as a single CD, complete with the second album's swirly floral sleeve design. But it probably didn't sell much better than the albums it anthologized, and just to rub salt into the easily influenced collector's wounds, remember that one Fancy track which did get a grand review in the British press, the instrumental version of "She's Riding The Rock Machine"? It wasn't included in the collection.

Now we'll never know what all the fuss was about

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Elvis News

'68 COMEBACK SPECIAL & LOUISIANA HAYRIDE AUCTION KEEPING ELVIS FANS HAPPY

··· by Eddie Hammer……

CA started his month off with a real winner: Memories — The '68 Comeback Special. Since this album is readily available, I will not dwell on its contents except to say "Ya gotta have it." For me, the TV special was among the top five events of Elvis' famous career. He was a king that night, no question about it. He looked great, he sounded great, he was great. This new 2-CD set contains all the songs and 17 unreleased performances. There is not one bad track on the set, and the two medleys, gospel and road, will make you dust off the video and spend "one night with the ultimate entertainer." I know, because I did it. No matter

how many times I've seen the famous jam session, I always get that funny feeling that every fan and member of the Elvis world knows. Buy this set and tell me if you're not moved by the finale, "If I Can Dream." It's impossible not be move.

Before I get to the new foreign releases this month, I must tell you about a very interesting phone call I received from Joey Kent, the owner of The Louisiana Hayride. As I told you previously, Bonhams, a London auction house, held its auction of the original contacts that Elvis signed with The Hayride. I do not have the results yet, but I'm sure we're talking about big numbers. Mr. Kent and I discussed the sale and its historical significance, the future of The Hayride and its history relating to Elvis, and the plans for the municipal auditorium in Shreveport, Frank Page, who formally introduced Elvis to the world, is still around. The tape of Elvis' first and last

performance were up for bids as was the first time the world heard those famous words: "Elvis has left the building." Joey is extensively interesting and knowledgeable and was gracious enough to send me the program from the 40th anniversary of Elvis on The Hayride. Look for upcoming major events relating to this formidable period of Elvis history. I was also sent a promo, It Came From Shreveport," put out by the local government who is getting ready for a big promotion of The Louisiana Hayride. Naturally, this CD promo contained Elvis doing "That's All Right Mama" along with the music of northwest Louisiana. This is one promo that I know will be rare due to its very limited quantity. For me, these days in the '50s are my favorite and there's no need for me to relate what Elvis recorded at that shack on Union Street.

Now for the new albums, all originating from Europe. Fort Baxter, known for quality, has released A Hot Winter Night In Dallas which was a major disappointment — a boring show from 1996, although I enjoyed Elvis' performance on "Early Morning Rain" and the short "Hey Bo Diddley." This album is one that should be passed, unless you're collecting repetitious shows without any sane reason, as I am. The re-release of Tiger Man — Alternate Anthology with a new cover is definitely an improvement, as I always liked those pictures of

Elvis in Las Vegas during the '50s wearing that green checkered top with his hair blowing in his eyes. Remember that this engagement was a bust due to the older and bewildered audience on the Nevada strip in those days. Le Retour de Flvis, Volume I and II was just released from England. To have both extended plays on one album is a novelty and recommended, as the original French extended plays are highly collectible and rare. I checked this CD's contents with my vinyl copies and they are on the money. Try to get this limited set, even if you're lucky enough to own the vinyl pair with the great glossy cover pictures of Elvis in uniform. Actually,

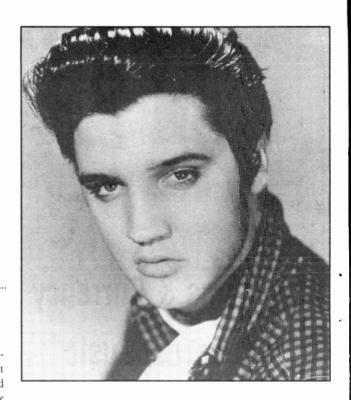
Frank Page, who formally introduced Elvis to the world, is still around. The tape of Elvis' first and last performance were up for bids as was the first time the world heard those famous words: "Elvis has left the building."

> the recording's content is from those Elvis Is Back sessions. This new album contains the masters and outtakes unavailable on the early vinyl counterparts. Remember the old vinyl album, From the Beach to the Bayou ("Blue Hawaii" and "King Creole" references?). It's now available on CD. Candid Elvis On Camera, a new title for the Captain Marvel Jr. Company, of a 1977 Omaha concert is only worth buying because this concert was filmed for a TV special, Elvis in Concert, and took place two months before the death of Elvis.

> By the way, if you did not know it Elvis' favorite comic book hero was Captain Marvel - he even borrowed the paper hero's lightening bolt insignia for his "T.C.B." logo.

> Russia is now playing the Elvis game and has produced His Hand in Mine with a black disc looking very "RCA-ish." It contains 15 cuts and has a message printed on the album, "For Russia Only." OK, they can have it, but someone should tell them they are more than 20 years late! Twenty-four dance tracks have been included in Australia's newest entry, Elvis Party Mega Mix, which are hits from his songbook. I know I'll be too busy to accept this party's invitation.

> The producers of France's newest Elvis album of all hits (again!) didn't even take the initiative to brainstorm for a title and left it with just plain Elvis Presley - Stop, Look, and



Listen. Another limited run from a European producer, it contains seven cuts of the title track (all bad), six of "Never Say Yes," and five of "Spinout." Why they packaged an album with poor songs in the first place is a mystery. Yes, I do love the alternatives and outtakes, but I've heard them on previous releases. But the real amusing point on this entry is that the

cover, with Nancy Sinatra from Speedway, is a total mix-up. These boys have to go back and study Elvis 101.

Hollywood Hostage, a very appropriate title for those terrible soundtracks and movies of the '60s, is another British title available in local shops. I do not know how you feel about those Elvis movie days, but I attended every one and went with one main purpose - to see him and how he looked. We re not talking about Oscar-winning flicks here, nor good dialogue or story content. He was the show, not the movie story, and I enjoyed watching him in various costumes, locales and situations thought up by film studio producers whose IQs were not of rocket scientists. Back to the album — it is composed of probably the worst film songs of that decade with various alternates of them thrown in for good measure. I'd like to meet anyone who has these titles on their Top 20 list - "A Dog's Life," "Scratch My Back," "Sand Castles," "Slicin' Sand," and that all-time biggie, "Queenie Wahine's Papaya!" This album is a novelty and the attractive pic disc of Elvis in the '60s, clad

in all black, should be among your collection, as evidence of our man's required movie tracks — yes, he was a hostage in a filmland dictated by monetary gains only.

The Christmas Graceland catalog just arrived and it also pays homage to 1968. The catalog cover and merchandise relate to his comeback — T-shirts, watches, caps, magnets you name it - and all have the '68 logo. There's even a new shirt to own — a Jailhouse Rock Penitentiary one:

Christmas is here, so don't forget that special person who has to have the catalog's leather motorcycle jacket, with "Elvis Presley's Memphis" logo back at only 400 bucks! I think I'll save that loot to use in next year's trip to the Memphis convention in August. I must tell you that I did not even get to half of the new albums released worldwide this month, as the second job I took to pay for all these is very time consuming! Speak to you soon. P.S. "Artist of the Century" news coming up.

– Eddie Hammer 735 Roosevelt Ave. Carteret, NJ 07008



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RECORDS STORY

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TRACKS. The Witch / You Got Your Head On Backwards I'm A Man / On The Road Again / Psycho Barna Lama Bonna Loo / Leven My Kitten Allone / Love Lights I'm Goug Home / High Time / I'm A Rolling Stone Lite No Other Hon / Maintaining My Cool / Dirty Old Man Diddy With Diddy



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After the Kings Verses album flips your wig and sends you stumbling out of the garage, the haunted fuzz and ghostly Farfisa of the Road Runners – the second half of Fresno's devastating one-two punch – will turn what's left of your brains to Malt-O-Meal. Results of secret marketing surveys assure us that this unreleased gem is running neck-and-neck with the Watchband, the Standells and the Music Mischine in the '66-Punk Hall Of Fame Marathon.

runk Hall Ut Fame Marolthon.
TRACKS: Nightime Love / Goodbye / I Got To Get Away / Little Miss Leve
I'll Make It by To You / Tell Her You Love Her / Sleeps Frend
2120 South Michigan Avenue (Live) / Goodbye (Live)
The Tran Kept A Rollin' (Live) / "Ill Make It by To You (Live)
Dan't Let Me Be Missinderstood (Live) / Baby Please Don't Go (Live)
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(INGS VERSES

TRACKS Lights / Ballod Of Lad Polo / It's Not Right / She Belonged To Me / E. Sok Baxter / A Million Faces / Mind Rewind / When You Loved Her / You Can Be Me / She Belonged To Me (Live) / Lights (Live)

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Halifax, Nova Scotia's Great Scots cut an entire album's worth of Hollies-meet-Searchers-meet-Stones fueled stunners in 1955. Amazingly, this ultra-cool Brit-beat-infused longplaying rave-up remained unissued until its liberation by the BeatRocket Army this year! Some of our fave unsung heroes – bet!!!

TRACKS: Eon't Want Your ove / My Baby's Name / Any Other Boy / Give Me Lovi That's My Girl / That Wasn' No Girl / I Want Ta Know / Tell Her Please Lucille / Lo: t In Conversation



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TRACKS: Evil-Hearted You / Get Out Of My Lile Woman / Satisfaction Guaranteed / Our Fate Light Switch / Run Run Run: / Tales Of Brave Ullysses / Signed D.C. / Cut Back Light Switch (stereo version)



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Meticulously recorded at the Rainbow Ball-room in Fresno, California in 1966, these amazing live tracks show the E-Types at the peak of their performing powers, adding stunning versions of classics by the Yardbirds, the Beau Brummels and Bab Dylan to their own powerful arsenal of original material. Although it took 30 years to get the first E-Types album into orbit, this second one is already smoking on the launchpad.

TRACKS: What You're Doing / Shapes Of Things / Leave Me Be / Laugh Laugh / Still In Love With You Baby I Can't Do It / Wait / Mister You're A Better Man Than I / One Too Many Mornings / Just A Little The Kids Are Alright / Heart Full Of Soul



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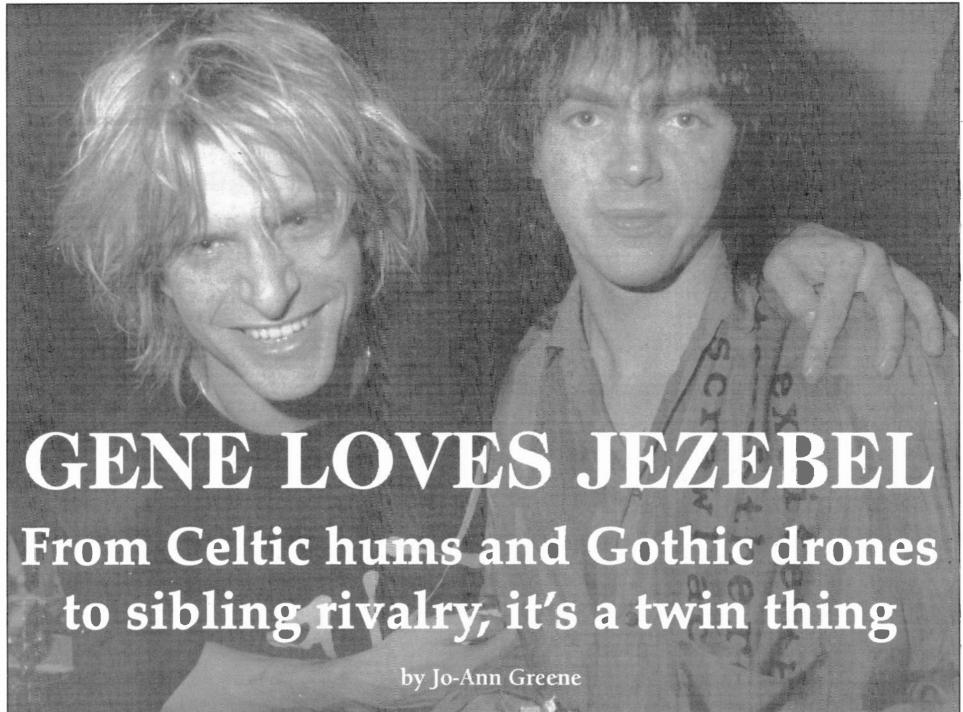
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hroughout human history, twins have held a particular fascination. Imbued with mystical powers, they play an important part in the legend and mythology of virtually every culture: the Romans had Janus, the two-faced god; the Greeks had Castor and Pollex, who now reside in the heavens as stars.

Even in our scientific age, twins have remained an enigma, vital for research (for both good and evil) in all fields of human study. And identical twins are even more important, for in a way, they are clones, their genetic make-up precisely the same as each other's. In ancient times, though, twins were often viewed as representations of the dichotomy of dark and light, good and evil, a duality recently played out in the television drama Two.

Yet the truth is even stranger, for it creates a pair who are absolutely identical in every way, yet paradoxically, each contains their own distinct personality. How is it that identical twins can boast the same genes, and even the same environment, yet somehow perceive the world in their own individual way. "It's a fine line," Jay Aston states, but perception is like that.

For identical twins have a relationship like none other, a closeness that is almost telepathic. Yet sibling rivalry, and the battle

to be seen as individuals remains a potent force. While the world sees only the sameness, twins may battle to show their uniqueness, drawing attention to the fine line that separates them. And it's on this fine line that Gene Loves Jezebel create their music born of love and rivalry.

Their look was unique in their heyday. In a world awash in black and raincoats, the Astons were the true Glimmer Twins, drop dead gorgeous, glitter drenched and kohl smeared, their clothes a riot of colors, dresses and scarves

Their music was equally unique, shivering through Gothesque darkness to shimmering pop. But what made GLJ a true standout was the identical twins. Michael and Jay Aston, sharing lead vocals. And while the group cut its teeth in the postpunk scene, built a cult following in the Goth world, then stormed America, as their musical direction shifted, tension and rivalry mounted between the twins, culminating with Michael's departure in 1988. GLJ continued without him, and notched up a series of seminal pop hits.

But the relationship between the Astons was shattered, and though a decade has passed, and they've managed to put much of the bitterness behind them, the damage of the past had not been completely repaired.

And when, in March, 1997, GLJ returned to the stage with both singers, for a reunion tour that took them across the U.S., the rivalries and resentments remained, and the twins were still fighting to resolve their differences Sometimes, in fact, they were just fighting period, as happened at their Portland show, where the pair ended up screaming at each other onstage. But the next night in Seattle, the closeness and love between them was almost palpable. It's a twin thing; the rest of us can only grasp the edges of their connection.

"We're twins, and that's always been our strength," Jay explains. "We've always exchanged our experiences with each other. When Mike lost his virginity, I lost mine, I knew the experience. When he broke his leg, I knew what it was; with my acne, when my face broke out, it was his pain too. He's my brother, he understands. So the band was powerful just because we could walk onstage together; we could walk onstage with practically anyone, and it would always have that power. A racket, a mess, it would still be completely entrancing, because there's a mystical power not even either of us understands. And it's only now that we can sit in the same room and accept it's there."

For the purposes of this story, the Astons are sitting in separate rooms. "The one thing we do really well is talk our problems out through other people," Michael explains. "When you talk to him, if you tell him what I said, maybe he'll understand it. We have a really difficult time communicating; the only time we communicate is in rage, which is why the records worked, because we always challenged in our music. How can you write a song called 'I Hate You' about me?!?"

He's laughing, but the answer isn't so funny, because in truth, there were times the two did hate each other. And the greater and sadder truth is, GLJ seemed destined to end in tears. Take a pair of identical twins, Leos to boot, place them both in front of microphones, and the result could only be a rivalry which would only end with one's departure, for both twins craved the center stage, the attention, and the credit. "They're only relevant battles to Mike and 1," Jay explains, "the rest of the world is 'big deal.' It's very fine lines."

It's equally important at this point to stress the difference in the twins' personalities. "Michael's a very kind human being," Jay explains, "which he doesn't show very often to people, they don't realize how gentle he is, and he's sharp. A funny, funny man."

(Please see lezebel page 58)



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(Jezebel from page 56)

He's stressing this point because Michael is often viewed as the "dark twin."

Certainly Michael's songs are the darker, edgier ones, while Jay's always been drawn to melody and the more pop side of music. But as Jay stated, Michael is indeed nothing like the persona he's been lumbered with. In reality, he's friendly, funny, charming and of an. Which is no less true of Jay. The real difference lies at a deeper level.

"Living my life as 1 have, roaming from place to place, it doesn't make me any less serious. I'm serious about my life, but driving down with that big fat car is no big deal to me."

That's Jay talking, and that statement seemed rather incongruous to the discussion at hand — each twin's individual strengths and weaknesses. Evidently, it's an issue between himself and Michael.

Throughout the interview, Michael kept carefully to the task on hand, relating GLJ's history, carefully picking his way through the minefield of tangled emotions which that history incurred. On paper, he comes across almost business-like, which is not really an accurate representation. Michael does have a deep emotional, artistic side as well, yet he's the one driven to get things done.

"I always took the lead role," he states. "It was me that moved to London, me that got the demos, me that did everything, even me putting this tour together." Well, he is the older twin — by 15 minutes.

Here's Jay's view, "I think Mike's greatest talent, for me, is the fact that he can see things as clearly as what I do as an artist. His weakness is that he can be very dogmatic, say that it has to be this way. He can't see... unless it fits the picture perfect, it's wrong.

"I look at it as, if you and I started singing together, I'd find something unique about it. It might not be the most successful thing on the planet, but it would be success for me as a human that you and I could connect something, write a song together, or you could explain surrealism to me properly, or anything. I look at life like that. That can frustrate Michael, because he thinks you should push and go for things. But I think life is very short, and it doesn't matter if we're on every front cover and how successful we are, because ultimately it's all marvelous anyway. Hence that's our difference. Michael's basically solid, I don't live anywhere, I live wherever."

And it's there that their true difference lies; Jay a bit more dreamy and a little less driven, Michael needing to actualize things, seeing them through to his vision of perfection. "Michael's a perfectionist," Jay agrees. Tell Michael that, though, and his response is swift. "He called me a perfectionist? Oh, I don't know, I think it's him that's the perfectionist, not me."

There again, "together, because we're both so solid together, we'll fight any battle," Jay insists. "But both of us have different ideas of what a great song is, and that's one of our major things."

And it's the paradox wrought between those two statements, the solidity of their twin bond and the difference in their musical views, that created GLJ. And today, when

they reflect on the roots of their rivalry, that's where it begins, right from the start. "Jay's always taking co-credit for founding the band, but it was my band when he came into it," Michael chides.

And Jay, hearing those words echoed back, responds immediately. "What do you mean 'when I came into the band?' I cofounded it'." But it's all a matter of perception, and always will be, for both brothers give identical details of the band's founding.

GLJ started in embryonic form back in Wales, then took shape once Michael left his native Porthcawl, Wales, and moved to London in 1981. The embryonic band was named Slavaryan, says Michael, "because of the bands like Joy Division at the time. We were playing around with the idea of the Slavs and the Aryans, the conflict of the races; we liked the idea of the duality of it. And it was dark, the Nazi nonsense, that was Joy Division's influence. We got rid of that name though, because we thought it was too

dark. Bauhaus, there's another one that was all Germanic, the great British obsession."

Jay and a friend, guitarist Ian Hudson, also made their way to London around this time, but they didn't stay long, returning to Wales,

where Jay continued songwriting. Michael, meanwhile, had met drummer James Chater—whose grandmother owned the house where Led Zeppelin's Led Zeppelin IV and Houses Of The Holy were recorded. "When I was a child, Led Zeppelin were gods to me," Michael confides. "We ran into Jimmy Page there once, I didn't speak to him, it freaked me out; that kind of synchronicity is just too weird."

Michael completed the rhythm section with bassist Steve Radwell, but a guitarist was more difficult to find. "London, at that point, was a really interesting time, after the Clash and all that," Michael explains, "it was really wide open. You played with anyone that was interesting in any way, and it really broke down a lot of barriers." So, a myriad of guitarists came and went, even a reggaeloving rasta.

By this time, Jay and Ian Hudson had returned to London, sharing an apartment in Pimlico with Michael, and with Jay having been a constant, if unspoken, presence in the band, even during his absence in Wales, Hudson's recruitment into the group completed the puzzle. Now all they needed was a name.

It was Jay who came up with Gene Loves Jezebel, one of the few things both twins agree upon. The pair were already already attracting attention, even before GLJ took the stage, and a local film maker wanted to include them in a movie he was shooting.

"So this filmmaker's introduced to me," Jay elaborates, "and he thinks I said my name was Jezebel — my Welsh accent, I don't know. It wasn't like I was going swanning around calling myself Jezebel! But it was just funny. We were aware of Bauhaus and Killing Joke wearing all black, so I thought we'll be totally colorful, we'll go the

exact opposite way; we won't have a one word name, we'll have a long name.

"Gene is the thing with Gene Vincent. Mike broke his leg (he was a brilliant soccer player — he could have played for Wales, he was absolute genius, still is), and he was limping around for a little bit, like Gene Vincent. And then one of my friends, Steve Davis, noticed that even though Michael and I got into these huge arguments, in the end we always came in on each other's side. If you can imagine what the two of us against you must be like... nasty. He said, 'You guys just love each other, you always stick together, so I just went, 'oh'...Michael loves Jay, Gene Loves Jezebel."

It was all very spur of the moment, decided the day the poster was being drawn up for the group's live debut at the prestigious annual Institute of Contemporary Art (ICA) Rock Week. GLJ was born. Melody Maker journalist Steve Sutherland caught this first show, and immediately started

guitar player," also joined, at which point, Hudson shifted to bass, although Radwell still occasionally played with the band as

Somehow, miraculously out of this confusion, GLJ returned to the studio and recorded their next single, April, 1983's "Screaming For Emmalene" — with screams courtesy of band friend Kymille Chambers.

With material like this, it was obvious why the band were so appealing to the Gothic crowd at this time. The dark guitar riffs droned and shimmered like specters, with obvious nods to the Banshees, the melody was strong, yet also shrouded in stygian gloom.

"Yeah, that definitely tied into the more Positive Punk, Gothy stuff in England," Michael agrees.

That tie was further strengthened by a tour with Goth greats X-Mal Deutschland. However, because of personal problems, Regan did not accompany GLJ, although she

"... it would be success for me as a human that you and I could connect something, write a song together, or you could explain surrealism to me properly, or anything. I look at life like that." — Jay Aston

where Jay continued songwriting. Michael, championing their cause. Then they came to meanwhile, had met drummer James Chater the attention of the independent Situation 2, whose grandmother owned the house where Led Zeppelin's Led Zeppelin IV and even played their third show.

GLJ debuted with the "Shaving My Neck" single.

"That was an accident in itself, because what should have been the single, was the b-side," Michael laughs. "It's really interesting stuff, it was *Melody Maker*'s Single Of The Week because it was so out there, so cool. But Situation 2 put two of our earlier demos on there, and a really ugly demo called 'Shaving My Neck', which Jay and I are pretty embarrassed by. But the Goths of course absolutely thought it was the greatest thing they'd ever heard."

The single was the perfect amalgamation of post-punk and early Gothic sound. Pounding drums, slashes of drone guitar, start and stop rhythms, background screams and wallops of spooky atmosphere, "Shaving My Neck" wrapped up the Banshees, Bauhaus and the Virgin Prunes, then tied it together with GLJ's own unique vocal bow. It remains a Goth favorite to this day, and the song is currently available on the Cleopatra compilation *Gothic Rock* (CLEO 1019-2).

Soon after, GLJ underwent a confusing series of line-up changes. Chater left, to be replaced at various times by fellow Welshman Richard Hawkins and former Associate John Murphy. "John was an absolutely phenomenal drummer," Michael enthuses, "and the most eccentric human being on earth." Which is why Hawkins oftimes took his place.

Juliane Regan, who later went on to form All About Eve, stepped briefly into the band, providing backing vocals, piano, and occasionally bass. Around this period Albi DeLuca, who Michael calls "a really gifted did rejoin them in the studio for a Radio One session, recorded for the David Jensen show on June 30, 1983. There they performed stellar versions of the still unreleased "Sticks And Stones," "Upstairs" (which reappeared on the *Promise* album) and their upcoming new single, "Bruises." (Regan left the band soon after, and did not take part in the single's recording nor their debut album.)

And even though GLJ were now firmly tied to the Goth scene, a touch of pop just glimmered through their music. Indeed, "Bruises" was dark pop at its best, the shadows at its core belying the melody's cheerful overtones. And yet with these singles, GLJ was already exhibiting the dark/art/pop divide that would eventually tear the band apart.

In September, the group returned to the BBC to record their first John Peel session. This time, the band showcased songs off their upcoming album; "Pop Tarantula," "Shower Me With Brittle Punches," "Screaming For Emmalene" and another rendition of "Upstairs." (By this time, DeLuca was gone, and Hudson had returned to guitar. Radwell remained, at least for the Peel session, and with his departure, Steve Marshall [later of Skeletal Family] joined.)

In October, GLJ's debut album, *Promise* hit the shelves. It opened with the powerful "Upstairs," a pure early Gothic offering: ominous, driving, and atmospheric. The aura shifts for "Bruises," which had the guitar parts recut with Hudson, then swings back for "Pop Tarantula."

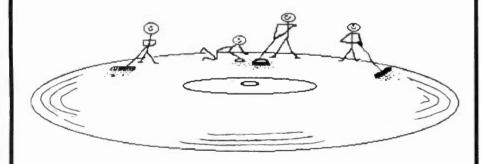
The album centers around the nine minute epic of "Screaming For Emplene"/"Scheming," and this ver "Emmalene" also featured new gu

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(Jezebel from page 58)

"Emmalene" ends in a bloodcurdling scream, and then up comes the specters of "Scheming." Melody dips in and out, the guitar drones and soars, only the rhythm section keeps the song from spinning out of control.

"Bread From Heaven" is even more experimental, sparse instrumentation and spoken word segments combine to create a haunting beauty. "Influenza," in contrast, incorporates tribal drumming, acoustic guitar, and lush keyboards — a sound that at a later date Ian Astbury's Death Cult would make their own. "Wraps And Arms" is equally groundbreaking, a slow, brooding ballad, which provides the antecedents for a thousand later darkwave bands. "Show Me With Brittle Punches" picked up the pace, and shifted slightly towards pop. The album closes with the goth-rock kick of "Psychological Problems," and its stirring guitar lines.

Although Promise's antecedents are clear, GLJ's disparate influences and their truly unique vocals immediately made an impact. The album did well, and the band's profile was growing as swiftly as their fan base - at which point, the group underwent yet another line-up shift. John Murphy became "too crazy," according to Michael, and left the band for good. Thus GLJ now comprised the twins, Hudson, Marshall, and Hawkins, making it a pure Welsh band.

And it was this line-up that in January, 1984, GLJ flew to NYC to record four songs with Beggars Banquet labelmate John Cale. They had recently opened for him at London's Victoria Venue, and the Welshman was suitably impressed.

"We were all on the dole struggling, and then we were in NY; we had a record deal, it was a gas," Jay recalls. "NYC is just as fun as it gets for a couple of Welsh boys. We had a brilliant time, everyone loved us, and we were outrageous guys. It was an exciting period, I think it captured what was exciting about the band, but as I think about it, we must have just freaked people out the way we were."

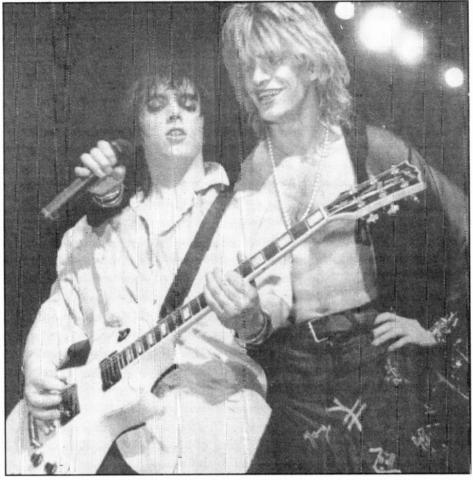
"That was one of the trippiest, scariest, most exhilarating experience of my life," adds Michael. "I was the only one sober in New York, which tells you everything. It was our introduction to the netherworld."

Unfortunately, the weather was more arctic than that. In fact, a snowstorm grounded Marshall's flight for two days, and by the time he finally arrived in New York City, it was too late. Pressed for time, Jay had filled in on bass in his stead! But in a way it didn't matter, for the recording never saw the light of day.

"The simple answer is that Beggars didn't think it was right for release," Jay explains. "We can't be objective, but we love listening to that stuff, because we both have such warm memories of the experience."

"It was a tragedy," Michael continues, "we tried to pick those tracks up for a comp, but I think Beggars had wiped all of them or lost them. Typical Beggars Banquet, absolutely, utterly incompetent."

At any rate, the band returned with the final single to be culled from Promise, in March, 1984, the stunning "Influenza," and in May, the "Shame" single hit the shops. It



Brothers Ray and Michael acting like family on stage.

proved how quickly the GLJ were maturing. The song seamlessly grafted Gothic roots to a pop/rock song.

By the time GLI embarked on tour, they were sporting yet another new member. Richard Hawkins had departed, and Marcus Gilvear was brought in as his replacement.

"He was one of the most popular members of the band," Michael enthuses. "He's not the greatest drummer, but everyone

GlJ returned to the studio and began recording new songs. They cut two versions of "Always A Flame," one with John Brand, which was never released, and another with Cockney Rebel Steve Harley. Some other tracks were done as well, but there wasn't enough for a record, so nothing was released.

However, the Harley version of "Flame" was handed to a fanzine compilation, as the band considered it too commercial and poppy for a full release. Needless to say, in this case Beggars can be choosers, and the label was far from pleased with the band's unwillingness to release the song as a single. "So Beggars said the hell with you, and that was it, our careers were definitely on hold for a long time," Michael explains.

We'd been through a lot of weird stuff," Jay elaborates. "Ian wasn't doing very well. It was a very weird period, we didn't realize at the time that Ian was having severe mental problems. We pissed off the BBC, because we'd come for a session and Ian had fired Steve Marshall [who was eventually replaced with Peter Rizzol, so we didn't have a bassist, and I had to fill in. We weren't in great shape basically."

"That final Peel session was a complete mess," Michael mourns. "We had told them that we weren't ready, that we couldn't do it. But they would't allow us to reschedule, they accused us of being unprofessional. That's

why the BBC would never play us, because we pissed them off. The whole thing was a disaster "

That Peel session was recorded on May 12, 1984, and included ramshackle versions of "Shame," "Wave" (which has never otherwise seen the light of day), and "Five Below," which would eventually metamorphis into "The Immigrant." But it's clear the band were far from fit, as Jay notes. "Beggars weren't happy with us. The Cale stuff hadn't come through, the Harley stuff hadn't come through, John Brand hadn't worked out, we're spending all this money and nothing was happening.

"Eventually I went back in," Michael concludes, "and begged [them] to please let us make a record. They said, 'If you do it for a few thousand pounds,' and I said, yes,

"There was an A&R guy there, Terry Hollingsworth," Jay adds, "who just kept pushing for us, and he called [producer] John Leckie [Simple Minds, XTC, the Adverts] up, so he worked with us."

The result was the Immigrant album, and the US cassette version opens up a whole new can of worms. Backstage with Michael, the conversation turned to old songs, which led to the question of why was "Cow" renamed "Desire"?

The question was met with a strong denial, but was this typical British irony or reality? Later in the evening, the subject was broached again, and this time the band's current guitarist, Mike Ciravola jumped in. "It's a totally different song, I know. I had to learn how to play it, it's a totally different chord progressions."

But even the words are the same! Now Michael becomes upset, as songwriting credit is at stake here. Unknowingly, a very sore subject has been broached, as Jay had announced onstage the night before that he'd

written 90% of Immigrant (the album "Cow"

During the interview, Michael took the opportunity to stake his own claim, grabbing the offending cassette and running through the track list, listing his contributions to each song. But tellingly, Jay did the same exact thing as well, and strangest of all, their individually claimed credits precisely coincided with each other's. Well, it's all a matter of perception isn't it? Does writing a verse or a chorus make it your song? How about the bridge, especially if it's integral to the melody line? It's a fine line, as Jay earlier stated.

"Every song I've ever written involves a real person, my life is always involved in it. So I take it very personally." That's Jay, but he's echoed almost word for word by

"A lot of the songs were mixed," Michael begins. Jay might come up with the verses, I'd come up with the bridge. A lot of times I'd come up with the choruses, which came out of nowhere, and wouldn't play any homage to the music, but for some reason worked. We never wrote together, we wrote separately.

"But a lot of the times we'd be in the studio or in rehearsal, say 'Upstairs' 1 started singing, 'Upstairs the voice is calling,' and Jay added all the rest of the lyric. On 'Bruises,' I'd sing the verses, but he came up with the "run, run, run away.' And it would go on and on. 'Cow,' I came up with 'weep for her': he came up with 'to see a cow.' So. we were working together.

"But a lot of time it was sibling rivalry, be competitive: What do you have? A lot of times we'd go in to sing a single, say 'Heartache,' and he'd have his version and I'd have mine, and it would be down to bloody ballots, it was the most painful experience. But having said that, some of the most brilliant stuff came out of it."

True enough, but it must have been equally uncomfortable for the rest of the band and producer to be drawn into the squabble. On the songs that were composed through a mixture of both twins' work, obviously each would be battling hard for their version, and thus the coveted lead vocal. Imagine having to cast a ballot in those kind of circumstances.

But back to the cassette version of "Cow," and the initial cause of all this grief. Although both twins agreed it had nothing to do with the song "Desire" (which appeared on their following album), they changed their tune after hearing it. Because it was indeed the latter song, much to their shock and horror. But they hadn't changed the song's name or rewritten an earlier song - it was simply a mislabeled cassette, one of however many thousand were sold in this country following the album's release.

There's no way to know how many exist, but on some copies of Immigrant "Desire" makes an untoward appearance. To add to the confusion, the cassette (like the other US formats of Immigrant) included "Bruises" as a bonus track, but doesn't bother to list it on the sleeve. And just to make matters even worse, "Cow" does indeed appear, but in the wrong place, and thus it appears to be under

(Please see Jezebel page 96)

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Wetton, John & Richard, James - Monkey Business, Collection of unreleased demos & alternate versions from the early 70s 21.99 of unreleased demos & alternate versions from the early 70s 21.99
Wildhearts - Live In Japan 1998, New Live CD, recorded at the
Akasaka Blitz in Tokyo, October 1998 In Transit 29.99
Wildhearts - Landmunes & Pantoniumes, 12 Track compilation
comprised of 5 b-sides & 7 unreleased tracks In Stock 23.99
Wylde, Zakk - Some Brew (J) New Studio CD from Former Ozzy
guitants Sure to kick Assi!!!! In Stock 29.99
V&T - Live on the Englay Book Show, 12 Tracks recorded on the wytie, Zank - Some Brew (1) New Studio CD from Former Ozzy
guitarist Sure to lock Assillin! In Stock. 29.99
Y&T - Live on the Friday Rock Show, 12 Tracks recorded on the
UK program, excellent live show of vintage Y&T In Stock. 19.99
Zebra - In Black & White Best Of + 1, A wessome new best of
featuring one unreleased track In Stock. 14.99
Zebra - No Tellin Lies, Reissue of this long deleted title Limited
unantifies available In Stock. 14.99 quantities available In Stock. 14.99

ELVIS COLLECTIBLES SA

An Elvis collector for 38 years is now releasing some of the items from this collection .. Watch For More!! Only bank checks and money orders accepted. Enclose \$3.00 extra for shipping.

LPS ELVIS ALBUMS
CA (SP) DPL1-0751 Avon Valentine (SS) Avon lbl
SP-4429 Back In Memphis (SS) Original RCA
H. ZOG1 Paginning Vegrs (CC) Louisiana Havride, 20 nage D. Fantana hook
PM-2426 Blue Hawaii, DOT Original RCA Victor silver top. Long 331/3 play M-/M
let. 4 pages Elvis contract. (2 avaliable) 40.00 PM-2426 Blue Hawaii, DOT Original RCA Victor silver top. Long 33½ play M-/M-125.00 PM - 2426 Blue Hawaii, DOT. Original RCA Victor, silver top. Long 33½ play. VG/VG 45.00 SP - 2426 Blue Hawaii, DOT. Original RCA Victor, silver top. Silver lining.
SP - 2426 Blue Hawaii, DOT. Original RCA Victor, silver top. Silver lining, stereo at bottom. VG/VG
stereo at bottom. VG/VG
LSP-2426 Blue Hawaii, DOT Original RCA Victor white at top. Stereo silver
at bottom VG/VG
LSP-1884 (e) King Creole Black lbl. DNT. Shrink wrap, M-/M 30.00
GNW-4006 The King Speaks, February, 1961, Memphis, Tennessee, Green lbl. Black print, M-/M-
LPM-2894 Kissin' Cousins Original RCA Victor silver top. Mono silver at bottom. M-/M
SP-2894RE Kissin' Cousins Black lbl. DNT. Shrink wrap, M-/M 30.00
DAS-2408 Let's Be Friends, Pickwick/Camden black Ibl. Multi color. (4 available) M-/M
CAS-2408 Let's Be Friends, RCA Camden, blue lbl. cover, Camden and stereo upper right. M-/M
line (3 available) M _e /M _e 50 00
K-TEL(SPINUJ900 Love Songs, 16 original hits. Brown, orange, black and white lbl. (3 available) M-/M- 35.00 LPM-1515RE Loving You, Black lbl. DOT. RCA Victor white top. Monaural silver at bottom. M-/M- 125.00 LPM-1515 Loving You, black lbl. DCT. RCA Victor silver top. Long 333/s play
LPM-1515RE Loving You, Black Ibl DOT. RCA Victor white top. Monaural silver at bottom. M-/M
LPM-1515 Loving You, black lbl. DCT. RCA Victor silver top. Long 331/s play at bottom. M-/M- 200.00 LSP-1515(e) Loving You, black lbl. DNT. Shrink wrap. M-/M- 30.00
LSP-1515(e) Loving You, black lbl. DNT. Shrink wrap. M-/M 30.00
ACL-7064 Mahalo From Elvis Pickwick/Camden 55 M-/M 30.00
AFL1-2428 Moody Blue, blue vinyl. Black lbl. DNT. Shrink sticker, blue, white print. Shrink sticker, blue, white print. SS (6 available) M-/M-
35.00 LSP-4362 On Stage February, 1970 grange lbt. (2 available) M-/M- 50.00

LSP-4362 On Stage February, 1970 orange lbl. (2 available) M-/M- .. 50.00 RCA 6621-1-R Memphis Records (2 LP's) black lbl. DNT. Double pocket.
M-/M) 30.00

(2 available) M-/M- 55.00 AQL1-3279 Our Memories of Elvis, black lbl. DNT. (3 available) M-/M- 75.00

75.00
AQL1-3448 Our Memories of Elvis Vol. 2 (More of The Pure Elvis Sound)
black lbl. DNT Mr/M
75.00
LPM-3643 Elvis Paradise Hawaiian style black lbl. DOT RCA Victor white
top. Monaural at bottom. Red block and white inner sleeves. (2 available)
65.00

65.00 LSP-3643RE Elvis Paradise, Hawaiian style, black lbl. DNT. (2 available (1-55) M-/M- 40.00

40.00 10001/10002 Personally Elvis (2 LP's), Personal Interview with Elvis. Blub. blub. double pocket, 8" x 10" transfer, a silhouette of Elvis. M-/M- ... 50.00

ANL1-0971 (e) Elvis Pure Gold AYL1-3732 (e) Orange lbl. M-/M 30.00
APL1-0388 Raised On Rock/For Ol' Times Sake, tan Ibl. VG/M
LPM-2999 Roustabout, black lbl. RCA Victor white top. Monaural at bot-
tom. Red, black and white inner sleeve. M-/VG+
LPM-2999 Roustabout, black lbl. RCA Victor white top. Monaural at bot-
tom. Red, black and white inner sleeve. VG/VG
LSP-2999 Roustabout, black lbl. DNT VG+/M
RCA(SP)DML1-0437 Rock 'N Roll Forever, black lbl. DNT. Candlelite music
mail order bonus, M-/M
CAR-2611 Separate Ways, blue lbl (2 available) M-/M- 25,00
LSP-3989 Speedway, black lbl. DOT. RCA Victor white top, stereo at bot-
tom. Cover, seven color Elvis photos. Back, 12 color Elvis photos.
Sticker cards "Special in this album Nancy Sinatra sings "Your Groovy
Self". M-/M Color 8" x 10" Elvis 1962 photo, signed "Sincerely Elvis
Presley". Back, lists other RCA Elvis records. M-/M 100.00
LSP-3989 Speedway, black lbl. DNT. Cover, front 'RE' small letters lower
left. M-/M- 40.00 LPM-3702 Spinout, black lbl. DOT. RCA Victor white top. Monaural at bot-
tom. VG/VG
LPM-3702 Spinout, black lbl. DOT. RCA Victor white top. Monaural at bot-
tom. Color 11¾ x 11¾ photo of Elvis/similar to photo on front cover
of LP. M-/M
LSP-3702 Spinout, black lbi. DOT. RCA Victor white top. Stereo at bottom.
VG+/M
cover. Black and white photo of Elvis front cover. M-/M
AYL1-4114 That's The Way It Is, black Ibl. DNT. M-/M
SUN1001 Sun Years, Interviews and Memories Stereo. Cover, light yellow
with brown print. Sun logo and number at upper right. Rare Sun Ibl.
Memphis, Tennessee at bottom. (2 available) M-/M
SUN 1001 Sun Years, Interviews and Memories. Sun International Ibl.
Nashville, U.S.A. at bottom. (2 available) M-/M
APM1-1675 Sun Sessions, black lbl. DNT. M-/M
RCA/BMG(SP)6383-1-R Top Ten Hits (2 LP's) black lbl. DNT. Shrink Sticker.
circular gold foil "Digitally Remastered" (2 available) SS M-/M 45.00
AFL1-5353(SP) Valentine Gift For You, red vinyl. Gold, black and white
"Elvis 50th Anniversary" lbl. cover, no logo, no number. Color Elvis 1956
photo. M-/M
APL1-2274 Welcome To My World, Black Ibl, DNT. M-/M30.00
United Stations Elvis Presley (3 LP's) A Decade of Memories complete
three hour radio show. White IbI with blue print. Three pages of pro-
gramming information and cue sheets. The United Stations Radio Net-
work, August 15-16, 1987 M-/M- 100.00 RCA(SP)Pair PDL-2-1185 Elvis Aron Presley Forever (2 LP's) RCA Special
products. Pair logo at bottom. SS M-/M
AHL1-4530 Elvis Medley, cover, front, RCA logo lower right. Elvis color
photo, same as photo used on "From Elvis Presley Boulevard," Mem-
photo, same as photo used on From Eivis Presey boulevard, Mem-
phis, Tennessee. SS M-/M- 30.00 STL-107 Time-Life Treasury of Christmas (3 LP's) box. SS M-/M- 40.00
CALY-2472 You'll Never Walk Alone Camden - Mono M./M. 50.00

ELVIS GAMES - STILL SEALED

1994 Elvis "Gracelai	Puzzle 3-D from nd" 460 pieces. SS	Sturdy foam-ba	cked pieces. 12	" x 15" x 31/4"
1978 7inca	w Puzzie Casse-Te	te Roycar Enter	prices Inc 1979	75.00
\$\$. 81/2x1	4x13/4	te. boxcar Enter	prises, inc. 1570	35 .00
1979 King 91/4" x 2"	of Rock Game Co	mpany The Orig	inal. 2 to 4 play	/ers. 18½" x 50.00
1992 The I Elvis Clas	(ing. 1000 Interior sic Puzzle, SS, (2 a	king pieces. 24" vailable)	x 30" assemble	d. Springbok 50.00
1984 The trated Tr	Trivia Game, The easury, \$5, 121/4" x	Legend Lives. 19 (121/4" x 31/2". P&I	935-1985. The Enterprises	Golden Illus- 75.00

ELVIS POSTERS

Elvis Poster Bank. 20 tear out posters. Atlanta Press. SS. 113/4" x 161/2 1977 Prime Press Elvis Presley Poster Book, 11" x 161/2" M-50.00

ELVIS CALENDARS

12" x 15" 50.00 1986 (13 - month) Calendar for 1987. Hallmark. Little writing on 2 months, otherwise excellent condition. 11½" x 11½" 45.00 1987 Landmark General Corp. Printed in Japan. 1988 Calendar. SS 12" x 12 45.00
Hallmark Calendars - Elvis, 1990 Elvis In Hollywood, 1991 Elvis Portraits of the King, 1992 Elvis, The Fifties, 1993 Elvis 11½" x 11½" - M- Each Cleo - Elvis Calendars, 1990 Elvis Calendar, 1991 Elvis Calendar, 10½" x 11½" M- 35.00
1981 Thurston Moore design and art - Kit Kelly, Elvis, illustrated 2 year calendar, 10¼" x 14" M- 35.00
1979 for 1980-81 Calendar, 25 full color photos of Elvis from a fan's personal collection, Beautiful, 8½" x 11", M- 50.00
1998 Landmark Calendars 1997 The At-A-Glance, Printed in USA, SS, "E.P.E. Official Product", 4 available 35.00 1998 Traditions Calendar, SS, with "E.P.E. - Official product" 35.00

ELVIS - CD!

R25P-1007 SS RCA Popular CD 2500 Elvis - His Hand In Mine . 35.00 Elvis Presley "The Million Dollar Quartet" 2023-2-R 35.00

HORTENSE C. DRIGGERS PH: (813) 961-7042 • 13505 GIBBONS PASS, TAMPA, FL 33613

CALX-2472 You'll Never Walk Alone, Camden - Mono M-/M-

New Releases

WILLIE NELSON Teatro Island (314-524 548-2)

Daniel Lanois is the great transformer. You either love him or hate him. A remarkably talented, poetic solo artist in his own right, in recent years he has primarily chosen to work as a producer and focus on collaboration. His work with Bob Dylan, U2, Emmylou Harris and others is a testament to his success. But his detractors say that his moody, atmospheric sound can detract from the artistry of those with whom he works. Others give him credit for revitalizing longin-the-tooth legends who are past their prime (e.g., Dylan). Whichever side you take, the fact remains that a Lanois production is always distinctive and usually different from the last one. The same holds true here.

Willie Nelson's strengths are his eloquent, economic use of words and his sophisticated harmonic sense. His songs combine pithy, poetically simple lyrics with often surprisingly advanced chord changes. As a musician, Willie is a great guitarist/improviser with a distinctive style. As a singer, he's one of the quintessential American stylists quirky, original, eccentric and wholly himself. Last year's debut Island album, Spirit, played to all his strengths.

The first time I heard this album I was disappointed. It seemed that the arrangements were loose and casual, bordering on sloppy. Worse, the instrumental textures seemed at odds with Willie and the songs. The second time I heard the disc I completely changed my opinion and felt that everything worked. The third time things really set in ,and I found I couldn't get these tunes out of my head. I intentionally delayed writing this review until I could listen many times. This is one of the most unique and uniquely satisfying records in Nelson's career.

Lanois' mix is the first surprise. The drums (not conventional trap drums but the work of two drummers playing various instruments) often have a parade sound and they're mixed louder than anything else. Willie's vocal is often obscured by echo and there's very little bass. In fact, several of the songs have no bass at all. Guitars (both electric and acoustic) are given prominent places, particularly Lanois' signature electric sound as well as Willie's sparkling and inventive lead guitar. Willie's instrument is usually acoustic but he plays electric too, as on the opening and closing instrumental numbers.

Emmylou Harris is the only backup singer, and she labors valiantly, if not always entirely successfully. She never quite manages to anticipate Willie's rhythmically unexpected phrasing (who could?). It's essentially the same type of problem she had with Dylan on Desire. She's always a beat or two off. But her voice carries the emotional weight of the songs with accurate inflections and insightful empathy for the material. And her beautiful, crystalline tones certainly provide an effective contrast to Nelson's earthy, expressive but well-worn pipes

The material is mostly classic Willie with

three new songs, "Everywhere I Go," "Somebody Pick Up My Pieces" and "I've Loved You All Over The World." Notably, there are also two covers, Chester Odom's "These Lonely Nights" and Daniel Lanois' magnificent "The Maker." The latter is a real masterpiece on this, its finest recorded version. Willie imbues it with a depth of expression and sad reverence missing from Lanois' own fine recording from his debut solo album and Emmy's recent live reading on her Spyboy album. Classics from Nelson's treasure chest of song gems include the gorgeous, broken hearted and bluesy "Home Motel" and the loping, gently rocking (if marginally morose) "My Own Peculiar Way."

It goes without saying that Willie Nelson is one of our greatest living songwriters. His work has rightly taken on legendary dimension. But he's coasted through more records than I care to remember in the past four decades. What a joy it is when he teams up with a talent like Lanois for such a lasting highlight as Teatro. This album is to Willie Nelson's discography what Time Out Of Mind was to Dylan's - a surprising masterpiece at a time when many may have written him off and all, thanks to Daniel Lanois.

— Carl Baugher

BRUCE DICKINSON The Chemical Wedding CMC International (06076 86259-2)

I have to confess that I'm not the biggest Iron Maiden fan in the world. But Bruce Dickinson can be a compelling vocalist and many of his former bands tunes possessed an epic grandeur to them. (Coincidentally, the entire Maiden back catalog has been remastered and re-released with new liner notes, bonus tracks, videos, and CD-ROMS.) But for some reason I never really had an interest in seeing what Dickinson was doing with his solo career. After listening to his latest album, that has changed. Chemical Wedding is the singer's sixth solo album, and it certainly towers over the recent Maiden clinker Virtual XI. On this record, Dickinson and company prove that they can keep playing classic British metal without the stale clichés that have ended other careers.

The main musical foundation of Wedding is the collaborative work between Dickinson and axeman Roy Z, while Smith contributes to two songs as well. Keeping with his passion for subjects historic and mythological. Dickinson writes his lyrics from those angles as well as bringing in some alchemy for good measure. The music ranges from the modern, ultra-heavy crunch of "Trumpets Of Jericho" (which, interestingly enough, appears on the Brille Of Chucky soundtrack) to the psychedelia-coated title track, whose chorus is reprised in the albums final track "The Alchemist." In between we also get the contemplative, electric tranquillity of "Gates Of Urizen" and the folksy "Jerusalem." It's a good mix. Famed rock madman Arthur Brown offers a recitation of William Blake's poetry on two songs. Above it all soars Dickinson's voice, as commanding and searing as ever, often times multi-tracked into a grandiose choir.

Willie Nelson

What distinguishes Dickinson's work from that of his former bandmates is that, firstly, his epic tunes do not reply on extreme repetition to make them long. They exist in their length for a reason, whereas many Maiden tunes repeat certain passages ad naseaum a lá Metallica. Secondly, the chugging riffs are kept to a minimum, with melody being of more importance. Finally, the music is simply more inspired, from the potent riffs to the hummable melodies to the unexpected segueways. The feeling is there, and that's important.

Against my expectations Chemical Wedding made a good impression on me. The songs are well-written, they're catchy, they make you want to groove, and while the titles and lyrics of tunes like "Killing Floor" and "Machine Men" are familiar, Dickinson and company know to make them sound fresh. Quite simply, it's good music, regardless of your musical prejudices. So maybe I will examine some of those early Maiden and Dickinson releases after all.

- Bryan Reesman

PHYLLIS HYMAN Forever With You Philadelphia International (53878)

Posthumous releases are a double-edged sword. In many cases, it was material that either wasn't good enough to appear on an album while the artist was alive; or it's extra tracks recorded and stored away by a record company executive who wants to put out a "found in the vaults" album. Sometimes the material is top-notch (the first few Jimi Hendrix posthumous albums, the entire post-1964 Jim Reeves catalog), while others should have remained locked away forever (Marvin Gaye's "Sanctified Lady," for exam-

The new release of the late Phyllis Hyman's final recordings, Forever With You, is the exception that proves the rule. These tracks, recorded between 1980 and 1995, sound as fresh and vibrant as the day they were originally recorded, and provide a chronological overview of Hyman's recording style — a soaring alto voice dripping with emotion. Her turn on "Hurry Up This Way Again," for example, breathes new life into the old Stylistics classic, replacing sweetness with antici-

All of the tracks were either produced, coproduced or executive produced by Kenny Gamble and Leon Huff, allowing Hyman to sing over a thick, full orchestration of strings and keyboards, leaving the electronic drums for some of the dance tracks (such as "How Long" and "Tell Me What You're Gonna

One track on Forever With You, "Funny How Love Goes," was originally recorded as a solo piece; after Hyman's death, producer Dexter Wansel turned it into a duet, adding new singer Damon to the record. The blending of Hyman's resignation of the end of a love affair with Damon's gospel-tinged vocals echoes the old Patti LaBelle-Michael McDonald "On My Own" duet, and works well both as a Hyman duet and as a showcase for Damon, an up-and-coming recording artist.

But it's the final track, "Souvenirs," which despite being recorded in 1984, contains lyrics that sound like an accounting of Hyman's career — the good times and the tough times, the triumphs and the tragedies. As the last track of Hyman's album, it also seems to send a message to all her fans, family and friends, thanking them for listening to the music and remembering her in their hearts.

— Chuck Miller

SON VOLT Wide Swing Tremolo Warner Bros. (9 47059)

On their third album of slow-burning altcountry flames, Wide Swing Tremolo, Son Volt doesn't stray much from the dusty path they formed on 1995's Trace and last year's Straightaways. The backwoods tales of disillusionment and moral breakdowns (served so adequately by Jay Farrar's twangy drawl)

(Please see New Releases page 95)



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

- 1. Use white paper
- Have a new ribbon on your typewriter or printer; avoid low toner on a laser printer.
- 3. Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't better to do that.
- Mail: it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
- 5. Clearly identify whether your ad is a set sale or auction.

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

- Regular your ad is reduced to one-ninth of one of our pages.
- Regular your ad is reduced to one-fourth of one of our pages.

	Regular	Super
Each unit	\$54.00	\$116.00
Fuli page	\$414.00	\$414.00
Each unit after full page	\$46.00	\$103.50

Contract rates are available, which earn advertisers lower rates. Call anyone on our GOLDMINE advertising staff for a complete rate card. 715/445-2214

MAGAZINES FROM 1970-1975 PT. IV

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Melcome to my muction. My name is Samantha. All bids are to be
made by mail. All records are mint unless noted. All sales are
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COURS & DOSSES: Paradises (Just 2012)

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COURS & DOSSES: Paradises (Just 2012)

SAMANTHA STOCKWELL 140 S. M. 3)3704 pl. APP 2702

FEDERAL WAY. MA. 98023

Guns & Rosses: November Rain Get-21713 White from 225

Guns & Rosses: November Rain Get-21713 White from 225

Guns & Rosses: Don't cry Get-21678 8.70

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SAMANTHA STOCKWELL

Southampton, NJ 08088

ALLEN RADWILL

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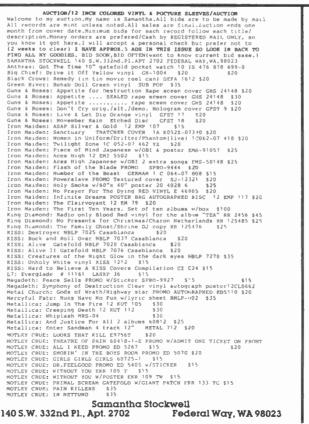




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Aerosmith	Livin' On The Edge	3 versions	\$10	Steve Howe	Mothballs	Gold Disc	\$16	3
			\$12 \$5	Steve Howe Steve Howe	Not Necessarily Accoustic The Grand Scheme Of Things	0	\$12 \$21	S
	Falling In Love (Is Hard On The Best Of Alcatrazz		\$5 \$11	Steve Howe Steve Howe			\$19 \$15	5
Anderson Bruford	Wakeman Howe Self-titled	cutout	\$11	The Hunt	Tracked Down (The Best of)	Out-of-Print, Canada	\$15	- 6
	The More You Know + 1 In The City Of Angels		\$18 \$11	INXS	Shining Star Live Baby Live		\$6 \$11	5
April Wine	Harder Faster		\$15 \$11	Jefferson Starship	Modern Times	Japan, "Find Your Way Back"	\$21 \$21	9
Art In America Asia	Self-titled Alpha	,	\$10	Jellyfish	The Greatest	Japan, Limited-Edition 14-trk,bon trks	\$29	E
Asia The Baby's	Arena The Best of		\$13 \$7	Jellyfish Elton John	New Mistake Made In England		\$25 \$21	
Bachman	Any Road	Randy Bachman	\$9	Elton John	Greatest Hits Volume II	Used Original version,different songs	\$16	
Balance Russ Ballard	Self-titled/In For The Count Self-titled/Fire Still Burns	2 albums on 1, "Breaking Away" 2 albums on 1	\$11 \$11	Elton John Kansas	Telltales Definitive Collection + 5		\$6 \$17	5
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	THE BOOKS OF TALKSYN ON ROCK, PURPLE VMYL, '95 U.K. AUTOGRAPHED PRESS	7-107 774363401916	04 -/bi 04 -/bi	119		PUPPLE VIEWLBBC BRDCSTROYAL ALRERT HALL LED ZEPPELNI LIVE DII ENGLAND1976	TAKRLONE	EXAEX EX-AEX	#99 #90					
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DE SHAMMON DIAMOND, MER	PUT A LITTLE LOVE IN YOUR HEART DOUBLE COLD. ORIGINAL RAINC LARSE	LP17447	EXVM	190		LIVE PEACEIII TORONTO WITH CALENDAR PLACTIC OND RAND	9962 SW9972	MEVER PLAY						
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DOORS, THE	STRANCE DAYS. RARE GRANCE CHINESE PRESSING	HMA741	AC+VEX	#15 #84		HOCK AND ROLL. CAPTOL REISSUE LEHMON TELECASTSCOLLECTED TV SHOWS FROM '71.179	08001-82	CEALED	#15 #7 #25	- 5 V	VIFTWA	F.	K	
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	MEXICANIARSOLUTELY LIVE. ARSOLUTAMENTO EN VIVO ARSOLUTELY LIVECAMADIAN		EXAEX	190		WALLS AMD STRONG CINARY	9118-W2 8118-W2	EXCAPA:	*20 *12		TIBATI			
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	DYLAN LONDON NITE PIVE W. JULY 1981. PROMO THE RASSMENT TAPES, WHITE LAREL PROMO	AC1759 C739682.4	AG+VEX	125		12" (4.5 RPM)ROMONORODY TOLD MEUK JOHN LEMMON ARCHIVES VOL M	PRO-250 ERCH-339	N -/N- N-/N	015 018					
	BLLOD ON THE TRACESMIRAL COVER DESIREWHITE LABEL PHOMO	AL 99295	VC - /VC +	115		YNI YANG 12" (45 RPN)CIVE PEACE A CHANCECERNAN NAXI	RAC-5071A LC-1074	M-/M-	41g 420					
EACLES, THE	UMPLUCCED HOTEL CALIFORNIA., WITH OPICHIAL POSTER	PC99899 CF67000 75 IOE4	EX-VEX GENTED ACAG+	499 499 412		19° (45 RPM). CERMAN MAJUWELTON JOHN YOKO ONO., IT'S ALRICHT () SEE RAINBOW)	0934-006 PD-1-8364	M-/M M-/M	122 110		CO.			
	DON, FELDER, AIRBORNEWHITE LABEL PHONO	9-802951	EXVEX	120		THE TOY BOYW/CLAPTON, K. RICHARDS, E. JOHNLIMITED COLD PART IN ONE AND ONE IS THREECONCERT REHEARSALS	RED VINYL		140		•			
EDGE BAND, CRAME	FRIDAY, ON MY MIND PARADISE BALLROOM, PROMO	VAL-958'8 PS886	AC+-\(X)	#12 #10		PART I ONE AND ONE IS THREECOMCERT REHEARSALS WHITTOM O'ROOGE	POEM 1979 POEM 1979 BAC-5079	36-/36- 16-/36 16-/36	125 125 125					
ZVAG "2GNUNG3	KIČK DEE YOUR MUDDY BODTS HOCKPILEPROMO STICKER. ROUGH COVER	PMAM PMAM	AG-VAG++	#10		THE LOST LEMMON TAPES. VOLUME II	BAC-5074	EXM	125					
ELECTRIC JUNKYARD	TWANGNL STILL IN SHRINK WRAP ELECTRIC HINKYARD	2216034 LQP-4158	MV.III Dalaa2	912 917		THE LOST LEMON TAPES. VOLUME on JOHN LEMON. TEDOY BOY	BAC 5079 MM-09	EXAEX	125 120					
ELECTRIC PROMES	HAD TOO MUCH TO DREAM .GL MAM MASS IN F MINOR	74 099 6275	EXAED EXAED	190 195	SAME	REFLECTIONS AND POETRY 2 LPSJOHN'S LAST INTERVIEW DUETSIE RRY LEE LEWIS AND FRIENDSGOLD VMYL	8 - AA1001 M2 1101-MU2	M-/M EX-/M	185 112					
ELMER CAMTRY	LIVE STORKHOLM 167U.KTHIRK VINYL W/ BOOK VELVET OPERA/SAME	HB67 RN26415	M/M VC++/EX	175	LEWIS, JERRY LEE LITTLE FEAT	WHEN TWO WORLDS COLLIDEWHITE LARGE HOY-HOY? LPSPROMO	283K-959B	EX/M EX/EX	#10 #12					_
ELEPHANTS ME MORY ENDLE ST. CLOUD	THAMK YOU ALL VERY MUCH. '68' PSYCH	RDC5093 MTLART.19	GEALLD	120 140	LITTER, THE LIVERPOOL SCENE, THE	EMERGE THE LITTER AMAZING ADVENTURES OF	CPLP-4504 ASP-4189	SEALED EX-XEX	145	Hi! Welcome	to our latest GM ad. This time we are having a ME at \$3.75 for first class, \$3.00 for fourth class, insura	TAL 1.p/12" Se	t Sale.	
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FAR. THUMPEREIRDS	CAN'S THE COOK STATES AT STATES AND STATES OF STATES AND STATES OF STATES AND STATES OF STATES O	TAK7088 CHR1787	SEALED M /M-	117		PI SPACE NYIMIL W/SIGNIK WRAP PRESENTING LOTHAR & THE HAIND PEOPLE	747 ST 2997	EX-MC++	195	1): AC/DC = 3	Servous Shakedown & I - UK Shaped Pic Disc 3	11NT \$ 25		
	I LIRED RHYTHIN HOT MUNIER	PV41995 FZ40818	SEALED	415 415	LOVE SCULPTURE	BLUES HELPING POUNDED COVER	RS 505	CEALED CEALED	195 155	3) C.O.C E	bath - Black Henven - 2 Lp's - Live '75-'76-Pretty ye for an Eye - Orig, U.S. Ip w/insert m-/m- \$ 30		0	
S EDA 3	A NOD'S AS GOOD AS A WINKCEPMAN LONG PLAYERCEPMAN	856006 W\$90H	EXAEX MAM	#14 #14	LOVIN SPOONFUL	DO YOU BELIEVE IN MACICW/SHRINK WRAP THE REST OF PLPS	KSRS 780F 2	EX-VEX	415 415	4) Cradle of	Filth - Vempire - UK Imp Lp - Red vinyl m/m 5	23		
FANN Y FAITHEUIL, MARIANNE	ANYWAY AS TEAS OO BYGE MAIN	VAS 5577 674759	M./M SEALED	#10 #20	LYMARD SKYMARD Micaurtmey, Paul	STREET SURVIVORSFLAMES McCAURTMEY	9029 902-963	ACVAC.	415 410	6) Deep Puri	Fifth - Principle of Evil Made Flesh - UK Lp Blue ple - The Anthology - UK 2Lps -m/m \$ 20		4.3	
FEVER TREE	FELICIAMO WITH LIGHT MY FIREW/S WRAP FEVER FREE, ORIGINAL	AFL-1-9957 79024	M-VEX	#10 #20		RAM NO LOGO RIGHTS RESERVED RAM CAPITOL BLACK LABEL	2789-2AM2 278-2AM2	EX-7M-	#12 #16	7) Destruction	on - Sentence of Death - Orig 5 Song 12"w/insert Bonded by Blood - 1st Press - Original Cover m-/s	m-/m- \$ 25		
FINCHLEY BOYS	SAN. TURNT DINTEANS	LPS200-19 IRS 5689	EX-ADI.	4170 411	PERCY THRILINGTON)	PERCY THRILLS THRILIMCTONRARE MoCAUPTMEY MITERINEW	\$1-11642 \$6897	EX/M EX/EX	1140 110	9) Hellanbac	h - Now Hear This - Import Lp on Neat Lbl. m-/m	- \$ 20		
DAM GOOWESSES	12" SMIGLE. SHE DRIVES ME CRAZYEX MIX HERDES ARE HARD TO EMID. PHOMO	BS-71926	M-M	19		WINCS. WILD UKE. PHOTO LABEL RED ROSE SPEEDWAYW/BODKLET	9996 904-14M2	EX-/EX	917 916		den - Virtual XI - UK Double Lp - Gatefold Cove Lp - UK Pic Disc Mint \$ 40	m/m \$ 28		
TABLE STORMS INFO		MS2196 MS2275	EXVEX	#10 #10		EARD ON THE PURL PHOTO LABEL NO POSTER VEHILS AND MARS. W/PHOTO MISSISTS	\$0-9415	EX-VEX:	114 112	12) Kiss - Dr	essed to Kiff - UK Pic Disc Mint 5 40	Ookha	ilii)	
FIVING DUDDING DUGG	CAME, CTEVE MICKS AND CO., PROMO	0.0404	1444	245										
ELYING BURRITO BHOS	THE GROED PALACE OF SMU.K. LIVE ON AMSTERDAM. 2 LPSHOLLAND	£0191 ¥8447	EXVEX EXVEX	115		WWWCS OVER AMERICAW/POSTER	SMAS H419 H598 TC-97469	M-/M-	120	14) Kiss - Un	otter Than Hell - UK Pic Disc Mint \$ 40 masked - UK Pic Disc Mint \$ 40		HIE CO	
FLYING BURRITO BHOS. FOGERTY, JOHN	THE CILDED PALACE OF SHIU.K.					WINCS OVER AMERICA. W/POSTER TUC OF WAR PIPES OF PEACE	115.93 TC:37467 QC:31942	EXVEX EXVEX	120 12 12	14) Kiss - Un 15) Kiss - Lie	masked - Uk Pic Disc Mint \$40 ck it Up - Tank Shaped Uk Pic Disc Mint \$40	(m. 5.33	His JO	
	THE CRIDED PALACE OF SMLLK. LIVE ON AMSTERDAM. 2 LPSHOLLAND EYE OF THE ZOMERE	88497 254491 79208	CEALED	195 114		WINCS OVER AMERICAW/POSTER TUC OF WAR	11593 TC-97469	EXVEX	120	14) Kiss - Un 15) Kiss - Lie 16) Manowa 17) Mercyful	masked - UK Pic Disc Mint \$ 40	m \$ 23 rink w/stkr on o		

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	iold Lis		Lewis, John	Atlantic 1334°m 1370°m	The Golden Striker Original Sin	M- 50	Presley, Elvis	RCA AQL1-3448 CPL8-3699(8)*c	Memories Of Elvis Vol 2 VG+/M- 50 cc Elvis Aron Presley M-100
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a	lifetin		Manhattan Jazz All Mastersounds McShann Jay/Buddy T	World Pacific 405	Guys And Dolls *m The King And I M-/V *Canada Crazylegs*Tate autog	M- 50 G++ 50 M- 50		DNL5-0347(5) DPL2-0056(2)(4 DPL2-0168(2)	Nemories Of Elvis M- 60 Commemorative lp*gold,#d M-100 Elvis In Hollywood w/Book M- 75
Gobel, George	Comedy	In Person At The Sands M-	Miles, Lizzie 75 Miller, Glenn	Capitol 792°m°aut RCA 5070°m, Japan	o Night In Old New OrleansVG/ Army Air Force*orig 50's	VG+ 50 M-100		DVM1-704 LOC 1035*m	Blvis*poster, HBO issue M- 50 Christmas Album VG++/VG 275
Griffith, Andy King, Alan Lehrer, Tom	Capitol 962°m Seaco 473 Lehrer 101°10° Lp	Best Of M-	50 50 50	6700(5)°m 6700(5)°m	Collector's*silver lbl VG+ Collector's*black label d case Limited Edition Vol 2	N- 60		LPM 1884*1st ;	Golden Records*1st press VG+ 50 press King Creole VG+ 75 press G I Blues VG+/VG++ 60
Anthology	Big Top 1305	MAD Twists Rock 'N' Roll M-	50 Mills, Frank Mitchell, Blue	Polydor 9238/9(2) Riverside 8006°to	*Japan Greatest c Portissimo	и- 50 и- 50	1 # 1	LPM 2256*black	G I Blues*3rd press M- 60 press Blue Hawaii*stickerVG+/VG 65
Bennett, Boyd	Country-Weste	Boyd Bennett*play ok VG+/VG 1,	Modern Jazz Quartet 200 Morton, Jelly Roll	Brunswick 58003°m	,10°Lp Jelly Roll Morton/M-/V		V V	LPM 2621*1st LPM 2697*1st	press Girls Girls Girls VG/VG+ 50 press It Happened At World VG++ 100
Browns Burnette, Johnny Cash, Johnny	Coral 57080°m, tsoc			Circle 14001°m 14002°m 14007°m	Jazz Started In NewOrleans : Way Down Yonder Vol 2 M-/VG Everyone Had His Own Style :	3+ 100	MAN	LPM 2765°1at 1	press Golden Records Vol 3VG+/M- 50 press Golden Records Vol 3M-/VG 60 press Kissin' Cousins*black M- 50
Driftwood, Jimmy Ford, Tennessee Ern	RCA 1994*#	The Wilderness Road And M- Ol Rockin Ern*green label M-	75 60 Mulligan, Gerry	Jolly Roger 7002° Kimberly 2018°m	m Red Hot Peppers Vol 2 M-/		11/2	LPM 2894*2nd	press Kissin' Cousins*black M-100 press Harum Scarum VG++/M- 60
Harris, Emmie Lou Horton, Johnny	888°m Emus 12052 Mercury 20478°m	Ol Rockin Ern*black label M- Gliding Bird M-	50 Music Of The Sea En 50 McCoy, Clyde 100 McGarity, Lou	Capitol 311°m Jubilee 1108°m	Sugar Blues N-/	SS 75 VG+ 50		LPM 3643*1st 1	ors Frankie & Johnny*insertVG++ 100 press Paradise Hawaiian VG+/M- 50
Ives, Burl James, Sonny		America Musical Heritage*bk M- Honey M-	60 Napoleon, Phil	Columbia 2505*m,1 Emarcy 36033*m	Dixieland Classics	M- 50 M- 60		LSP 1951(e)*1:	st press Golden Records*black M- 60 st press Christmas Album M- 50 st prs Gold Records Vol 2 VG+/M-150
Lewis, Jerry Lee	Sun 1011*m, woc 1265*m	Duets*autographed,gold wax M- Jerry Lee's Greatest M-/G	50 Newborn, Phineas	King Brunswick 5801 RCA 1873°Ls	1*m,10*Lp Dixieland M-/ Fabulous Phineas	VG+ 75 M- 60		LSP 2075(e)*1: LSP 2328*Le H:	st prs Gold Records Vol 2VG/VG++100 Ls Hand In Mine*orange VG+/M-100
Louvin Brothers Lynn, Loretta Maddox, Rose	Capitol 1277°m MCA 35018 Capitol 1312°m	Crisco Presents M-	60 Newman, Joe 50 Nichols, Red 50	RCA 1118°m Capitol 775°m	All I Wanna Do Is Swing M-/ Hot Pennies *UK 1925-28*6 Hottentot	VG+ 75 M- 50 M- 50		LSP 2426*Ls B	oc His Hand In Mine*orange VG+ 65 Lue Hawaii*sticker,lst VG+/VG 75 Elvis For Everyone*1st pressM- 75
McEntire, Reba Nelson, Bonnie	Mercury 4047 Hop A Long 110	Unlimited N~ Good Nights*autographed N~	50 Parker, Charlie	Parker 404°s Verve 8004°m	The Happy Bird April In Paris	и- 50 и- 75		LSP 3468*1st p	press Harum Scarum*insert VG+/M-100 ge,djFrom In Memphis*76,insertM-125
Nelson, Willie Dwens, Buck		anada Let The Good Times RollM-	50	Savoy 5500(5) Warner 3159(6)	Complete Savoy StudioSession Charlie Parker*194/4000	M-150		PRS 279*s R213736(2)*bla	Singer Presents Flaming VG+/M- 75 ack Aloha Prom Hawaii M- 60
Perkins, Carl Rainwater, Marvin	London 8366°m,UK	Country Boy's Dream*orig 68 M- Songs By M-/VG	100 Pell Octat, Dave	Capitol 226°m 286°m RCA 1394°m	New Sound New Sound Vol 2°Mary Ford Swingin' In The Ol Corral	M- 60 M- 60 M- 50			a,toc Golden*gold wax,78 issueM- 50 01(7) The Legend Lives On M- 50 of The Sun Years M- 75
Rodgers, Jimmie	3721*m RCA 2634*m	Sings With A Heart, With a VG+ Short But Brilliant Life Of M-	60 Pollack, Ben 50 Prima, Louis	Savoy 12090°m Capitol 755°m	Dixieland*Jack Teagarden The Wildest	M- 50 M- 60	Robinson, Floyd Rogers, Buddy	RCA 2162*Ls Teem 5006	Floyd Robinson VG+/M-100 Greatest Songs Of Jimmy ReedM- 50
Smith, Carl Snow, Hank	3073*m,10" Lp Columbia 1172*m RCA 1861*m	Let's Live A Little M-	150 Reinhardt, Django 50 75 Riverside Jazz Star	Capitol 10226°m(2	rance 1910-1953°w/book Best Of. 24 classic jazz A Jazz Version Of Kean	M- 60	Rundgren, Todd Scott, Jack	Ampex 10116*wlp Carlton 107*m RCA 2035*Ls, woc	The Ballad Of M-100 Jack Scott M-/VG+150 Neil Sedaka VG+/VG 50
Tubb, Brnest	RCA 1861°m Decca 4118°m	When Tragedy Struck M-/VG+ Golden Favorites M-	50 Rogers, Shorty	RCA 1428*m 1561*m	Plays Richard Rodgers VG+	M- 50 /M- 50 VG+ 50	Sedaka, Neil Sinatra, Prank	Capitol 2814(6) 7630(6)	The Deluxe Set*70 hits M- 50 The Sinatra Touch M- 50
	4514*m 8834*m	Importance Being Ernest M-/VG+	50 Royal Street Seven 50 Rugolo, Pete	Columbia 604*m	Takes A Trip*7 autographs Adventures In Rhythm	н- 60 н- 50		MFSL 16 RCA SD 1000(6)	16 lp box.No geodisc or bk M-400 Dorsey/Sinatra Sessions + bkM- 60
Williams, Hank	Metro 547 MGM 202*m,10" Lp 3272*m		225 Sauter-Finegan Orch 75	635°m n RCA 1341°m 1497°m	Introducing Under Analysis Straight Down The Middle		Storm, Billy Torme, Mel	1569*m Vista 3315*m Verve 2144*m	Frankie & Tommy*Tommy DorseyM- 50 Billy Storm M- 75 Swingin' On The Noon N- 50
Young, Faron	39 Page Book*rare Capitol 1096*m	Jerry Rivers From Life To Legen This Is M-/VG+	50 Scobey, Bob	1497°Ls RCA 1700°Ls	Straight Down The Middle College Classics	M- 60	Walsh, Joe	8440°m Source 81-16(2)	My Kind Of Nusic N- 50 Concert 12-19-81 N- 50
Country Anthologies	RCA 343(4)		50 Scott, Bobby	1889*Ls Verve 8326*m	Something Always Happening Plays Music L Bernstein	M- 50	Wilson, Dennis Young, Neil	Zerocks No Nr(2)	Pacific Ocean Blue N 50 Young Man's Fancy*w/bk,LA'71M- 50
Alberghetti, AnnaMar	Female Pop	Vocal LPs Warm And Willing M-	Scott, Tony Shavers, Charlie 50 Shearing, George	RCA 1353°m Bethlehem 67°m Jazzland 55°m		W- 75 M- 50		Pop & Rock C	Groups LPs (2) Abba's Great Hits 24*JapanM- 60
Baez, Joan Bailey, Mildred	Fantasy 5015°m Columbia 22(3)°m,b	In San Francisco M- ox Her Great Perform 1929-46 M-	50 Smith, Johnny	Sheba 102 Roost 2211*m	Heart & Soul Of autographed Moonlight In Vermont Getz	M- 50	Astronauts	RCA 2760°m Columbia 39946°dj	Surfin' With VG++ 60 *Love/Jardine autographed M- 50
Bush, Kate Connor, Chris	EMI 3223°UK Atlantic 1240°m 8014°m	Kick Inside*1st press,pdiscSS He Loves Me He Loves Me Not M- I Miss You So M-	50	2211*m 2250*m 2259*s	Moonlight In Vt*Getz VG+ Plays Songbk of J VanHeusen Reminiscing		Beatles	Mutual Radio(3) Capitol 2080*m 2108*m	Dick Clark Pres*Memorial 81 M-200 Second Album*1° press VG+ 60 Something New*1st press VG+ 60
1	Bethlehem 20°m 56°m	This Is M-/VG+ Chris M-/VG+	75 Spanier, Muggsy	RCA LPT 1000°m	Favorites Vol 2 pc Pete Fountain Presents	M-100 M-50		2222*s(2) 2228*m	Story*Apple label M- 50 '65°1st press,black label M-100
Day, Doris Dietrich, Marlene		In Rio M-	50 Strayborn, Billy	Audex 31073 UA 14010°m	Vol 4°7 autographs The Peaceful Side	M- 50 M- 50	7	2358*s 2386*s	Beatles VI*1st press M-/VG+ 50 Help M-/VG+ 50
Fisher, Toni Garland, Judy		The Big Burt M-	Tatum, Art	Capitol 269°m,10° Decca 5086°m,10" 8715°m	Lp Piano Solos Vol 1	M-100 VG+ 50 VG+ 50	V D	24 42° s 2576°s 2653°s	Rubber Soul*1st press M- 75 Revolver*1st press M- 50 Sgt Pepper's*1st prs,insert M-100
Gorme, Eydie James, Joni	Coral 57109 MGM 3528°m	Delight N- Give Us This Day M-	50 Tjader, Cal			VG+125	h	8-2576 SEAX 11840	Revolver*club issue M-/VG+300 Sgt Pepper*picture disc M- 60
1	3739°¢ 3755°m 3772°s	Sings Songs Of Hank WilliamsM- 100 Strings And Joni M-	50 Tyler, Alvin Red 50 Van Damme, Art	Ace 1006*m Columbia 7*m(2)	Rockin' & Rollin' W/*lst V They're Playing Our Song	M- 50	(0)	SEAX 11841(2) SEAX 11842(2)	The Beatles*white wax M- 50 1962-1966*red wax M- 50
1	3800°s	At Carnegie Hall 100 Strings & Joni Broadway M-	50 Waller, Pats 50 50 Walter, Cv	1022°m,	10° Lp Vol 1: Fats At Organ 10° Lp 2: Jivin' W/Fats Vo Rodgers Revisited		770	SEAX 11843(2) EMI 500768/69(2) 64-04 200*Ital	1967-1970*blue wax M- 50 Canciones De Amor*Uraguay M- 60 Ly For Sale N- 50
Kay, Beatrice King, Teddi	Cclumbia 868°m RCA 1147°m	The Naughty Nineties M- Bidin' My Time VG+/M-	60 Webster, Ben	Columbia 6161*m, Polydor 2515*m, Ja	10° Lp Piano Moods	M- 50 M- 60	0 10	64-04 219*Ita: *Japan,+2 bool	y Please Please Me M- 50 (8)Beatles Box From LiverpoolM-500
Kirsten, Dorothy Lee, Gypsy Rose Lee, Peggy	Columbia 2212*m Stereoddities 1 Capitol 1219*m,wlp	Sings Tropical Love Songs M- Remembers Burlesque M- ,box Beauty & Beat*59	75 Wilder Octet, Alec 75 Wilson, Teddy	Columbia 6098°m,	10° Lp Alec Wilder Octet 0° Lp And His Piano pm Plays°set of 4 in lp M-/	N- 50 VG+ 75			Abbey Road M- 60 ace *white wax w/inserts VG+/M- 75 Best*yellow label,P BestVG/VG+ 50
	in box set	Jockey Convention version .Includes autographed 8x10 s by		Columbia 999*m Savoy 12068*m, too	Trombone Panorama : Immortal VG+	M- 50 /M- 75		UA 3366°m,1st pres 6366°m	ss A Hard Days*black labelVG+/M-200 A Hard Day*black/orangeVG++/M- 60
MacKenzie, Gisele	Peggy & G Decca 8816°m VIK 1075°m	WIRE MOUGELINI W-	300 Jazz Anthologies 50	1331*m	oc Dixieland Jazz Ltd°Bechet 1959 Newport Jazz Pest All aphs StLouis Ragtimers Vol 4	M- 50		6366°s,woc 6366°s,toc Vee Jay 1062°m	A Hard Days*black label M-/VG+150 A Hard Days*pink/orange VG+/M-150 Introd*lbl VeeJay underVG+/VG 300
Madonna Margret, Ann	Sire 25157*wlp RCA 2399*Ls	Like A Virgin*white wax M- And Here She Is M-	125	CJP 1°6 autograph	ipns strouts ragtimers vol a is Legends Of Jazz.Darensbourg 1952 JATP, orig box set M-/	M- 75			ack, reSongs & Pics w/brack SS 50 Songs & Pictures w/bracketVG++100
	2551°Ls 2659°m 2690°m		100	FDR 1209°m Folkways 57°m	Dixieland Jazz Jazz Vol 3 New Orleans	M- 60	Blondie Blue Cheer	Philips 600264	Heart Of Glass*test press N 75 Vincebus Eruptum*1st press M- 60
	2690 * s 2947 * m	Beauty And The Beard Al Hirth-		Riverside 1140 Rutgers Universit Savov 12064*m	Incredible Sound Of Mariach. y (10)Course Basic Musicanshi Jazz Message*Donald Byrd	pM- 50		600278°bb 600305 600333	Outside Inside M-/VG+ 50 New Improved*lst press M- 60 Blue Cheer*lst press M- 60
Morse, Ella Mae Nicks, Stevie	Capitol 513*m,10* MPSL 121 VIK 1093*m.		75 50 60		i) Big Band Jazz.start-50s*bk i) Collection Of Classic Jazz	M- 50		600347 Mercury 61104*bb	Original Human Being M- 50 Electric Comic*w/comic M-/VG+ 50
D'Connell, Helen D'Day, Anita	Verve 2000*m 2043*m	Anita N-	100 90 Alaimo, Steve	Male Pop V	Vocal LPs	M- 75	Blue Things Bonniewell Music Boston	RCA 3603 Warner 1732*toc Epic 34188	Blue Things M-100 Bonniewell Music Machine M- 60 Boston*half-speed master M- 50
	2049°m 2113°m	The Lady Is A Tramp M- At Mister Kelly's M-	75 Austin, Gene 75 Barron, Ronnie	RCA 1007 Decca 75303	Sings All Time Favorites Reverend Ether	M- 50 M- 60	Boyce & Hart	45050	Don't Look Back*1/2 master M- 60 I Wonder What She's Doing M- 50
	2141°m 6059°s 8259°s	Swings Rodgers And Hart M- Swings Cole Porter*1st pressM-	751	Sunshine 12 RCA 1022°m	Blue Delicacies Mark Twain & Other Polk Fave Belafonte	вM- 50	Bubble Puppy		Gathering Of Promises*1st N-150 /lp Gathering Of*1st press N-200 Buckingham Nicks N-50
Page, Patti	Mercury 20097°m 20099°m	Page 3 M- Nusic For Two In Love N-	50 Bowie, David 50	1150°m Mercury 61325 RCA 2743	The Man Who Sold The World Peter And The Wolf*green wa:	M- 50		USA 107°m, 2nd pres	
	36074°m 36074°s 36116°m	In The Land Of The Hi-FiVG+/M- In The Land Of The Hi-Fi M- The East Side M-	50 Browne, Jackson 50 Buffett, Jimmy 50	MPSL 55 Barnaby 43°wlp 6014	The Pretender Sampler.Live. You Had To Be High Cumberland Jubilee	M-150	Cascades Casinos		Rhythm Of The Rain M-/VG 60 Then You Can Tell Me VG+/M- 60
	60025°#	On Camera, Pavorites From TVM-	50 Burnette, Johnny 50 Clanton, Jimmy	Liberty 7190°wlp			Cathy Jean/Roomates Chicago		Then You Can Tell Me GoodbyeM- 75 Great Oldies*2nd press VG++900 Chicago Transit Authority N- 60
Richards, Ann	Capitol 1406*m 1495*m Capitol 435*m	Many Moods Of M- Two Much*Stan Kenton M-	50 Clapton, Eric 50 Cochran, Eddie	Polydor 2478 13/1 Liberty 3220°m	(4(2) Pop History*Phillipines Never To Be Porgotten	M- 50 M-100	Chipmunks Cole, Jerry/Spacemen	Liberty 3132°m Capitol 2044°m	Let's All Sing*red wax M- 50 Outer Limits VG+ 50
Stafford, Jo Starr, Kay		Lp Kay Starr Style M-/VG++	60 Cooper, Alice 75 Costello, Elivis 50	Warner 789(2)*dj King Biscuit(2) Warner Pro 165(2)	Radio Special 1979 October 19.1980*guest star Spike. Hour of Conversation	M-100			a Psychotic Reaction M- 50 can Live In Europe M- 50 Something Old Something New M-150
Syms, Sylvia	RCA 1549°m Columbia 1447°m	Torch Song M-	60 Crosby, Bing 50 Crosby, Chris	Decca 6015°m MGM 4226°m,bb	Vol 8*10* Lp VG+ Meet Chris Crosby	/M- 50 M- 50	Dion & The Belmonts Dixiebelles	Laurie 2006*m Sound Stage 15000	Wish Upon A Star VG/VG+100 Down At Papa Joe's N- 50
Tucker, Sophie Vooren, Monique Van Niley, Lee	Wing 20049°m RCA 1553°m RCA 1408°m	Golden Jubilee*deluxe edit M- Mink In Hi-Fi M- West Of The Moon M-	200 Crosby, Gary 50 Daniels, Billy 60 Darin, Bobby	Verve 2112°m Mercury 20047°m Atco 104°m	Belts The Blues Love Me Or Leave Me That's All M-/	M- 75	Easybeats Eire Apparent	UA 6588 6667 Buddah 5031°bb	Friday On My Mind VG+/M- 50 Falling Off Edge Of World M- 50 Sun Rise N- 50
Jazz,		& Big Band LPs	Diamond, Neil	115°s Bang 217	This Is Just For You	M- 75 M- 50	Electric Prunes	Reprise 6262°m	Underground*1st press M- 50 rmany Underground*1st press M- 50
Air Almerico, Tony Anthony, Ray	Embryo 733°s,wlp Imperial 9191°m Capitol 663°m	French Quarter Jazz N-	60 100 50	219 221 MFSL 24(2)	Greatest Hits Shilo Hot August Night	M- 50	Elephant's Memory Everly Brothers	Apple 3389 Cadence 3025*m	Elephant's Memory SS 50 Best M-/G 50
Beau, Heinie Brown, Clifford	Coral 57247*m Emarcy 36005*m	Moviesville Jazz N- With Strings N-/VG	75 Dion 75	Laurie 2004°m 90386°s	Alone With M-/	VG 75	Fallen Angles Feminine Complex Fireballs	Roulette 25358 Athena 6001 Top Rank 324*m	Fallen Angles M-100 Livin' Love N 50 The Fireballs M-/VG+150
Bryant, Jimmy Burns, Ralph	Capitol 1314°m Decca 9200°m 79068°s	very warm for Jazz n-	100 Dowell, Joe 50 Durante, Jimmy 50	Smash 27000°m Decca 9049°m	Wooden Heart VG+ Club Durant	/M- 50 M- 90	Fleetwoods	Dolton 8001*s 8005*s,wlp	Mr Blue M-100 Softly M-100
Burton, Joe Davenport, Wallace	Roth 1002°m Fat Cat 122	The Tasty Touch Of N-Darkness On The Delta VG-/N-	50 Dylan, Bob		Club Durant) Greatest Hits*w/giant poste: Folk Songs Of Many Lands	VG+ 50 rM- 60 M- 75	Four Aces	8007°m,wlp Decca 78855 78944	Deep In A Dream M- 75 Hits From Broadway M- 50 Beyond The Blue Horizon M- 50
Davison, Bill DeParis, Wilh r	Jazztone 1232°m Atlantic 1233	Dixieland Express M- Marchin' & Swingin' M-	100 Fabian 60 Fogelberg, Dan	Epic 25 3P 180(2)	a Good Old Summertime *Japan Twin Sons Of Different	M- 50	Four Mints	Aztec 1002 1002	Pabulous 4 Mint*4 autograpVG++200 Pabulous M-100
Dodds, Johnny Eddy, Duane	Jamie 3014*m 3021*m	King of M.O. 1-10 bp 404/M-	60 Cabriel Perer		Peter Gabriel*super disk		Gentrys	Broadside 304 MGM 4346*m,bb Coral 57177*m	Village Sing Ballads*insert M-450 Time SS 50 Alan Freeds's TV Record M-/VG+100
Erwin, Pee Wee Parmer, Art	UA 3071°m Prestige 7344(2)	Trumpets Are Out*Donald ByrdN-	50 Hawkins, Ronnie 50 Hendrix, Jimi	Roulette 25137*m	Songs Of Hank Williams M-/	VG+ 75	Grassroots	Dunhill 50011°m Source 81(3)	Grassroots M- 50 Special.Broadcast 81*script M-125
Ferguson, Maynard Gibbs, Terry Giuffre, Jimmy	Mercury 36114°m Mercury 80027 Atlantic 1254°m	Boy With Lots Of Brass N- Nore Vibes On Velvet N-	50 Joel, Billy 50 Knox, Buddy	Family 2700 Roulette 25003*m	Cold Spring Harbor Buddy Enox*white label	M- 50 VG+ 60		Sunflower 5001 Warner 1689	Vintage Deal M- 50 *gold label, 1st press M- 50
Goodman, Benny	1276°m Columbia 160(2)°m	Pamous 1938 Carnagie Hall #1M-	50 Kuban, Bob 50 Laine, Frankie 75 Lauren, Rod	Nusicland 3500*bl Mercury 20105*m RCA 2176*Ls	Look Out For The Cheater With All My Heart I'm		Guns'n Roses Haley & Comets, Bil	Geffen 24148°rape Decca 8345°m, toc Somerset 1300°m	cvr Appetite For Destruction M- 75 Rock 'n' Roll Stage Show VG+125 Rock 'n' Roll Dance Pty M-/VG+100
Hambro, Lenny	180(2)*m Columbia 757*m	#2M- Message From Hambro*stainVG/M-	75 Lennon, John	Apple 3362 RKO 144	Peace In Toronto*calender A Million Memories	88 50 M- 50		Warner 1378°m 1831°s	Bill Haley And His Comets N- 60 Rock 'n' Roll Revival M-/VG+ 50
Herman, Woody Hirt, Al Jamal, Ahmad	Columbia 6049°m, 10 RCA 2690°m Argo 602°m, woc	* Lp Dance Parade*toc VG+/M- Beauty & Beard*Ann-Margret M- Chamber Music Of New Jezz M-	50 Loudermilk, John D	Capitol 169°m RCA 2434°m CSP 10303(4)	Laurie London Language Of Love Something Very Special	M- 50	Hamilton Streetcar Hobbits	Dot 25939°s,bb Decca 74920 Imperial 9350°m	Hamilton Streetcar SS 50 Down To The Middle Earth N- 50 Greatest Hits M- 50
James, Leonard Johnson, J J	Decca 8772°m Columbia 935°m	J Is For Jazz M-	50 McCartney, Paul	Decca 8853°m Club Sand 2222°Ca	Encore mada Lost McCartney Album	и- 50 и- 50	Hollies Holly, Buddy	Imperial 9350°m Coral 9127°m,UK 57279°m	Greatest Hits M- 50 Story Vol 2°'59 original M-150 Story*red & black cover VG+ 75
Kelly, Pete	1030°m Phillips 7143°m,UK RCA 1413°m	J Is For Jazz M-	50 50 Nelson, Rick 50	MPL 106°w/poster Imperial 9050°m	World Tour Pk*3" CD single Ricky Nelson N-/	88 60 VG+ 60		57279°m 57326°m	Story*black cover M-/VG+125 Story 2*maroon label VG+/VG 150
Menton, Stan	Capitol 190°m, 10" Circle S-11(2)°78	Lp Milestones M- rpm Bound set, autographed M-	50 Nimoy, Leonard	Verve 2083*m Dot 3794*m 25883*s	Teen Time*3/4" split topH-/ Spock's Music Prom Outer The Way I Feel	M- 50	Hotlegs	57405°m Decca 8707°m,1st p Capitol 587	And Crickets*maroon label VG+125 prs That'll Be*black lbl VG+/VG 900 Thinks School Stinks N-50
Kid Rena King Oliver	Columbia 6145°m, 10 Circle 409°m, 10° L	' Lp His Creole DixielandM-/VG- p Delta Jazz Band M-	75 Presley, Elvis	Coca Cola TX 97 K-Tel 1124(3)*UK,	Roy Swings Jingle*no cover 86 American Trilogy*unique cv	м-300 rм- 50	Impalas Jan And Dean	Cub 8003 Coca Cola TX-98	The Impalas*plays fine VG+/VG 200 Swing The Jingle*generic cvrM-300
Krupa, Gene Lawrence, Elliott	Verve 2008°m Jazztone 1279°m	Drummer Nan N-	50	RCA APD1*quad,cc,	al Christmas With unique cover wobc Live On Stage In Memphis bbc (Fool, It's) orangeflex	M-250		1007°cc	Bark M- 50 Long John Silver M- 50 Johnny And Hurricanes VG+/VG 50
Lewis, George	Verve 8232°m		50		Our Nemories Of Elvis	M- 75	Journey	CBS 2282(2)*Japan	In The Beginning N- 60

and the second second			_					
Raleidoscope	Epic 26467	Raleidoscope N- Dance With Dick Clark Vol 2 N-	50	Meters	Reprise 2252*wlp Atlantic 6185*Japan		/16- 16-	
Keymen	ABC 288*m 288*s	Dance With Dick Clark Vol 2 N-	50	McRae, Carmen		Mad About The Man	H-	
Ring Crimson		*UK A Young Person's Guide ToN- Kinkdom K-	50	Platters		Original Golden Treasury	M-	
Kinks	Reprise 6184°m 6217°m	Greatest Hitm N-/VG+	50	Price, Lloyd		Mr Personality Hello Bill	и-	
	6228*m		60			Lloyd Price*10' Lp.Specialty		
Kins*Peter Kries	Casablanca 7240	Live*1st press VG+/N- Out of Contsol*autographed N-	100	Rawls, Lou Ruby & Romantics		Sailin' With Soul*radio show		50
Knight, Terry	Lucky 11 8000°m	Terry Enight And The Pack N-	50	Sunnyland Slim	Blue Horizon 4608°	JR Blues Masters Vol 8	14-	
Led Zeppelin	8001°s	Track On*Grand Funk founder M- Feb 12, 1975 MSG, NY M-	65	Supremes Sykes, Roosevelt		Neet The*2nd press Honeydripper*autographedM-/	W-	
	Box Top(2)*boot	MSG Vol 2 N-	65	Thornton, Teri	Riverside 9352	Devil May Care	16-	50
	Disk-track Shun Zeppelin 52549-52	B B C Zep*boot N- Live On Blumberry Hill*boot N-	65	Tymes	Parkway 7032°m 7038°m	So Nuch In Love The Sound of The Wonderful	M-	
Left Banke	Smash 27088*m	Walk Away Rence N-	50	UB40	Virgin 1026/27(2)	File*Japan	16-	60
Litter Marketts	Probe 450 Warner 1642*m	Emerge H-/VG+ The Satman Theme H-	50	Vaughan, Sarah		In Hi-Fi Great Song From Hit ShowM-/	M-	
MAIRACCA	1642**	The Batman Theme M-	50	Walker, T-Bone	Blue Note 533(2)	Classics Of Modern Blues	16-	50
Mendes, Sergio Moody Blues	Tower 5052 Deram 159/160(2)	In The Brazilian Bag M- Moody Blues*Belgium.Unique M-	50	Ward, Billy Washington, Dinah	Liberty 3056*m Mercury 36104*m	Sea Of Glass The Swingin' Miss D VG+	M-1	
moody Blues	707°UK	Days Of Future*audiophile M-	50	Watson, Johnny Guita			M-	
Moon, The	Imperial 12444°cc Arista 20°Japan	The Moon M-	50	Webster, Mamie		The Blues	M-1	
Monkees Mother's Pinest		Live*5 members autographs M-		White, Bukka Williams, Billy		JK Blues Masters Vol 4 The Billy Williams Revue	и-	
Mothers of Invention		Cruising With Ruben & Jets M-	60	Williams, Joe		& Sonny Boy Williamson Nr 2	H=	
Nazz	5068 Screen Gems 5001	Nass*black vinyl M-	50	Williams, Willie Willis, Chuck		A Night With Daddy Grace press King of the Stroll M-/		
	5002	Nazz Nazzered vinyl M-	100		8018*2nd	press King of the Stroll N-/	VG	60
New Colony Six	5002 Cameo 3001°m,bb	Nazz Nazz*red vinyl M-/VG+ Colonization SS		Wilson, Jackie		press I Remember VG+/ toc Lonely Teardrops VG/	VG+1	
Osmond Brothers	MGM 9°m, spark plug	We Sing You A MerryChristmask-	50	Yancey, Jimmy		Jimmy & Mama Yancey	14-	
Outsiders	Capitol 2501°bb 2568°bb	Time Won't Let*Geraci autogrM- Album #2*Sonny Geraci autogrM-	60	Soul Anthologies Checker 2973*m	Love Those Goodies	*Bo Diddley, Sugar Boy	M-1	150
Parsons, Alan	Arista SP68(3)*dj	Audio Guide To N-	75	Flyright 101°UK,m	Kings Of The 12 St	ring "Blind Willie McTell	М-	
Pentateuch Pink Floyd	EMI 3321(2)*UK Capitol 11092	Pentateuch Of Cosmogany*w/bkM- Dark Side of the Moon*pd M-	50	Liberty 70076*Japan		per-rare,edge chip side DNAP Vol 1°B Witchell, Hawks	M-	
	MPSL 1-017	Dark Side of the Moon N-	7.5	70077*Japan		2°E King, S Lewis, J Alle		
	Tower 5131*striped	lbl Saucerful Secrets M-/VG+ lia L'le Plack Bk*80 US M-/VG+			This Is A New Days	4°I Thomas, Del Royals Tony Owens, T Ridgley, B Sam	16-	
Pipkins	Capitol 483	Gimme Dat Ding N-	50	313/314*Japan(2)	Gumbo Ya-Ya*L Dors	ey, J Hill, Dixie Cups	M-	75
Poco Pretty Things	Mobile Fidelity 20 Fontana 27544*m,wl		50 125	6028/29(2) South Folklore 101	Crescent City Roll Mississippi Folk V	1957*Japan, Roland Cood		75 50
Pretenders	Source 81(2)	Concert 1980(?) *with script M-	60	UA 2081*Japan	Imperial Singles Co	ollection Vol 1	M-	75
Quiet Riot Raindrops	Columbia 39203 Jubilee 5023*m		200	2082*Japan Victor 4085*Japan	New Orleans Soul V	Vol 2 ariety Vol 1		75 60
Reparta & Delrons	World 2006*m	Whenever a Teenager Cries SS	60	Vivid 1011*Japan	The Kings Sing The	Blues'J McCain, S Myers	M-	75
Revere & Raiders,	Paul Columbia 9555 Decca 5084*UK	A Christmas Present AndM-/VG++ Stone Agm*unique cover M-	50			Sound*79, Bo, Marchan, Sugarbo	yn-	50
Rolling Stones	6835209*a.Holla	and Get Your Ya Yas*blue wax M-	50		Movie Sound		U.S.	of land
Ronettee	London MPS-2*3-D C	vr Satanic Majestie's RequestM- Presenting Fabulous*1stVG+/VG	50	Agony & The Ecstasy	Capitol 2427*m 2427*m	Alex North M-/	W-	65 50
Ronettes Santana	Columbia 40130	Abraxas*half speed mastered M-	75	American Graffiti, Mc	ore MCA 9019(2) "Japa	an .	14 -	50
Santo And Johnny	Canadian 1001			Anastasia Anatomy Of A Murder	Decca 8460°m Columbia 8166	Alfred Newman*1st press Duke Ellington		50 60
Searchers	1006 Mercury 60994	Searchers Neet Rattles N-/VG+	50	Auntie Name	Warner 1242*m	Bronislau Kaper	36 -	60
Seger, Bob	Reprise 2126°cc	Back In 72 M-	65		1242*m		/M-	
Shadows of Enight	Dunwich 666°m Super K 6002		50 60	Back Street	79097°m, wlp	Frank Skinner	M-	100 75
Simon & Garfunkel	CBS 2221(6) *Japan	Collected Works Box N-	300	Barabbas	Colpix 510°m,wlp 510°s	Ennio Morricone		60
Standelle	Pickwick 3059°m Tower 5049	Simon & Garfunkel*Tom&Jerry M- The Hot Ones M-		Battle of the Bulge		Benjamin Frankel	M-	
Strawberry Alarm C	lock UNI 73054	Good Mcrning Starshine N-	50	Because You're Mine	RCA 7015°m, 10° Lp		vg+	
String A Longs Styx	Warwick 2036*m MPSL 26	Pick A Hit Peaturing Wheels N- The Grand Illusion N-		Becket Best Things In Life	Decca 9117°m Capitol 765°m	Laurence Rosenthal Gordon MacRae		50 50
Sunrays	Tower 5017*=	Andrea N-	75	Blue Hawaii	RCA LPM 2426°m, sti			65
Syndicate Of Sound Tempo, Nino	Bell 6001°m ATCO 156	Little Girl M- Deep Pirple*April Stevens M-			LSP 2426 LSP 2426*stick	Elvis er Elvis VG+/		50 65
Trapeze	Threshold 4°woc	Medusa N-	50	Blue Max	Mainstream 6081	Jerry Goldsmith VG.	/16-	60
Van-Dells		oc Stibl Rickin**4 autographsM- plp Live Max's*stoc VG+		Boccaccio '70 Bucaneer, The	RCA FOC-5°m Columbia 1278°m.wl	Nino Rota VG+ p,woc Elmer Bernstein	/M-	50
Velvet Underground	Verve 5008	& Nicc*3rd press. peeled M-	125	Bundle Of Joy	RCA 1399°m	Eddie Fisher, Debbie Reynold	lø M-	50
Ventures	Dolton 2003°m	Walk Don't Run M-	50	Cardinal, The Casino Royale	RCA 1084 Colgems 5005*m	Jerome Moross Burt Bacharach VG+	H- /H-	60
Viceroys	2004°m Bolo 8000	Ventures N- At Granny's Pad N-	50	Cromwell	Capitol 640	Prank Cordell	14-	60
Virtues	Strand 1061*m			Damn The Defiant	Colpix 511°m Colpix 440°m	Clifton Parker	88	50
Wailers Walker Brothers	Golden Crest 3075' Smash 27076'm	m Fabulous*B&W group cvrVG+/VG Introducing The M-		Diamond Head Edge Of City/Cobweb		Johnny Williams Leonard Rosenman	VG+	
	27082°=	Sun Ain't Gonna Shine N-	50	El Dorado	Epic 15114	Nelson Riddle		75
Warlock	Vertigo 884291°Ge: Decca 4892°m	many I Want You*picture disc N- Happy Jack N-/VG+	150	Elmer Gantry	UA 4069°m Columbia 2028°m	Malcom Dodds, Patti PageVG- Dimitri Tiomkin*wlp		60
WNO	74664	Sings My Generation M-	75	Fire Down Below	Decca 8597*m	Ken Jones M-/	/VG	50
Windows	Runnin Alone 2	Runnin Alone*4 autographs M- Oven Under Sideways Down M-	50	Frankie And Johnny G I Blues	RCA LPM 3553*m RCA LPM 2256*m	Elvis, lst press*w/insertVC Elvis*lst press VG+/V		
Yardbirds Zombies	Epic 24210°m Parrot 71001			Geisha Boy	Jubilee 1096°m	Walter Scharf N-	/VG+	50
Anthologies	Ace 10°UK°10°Lp			Girls Girls Girls	RCA LPM 2621°m	Elvis, 1st press*noinsertVG		
	Blast 6805 Capitol 1918	Blasts From The Past N- Shut Down*Cheers, Rob MitchumN-		Goodbye Again	UA 5091 ian MGM 4565°bb	Georges Auric Ennio Morricone		50
18-374-O2	DIR 70(2)*UK	Pioneers Music. All Glitters N-		Harum Scarum	RCA LSP 3468	Blvis*lst press, w/insertVG	-/M-	100
2000	Warnelija Wint God	*Bowle,T-Rex,Roxy Music lety Greatest Recordings of 50's		Helen Morgan Story	RCA 1030*m 1030*m	Luther Henderson M-	¥~ +VQ+	75
S 1-1 2	FIRMATIN MINE SOC.	10 Magnificient box of 5 color			RCA 1036*m, woc	Conrad Nagel		125
OD BY PRO		vinyl Lps each + bks.50 Lps Over 600 original songs.		Houseboat I'll Cry Tomorrow	Columbia 1222°m	George Duning VG- 45 EP with cover	- H - H-	· 60
-,		Pristine condition. M-		I'll See You In My	Columbia C-289*m	box set of 4 78's w/cover	14-	50
	Muse 500		75	Ts Paris Burning It Happened At Worl	Columbia 3030	Maurice Jarre	M- ++0√	60
	Soul-Blues			Ivanhoe/Plymouth Ad	vMGM 179*m,10* Lp	Miklos Rozsa M-	/VG	50
Ace, Johnny Anderson, Margie	Duke 71°m, 2nd pre Parade 364°m	ss Memorial Album N-/VG The Blues N-	100	John Paul Jones King Creole	Warner 1293*m RCA LPM 1884*m	Wax Steiner VG- Elvis*1st press	• / M - VG +	
Andrews, Lee	Lost Nite 113°bb	Recorded Live On Stage SS	50	Ming Rat	Mainstream 56061	John Barry	16-	- 50
Armstrong, Louis	Brunswick 58004°m	,10"Ip Jazz Classics M-/VG++	75	Rings Go Forth Rissing Cousins	Capitol 6165*UK RCA LPM 2894*m	same as U. S., orig 1st prs 2nd pressing Elvis	VG+	100
	Decca 8284°m NPC 178	Red Beans & Rice-ly Yours M-	.100	Loving You	RCA LPM 1515*m, too	Elvis	VG+	50
Ballard, Hank	King 541°m, let pr	ess Greatest Juke Box Hits M-/G	300	Magnificent Obsessi	on Decca 8078*m	Frank Skinner Daniele Amfitheatrof*wlp	М-	100
Belvin, Jesse	DOM 210500	Wr Tany VO.	5.0	Major Dundee Marilyn (Monroe)	Columbia 6380*m 20 th 5000*m	Gems from 20th Century Fox	16-	100
Berry, Chuck	Chess 1426*m, blac	k lbiAfter School SessionVG+/VG New Juke Box*black label%-/VG	12	Moby Dick	RCA 1247°m	Lp only, no cover	16-	- 75
Bonds, Gary U S	Legrand 3003°m	Greatest Hits N-	- 60	Nevada Smith	Dot 25718	Ron Grainer, Terry Gilkyson Alfred Newman	М-	- 50
Brother Bones	Tempo 7004°m, woc	Bones On The Beat "1958 1seuex-	-150	Dmar Khayyam/Mounta	in Decca 8449°m	Victor Young		-100 - 50
Brown, Charles Cameron, G C	King 775 Motown 6338°Japan	Sings Christmas Songs M-/G G C Cameron M-	- 5(Paradise Hawaiian S			+/H-	- 50
Charles, Ray	Atlantic 1312°m	Genius Of "white fan M-	- 50	Parrish	Warner 1413*m	Max Steiner, George Greeley Georges Garvarentz		- 60 - 60
	1312°s 8006°m	Rock And Roll M-/VG-	5 (Peking Medallion, T Quo Vadis	MGM 3524 *m, bb	Dramatic Highlights	SS	50
	8006°m	Hallelulah I Just Love Her M-	- 50	Rainmaker, The	RCA 1434*m	Alex North)* Lp Rosemary Clooney		- 60 - 50
		or The Greatest N-	- 5(Rhapsody Of Steel	US Steel 50213°m	Dimitri Tiomkin	М-	-250
Chi-Lites	Brunswick 1259/60	(2) Chilites*Japan M-	- 60	Roustabout	RCA LSP 2999	Elvis	М-	- 50
Coasters Daniels, Billy	Atco 13013°Japan Mercury 20047°m	Love Me Or Leave Me N-	- 7			woc Mische Spoliansky N-	+/M- /VQ+	+ 60
Diddley, Bo	Checker 2977°m	Im A Gunslinger VG+/VG	7 !	Samson And Delilah	Decca 6007*m, 10"	p Victor Young	16-	- 50
Domino, Pats	3007°s Imperial 9004°m	Fock & Rollin' red labelM-/VG-	+15	Deand Pebbles, The Deaturday Night Feve	zuth Century 4189° rRSO 8105/6(2)°Jana	n Beegees, Tavares, Trammps	10-	75 - 60
	9009°m	Fock & Rollin' *maroon VG+/VG	7 !	5 Sayonara	RCA 1041*m	Franz Waxman, Irving Berli:	n. M-	- 75
4.52	9009*m 9009*m	Rock & Rollin'*black lblVG/VG- Rock & Rollin'*black lblW-/VG-	+10	O Shop On Main Street	1041*m . Mainstream 6082*bl	Franz Waxman, I Berlin M-		• 60 - 60
1	9009*m, t	oc Rock & Rollin' black lbl VG-	51	0 Skidoo	RCA 1152	Nilsson	34-	- 50
-	9028*m, w 9062*m	oc This Is*maroon VG+/VG Swings 12,000,000 RecordM-/VG-	6	Some Came Running	Capitol 1109		+/H- H-	-100 - 65
64	9062*m	Swings 12,000,000 Records VG	61	O Southern Star, The	Colgems 5009	Georges Garvarent:	H-	- 60
) !	9062*m,w	oc Swings 12,000,000*blackM-/VG-	+ 6	Opy Who Came In Fro	m RCA 1118°s	Sol Kaplan	M-	- 50 - 75
Į.	9065°m 9103°m	Let's Play VG+/VG Sings Million Record M-/VG	5	0 Summer And Smoke	RCA 1067*Ls 1067*m		+/H-	- 60
•	9248*m	Here He Comes Again M-	- 7	5 Sun Also Rises, The	Kapp 7001°m	Hugo Friedhofer M-	/VG	50
	9248°m Liberty 83456(2)	Fats Domino Story*Germany M	- 5	O Sunny Side Of Stree O Taras Bulba	UA 4100°m)" Lp Frankie Laine M- Franz Waxman*autographed	/VG-	+100 -100
Drifters	Atlantic 8041°m	Greatest Hits*white fanVG+/VG	5	Oren Commandments	Dot 3054*m(2)	Elmer Bernstein	16-	- 75
	8099°m, w	or Under Boardwalk*colorVG++/VG	+ 5	O There's No Business O rough Guys	Decca 8091°m, toc Enterprise 7504°q	Irving Berlin, Delores Gra	y M	- 50 - 50
Eckstine, Billy Bl Dorados	Emarcy 36029 VeeJay 1001*m	Crasy Little Nama maroon lblN-	-90	0 Trapeze	Columbia 870°m, wlj	p,woc Malcolm Arnold	16-	- 75
Fisk Jubilee Singe	rsFolkways 2372	Gold & Blue Album M	-15	Orriple Cross	UA 5162	Georges Garvarents	16-	- 50
Fitzgerald, Ella	Verve 4002*m, let 4004*m, let	Sing Rodgers & Hart Song Bk M Like Someone In Love M	- 6 - 5	0 Wild Is The Wind 0 Woodstock 2	Columbia 1090°m Atlantic 5006(2)°	Dimitri Tiomkin Japan All Star Cast		- 50 - 50
	4011°m, lat	 Porgy & Bess LouisArmstrongN 	- 7	5 World Of Suzie Wong	RCA 1059*m	George Duning N-	/VG	
	4013°m,1st 4024°m,1st	Sings Gershwin Song Bk Vol IN Sings George & Ira Vol 1 N	- 5 - 5	0	Original C			
	4034°m, 1st	Hello Love N	- 5	O Andersonville Trial	20th Fox 4000°m	George C Scott, Albert Dekk	erH-	- 60
	4036°m, 1st	Get Happy H st Wishes You Swing Christmas H	- 5	Oarms And The Girl	Decca 5200°m,10" 1 Decca 8015°m,toc	Lp Nanette Fabray, Pearl H- Celeste Holm	/VG	+100
Five Royales	4042°m, bb, 1 King 580°m	Dedicated To You VG+/G	25	Ocall Ne Madam	RCA 1000°m	Diana Shore	H-	-100
Hardaway, Rose	Seeco 460°m	It's Time For M to Is Alive & Well New OrleansM	- 5	0 Christine	Columbia 5520°m, w	oc Maureen O'Hara Mark Blitzstein		- 60 50
Henry, Clarence Hooker, John Lee		c I'm John Lee*maroon lblVG+/VG	12	5 Damn Yankees	RCA 1021*m	Gwen Verdon*green cover	М-	- 60
Horne, Lena	Jazztone 1262°m	Songe of & Twie Anderson M	- 5	O Do Re MI	RCA 2002*Lm	Phil Silvers, Nancy Walker Mike Nichols & Elaine May		- 60 - 50
Jackson, Michael Jones, Jimmy	Motown 6099°pd MGM 3847	14 Great Hits*poster,glove 88 Good Timin VG++/M	-17	5 First Impressions	Columbia 2014	Polly Bergen, Farley Grange	r M	- 50
Kenner, Chris	Atlantic 8117	Land of 1,000 Dances N	- 5	Office The Red Menac	: RCA 1111	Liza Minnelli Walter Chiari, Barbara Coo	м-	- 50
Mayfield, Curtis Mercer, Mabel	Curtom No Nr*dj Atlantic 602(2)	The Art Of N	- 5	5 Gay Life, The 0 Golden Rainbow	Capitol 1560 Calendar 1001	Steve Lawrence, Eydie Gorm	n M	- 60
Meters	Josia 4010	Meters*water stained cvrVG+/N	- 7	5 John Brown's Body	Columbia 181°m(2)	Tyrone Power, Judith Anders	on M	- 50

And Honey RCA 1055°Le Columbia 240°m(3)

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BEATLES, ELVIS, BOWIE and OTHERS

ARTIST		TITLE	GRADE	RECORDS	PRICE
Beatles	L.P	1962- 1966 (red vinyl)	M-/M-/M-		\$ 30.00
Bentles	45	Love Me Do UK Picture Disc	M		\$ 10 00
Beatles	LP	First Live Recordings (Vol. 1)	M-/M-		\$ 10 00
Peter Best		The Beatle That Time Forgot	M/M	Phoen -340	\$ 10.00
Anımals	1.P	Animal Tracks	VG/VG	MGM-E-4305	\$ 25 00
Animals	LP	Best of the Animals	VG+/VG+	MGM-SE-4324	\$ 15 00
Bowie	LP	Man Of Words, Man Of Music	M-/VG+	MER-SR-61246	\$ 50.00
Howie	LP	Ziggy Stardust	M-/VG+	RCA-LSP-4702	\$ 10 00
D Clark-5		1 Like It Like That	VG+/VG+	Epic I.N 24178	\$ 20.00
D Clark-5	L.P	Glnd All Over	VG/VG	Epic LN 2409	\$ 20.00
E.Costello	LP	My Aim Is True (Pic Disc)	M-	Columbia	\$ 40 00
Elvis	45	Merry Xmas Baby (Promo - Green)	M-/M-	RCA-PB-14237	\$ 20.00
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Elvis	45	Unchained Melody	M-/M-	RCA-11212	\$ 15 00
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Elvis	LP	Beginning Years (All Inserts)	M	L.H3061	\$10.00
Nazz	LP	Nazz Nazz (Promo-Red)	VG/VG	SGC-5002	\$35.00
Nazz	LP	Nazz	VG+/VG	SGC-5001	\$20.00
Springstee	n LP	Born In The USA (Sealed)	M	COL-38653	\$10.00
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Searchers	LP	The New Searchers	VG+/VG+	KAPP-KL-1412	\$20.00
Lennon	45	Happy Xmas (Green Vinyl)	M-/VG+	APP-1842	\$25.00
Lennon	45	Mind Games	M-/VG	APP-1868	\$15.00
Lennon	45	Watching The Wheels	M-/M-	GEF-49695	\$ 5.00
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Monthey	45	Take It Away	M/M-	COL-03-018	\$ 5.00
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Wings	LP	Wildlife	M-/VG	APP-SW-3386	\$ 20 0
Mourtney		Say Say Say (12" 45)	M/M	COL -04169	\$ 10.0
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Lennon	LP	Borrowed Time (12")	M/M	POLY-701	\$ 10.0
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Harrison	45	You/ World of Stone	M/VG+	APP-1884	\$ 15.
Ringo	45	Only You/ Call Me	M/VG+	APP-1876	\$15.0
Ringo	45	You're Sixteen	VG+/VG	APP-1870	\$15.0
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Beatles	EP	Compact Stereo 33" (Japan)	M-/M-	APP-AP-4198	\$10.0
Beatles	EP	Million Sellers (RE 1982)	M-/M-	PARL(M) 8946	\$15.
Beatles	EP	Yesterday (Mono RE 1982)	M-/M-	PARL 8948	\$15.
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FLEETWOOD MAC (WB 8483) You Make

MONTROSE (W.B. 8063) Paper Money M-M/S D.J.

VAN MORRISON (W.B. 7797) Ain't Nothing
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RANDY MEWMAN (Reprise 1324) Naked Man
/ Guitty M-M/S D.J.
(W.B 8492) Short People M-M/S D.J.
STEVIE NICKS (Modern 7336) Stop Draggin'
My Heart Around M-D.J. w/M-P.S.
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Get Up VG+ English small hole 45
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PIRATES (W.B. 8718) Shakin' All Over M-

BONNIE POINTER (Motown 1451) Free Me

QUEEN
KEEP YOURSELF ALIVE
Queen Archons and of the Transport Base of the Transport Base

From My Freedom M- red wax w/M-PROCOL HARUM (Chrys. 2109) Pandora' Box/ The Piper's Tune M-

QUEEN (Electra 45863) Keep Yourself Alive
M-M/S D.J. 38. min. or (45385) Tie
Your Mother Down H-M/S D.J.
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(46532) We Will Rock You M- M/S D.J.
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MAINT DAY M-M/S D.J. w/ VG+ Pic. Sleeve
ROXY MUSIC (Atco 7329) Jealous Guy MM/S D.J. long/short
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RUTLES (W. B. 8560) I Must Be In Love MM/S D.J. (Beatles parody)
PAUL SIMON (W. B. 49511) Late In The
Evening M- M/S D.J. w/ M-Pic. SI
SLADE (W. B.8185) Nobody's Fool M- M/S D.J.
PATTI SMITH (Ansta 2013) Because The
Night M- picture steeve only
SOFT CELL (Sire 49855) Tainted Love M-M/S
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M. M/S D.J. (Yes vocalist)
RINGO STARR (Apple 1865) Photograph MM/ VG+ picture sleeve (light wear ring)
(Atl. 4312) Drowining In The Sea Of Love
STARX (2016) 1865) Photograph MM/ VG+ picture sleeve (light wear ring)
(Atl. 4312) Drowining In The Sea Of Love
STARX (2016) 1967) 1978
STARX (2016) 1978
ROD STEWART (W. 88 146) Saking M- M/S D.J.
(8535) Hot Legs M- M/S D.J.
(8535) Hot Legs M- M/S D.J.
STILLS-VOUNG SAND (Reprise 1365) Long
May You Run M- M/S D.J. or (1378)
Midnight On The Bay M- M/S D.J.
STOOGES (80mp 114) Jesus Loves The
Stooges 3 sorgle E-M - M/VG-P.S
STRANGLERS (A8M 1973) 4 song E-P on
pink war M- Pic SI. early punk!
TALKING MEAUS (Sire 49734) Houses In
Motion M- M/S D.J.
TARNEY (SPENCER BAND (A8M 2124) No
Time To Lose M- M/S D.J.
TIMIN LIZZY (Vertigo 6059 - English) Dancing
In The Moonlight VG- w/ VG Pic.SI.
(W.B. 8648) Cowboy Song M- M/S D.J.
TOM TOM CLUB (Sire 49813) Wordy
Rappinghood M- M/S D.J.
PETER TOSH (Rolling Sto. 19308) Don't Look
Back M- W/ M- P.S. (Jagger on Pic. SI.)
TOWER OF POWER (W.B. 8055) Only So
Much Oil In The Ground M- M/S D.J.
(2110) Locomotive Breath M- M/S D.J.
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PRE BOOME	Spring Sain/I'm Malking The Floor Own You Do at	SAINBOW	VG4	\$8
JIPON SERVICE	To Bulong/Maiting Por You MILTY LARGE PROPERTY	BUIC	VG+/H- VG+	\$8 \$10
DURSEY BURNEYS	B.J. Rick-A-Breux/Shet Would It . M.P. 45 (woll)	ELEKTRA	AC4	\$11
CADILLACS	Peek-A-Boo/Oh Oh Lolita 45	JOST N	N- VG+	\$4 \$6
PERSON CANDICAL	Brerybudy Munkey/Oh Gloria 45	SHOW	1074	\$10
ILICHAID CHARRISTAIN	Love He Tender/All 1 Do Is Dress Of You PS 45	10730	VG+/VG+ H-/VG	44
CHARLET CHARLES	Listo Rock/Popeye FICTURE SLEEVE 45	PARRIGRY	the All	\$5 \$10
CHORGEN CLAY	Sherry Cherry Train/1'11 Hower Go Back To 45	SIRR	H-	\$10
CORSTOS	Act Bight/The World Is Changing 45	TURNTAIL &	N-	04
CORSTIGES	What About Us/Run Red Run WHITE LANGE PROMO 45	ATT	VG	\$4 \$7
G.L. CHOCKETY	Brery Goodbye Ain't Gone/Watch By 32 45 (bb)	4 HIOTHERS		\$14
JAMES DANGER	Diamond Read/Pin A Redail on Jony 45 Senet Gancyle Brown/Restrictions NL FROND 45 (wol) Change Of Beart/Fell Mis No 45 Redd Sol Control of So	CDLP1X	H- H-	\$16
BUICH DWATE	Sweet Georgia Brown/Heartaches ME, PROMO 45 (wol)	ATCO	PI-	\$8
THE DIAMENDS	Change Of Heart/Tell Nim No 45	BULLSEYE	VC+	\$5
THE CHARGETTE	Words Of Love/Don't Say Goodbye 45	PRESIDENT	86.	\$7
DIGH & BELFICHES PATS DOM:NO	Mediay/The Majostic RED MAX 45	BOCK'N HANIA	PI-	\$5
PARTY COMM	Hed Sails In The Subset/Song For Rosemary 45	ABC	N- N- VG+/N-	\$8 \$5 \$7 \$5 \$6 \$5 \$5 \$8 \$10
NOMINE DOVE	Happy Summer Days/Long After PIC SLV 45 (scs)	DIAMOND	VG+/14-	\$5
DOWNELLS	J'Il Pende All Your Dresses Come True/1 Had45	DIAMEND	M- VG+/VG	\$5
DATE OF THE PARTY	You Cam't Sit Down/Stompin' Everywhere PIC 8EW 45	PARRIEN	VG+/VG	\$8
DYNAMICONES CURNIC NEDY	School Guitar Had/The Girl 1'm Searching For 45	BCHARC	VG+ VG+ N= VG	\$10
DUNE SON	MALL HOMESYTTP SHELIT HOURS WHITE LABEL PROPER 45	REPRISE	VG+	\$5 \$7
NAME IN THE	Proprie Bluss (c) and Surrin'/Shuckin' 45	RCA	PI-	\$7
DOM SEVERILY	Study Study Champagne 45	HERCURY	VG	\$8 \$5
PATENCE & SCHIS	Soul to The Page of the Page o	B1 CMORA	Ng-	\$5
TONE PERMIT	BULL HOMEY/THP SECEN HOURS WITHE LAWER PROPO 65 Tours Baby's corne Burtin's Shakkakin' 65 Boogle Bluss/Blue Champergne 45 Boogle Bluss/Blue Champergne 45 Boogle Bluss/Blue Champergne 45 The Big Burtin's Burtin'	MINIT	VG+	\$8
FOLE PERSONN	and 5 Temporary 4-Crit on	SIGNET	VG+	\$5
POUR PRESENTED	Prophen Properture 4-(700 m)	CAPITOL	VG+/VG+	\$5
POLIS PRESIDENT	Voices In Hotern A-CIP EP	CAPITOL	VG+/VG+ VG+/VG+	\$5
POLIS PERSONNI GENE AND DESIRIE	Lorin' Spence / Com Mill Cism the Manus M.D. 45 (cm)	CAPITUL	VG+/VG+	\$5 \$5 \$5 \$5 \$5 \$5 \$8 \$5 \$5
BILL GLAMP	Poof! I /Bosocrose's Close 45	/IRA	VG+	22
CLASS & ASSES CLASSICE HESSY	And The Horld Reson Spanning/Cold to see as	MATER.	N-	\$8
CLARRICE HINRY	You Always Burt The One You Love/Little Surv. 45	ARCO	VG+	95
JELLY SENES	I Mantria Love Him So Bad/So Long 45 (apl)	RED BIED	NO.	53
PARY JORNSON DEAN JOHNS	I'm Coming Home/River Of Tears 45	REED BLIED UNITED AFTISTS	No.	\$8 \$6 \$5 \$10
DEAN JONES	You'll Walk In The Sur/I'm Just A Country MEP 45	VALIANT	MG4	55
TO THE PARTY OF TH	Mhet*11 Do/Londin* Conl. 45	CAPITOL.	MGA	SIL
ALIZA KAGHI	I Can Only Love You/God is Alive 45	JUBILEE	M-	SR
BOOTE KING	Alserys At A Dustance/If You Wish NL PROPO 45	PARIGINY	VG+ VG+ N- N- VG+ VG+ VG+ N- N- N- N- N- N- N-	\$8
KING CURTIS	Soul Trist/Tristin' Time 45	ENTION	VG+	\$6
KING YOMS	Goodnight, Beby/Like A Castoff Puppy NE, PROMO 45	ATCO	H-	\$1(
HAILIE KRISCH?	Make Yourself At Home/Same PRCHO 45	DIAMOND	VG+	\$8
THE RELIGIPES AND ARTHUR	I Can Tell The World/Flip Side Is Blank 45 (bb)	BOULETTE	VG+	\$8
HICKEY LEE LANK	Shinggy Dog/Oo-Oo 45	SHOW	P0-	\$8 \$5
BRISIDA CER	Bring No Sunshine/Some BLAJE LANEL STERED FROMD 45	DBCCA	N=	\$5
JURY LEK LIBRIS	Bockin' My Life Amy/I Wish I Was Eighteen WLF 45	ELEKTRA	PR-	\$5
JERNY LAK LINGS	Mould You Take Another Chance On Re MLP 45 (R/S)	PERICURY	M-	\$5
LITTLE OIPPERS	Potewar/Two By Pour 45 (wol)	UNIVERSITY	VG+	\$5
LITTLE HILTON	Peel So Bad/You Colored By Slues FRCHO 45	CHRCKER		
			M-	20
LONG E PIACK	J Pound A Love/Soul Express PRONO 45	PERTERNITY	N- VG+	\$6
LCHOULE HACK	J Pound A Love/Soul Express PROMO 45 Life Goss On/Are You Really Real YIM LEL FROMO 45	PERTERNITY	N- VG+ N-	\$6 \$5
LCHRI E HACK BRTTY HADIGAN HARINERS	I Found A Love/Soul Express PROMO 45 Life Goss On/Are You Really Real YIM LEL FROMO 45 I Just Want You/I See The Moon 45	PEATERNITY MCM CCELLHBIA	N- VG+ N- N-	\$6 \$5 \$5
LCHRIE MACK BRTTY MADIGAN HARINERS NINK MARYINDALE	I Pound A Love/Soul Dopress PROVO 45 Lafe Coss On/Are You Really Real YIM LEL FECHO 45 I Just Mant You/I See The Noon 45 I Never See Maypie Alone/Lafe Geta Tee-Jus 45	PERTERNITY NCN COLUMBIA DOT	N- VG+ N- N-	\$5 \$6 \$5 \$5 \$5
LOBELE MACK BETTY MADICAM MARINERS MINK MARYIMDALE MINITCE & MAC	I Pound A Love/Soul Express PROMO 45 Library Coss On/Are You Really Seal Y Seal	PERTERNITY MCN CXELIMBIA DOT CHECKER	N- VG+ N- N- VG+	\$5 \$5 \$5 \$5 \$5 \$5
LCHOILE PACK BITTY MADEGAM PART INERS NTHK MARYINDALE PARTICE & MAC BILLY MARYED	J Pound A Love/Soul Express PROND 45 Lafe Come On/Are You Really Real YEM LBU FROND 45 I Just Ment Too/1 See The Noon 45 I Nevert See Recogie Alome/Lafe Geta Tee-Jus 45 Lean On Ne/May Don't You Try Ne 45 (bb) Sharry Stocklings/Settin Dol1 45	LIBERTY PRATEGORITY POT COLUMBIA COLUMBIA DOT	N- VG+ N- N- VG+ VG+	\$5 \$5 \$5 \$5 \$5 \$5 \$5
LONGIE PINCK BINTYY MADIGAM PRATIBERS WINK MARYIMDALE RRURICE & MAC BILLIY MARYED BUID MICCOY	I Pound A Lows/Soul Doprome PRODO 45 Life Come On/Are You Really Real Yisk LHL PRODO 45 I Just Mant You/I See The Proon 45 I Never See Respis Alone/Life Getts The-Just 45 Leans On Re/Pro Con't You Try Ne 45 (bb) Sharry Stockings/Satin Dol1 45 The Ridnight Rade Of Peul Revency/Leanths 45	PRATERNITY NON COLLINES A DOT CHROKER LI REFETY RCA	M- VG+ M- M- M- VG+ VG+ M-	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5
LONGE PINCK ENTY NADIGAM PRETHERS WINK MARYINDALE PRETICE & PAC BILLY MATTED BUILD MICCOY JACK HIGGITY	I Hound A Lowe/Soul Depress PIDEO 45 Life Cose Ox/Ner You Bealty Bealt Yalk LIB. PRICHO 45 I Just Nent You/I See The Hoon 45 I Just Nent You/I See The Hoon 45 I Hever See Repoje Alone-Life Gertar Ine-Jus 45 Lean On Heyfely Con't You Try Re 45 (bb) Shany Brockings/Satin Doll 45 The Hidnight Ride Of Paul Bevercy/Hamithe 45 Once In A Life-tum/Hail Need M. (MIDEO 45)	PROTERNITY MEN COLUMBIA DOT CHECKER LIBERTY BCA PRESTIGE	M- VG+ M- M- VG+ VG+ N- M-	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5
LOBBLE MICK BITTY MIDS GM HINE I MEDIS HINE MENTS HOMALE HINES & MIC BILLE MATTED BILLE MACUNY	J Pound A Lowe/Soul Depress PRODO 45 Lafe Come Or/Arc Vos Bealty See Bealt Visit BE. PRODO 45 I Just Mant You/I See The Room 45 I Rever See Repylie Altomo/Lafe Getta Ther-Jus 45 Lama Che Re/My Con't You Try Ne 45 (bb) Shuny Bibockings/Sertin Dol1 45 Shuny Bibockings/Sertin Dol1 45 Orow In A Lifetum/Hail Head Mt. PRODO 45 Con't Cet Settinifed(Pt. 1)/Sems(Pt. 2) 45	PRATERNITY NEN CELLINGIA DOT CHICKER LIBERTY REC PRESTIGE ATLANTIC	N- VG+ N- N- N- VG+ VG+ N- N-	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5
LOBBLE MICK BETTY MINDLGM MINE MANYINGALE MARRICE A MAC BILLY MATTED BRED MICCOY JACK MICK MICK MICKEY MICKEY A SYLVIA	I Housed A Lowe/Soul Departure PRIDED 45 Life Come On/Ner You Bealty Jile Jill. JILLE PRIDED 45 I Just Nent You/I See The Hoon 63 I Just Nent You/I See The Hoon 63 I Hever See Repoje Alone-Jule Genta Tee-Juse 45 Lean On He/Nery Con't You Try Re 45 (bb) Shary Stock-Lings/Satin Doll 45 The Hidrught Ride Of Paul Beverun/Hammtha 45 Con't On A 14 Fetum/Hail Need ML (PURM) 45 Con't Get SetLatind(PL 1)/Same(Pc 2) 45 Love Is A Treatmarylatin Year A Fichic 45	PRACTERNITY NCN COLLUBIA COLLUBIA DOT CHICKER LI REFTY RCA ATLANTIC VIK VIK	N- VG+ N- N- N- VG+ VG+ VG+ VG+	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5
LOBBLE MICK BETTEY INDIG GMM HAR INBESS HYME INCE & MICC BELLAY PRACTED BUILD INCCOM MICK NOCLEBY BROTHERS JANCK NOCLEBY BROTHERS A SELVIJA BROTHERS A SELVIJA BROTHERS A SELVIJA BROTHERS A SELVIJA	I Pound A Lowe/Soul Depress PIDDO 45 Life Cose Or/Ner You Beally Pain I Table IME PROPO 45 I Just Ment You/I See The Moon 45 I Just Ment You/I See The Moon 45 I Hever See Neppije Alone/Life Geta The-Jus 45 Lean Cos Ney/Rey Cort t You Try Ne 45 (bb) The Nidhught Red Of Peul Newron/Mismaths 45 Once In A Lifetuse/Real Need 18, PROPO 45 Cort Oet Setsitied(Pt 1)/Semm(Pt 2) 45 Love Is A Treasure/Let's New A Picnic 45 Sewetze As The Days Go By/Nomey Or to Lifet 45	PEATERNITY NEN COLLINSIA DOT CHICKER LIBRITY RCA PRESTYGE ATTANTIC VIK RCA	N- VG+ N- N- N- VG+ VG+ VG+ VG+ VG+	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5
LOBBOTE MICK BETTY MICH GM PRE LIBISS HILL MICKES HILL MICKES BILLY MICKES BILLY MICKES BILLY MICKES BILLY MICKES HILL MICKES	I Pound A Lowe/Soul Departum PRIDED 45 Life Come Or/Ner You Bealty Bealt Yall LEB PRICED 45 I Just Nent You/I See The Hoon 65 I Just Nent You/I See The Hoon 65 I Just Nent You The Good See The Hoon 65 Lean On He/Nery Con't You Try Ne 45 (bb) Shary Shockings/Satin Doll 14 The Hidwight Ride Of Paul Beverun/Hammtha 45 Once In A Life-tum/Hail Nead ML PRIDED 45 Can't Get SetLaif Led (Pt. 1)/Same(Pt. 27) 45 Swetzer As The Days Go By/Nomey On the Light 45 Swetzer As The Days Go By/Nomey On the Light 45 Section 1 A Total Control	PEATERNITY NCN CCELURBIA DOT CWICKER LITERITY RCA RCA ATLANTIC VIK RCA DOT RCA DOT	NIIII NIIII NIIII NIII NIII NIII NIII	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$
LOBRICE PRICK PROTEY PRODICEM PRO E INSISS HOLE STATE STATE HOLE SA PRIC BILLY MONTPED BILLO MONCOY JUCK RECURY BROTHERS JACK MEJURY HICKEY & SYLATA HICKEY & SYLATA HICKEY & SYLATA HICKEY SYLATA HIC	I Pound A Lowe/Soul Depress PIDDO 45 Life Cose Or/Ner You Bealty Jim Bell Yild LEE PERFO 45 I Just Ment You/I See The Moon 45 I Just Ment You/I See The Moon 45 I Hever See Respige Alone/Life Getta The-Juse 45 Lean Cos Ne/Nery Con't You Try Ne 45 (bb) Lean Cos Ne/Nery Con't You Try Ne 45 (bb) Lean Cos Ne/Nery Con't You Try Ne 45 (bb) Lean Cos Ne/Nery Con't You Try Ne 45 (bb) Lean A Life-Lime/Rail Need Memory/Niametha 45 Cross In A Life-Lime/Rail Need Memory/Niametha 45 Cross In A Life-Lime/Rail Need Memory/Niametha 45 Con't Cet Setal Leid Cell Publisher (Pr. 2) Love Is A Treasure/Let's New A Picchic 45 Senetze As The Days Ce By/Normy Out to Life/R 45 Edida's Limert/Poor Ray 7 2 45 Set (Col you) There's IL Come A Time/Loren's Limer As Comerce 45	PERTERNITY NEN CELUBIA DOT CHICKER LITERITY RCA FRESTIGE ATLANTIC VIK BCA DOT MARKER BROS.	N- VG+	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$
LOBBOLE PRICK PROTY PRODUCES SPETTY PRODUCES S	I Pound A Lowe/Soul Departure PIDEO 45 Life Come Or/Ner You Really Bealt Yall LER. PRICHO 45 I Just Nent You/I See The Roon 63 I Just Nent You/I See The Roon 63 I Hever See Respire Alone/Life Gertar Dev Just 65 Lann On ReyPery Con't You Try Re 45 (bb) Shary Brock-Lings/Satin Doll 16 The Hidhught Ride Of Paul Revenuy/Hammtha 45 Once In A Life-tram/Rail Nead M. PRIMON 45 Can't Get Set-Laif Led (Pt. 1)/Same(Pt. 27) 45 Can't Get Set-Laif Led (Pt. 1)/Same(Pt. 27) 45 Sameters As The Days Go By/Nomey On the Light 45 Sameters As The Days Go By/Nomey On the Light 45 Sameters As The Days Go By/Nomey On the Light 45 Edda's Lament/Voor Early 1, 25 Sameters As The Days Go Cyffre Read Read (Light) 1/16 Connot Let You Go/The Read Read (Light) 1/16 Connot Let You Go/The Read Read (Light) 1/16 Connot Let You Go/The Read (Read (Light)) 1/16 Connot Let You Go/The Read (Read (Light))	PERTENTITY NCH CCCLUPBIA DOT DOT SCHICKER LIBBITY NCA PRESTIGE ATLANTIC VIK NCA DOT NUMBER BROS. NUMBERN LIBBERT LIBBORT	NIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$
LOBBIEL PHICK PROTEITY PROJECT PROBLEMS SHEETY PROJECT PROSPES BERTY BENGLE PROSPES BERTY BENGLE BERTY BENGLE BERTY BENGLE BERTY BERTY BENGLE	I Pound A Lowe/Soul Depress PIDIO 65 Life Goes GVAPE You Bealty Jie Beil Tild LEE PERIOD 65 I Just Ment You/I See The Moon 65 I Just Ment You/I See The Moon 65 I Just Ment You/I See The Moon 65 Lees On Ne/Ney Con't You Try Ne 65 (bb) Shuny StockularyStrict Doll of 60/Pilliamstha 65 Shuny StockularyStrict Doll of 60/Pilliamstha 65 Once In A Lifetium/Rail Need 86, PERIOD 65 Con't Get Stockular (self Pt. 1)/Semi(Pt. 2) 55 Love Is A Tressaure/Let's Reve A Picnic 65 Sheeter As The Duys On By/Young You Tu Lifety 45 Zelda's Lament/Poor Buy 6 2 45 Thisse'll Come A Time/Incelly 12 45 Thisse'll Come A Time/Incelly 12 45 I'va Sonna Let You Go/The Sheet New PA (PSOO 55) I'va Conna Let You Go/The Sheet New Tourincell's EMP A' You Better (Now May Tou're Dissour Danie) EMP AND A' You Better (Now May Tou're Dissour Danie) EMP AND A' For Danie Ment You Tourinch Their American Danie A	PEATERNITY NER CCELURIS A DOT CONCICES LITRITY RCA CHRICKER LITRITY RCA PRESTIGE ATLANTIC VIK RCA DOT WARRER BROS. HORMORY BROS. HORMORY LORDON ASC	MCA	\$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$5 \$
LOBBOLE PRICK PROTTY PROJECT PROSES STYLES SENTENCE PROLETY SENTENCE PROLET SENTENCE BOUNTED B	I Pound A Lowe/Soul Departure PIDEO 45 Life Goes Or/Ner You Bealty Jim Bell Yild LBE PERIOD 45 I Just Nent You/I See The Roon 63 I Just Nent You/I See The Roon 63 I Hever See Respire Alone/Life Gerta Tree-Juse 45 Lean On ReyPery Con't You Try Re 45 (bb) Shany Brockings/Statin Doll 45 The Riddurght Ride Of Paul Revency/Hametha 45 Once In A Life-tram/Rial New May 10 Con't On A Life-tram/Rial New A Picnitic 45 Can't Get Setial Field (Pt. 1)/Same(Pt. 2) 45 Con't Get Setial Field (Pt. 1)/Same(Pt. 2) 45 Con't Get Setial Field (Pt. 1)/Same(Pt. 2) 45 Sametar As The Days On By/Romey On the Light 45 Sametar As The Days On By/Romey On the Light 45 Sametar As The Days On By/Romey On the Light 45 Field's Lamera Con Control Control Control The Control Let You May 16 You Better (You May 16 You May 16 You Better (You May 16 You Better (You May 16 You Better (You May 16 You May 16 Yo	PRATEINITY NCH COLUMBIA DOT COLUMBIA DOT CHICKER LI HISTY RCA PRISTY RC ATLANTIC VIR RCA DOT MARRIER BROS. RCRABRET RCA RCRABRET RCA RCA RCRABRET RCA	MCA	\$8 \$8
LOBBOLE PRICK PROTTY PROJECT PROJECT PROJECT PROJECT PROC PROJECT P	I Pound A Lowe/Soul Depress PIDEO 65 Life Goes Gr/Ace You Seality Beal Title LEE PERCO 65 Li Just Ment You/I See The Moon 65 Li Just Ment You/I See The Moon 65 Li Just Ment You/I See The Moon 65 Lises On ReyNey Con't You Try Ne 65 (bb) Shuny Stockings/Selt In Dail Second/Pilliams to 65 The MiddusyNe Lide of Paul Second/Pilliams to 65 Love Is A Tressoure/Let's Reve A Pilchic 65 Section 1 Lee The Days On By/Mosey Out to Lidge 45 Seldois Lament/Piocs Bay 8 2 45 There'll Come A Timm/Incelly UEP 45 (tol.youl) 1'ss Conna Let You Go/The Based Rem M. PRODO 65 The Pilliams to 100 Ling/Their's IEP 45 PPTTY Medding Mings/Klahram Billia 65 Lov's Weedding Mings/Klahram Billia 65 Lov's Weedding Mings/Klahram Billia 65	PRATEINITY PROTEINITY	MCA	\$8 \$8 \$5
LOBBOLE PHICK PROTEY PROJECT PROSES STYLE PROSES STYLE PROSES STYLE PROSES STYLE PROSES STATES SELLEY PROFES SELLEY SELLE	I Pound A Lown/Soul Departum PRIDEO 45 Life Gone Or/Ner You Bealty Jim Beil Yild LBE PRIDEO 45 I Just Nent You/I See The Roon 63 I Just Nent You/I See The Roon 63 I Hever See Respire Alone/Life Gerta Tree-Jus 45 Lann On ReyPery Con't You Try Re 45 (bb) Shany Brockings/Statin Doll 45 The Riddurght Ride Of Paul Revency/Hammtha 45 Once In A Life-tram/Rail New Med 18, PRIMON 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Get Setial Field Pt. 11/Same [Pt. 27] 45 Can't Con Rey Tram/Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same [Pt. 27] 45 Can't Con Rey Trame Pt. 11/Same Pt. 1	PRATERNITY REPA COLLINES A DOT CONCIONA DOT CONCIONA DOT CONCIONA DICA PRESTY GE ATTANTIC VIK DOT MONINER DOT LORDON ANC BRAVE PALORINE PALORINE POUL	MCA	\$8 \$8 \$5
LOBBOLE PRICK PROTEIN PROCESS STRIPE STATE OF THE STATE O	I Pound A Lowe/Soul Depress PIDEO 45 Life Goes GNAPE You Bealty Mis Bell Tild LEE PERCEO 45 I Just Ment You/I See The Moon 45 I Just Ment You/I See The Moon 45 I Just Ment You/I See The Moon 45 Lean On Neyfely Con't You Try Ne 45 (bb) Shary Stockings/Stati Doll I Goes Western Missands 45 The Midnight Bide Of Poul Newcom/Missands 45 The Midnight Bide Of Poul Newcom/Missands 45 Con't Get Set Instituted(Pt. 1)/Asses (Pt. 7) Love Is A Treesmare/Let's Reve A Picnic 45 Seedad is A Treesmare/Let's Reve A Picnic 45 Reida's Lament/Poor Boy 8 2 45 Telda's Lament/Poor Boy 8 2 45 There'll Come A Timm/Incelly MEP 45 FOTTY HOUSE AND A TIMM/Incelly MEP 45 FOTTY HOUSE AND A TIMM/Incelly Time Bill Bid 55 FOTTY HOUSE AND REASON AND A TIME AND A	PRACTERNITY COLLEGE IA COLLEGE IA COLLEGE IA COLLEGE IA CHECKER LITERATY BCA PRESTIGE ANTIANTIC VIR BCA	VG+ VG+ VG+ VG+	\$8 \$8 \$5
LOBBIEL PRICK PROTTY PROJECT PROBLINGS THEOLOGY PROBLINGS THEOLOGY RECHEFY ANCHER BILLY RACTED BILLY RACTED BILLY RACTED HICKY ANCY RECOUPY RICKY A STLITIA HICK ANCHER BIRD PROJECT ANCH RECOUPY RICKY A STLITIA HICKYTON HICKY A STLITIA HICKYTON HICKY ANCHER HICKYTON HICKY ANCHER HICKYTON HICKY ANCHER HICKYTON	I Pound A Lowe/Soul Departme PIDDO 45 Life Gone Or/Ner Vou Bealty Bealt Yall LER. PERIOD 45 I Junt Nent You/I See The Roon 63 I Junt Nent You/I See The Roon 63 I Junt Nent You/I See The Roon 63 Lean On ReyNey Con't You Try Re 45 (bb) Shany Brockings/Satin Doll 45 The Riddurght Ride Of Paul Revency/Hammtha 45 Once In A Life-tram/Rail New May 16 Con't One In A Life-tram/Rail New Pichalt Con't One Set List Led (Pt. 1)/Same (Pt. 2) Seeters As The Days On By/Romey Ont be Light 45 Seeters As The Days On By/Romey On the Light 45 Seeters As The Days On By/Romey Ont be Light 45 Seeters As The Days On By/Romey On the Light 45 Theory I Li Come A Tamo/Lorelly RID 55 Theory I Li Come A Tamo/Lorelly RID 55 Thou Retter/Rom Mile 18 I You Better/Rom Mile 18 I Ton't Werner Be Russed/Mexicon Pearls 45 I Don't Werner Be Russed/Mexicon Pearls 45 Let's Call I I A Day Cat/Purill(April) 45 (oc) Some Pollas Do And Some Pollas Don'ty'I'm Rever 45 Ne've All Octa Live In This Rome/A Mexicon Brower 41 Let Brid 18	PRAFERITY MEA COLLIPESTA COLLIPESTA COMMICICAS LITERATY ERCA FRIENTIC COLLIPESTA RECA FRIENTIC COLLIPESTA RECA BEACH BEACH BEACH BEACH BEACH BEACH BEACH BEACH COURAL COURAL COURAL COURAL	N- VG+ N- N- VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+	\$8 \$8 \$5
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11. HELLO GOODSYE - OPENAF / YELLOW SUREL Disc. V.G.

13. HELLO! GOODSYE - WALD: V.G.

14. HELP! CAP. BOD/DEANGE DISC. V.G. H. 20 18_ 15. Hay Jule - APPLE W/CHT LOGO WAL SOLD
16. I FEEL FIRST OFFINES / YELLOW SWIFT DUC. VG
11. LADY MADONNA - ORANGE/YELLOW SWIFT DUC. VG " WOL -G CM.- ROLL/ORANGE MOND - VG++ 18. SAME 5. 19. SAME 20. LET IT BE - Apple W/CAP LOGO RW + WOL P(FILER)

21. THE LONG + WINDING ROAD - APPLE ST. MFD DISC. VG X 22 LOVE ME DO -TOLLIE #3 LOGO STER. + WOL DIX. VG 23. LOVE ME DO - OLDIES 45 WOL ALL LLL. DISC. VG 24. PAPER BACK WRITER-DRANGE/YELLOW SWILL DISC. VG 10. 15. 25. SAME " STICK, W.L. DISC VG 12. 26 PZHNY LANE - ORANGE/YELLON SWIFE DIX. P (FILZE) * THE SINGLES COLLECTION 1962/1970

1. I FEEL FINE - ODEON, SPAIN W/PS RW VC/M- 40.

2. PAPER BACK WRITER - ODEON, SPAIN W/PS VC+/M- 40. 3. STRAWBERRY FIELDS - ODEON, SAAIN W/PS VOT/M- 40.

81. PLEASE PLEASE ME - OLDIES 45 DIEC. VO 10.

28. SQT. PEPPERS - ST. BLACK LABLE W/PLEM PRINT DUC. VO+ 5. 28. Squitting - Apple MFD Well Disc and 6+ 12.

So Something - Apple MFD STRR. Had Duc and 6+ 12.

BL TALKIN'BOUT YOU - COLLET BRIT. Imp. SGRES W/PS MT/M-10. 32. TWIST AND SHOUT-OLDIES 45 33. YESTERDAY -ORANGE/YELLOW SWIRL W/OSG. STREYGE - VG to.
34. LEAVE MY KITTEN ALONE - CAP. NON RELEASE P/S ONLY M 50. * EPS: ALL WITH SLEEVES LBEATLES FOR SAKE-PARL MOND U.K. VOT/VGT 2 BEATES HITS -PARL MONO U.K. WOE & INM 35. 3. BEATLES YESTERDAY - PARL, AUST. RW VG/M-4. BEATLES NORWEGIAN WOOD-PARL AUST. AM/M 55. 5.BEARLES W/T-SHERIDAN-POLY. PROMO M/M 25. * MCCRETNEY: 1. ANOTHER DAY - APPLE 1829 MFD WOL VG. 5.
2 COMINION LID-COL. WOL - NG 4. -/46 3. Hi, Hi, Hi. (WINGS) RED Lbl. Appale Disc. only- M. 20. 4 EBONY + I YORY - COLUMBIA DIEC. ONCY - VG+ 5. 5, GETTING CLOSER (WINGS) COLUMBIA DISC ONLY-VG+ 6. LISTEN TO WHAT THE MAN SAID (WINGS) CAP. BLACK W/PS VG/16. 15. 1. MY BROWS FACE-CAP. REPLE DISC. ONLY-M 1. MY BRANS FACE - CAP. REPLE DISC. ONLY - M
8. PIPES OF TEACE - COL DISC. ONLY - VG
9. PRESS (VIDE EAST) BURDENING W/PS UK
10. SAY SAY SAY - COL. ST. DISC ONLY
11. TAKE IT AWAY - COL. WI FOR W/PS (PARROE (S)! M/M- 20.
12. TUR OF WAR - COLUMERA DISC. ONLY
13. TUR OF WAR - TOLLAND W/PS (PARROE (S)! M/M- 20.
13. TUR OF WAR - TOLLAND W/PS (ROBE DY LINK) S/S M/M 15.
14. WE ALL STAND TOGETHER - W/FROG CHORUS U.K. VG +/M 20.
15. WONDERFUL CHRISTMASTIME - CAP. CEMA RED VINYL - /M 30.
X RINGO GOODMIGHT VIENNA-BURCH STAN APPOLE W/PS FRANCE VG +/M 5.
3. IT DON'T COME EASY - APPOLE ST. MFD. DISC. NGC 5.
3. IT DON'T COME EASY - APPOLE ST. MFD. DISC. NGC 5.
3. IT DON'T COME EASY - APPOLE ST. PURPLE LABEL /M 5.
Y. RIVYRT PROPERTY - BOARD WALK /M 20.
YE HINGO ELUTED: "COKEY COKEY" COLONEL PLING-O-PEC. UK -/M 20.
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YE HINGO ELUTED: "COKEY COKEY" COLONEL PLING-O-PEC. UK -/M 20.
YE HINGO ELUTED: "COKEY COKEY" COKEY" COKEY COKEY" COKEY COKE WITH MOO BELLS - ATCS THERE BLONDE MINES

LIMBOR! WOMAN - GET FIN THE BETTES

WATCHING THE WELLS - GET. THE LETTES

3. NOBORY TOLD W.Z. - POLYGOL.

4. GIVE PERCE A CHANCE-PLATIK OND - Apple W/YS

5. JUT LIKE STRETHING ONDER - GET. THIN LETTESS

5. LINK GIVE - OLZONS WIPS + YURK INSENT JAMAN

7. THANGLINE - OLZONS WIPS + YURK INSENT JAMAN

8. WALKING ON THIN ICE (FR. John) Yoko - GET. W/PS VG++/M

10. HABBICON: ON THIN ICE (FR. John) Yoko - GET. W/PS VG++/M

11. HABBICON: ON THIN ICE (FR. John) Yoko - GET. * HARRISON: All Those YEARS Ago - DARKHORSE

2. GOT MY MIND SET ON YOU - DARKHORSE : WAS Nott 5. G+/M- 8 3. MY SWEET LORD-MED APPLE RW LL. 4. TEARDROPS-DARK HORSE U.K. DIFF. PS -/G+ 10. M/M 25. 5. This Is Love - DARKHOUSE WIPS VG+/VC 10. 6. WHEN WE WAS FAB - MARK ADASE Not 5. * 24 KARAT GOLD 453: CAP. "MILLION STUZZ" ALMACS FOSE. MOUNTED * 24 KARAT GOLD 455: CAP. "MILLION SELER MURACOS CIDER. MOUNTED
in FRAMED Shadow Rox W/DECUT LIP. MIT IN CORREA)...

1. I WANT TO HOD YOUR HAND LITD 4 #D! M 125.

2. SIT PEPPER LONELY HAND LITD. 4 #D! M 125.

* HADLE RELATED:
1. JAKIE LOMAN - HOW THE WAS WAS WOVEN MYS VAG VG+15.
2. GARIE HONGE - WEEE ON OUR MAY N/PS VG/M-15.

** OTHER: CINA BLACK - CWLY FOREVER WILL DO-WE FRO AUTOGRAPH
VO + 1968 25.

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BUM MOM-Too 're Mine Don't Cry Baby LIVE (Heavy Metal Worldwide 1983; 7) SI BUFFALO-Barrariation of the Man Paych Man 18, 1987. FS. 1987

Beby Hold On: Lone Holf (Brickyard/198): P. S.J. S.B. N. H. O. B. H. Y. T.P.

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		-	WRITIN	GOR	STICKER	ON	LABEL		-	TAPE	
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002	BEHNETT, BOYD & HIS ROCKETS	SEVENTEEN				19.50
004	(MAROON/GOLD PRINT)		CHESS	1653	104-	16.50
005	BERRY, CHUCK SCHOOL DAY BERRY, CHUCK JOHNNY B. GO BERRY, CHUCK CAROL BERRY, CHUCK OH BABY DOL	OODE .	CHESS	1691	104-	14.50
006	BERRY, CHUCK CAROL BERRY, CHUCK OH BABY DOL:		CHESS	1664	VG++	14.50
008			ALADDIN	3319	MH	14.50
009	BROWN, NAPPY W/ THE GIBRAL (DON'T BE ANGRY)	TERS & SOUTHE				14.50
010	BROWN, TOMMY & BIS COMBO/R BURNETTE, JOHNNY/EAGER BEA	DODGER ME				49.50 49.50
011	THE CADETS STRANDED IN	THE JUNGLE	HODERN	994	VG+	19.50
013	THE CADILLACS SPEEDOO (TP) NCW	JOSIE	785 842		19.50
014	THE CADILLACS I WANT TO K THE CADILLACS BAD DAN MCG	1100	JOSIE	870	VG++	11.50
016	CARBO, CHUCK TIMES THE CARDINALS THE DOOR IS		IMPERIAL ATLANTIC	5479 1054		12.50
	(BLACK & YELLOW LABEL)					24.50
018	CASE, JOHNNY I WALK THE (RECORDED BY SUN IN MEMORIA	S)	LOWDON-SU			
019			RSVP	1105	/3219/NM	16.50
020 021	THE CHERRS/BLACK DENIM TRO CLINE, FATSY HONKY TONK	MERRY GO ROUS	D/CORAL	61464	NM-	19.50
022	(1ST ISSUE) THE COASTERS WHAT ABOUT			6153		59.50
023	COCHRAN, EDDIE JEANIE, JEA	MIE, JEANIE	LIBERTY	55123	1014-	12.50
024	COOKE, SAM YOU SEND HE COOKE, SAM I'LL COME R	UNINING BACK 1	REEN TO YOU/SPEC:	4013 (ALTY/619	ND4	12.50
026	THE CRESTS WITH JOHNNY HAS	TRO/ISM'T IT	AMAZING/COM	ID/537	VG++	14.50 11.50
027	THE DANLEERS ONE SUMMER DARIN, BOBBY W/THE JAYBIRD DEE, JACKIE BUDDY	S/BLUE EYED :			2014 -	24.50
029		IN' (MAROON I				16.50 11.50
030	THE DIAMONDS LITTLE DARK DION 6 THE BELMONTS/I WOND DION 6 THE BELMONTS/NO ONE	ER WHY (GRAY	LABEL) /*LA	JRIE/3013	VG+	14.50
032	DION & THE BELMONTS/NO ONE	KNOWS (BLUE	LABEL) / LAUI IMPERIAL	RIE/3015	VG++ VG+	12.50
033	THE DUBS COULD THIS	BE MAGIC	GOME	5011	VG++	11.50 24.50
035	EDDY, DUAME RAMROD (BLA	CK & RED LAB	EL) / * JAMIE	1109	VG++ VG	18.50
036 037	THE ELEGANTS LITTLE STAP	(BLACK & SI	LVER LABEL).	/APT/2500	5/104-	12.50
038	THE ENCHANTERS TRUE LOVE O	ONE (ORANGE	OLD TOWN	EO/61756	NM- VG+	26.50
039	THE FIRSTAS SO FINE (WITE PIANO INTRODUCTION/I	.D. #2TSP 29	364)			
040	THE FIVE SATIMS/TO THE ALS FOLEY, RED ROCK 'N RES THE FOUR PREPS A LETTER TO	LE (RED LABE	L) /EMBER DECCA	1019 30067	VG++ NM	12.50
042				5143	ж	12.50
043	FRANCIS, CONNIE/FREDDIE THE G-CLEFS SYMBOL OF I	CVIE	NGM PARIS	12015	184- VG++	19.50
045	GIBBS, SHERRI OR NY BABY		PHILLY SO	UNDS/108	MH-	16.50
046	THE GLOWTONES THE GIRL I GORDON, CURTIS BLUE LIFET	LOVE	EAST-WEST MERCURY		NM- VG++	12.50 14.50
048	GRACIE CHARLIE/FABULOUS		CAMEO	107	NH	14.50
049		TS/REAL ROCK	DRIVE/ESSE	X/310 303	VG+	39.50
051	HALEY, BILL & THE SADDLEM HALEY, BILL & THE COMETS/S HALEY, BILL & HIS COMETS/S	HARE, RATTLE	AND ROLL/*	DECCA/292	04/104-	22.50
052				ECCA/2920	4/VG+	10.50
053	HATTER MARK C MAN COMMENCE		UES/DECCA	30085	NB4-	19.50
054 055	HALEY, BILL & HIS COMETS/I	OCK AROUND T	HE CLOCK/DE	CCA/29124	1 1404	19.50
	(BLACK LABEL, SILVER PRINT	r)				
056 057	THE HEARTBEATS OF BABY DON	R KNOW?	RAMA BALLY	216 1027	VG+ 1004-	39.50 12.50
058	HATTY BUDDY C THE CRUCKE	EE/OR BOY!	DOLLAR CONT. CO.	65036	100.44	19.50
059	HOLLY, BUDDY & THE CRICKE HOLLY, BUDDY & THE CRICKE HUNTER, IVORY JOE/A TEAR	TB/THAT'LL BE TS/THINK IT O	THE DAY/BR VER/BRUNSWI	UNSWICK/S	VG+	16.50 11.50
061	HUNTER, IVORY JOE/A TEAR	FELL	ATLANTIC	1006	VG++	12.50
062	(WITH ORIGINAL SLEEVE)	L'M YOURS	CLOCK	1022	-	
063 064	JACKSON, WANDA/LET'S HAVE	A PARTY (PUR	PLE LABEL)/	CAPITOL/	1397/WH 1866	11.50
065	JAMES, JOHI DANNY BOY	H	305,434	T530A	C-U-C	12.50
066	JAMES, JOHI ARE YOU SO! JAM & ARMIE JENNIE LEE	URY?	MCMI * APREM	12828 108	18M VG++	11.50 14.50
068	TAM & DEAN BARY TALK		DOVE	522	3000	11.50
069	JONES, J. & THE WORTHERNA RAY, CAROL & THE TEEM-AIR	LMS/THERE'S B	men a crang E/Terre sta	RS/CREST/	/A3/321/104- /1057/104-	12.50
071						19.50
072	(WANTE UP LITTLE SUSIE, LOTTE LARKS IT'S UNBELLEWIS, WALLY WHITE BORB	IEVABLE	SMERYL	334	VG+	12.50
073	LEWIS, WALLY WHITE BOBB LITTLE RICEARD LUCILLE	Y SOCKS	DOT	15763 598	104-	12.50 12.50
075	LITTER BICHARD KEEP A 1010	CKIN'	SPECIALTY SPECIALTY	611	VG++	11.50
076	LYMON, FRANKIE & HIS TEEN	AGERS/GOODY G	OODY/GEE	GG-1039	VG+	17.50
077	LYMON. FRANKIE & THE TEEN	AGERS/OUT IN	THE COLD AG	LAIM/ * GEE,	/GG-1036/984	-12.50
078	LYONS, JOE 6 THE ARROWS/B MARTIN, DEAM LET ME GO,	OB-A-LOOP	RIT MAKER	600	VW+	24.50
080	MCDUATTER CLYDE/T MAKE B	PT.TWVP	ATLANTIC	1117	1864	11.50
081	NELSON, RICKY I'M MALKIN	g E FOOL	VERVE IMPERIAL	10047 5528	104	19.50 12.50
083	NERVOUS MORVUS TRANSFUSIO	H (HAROON LAE	EL)/DOT	45-1547	0 304	14.50
084	THE MU TORMADOS/PHILADELP (IN ORIGINAL SLEEVE)	HIA U.S.A.				11.50
085	THE ORIGINALS ANNA		JACRPOT	48012 30045	100	16.50
086 087			DESCRI		PREFE	14.50
088	THE PLATTERS THE GREAT	OGIE PRETENDER (MR	ROOM LABEL	/MERCURY	/70753/VG+4	12.50
	THE PLATTERS THE GREAT PRESLET, ELVIS I WANT YOU	OGIE PRETEMDER (NG , I NEED YOU,	ROOM LABEL	/MERCURY	/70753/VG+4	12.50
089	(DOG ON TOP)	, I NEED YOU,	ROOM LABEL)	/MERCURY 47-6540	/70753/VG+4 184-	12.50
089 090	PRESLEY, ELVIS I MANT YOU (DOG ON TOP) THE RINKY-DINKS/EARLY IN RICKS, JIMMY 6 THE RAVENS	, I NEED YOU,	ROOM LABEL)	/MERCURY 47-6540	/70753/VG+4 184-	12.50
089 090	PRESLEY, ELVIS I MANT YOU (DOG ON TOP) IME RINKY-DINKS/EARLY IN RICKS, JIMMY 6 THE RAVENS (MAROOW/SILVER LABEL) THE RIVERAS OUR LOVE	, I NEED YOU,	(TP) /ATCO IE FOOL/*MEI * COED	/MERCURY 47-6540 6121 RCURY/702 513	/70753/VG+4 104- VG+ 13/104 VG++	12.50
091 092	PRESLEY, ELVIS I MANT YOU (DOG ON TOP) THE RINKY-DINKS/EARLY IN RICKS, JIMMY 6 THE RAVENS (MARGON/SILVER LABEL) THE RIVIERAS OUR LOVE ROBBINS, MARTY ALORA OE	, I NRED YOU, THE MORNING (/WHO'LL BE TH	(TP) /ATCO HE FOOL/*MEH * COED COLUMBIA	6121 RCURY/702 513 4-21213	/70753/VG++ 104- VG+ 13/104 VG++ 104	12.50 24.50 21.50 11.50 16.50
091	PRESLEY, ELVIS I MANT YOU (DOG ON TOP) THE RINKY-DINKS/EARLY IN RICKS, JIMMY 6 THE RAVENS (MARGON/SILVER LABEL) THE RIVIERAS OUR LOVE ROBBINS, MARTY ALORA OE	, I NRED YOU, THE MORNING (/WHO'LL BE TH	(TP) /ATCO HE FOOL/*MEH * COED COLUMBIA	6121 RCURY/702 513 4-21213	/70753/VG++ 104- VG+ 13/104 VG++ 104	12.50 12.50 24.50
091 092 093 094	PRESIET, ELVIS I MANT YOU (DOG ON YOP) THE RINKT-DINKS/EARLY IN RICES, JUNEY 6 THE RAVENS (MAROOW/SILVER LAREL) THE RIVIERAS OUR LOVE ROBENS, MARTY ALOHA OE THE ROCKIN' CHAINS/ROCKINSCOTT, JACK MY TRUE LO	, I NEED YOU, THE MORNING (/WHO'LL BE TH ' CHAIR BOOG! VE	POON LABEL)/RCA (TP)/ATCO (E FOOL/*ME) * COED COLUMBIA (E (TP)/RECC CARLTON (DAY/TOP RA)	6121 ACURY/702 513 4-21213 ORTE/402 462 WK/2055	/70753/VG++ 1004- VG+ 13/1001 VG++ 1001 VG 1001	12.50 24.50 11.50 16.50 19.50 13.50 11.50
091 092 093 094	PRESIET, ELVIS I MANT YOU (DOG ON TOP) THE RINKT-DINKS/EARLY IN RICES, JIGHT 6 THE RAVENS (MAROOW/SILVER LABEL) THE RIVIERAS OUR LOVE ROBBINS, MORTY ALORA OR THE ROCKIN' CHAIRS/MOCKIN SCOTT, JACK NT THUE LO SCOTT, JACK IT ONLY HA	, I NEED YOU, THE MORNING (/WHO'LL BE TH ' CHAIR BOOG! VE PPENED YESTER BY	UROON LABEL)/RCA ITP)/ATCO IE FOOL/*MEI * COED COLUMBIA IE (TP)/RECC CARLTON LDAY/TOP RAI JOENSON	/WERCURY 47-6540 6121 RCURY/702 513 4-21213 ORTE/402 462 WK/2055 104	/70753/VG++ 10H- VG+ 13/10H VG++ NNI VG 10H VG++ NNI VG++ NNI VG++	12.50 24.50 24.50 11.50 16.50 19.50 13.50
091 092 093 094 095 096	PRESIET, ELVIS I MANT YOU (DOG ON TOP) THE RINKT-DINKS/EARLY IN RICES, JIGHT 6 THE RAVENS (MAROOW/SILVER LABEL) THE RIVIERAS OUR LOVE ROBBINS, MORTY ALORA OR THE ROCKIN' CHAIRS/MOCKIN SCOTT, JACK NT THUE LO SCOTT, JACK IT ONLY HA	, I NEED YOU, THE MORNING (/WHO'LL BE TH ' CHAIR BOOG! VE PPENED YESTER BY	UROON LABEL)/RCA ITP)/ATCO IE FOOL/*MEI * COED COLUMBIA IE (TP)/RECC CARLTON LDAY/TOP RAI JOENSON	/WERCURY 47-6540 6121 RCURY/702 513 4-21213 ORTE/402 462 WK/2055 104	/70753/VG++ 10H- VG+ 13/10H VG++ NNI VG 10H VG++ NNI VG++ NNI VG++	12.50 24.50 11.50 16.50 19.50 13.50 11.50 14.50
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091 092 093 094 095 096	PRESIET, ELVIS I MANT YOU (DOG ON TOP) THE RINKT-DINKS/KARLY IN RICKS, JIMMY & THE RAVENS (MORNON/SILVER LABEL) THE RIVIERAS OUR LOVE THE ROCKIN' CHAIRS/MOCKIN SCOTT, JACK IT OWLY RE GOOD AND THE BEALLS BABY ON HE GOOD BETWEEN LINES) THE SILHOUETIES/CET A JOB SPIDERS SHEM, JIMMY COUNTRY CA THE S SHEEDNS SHAM, JIMMY COUNTRY CA THE S PRICHONS BLANCHE	THE MORNING (/WHO'LL BE TE CHAIR BOOG! VE PPENED YESTER BY (RED LABEL) ME MONDERING	ROOM LABEL)/RCA (TP)/ATCO IE FOOL/*MEI * COED COLUMBIA IE (TP)/REC CARLTON IDAT/TOP RAI JOENSON * EMBER * IMPERIAL MGM LIDO	/WERCURY 47-6540 6121 RCURY/702 513 4-21213 ORTE/402 462 WK/2055 104	/70753/VG++ 10H- VG+ 13/10H VG++ NNI VG 10H VG++ NNI VG++ NNI VG++	12.50 24.50 11.50 16.50 19.50 13.50 11.50 14.50 29.50
091 092 093 094 095 096 097 098 099	PRESIET, ELVIS I MANT TOU CDOG ON TOP) THE RINKT-DINKS/EARLY IN RICES, JIGHT & THE RAVENS (MAROOW/SILVER LABEL) THE RIVIERAS OUR LOVE ROBBINS, MORTY ALORA OR THE ROCKIN' CHAINES/BOCKIN SCOTT, JACK IT ONLY RA (#104 BETWEEN LINES) THE SILKOUTTES/GET A JOS SPIDERS SWEM, JIMMY THE SELD. THE SILKOUTTES/GET A JOS SPINEN, JIMMY THE SILKOUTTES/GET A JOS SPENM, JIMMY THE SILKOUTTES/GET A JOS SPENM, JIMMY CORRAY LABREL WITH RORIGONY	THE MORNING (/WHO'LL BE TH 'CHAIR BOOG! VE PPENED YESTER BY (RED LABEL) ME MONDERING TTIN' AL STRAIGET!	IROOM LABEL)/ACA ITP / ATCO ITP / ATCO ITP / ATCO ITP / ATCO ITP / COED COLUMBIA IE (TP) / REC CARLTON LDAY/TOP RAI JOHNSON * DEBER * IMPERIAL HGM LIDO LINES)	/MERCURY 47-6540 6121 RCURY/702 513 4-21213 9422 987/2055 104 E-1029 5318 12348 500	/70753/VG++ 10H- VG+ 13/10H VG++ NNI VG 10H VG++ NNI VG++ NNI VG++	12.50 12.50 24.50 11.50 16.50 19.50 13.50 11.50 14.50 12.50 29.50 12.50 39.50
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RARE PICTURE SLEEVE AUCTION, PT. 2

AUCTION #81-continues my all-picture sleeve auction from last issue(see AUC_#80, Goldmine #480), p 103. THANK YOU and HAPPY HOLIDAYS to all my regulars who have helped me earn, FOR seven consecutive years, GOLDMINE'S CUSTOMER SERVICE AWARD(1992-98). This PIC SLEEVE AUCTION has 1 grade only (no discs-just PICTURE SLEEVES). I wore out the 45's working as a DJ. But I kept the original picture sleeves stored in my basement cabinet. Most were stored without the record hardly having been inside, so, few have ringwear Those that do are coded: srw= for slight ring wear; rw= moderate ring wear. Grading is conservative. These picture sleeves were stored in 7½" Polvethlvene sleeves. Auc. closes 1-22-99. 2s-call:330-793-4512 PRICE SUBJECT AND SECULATION SHOULD THE STATE OF THE STAT

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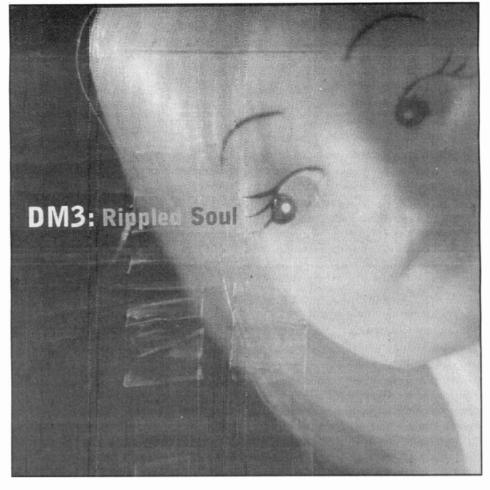
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are mixed with adrenaline-fueled rave-ups for a set that more or less epitomizes what the No Depression movement is all about.

But this is all beginning to sound a bit too familiar. Straightaways was nothing more than an updated version of Trace without the immediacy or songs; Tremolo is merely another variation on that theme. It's a more satisfying outing than the last one, but you can't help but to think that all of Farrar's best ideas were exhausted the first time around (only the opening "Straightface," a distortion-filled amp-igniter, strays into unfamiliar terrain).

There is an easy charm to Tremolo, however. Farrar sounds more assured in his singing, drawing out his words in a relaxed (bordering on burned-out) manner. And the tales have become more literary, as well. Working with a songbook that's part southern mystique, part post-modernism, Farrar shapes the songs here into sprawling narratives that work in alliance with their backroad settings

Still, it's the lazy, porch-swinging quality of Farrar's songs that has given Son Volt their hook (as it did when he was in Uncle Tupelo). And while Tremolo has its fair share of them, it's the album's mid-line rockers that ultimately tear it away from the lulls of its predecessor: The appropriately driving rhythms that guide "Driving the View," "Flow" and "Question" sway around the band more authoritatively than they have in



the past, and "Medicine Hat" twists its way into one of Farrar's most enduring songs. A fine, if not definitive, representation of one of the '90s most austere genres.

GOLDMINE #481

— Michael Gallucci

DM3 Rippled Soul Citadel (CITCD 542) Australian Import

Dom Mariani, founding father of Aussie power-pop legends DM3, found himself lodged firmly between the proverbial rock and the hard place after the release of their two masterstrokes, Road to Rome and One Time, Two Times, Three Red Light; how do you progress after releasing what many consider two of the quintessential discs of the genre? For Mariani, it was a matter of dislodging himself and heading back to his garage roots. While Rippled Soul still contains a large quotient of DM3's trademark pop antics impeccably produced, powerfully performed and ever-so-memorable — there's an overall "heavier" feel to the proceedings which is a touch disquieting at first.

The trio serves notice that Rippled Soul is a whole 'nother thang by leading off the record with a guitar solo (and a fiery one at that) on "Everything That You Told Me." While the chorus is reminiscent of classic DM3, the verses on this one strike a balance between the garage leanings of Mariani's former band the Stems and the riffy guitar swagger of midperiod Move. The next track, "Lure," is more

(Please see New Reviews page 107)





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(Jezebel from page 60)

a different name - and all that doesn't even take in to account the deliberate misinformation GLJ included on the record sleeve. Although Gilvear is credited, it was actually Chris Bell who played drums on the album. Band politics said Gilvear got the glory and Bell received a thank you. Afterwards, Bell went on to work with New Wave stars The Thompson Twins.

Regardless of that particular morass, Immigrant was the natural continuation from Promise.

"In my opinion," Michael states," that was our best work up to that point. It's my favorite record, for whatever reason, because it was a real triumph of will over circumstance, wasn't it?'

The record opens with the problematic "Always A Flame," now recorded for the third time, and finally brought to fruition. It was well worth the wait, a shimmering, shuddering Goth-pop masterpiece. Under Leckie's ministrations, GLI were well on the way to wedding together their dark experimental sound with purer pop. This was particularly true of "Shame," which would be GLJ's next single. Deeply emotional, shrouded, yet ringing with an almost stadium guitar sound, "Shame" heralded the band's upcoming shift in direction.

In contrast, "Stephen," is a thunderous, slow tempo number, with a hint of C&W. It would've been perfect for the soundtrack of Dracula Meets Billy The Kid! The title track returned to the classic Jezzie Goth sound; an unforgettable melody direct from the crypt.

And then there's "Cow," all dark jangly guitars, injected with a Celtic folk aura a bit reminiscent of early U2 (both bands proudly displayed their Celtic roots in their formative years), and a rousing anthemic chorus. "Cow" was dancing pixies weaving black magic spells. Deservedly, the song was released as a single in early 1985.

'Worth Waiting For," was an upbeat pop-rocker, with hints of shadow, brightened by a big guitar sound. In contrast, "The Rhino Plasty" was a chuttering, stuttering number, Led Zep in Jezzieland. "Deep South Wale" was equally creative, guitar drones collide with an intricate rhythm, as the melody swirls across the song, driven by both the lead and backing vocals. The album concludes with the beautiful, atmospheric ballad, "Coal Porter,"

With the release of Immigrant, GLJ climbed up the musical ladder, quickly climbed from clubland to venues holding eight to ten thousand people. The Astons were ecstatic, but Hudson was having serious problems that had little to do with the band's success. "He was doing weird things, wandering off and stuff," Michael explains, so. I went to check out some guitar players. I checked out [ex-Rich Kid] Steve New, but he was a bigger basket case than Ian! He's a really beautiful creature, and he would've been great for the band, but....

"But lames (Stevenson) was playing guitar with him. I thought he was a good guitar player, then I kind of forgot about it. Then James turned up on TV, and I knew my management knew him. So I kept in the back of my mind, if Ian didn't work out, I'd give this guy a call." That band, incidentally,

was Hot Club, and besides Steve New, the line-up boasted former Pistol bassist Glen Matlock, and ex-Clash drummer Terry

GLJ went off to tour America hoping the situation with Hudson would improve. It didn't; it got worse. "Ian had a nervous breakdown, cut his wrists, and tried to jump out of a 16th-floor window," Michael continues. That's what my song 'Sorry' (from his solo Why Me Why Now Why This album) is about. It's my apology to this girl, a friend of Ian's, because I know she's held this grudge blaming me for Ian's emotional state.

"Anyway, it was getting ridiculous by this point, Ian doesn't even know what songs he's playing. So I said, 'Ian's got to go home, he's just too sick.' I called up my management in England and said get James Stevenson on a plane. And they did."

lames Stevenson began his musical career at 17 in Chelsea, a second stringer, first wave punk band. From there he joined the far more credible Generation X in time for their final album, Kiss Me Deadly; moved on to play with Kim Wilde, and scratch up another hit single, "Kids In America." And from

there, it was on to the post-punk supergroup Hot Club

So it's perhaps not surprising that Stevenson knew little about the Gothic Gene Loves lezebel. In fact, the guitarist hadn't even heard their new album yet. "I got on the plane and put on a tape of Immigrant," the guitarist recalls, "and the first thing I thought was... 'Oh my God, what is this?" It took a few more listens before he packed his parachute back up.

"He learned about three songs and went straight into a 60-date tour of America," Jay states with awe.

"lames came out," Michael elaborates, "and learned four or five songs. What we did during the first part of the tour was play the same songs and just exchanged the lyrics. Then a few shows in, we got everything

Amazingly, considering the situation, the tour was a smashing success. American label interest was intense, and GLJ soon inked a licensing deal with Geffen. It had a similar effect on Jane's Addiction, incidentally, as they trailed around as support act on several of the dates.

GLJ returned from America and began juggling recording with British shows, TV appearances, and interviews. And in November, 1985, their new single, "Desire," was released and entered the UK chart. Recorded before the tour, with Hudson on guitar, "Desire" marked Michael's debut as a producer (he cosproduced the song alongside Alvin Clarke) and Jay explains, "Michael arranged it. Originally the lyric had 'What you get is what you see' with 'desire' going at the same time. But he spotted movements which were really good, which is what he's really good at. He'd be a great producer, because he can actually see what we all hear in the end, but in the middle of a song, I can't do that." (The flipside featured the old Steve Harley mix of "Always A Flame," which had previously been available only on a fanzine compilation.)

In March, 1986, GLI's follow-up single, "The Sweetest Thing," hit the shops, and it was apparent that GLJ were undergoing a dramatic change in sound. They'd recruited yet another new producer, Gary Lyons, and he was obviously bringing out their pop side... and something else as well.

Michael won the lead vocal role, and that initiated another rash of sibling rivalry. "I got angry because I wanted to sing that," Jay recalls. "It was my song, and I ended up doing backing vocals, which pissed me off immensely. But we were always competing for those places."

Although this was Stevenson's recorded

all a galaxy removed from the darker drones and jangly Celtic influences that the Jezzies had previously proclaimed their own.

"Kick" conjured up some of their older, darker aura, wrapped in a bittersweet ballad. while "A White Horse" has a gloomy center and the odd nod to the Banshees' Steve Severin. "Wait And See" managed to blend a dark Gothesque verse with a bright sing-along chorus. This was GLJ at their best, combining elements of the night, while still giving Stevenson room for his searing stadium

"Desire" still stood out even amongst such heavy hitting competition, of course, and it stood out even more on later U.S. copies. Once again, there was a foul-up on the American end, and initial copies of the album featured the single version. Subse-

... Discover was to be a huge turning point in GLJ's career. For a heartbeat, the band had come together in a perfect wedding of all parties, sounds and styles. Stadium guitar, Bauhausian experimentation, pop and Goth all combined to make a truly unforgettable album.

> debut, he was not included in the cover photo, because at the time the artwork was being readied, he was already thinking of leaving the band. Thus an understandably peeved Michael insisted on him not being included in the photo shoot. However, it was Stevenson's sonic guitar that heralded a new age for the Jezzie sound, and Jav was not going to let him slip away so quickly.

> "James is very much on the same wavelength as me musically," Jay explains. "I can just strum him something, and he can transpose it into something else. We both like interstellar guitars, the kind that blow you away, that wake you up, hopefully make you cry. It's very much a celebration of our lives."

> On their next single, "Heartache," a rousing song with an insistent sing-along chorus, Stevenson did all that and more. The singles were tasters for the band's forthcoming album, Discover, yet the record was recorded amidst a host of obstacles, "Discover we recorded all over the place," Jay recalls. "We were literally grabbing a few hours in the Roundhouse in London, a few hours in Rockfield, a few hours where ever we could find, basically, in London and Wales.

> "[Producer] Gary Lyons started in Ibiza, then London, then he went to Ibiza and had a heart attack. We had to get Mark Dearnley, our engineer, to finish it; we had different engineers helping us out. It's amazing the album sounds so cohesive actually, because it is thrown together, the songs were almost all written, but... 'White Horse' and 'Sweetest Thing,' Gary Lyons has a heart attack, so the engineer recorded them."

> But Jay's right, Discover is very cohesive, which is indeed miraculous considering its recording history. Kicking off with "Heartache," the mood continues with "Over The Rooftops," Stevenson's guitar taking center stage, his riffs and leading a revelation, and

quent pressings, however, would boast a recut version. But we'll return to that shortly; in the meantime, there was the album's seminal moment, the magnificent "Beyond Doubt." Stevenson's delicate guitarwork imbues the haunting melody with ethereal lightness and paradoxically haunting depth. The yearning lead vocals add to the song's power, while the soaring falsetto back-ups send shivers down one's spine. (An earlier version of the song had already appeared on the flip of the "Heartache" 12" single as "Before Doubt.")

Even the rousing "Sweetest Thing" paled somewhat in comparison. "Maid Of Sker" was a return to the Jezzies' earliest sounds, a modern descendent of "Shaving My Neck." In contrast, "Brand New Moon" was more modern GLJ, still shadowed, but very upbeat, Stevenson's guitar flicking in and

Unbeknownst to both the group and their fans, Discover was to be a huge turning point in GLJ's career. For a heartbeat, the band had come together in a perfect wedding of all parties, sounds and styles. Stadium guitar, Bauhausian experimentation, pop and Goth all combined to make a truly unforgettable

What ruined it in the Astons' eyes was Beggars' inclusion of a bonus live album, Glad To Be Alive, with initial copies of

"We were having trouble getting our songs onto the radio," Michael elaborates, "and this was included obviously to promote the record. They just brought up a mobile and said they were taping us live. It wasn't a bad show but it wasn't one of our best shows either. It wasn't mixed or anything, they just

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Funky - II S Mix & Do You Really Want To Know + insert & condom HOT I)

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PSB West End Girls (UK ltd 10" in circular P/S with untitled remix, very cleanly opened 10R6115) DUST/SPRINGFIELD Nothing Has Been Proved (UK 3-ths CD in card P/S CDR6201) PET SHOP BOYS - Ask for a copy of our MASSIVE list - over 700 different items in stock!! PRINCE Batman Goes House (12" UK DMC D) only remix of Batdance - great moly PRINCE Sign '0 The Times (UK D) only "Lew & Dangerous" mix on DMC 12". PRINCE (7 HE ARTIST - Ask for a copy of our list - over 450 different items in stock!! POKETTE - Ask for a copy of our list - over 300 different items in stock!! SAVAGE GARDEN Break Me Shake Me (Jpn 5-ths promo CD with lyric inlay & obt SRCS-8725) SSPITIMIK (Dress For Excess (UK D) Left Co. authoratabeth in silver & Blocks or front viale by Martin.)	\$115.00
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& Chris CDP7487002)	\$50.00
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C, Emma, Victoria & Geri)	\$120.00
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SPICE GIRLS Step To Me (French 4-trk Pepsi CD in card P/S Incl 7" Mix, Matthew's Disco Steppin' Mix, N	latthew's
Extra Spicey Dub & Extended Mix - diff, to UK/ SGPC97)	. \$30.00
SPICE GIRLS The Movie upn promo only full coldur film programme with loads of pics, etc.)	\$40.00
SPICE GIRLS 100 MUCH Optil 4-th profito CD with tylic may 6 001 - \$(ii) \$ealed! ViC+12050)	\$50.00
SPICE GIRLS Wannaba (I lik th A. th. C) and Padia Edit Days Was Atternating Mr. Dub Slam & Instru	nontal ±
netraris VSCDX1588)	\$56.00
112.3-D Dance Mixes (LIK promo only 12" in black title sleeve incl When Love Comes To Town II ive from	The King-
dom - Dance Mixl. God Part II (Hard Metal Dance - Club Mixl. etc. 12(SX411)	\$75.00
U2 Desire (UK 1-sided 12" promo in black title sleeve incl 9:23 mix 12ISX400)	\$50.00
U2 Melon (UK fan club only 9-trk CD in card P/S incl Lemon - The Perfecto Mix Salome - Zooromanc	er Remix,
Numb - Gimme Some More Dignity Mix, etc. MELONCD1)	\$56.00
UZ Melon (UK fan club only 9-trk CD in card P/S with fan club magazine in yellow plastic mailer MELO	NCD1)
SPILE LINE, Wannabe (UN for 4-th k U incl kaolio Entl, Dave Way Alternative Mix, Dub Stam & Instrur postcards VSCDX1588) UZ 3-D Dance Mixes (UK promo only 12" in black title sleeve incl When Love Comes To Town (Live from dom - Dance Mix), God Part II (Hard Metal Dance - Club Mix), etc. 12(SX411) UZ Desire (UK 1-sided 12" promo in black title sleeve incl 9:23 mix 12(SX400) UZ Melon (UK fan club only 9-trk CD in card P/S incl Lemon - The Perfecto Mix. Salome - Zooromanc Numb - Gimme Some More Dignity Mix, etc. MELONCO1) UZ Melon (UK fan club only 9-trk CD in card P/S with fan club magazine in yellow plastic mailer MELO UZ Staring At The Sun (UK promo only high quality kaleidoscope in black cardboard tube with gold mono titles).	\$80.00
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BLUR I LOVE HER (UK 1-11K 18H CIUD CD III CBIO F/S LOVEDO1)	340.00
BLID There's Au Other Way (IM let 12" a red D.C. ried The Turchia ac Down CDt CODZO)	12v Luc
12F0000029)	KAN NO
BLUR There's No Other Way (UK 4-trk CD Incl Inertia Mr. Briggs & I'm All Over CDFOOD29)	\$56.00
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mon & Robin)	\$56.00
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terplan SAMPMS6032)	\$120.00
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CORSEARS)	XIII INIIX
RADIOHEAD High & Dry (UK 4-trk CD part 2 Incl Planet Telev Killer Cars etc. CDR6405)	\$25.00
RADIOHEAD Spot 30 Interview (French mega rare official FMI CD-R acetate with exclusive interview	about the
O.K. Computer album, title sleeve)	\$120.00
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SMITHS I Started Something I Could't Finish (UK 4-trk cassette RTT198C)	\$25.00
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SUEDE Filmstar (UK scarce 7" b/w Filmstar - Ongmat, P/S NUD30S)
SUEDE Saturday Night (UK Itd 7" doublepack in gatefold P/S NUD24S)
PAUL WELLER Guitar Scratchplate (UK unused white guitar scratchplate - autographed in black mark for framing)

lent 50-20 4126 2)

Billingual (UK scarce deleted LP incl Discoteca, etc. PCSD170)

Billingual (UK scarce deleted LP incl Discoteca, etc. PCSD170)

Domino Dancing (UK 3-trk CD in card P/S incl Disco Mix. Alternative Mix, etc. CDR6190)

It's A Sin (UK fld lan Levine 12" remix in "Chains" P/S 12RX6158)

Jealousy (UK fld CD in digpaik incl Extened Version, This Must Be The Place I Waited Years To Leavended Mix & So Hard - Eclipse Mix CDR52633)

One More Chance (Belgain mega rare Channel Records 12 inch in red & blue "speakers" P/S CHANNO (2015)

rtunities (UK original 12" incl Dance Mix & In The Night - Extended 12R6097)....

FACDVIR3)

OMD Squvenir (UK 1-trk Virgin CD-R acetate in trile sleeve incl Moby Remix Edit)

ORB Dir. Off (UK 5-trk promo CD in card P/S Little Fluffy Clouds - Dance Mix 2 etc. UFOCD1)

PSB Behaviour (UK promo only pack incl CD in unique white card sleeve, Cassette in fold-out card sleegraphy insert all housed in white PVC monogrammer waller.

PSB Being Remixed (German Itd 3-tirk CD incl Remix & We All Feel Better in The Dark - After Hours Climbert 50-0-2 4 1/26 2).

(Jezebel from page 96)

Eight songs were pulled from this March, 1986, Nottingham show. And although it's quite a decent album, as live records go, it certainly could have used some post-recording production.

"But we were on tour," Jay adds, "so we couldn't go mix it. But rather than wait, they just threw it out with Discover."

The bonus album probably did help sales a bit, and for the first time, GLJ had an album in the British national Top 40, as the record came to rest at number 32.

Their next single, the recut "Desire" would do even better. The original version, featuring Hudson on guitar and co-produced by Michael, was exquisite. And although there was a pop edge, it was still very dark. Afterwards, the label gave the band the opportunity to re-record it with their new line-up.

"People hadn't noticed how good 'Desire' was when I wrote it," Jay recalls. "We wanted to re-record it, Geffen wanted us to use Pete Walsh, so we did our old tack of 'we'll do a single with you and see how it goes.' He did a good job."

Indeed he did. What Walsh did was turn a brilliant darkwave gem into a '80s pop diamond. And it was this version of the song that should have appeared on Discover. Stevenson pulled out all the stops in a series of blazing licks, riffs, and leads. But at the same time, the addition of electronic drums pushed the song into the New Romantic/Wave world as well.

In fact, the drum sound is very reminiscent of the Thompson Twins. But that's not surprising, because by the time GLJ had entered the studio, Gilvear was gone, and Chris Bell was back! The single would soar to #7 on the American dance charts.

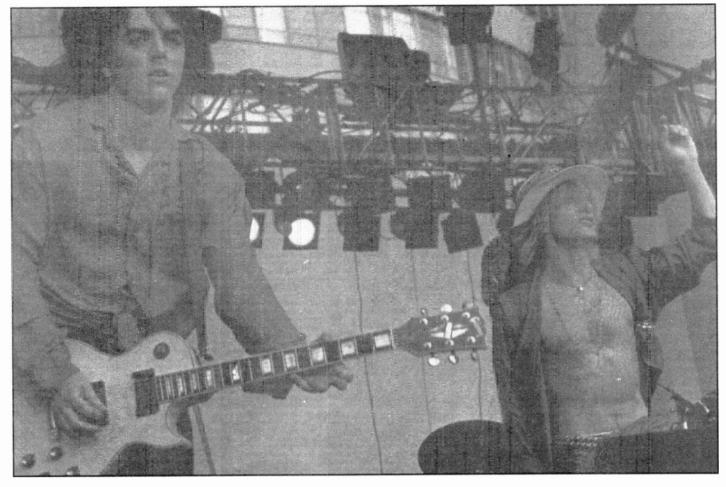
But their sudden improved fortunes didn't placate Michael's ever-growing doubts about the change of musical direction the rest of the band seemed intent on pursuing. And Bell's reappearance only made matters

Michael explains, "it was difficult for me, because I was trying to aim the visuals between Rizzo and Bell, who were essentially very middle class, bourgeois boys, in my opinion, so they couldn't see where Michael Aston was coming from. Neither could Jay, because Jay's pretty puritan about it all too. Things have to be harmonies, a bridge has to go there, a chorus has to go there. But I come from a more Patti Smith position, where the emotions, the delivery, what you convey, is far more important than the sum of the parts.

"I'm the shaman. Jay's always saying, 'Why can't you stand still?' But I don't care if I look like Isadora Duncan on LSD, I have to express my emotions. I came from a performance standpoint, working at the I.C.A., seeing artists, it's very powerful to me seeing artists, seeing an individual dance to music, and express

"But I always blamed the problems of my relations with Jay on Jay and myself. I love James, he's a dear, sweet, wonderful human being, he's one the kindest, fairest people I know. But he was no good for Michael

"Michael's very unfair to James." Jay insists. "If James is so evil, why did he do



Jay and Michael jamming it up in New York City.

"At The River's Edge' and all these songs like 'I Love The Night?"

Both songs were initially brought to GLJ by Michael, but never released. Until, that is. the singer resurrected them for his Edith Grove project, an album on which Stevenson

"James was a very experienced guitarist," Jay continues. "He was in bands since he was 17, he's a very confident man in his ability He's on Tricky's record ['Black Steel In The Hour Of Chaos' on Maxinequay, and a million records that people don't even know he's on. He's that kind of guitar player. But no, he's not a dark guitarist; he's more of a symphonic guitarist.

And that was where the problem lay growing larger and larger as time went on, alhough it wasn't for lack of trying to understand each other.

"I remember sitting down with James once," Michael remembers, "and being shocked that he didn't like Bob Dylan. I don't care what anyone says, he's an incredible lyricist. Not to understand that is like saving. 'Picasso doesn't matter.' I'm not saying Dylan's as good as Picasso, there's a lot better poets, but the fusion of the music and the delivery and whatever else, you have to appreciate it. But James does love the Velve: Underground, which I never could under-

To be fair, Stevenson did get Michael's need for dark guitar on occasion. The perfect example is found on "Beyond Doubt," which the guitarist co-wrote with Michael. But to make that song, compromise was necessary, as the recording itself boasts. Certainly Michael would have preferred his song not to fade out with Stevenson's powerful lead, while the guitarist would have probably preferred to play the whole song with sonics equal to the ending. And Jay? Well, he'd obviously have liked the lead vocal for

"Philosophically we differed," Michael elaborates, "so retrospectively, James was probably the worst decision, certainly from Jay's and my position as a working partnership. As far as Jay going on and doing his own thing, whatever, that's debateable....

Well, it worked for him.

'Yeah, it worked really well for him."

"Musical differences" is an industry euphemism for a variety of sins, from "the guitarist is too drunk to play live anymore," to "everyone hates the drummer, he's got to go." For GLJ, however, musical differences meant precisely that — differences in how the members perceived the music developing. And they were tearing the group apart. For who among us would want to compromise our creativity on a daily basis? And that was the only way that the band could have remained together.

By the time GLJ entered the studio to record their next album, A House Of Dolls, Michael was "desperately unhappy. Which is why I walked out of the band. What James did for me, and I love James as a person, but I think he really narrowed our vision, he leant himself to the more poppy side of Jay, which is only one side of him really. In my opinion, it took away the art of GLJ, completely marginalized me, coming from purely an artistic, performance standpoint "

Jay partially agrees that Stevenson did influence the group to become more pop oriented. "I'd play something, and he'd use his sound. I come from a very, believe it or not, non-musical background as far as the way I play, I'm always looking for what angers. James, and Pete did in his way too, Pete made GLJ very collesive I thought, very strong rhythmically as a counterpoint to what we were doing.

"James was... Mike was right, he did pull us slightly in a poppier sense, he doesn't come from the same angles as Mike and 1. Some people would argue the genius of GLJ

was the stuff I did with James, other people would argue the dark spaces. Hey, 'Stephen' is the most classic song I've ever written, it's very dark, but there's great beauty in that, and vulnerability, but there's vulnerability in the poppier stuff too. My point is, you try to recreate where your head is at in that space, and you can look to the real dark quality, or you can try to breathe, stop yourself hanging yourself, and hang onto something that glows, a spark.

"If people don't love things James and I did together, it's because we have this love of melody. They want to hear a story of how someone was raped that night, and to them that is important. To me there's another side to it to, which is the genius of the pop single."

Today, Michael places most of the blame for GLJ's conflicts on Stevenson. But that's him looking back with hindsight; back then the battles were not so much between Michael and the guitarist, but Michael and

GLJ until this point was the twins, with a constantly shifting line-up, so Stevenson certainly didn't have the power to single handedly change GLJ's direction. It was nowhere near that cut and dried, and to an extent, the change was being foisted from outside the band entirely.

"Mike doesn't remember now, but he was in the band for House Of Dolls and he's forgotten the pressure the record company was putting on us," Jay elaborates.

"Michael's forgotten the pressures we were under. The [label] spent a lot of money with [producer] Jimmy Iovine. And if they don't like [something we do], they just throw it out." He's referring to the fact that lovine threw out the group's preferred mix of their latest single, "The Motion Of Love,"

(Please see Jezebel page 100)

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(Jezebel from page 98)

and cut his own, which the band hated.

With this line-up of Stevenson, Bell and Rizzo, for the first time musicianship became a part of GLJ's live show. It was something that certainly hadn't happened in the early days, and while Jay may insist that he wasn't swanning around calling himself Jezebel (although an early interview in ZigZag referred to the twins as Gene and Jezebel throughout), but he was certainly swanning about the stage dressed like Jezebel! Both he and Michael often appeared onstage in dresses, and when they weren't swanning, they were screaming.

Their live shows were always were an event, not because of the musical showmanship, but for the twins constantly trying to show one another up. Whichever Aston had the lead would find himself pushed out of the way when it was time for the back-up vocal, and then elbow his way back out front. Sometimes they'd share... sort of... and each would try to sing louder than the other.

Usually it was all good natured, but not always. The jostling and elbowing lea to shoving, which led to pushing, and more screaming. It was totally electrifying. And if those early line-ups are all a blur today, it's because nobody watching the stage noticed anyone but the twins. They merely provided a ramshackle accompaniment to the main event... the battling Astons.

"It was a battle for the center stage, precisely," Jay agrees. But the battles were now becoming much more serious.

"You know, the original plan was I was going to leave the band," Jay confides. "Mike picked up the wrong signals and thought we didn't want him in the band; this is one of the ironies of it all. So suddenly I went through all this emotional stuff, 'I don't love you anymore.' And then suddenly I was stuck with this band that were totally on my side, or just picked me because they thought I was the better horse at the time."

Michael quit during the album sessions, and for a time, Gene Loves Jezebel came very close to extinction.

"We were going to change the name of the band," Jay reflects. "But corporations don't like that." And in his heart, Jay agreed. "Mike can see the value, I'm sure he can see that, the patent value of a name."

Maybe he could, but still Michael insists "my only regret about me leaving the band was that they carried on using the name. Walking out of GLI during House of Dolls was a really painful period for me, my last choice. I'd never have gone on tour. What they should have done, but they got pressure from Geffen, was change the name. House of Dolls is not GLJ. I'm only on two songs, ['Message' and 'Up There'], it's not a GLJ record."

No, it was a Peter Walsh record. Having made the grade with "Desire." he was now brought in to produce the album. It was another choice that Michael vehemently fought and lost.

"I wanted the guy that did the Cure at that time [Dave Allen], or someone off the wall like Leckie, but the rest of the band wanted Walsh. So much for democracy."

Not surprisingly, there were problems immediately. Walsh had already given one of



the group's songs a commercial, slick, guitar driven edge; would he do any less with the album? Of course not.

"The thing about House Of Dolls, none of us in the band like it," Jay agrees. We love the songs; the way we do it live, whatever version of the band we've had live, those songs...to me we're a great band live. We don't think the album captures the songs. 'Twenty Killer,' 'Suspicion', 'Every Door,' we didn't like the production on it, it's too slick, we didn't feel good about it at the time.

"We were fucked with a lot, and don't forget the era we were in, the producers ruled literally. It's the same thing with 'Gorgeous', they cut things about. The song doesn't become clear anymore. These things

"Suddenly we were both forced to sing things we didn't want to sing almost. By the time 'Motion Of Love' had come back from [remixing in] L.A., it had turned into this horrible little song. If I played you the original, you wouldn't recognize it, it's Joy Division; and now it comes back a poppy nothing.

House Of Dolls was a commercial success, however. In one fell swoop, Walsh turned GLJ from a band whose brilliance lay in blending pop and Goth into something truly unique, into a pop-rock menster. Whether this was a good thing merely depends on your point of view and musical taste.

The band sound absolutely phenomenal. The rhythm section is exceptionally tight, and powers the songs along like a metronome. Stevenson's guitar literally shines, glimmers, glitters and soars. However, there's not a single Gothic drone, Darkwave jangle

of Celtic hum to be found on House Of Dolls. It's hard to believe this is the same band that had created Discover, never mind Immigrant

Neither is it any surprise that the album contained a slew of singles that would become college/dance hits. The first was Jimmy Iovine's baby, "The Motion Of Love." There's no denying that it's slick pop, but in a way that's its beauty. Yeah, it's a bit cheesy too, but that just adds to the charm. Like all perfect pop songs, it sticks in your head inimediately, and no matter how hard you try, you will hum it forever. At least it retains the Jezzies' trademark yelps and screams, which just adds to its glory. You hate yourseif for loving it (at least the Goths did), but vou just can't stop yourself. It remains a classic, and is enjoying new life at New Wave revival danceclubs across the country.

"Gorgeous," was next up. A sweeping, lush, love song, guaranteed to hook you at first listen with its chorus of "You're so gorgeous baby, yes you are."

The story of a guy out for a good time in a small town does indeed get a little muddled, as Jay noted. But in pop terms, nobody noticed nor cared. All the kids were hearing was "You're so gorgeous baby." and every girl's eyes shone in hopes some guy would say that to her. And inevitably, many guys were happy to give the line a go.

In the States, Geffen decided to go a different route. Although they also released 'Motion Of Love" as a single in 1987, for the follow-up in the new year they chose "Suspicion." One does wonder about the psychology of a label that assumes kids would turn their noses up at a love song, preferring paranoia instead! "Suspicion" does have a slightly darker edge, and the hook line, "Of course I love you, you know I love you," but probably the draw for Geffen was Stevenson's guitar, which is far more prominent here than on "Gorgeous."

(Also worth looking out for are promotional copies of the 12" single "Twenty Killer Hurts" [Geffen PRO-A-2998], which never received official release. The original album version was built around a sinuous bass line and guitar that streaks from riff to roar. In contrast, the 12" single features three remixes by Ivan Ivan of the title track; an extended upbeat dance remix, a percussion driven "dub" mix, and a stripped down, dance inducing instrumental remix. Incidentally, the song turned up in a club scene on an episode of Miami Vice.)

In general, Jay may have been unhappy with the album's production, but not the pop direction the songs were taking. But it's easy to see why Michael was at his wits' end and had walked out. But the bond between him and Jay wasn't severed yet, and reluctantly he returned for the tour, and the tension between the twins just kept mounting. The battles raged offstage and on, as the pair battled for center stage and attention, each trying to outdo the other. North America, South America, Japan and finally Europe; the pair were exhausted and frustrated. None of their problems had been resolved, and now how could they be? Michael moved to L.A., but Jay remained behind in London.

In late 1988, the band began writing their new album, or trying to, working with producer Steve Brown. The situation was becoming excruciating. The group took a six-month break, but even that was no cure. Finally, Michael up and quit one more time.

The split was wrenching for both twins. "The fact that we've lived apart for more than ten years tells you a lot about how far our release has got to come," Michael elaborates. "You have to remember, we spent every waking moment together up to that point, did everything together. It was something we needed to do, he needed to be away from me, I needed less to be away from him, I was more comfortable with our roles as they were, but he wasn't. Who knows? He is the younger twin."

And now the younger twin would have the stage to himself. But having "won" it, did he really want it? Was there any thought to just stopping, what with all the pain it had caused?

"It was a difficult thing, but to me it was the songs. I sang 'Upstairs,' I sang all these classic cuts, as far as I was concerned. For good or bad, when he sang, he was singing on things I wanted to sing on. We were two singers, we were both Leos, and yes, we both wanted to have the lead vocal.

"I wanted to do my thing, which ironically, wasn't the thing I wanted to do in the first place. If I'd done what I wanted to, I would have released more than two albums in the last ten years. It dragged along."

In the spring of 1989, GLJ began work on their album anew. This is Jay's description of that time: "We go to San Francisco, we work with a guy called Paul Fox who sucks [but



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PTC She Drives Me Crazy US D1 S/S DX GARPHINECL, ART Broadware, US D1 M/S VG + + GMOREP, Julie Amer, LS D1 M/S 705 Brt Girt 100s. BBLL Vgmn T, Dancing With Mysert US D1 US JAMES, ETTA Americ D Vm/S D1 Second D1 SP D1 DX JAMES ETTA Americ D Vm/S D1 Second D1 SP D1 DX JAMES ETTA Americ D Vm/S D1 Second D1 SP D1 DX JAMES CHARLES D1 JAMES D1 SP D1 SP D1 JAMES D1 Vm/S D1 JAMES D1 JAMES D1 SP D1 JAMES D1 SP D1 JAMES D1

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(Jezebel from page 100)

has gone on to work with Phish, Sky Cries Mary and Sweet 75]. It cost us a fortune, because we ended up having to rescue the album basically with Tim Palmer (back in London), re-recorded bits, re-tracked bits. It ended up being so much pain to record; we'd just come through the war with Mike, with House Of Dolls, and then we had another war doing that album. And then there was the [San Francisco] earthquake in the middle of the damn thing, we should've taken that as a

But he also acknowledges that Kiss Of Life "does have some brilliant songs; when we recorded the demos, we thought we'd made our best album. You'd just die, it's fucking awesome, to use a cliche, but it is; it's a beautiful album."

Typically, Beggars couldn't leave well enough alone, and once again began tampering with the band's music. Jay's still angry over the treatment "Evening Star" received. "Evening Star' live is awesome! Why would a producer try to change it? It should be a very brutal song, and they took all the anger out of them. So that was a nightmare."

Equally galling was "Jealous," released in June, 1990, as a taster for the upcoming album.

"Jealous' is not the song you hear on the record," Jay seethes, "it tells a whole story. There's a verse that was completely cut out of the song, that goes something like 'Why do you hang around with that piece of shit?' It's so essential to the song, and now it sounds like something drummed together into a pop single, when actually it was a very long piece."

But "Jealous" also perfectly illustrates the profound change both Michael's departure and Stevenson's influence was having on GLJ's sound. The song opens with a crashing guitar riff, and the sonics are kicked up even further when the bass and drums smash in.

Although the guitars were integral to House Of Dolls, they were restrained to a certain extent. But with Michael gone, Stevenson had no one to hold him back. Previously, the twins vocals were the focal for the band's sound, now Stevenson's guitar would take over that role. Of course Jay remained the frontman, especially onstage, but the rest of the band could not produce the backing vocals that Jay and Michael had so effortlessly provided for each other.

And it was those dual vocals that made GLJ unique. Now the band were just another group... well not just another group, because they still wrote great songs. But they'd lost their sense of being special.

Which doesn't in any way suggest that Kiss Of Life was a mediocre album - in fact it was a great album. Jay remains an exceptional songwriter of amazing breadth of vision. From the powerful "Jealous" to the haunting title track ballad, the singer was capable of many moods and could musically express them all. "Why Can't I?" is truly stygian, and with a different guitarist would've been a Gothic masterpiece. In Stevenson's hands, it's a darkrock classic beauty, while "I Die For You" follows that line of thinking even further, with a perfect Gothic opening, all jingly, jangly keyboards, and shadowy atmospheres. The song is a

darkwave classic lost in a perfect pop-rock

Even the purer pop of "It'll End In Tears" still has smudges around the edges, while Stevenson's guitar is pure jubilation. On "Syzgy," Jay swings from moody spoken word to upbeat chorus in a heartheat, and is given perfect support by Stevenson and Paul

The second single off the album, "Tangled Up In You," hints at a C&W twang, then breaks into a catchy, sing-along chorus. "Two Shadows" gives Stevenson to prove that he hasn't lost the knack of beautiful, subtle guitar work. As for "Evening Star," it had all the makings of a dance hit; driving rhythm, soaring guitar, and the most emotive vocals on the album.

With all the interest the two singles were

notching up, GLJ should've been on the road touring America. Instead their projected outing with Concrete Blonde fell through, and they performed only a handful of shows in the

"I finally found out why we didn't tour. James [Stevenson] ran into Johnette from Concrete Blonde and asked her. Apparently

she'd read somewhere that I slagged Concrete Blonde off. One, I never do that in interviews; two, which really pissed me off, 1 actually loved the album Bloodletting, so I'd been looking forward to the tour. But she pulled out of the tour, and we ended up touring Europe instead. Yet 'Jealous' was like #1 in the modern rock chart, it was huge hit single. It's just our fate, things being like

Still, things were looking up on the European end. GLJ were given an opening slot for two sold out shows with David Bowie, at Milton Keynes in front of 60,000 people. Then it was on to a two-week tour with Billy Idol before bouncing back to the States to play that year's New Music Seminar.

It was during this period, in 1991, that Chris Bell left again. In his stead came Robert Adam, "He was our Welsh connection," Jay laughs. He actually came to the band via AC/DC's Chris Slade. Adam was visiting when Slade's wife heard Bell had quit GLJ. As she was a Jezzie fan, and a friend of Stevenson's girlfriend, she put her houseguest in touch with the band.

Amazingly, Adam had been given some drum lessons by Phil Collins as a child. He'd been working after school as a delivery boy, and the staff thought it would be amusing for him to take a package over to Collins. They gave him the address, but not the name. In he walks, and there is the great drummer himself. Adam, obviously a very self-possessed 12-year-old, barely batted an eye, but did mention he'd just started playing drums. At which point, Collins sat him down on his own drumkit, and let the lessons begin! By the time Adam joined GLJ he'd already made his mark playing in a wealth of bands, including Promise, and one of Peter Green's comeback bands - and there was to be a certain synchronicity there,

when Jay subsequently recorded a track for a Green tribute album.

Unfortunately, Adam couldn't have arrived at a worse time. For if the Fates were involved in torpedoing GLJ's U.S. career, they were merely setting the stage for Nemesis, who arrived sword in hand for Heavenly

"The same kind of things were happening again," Jay explains, "they put a sleeve on it that really offended me. We didn't pick that, they just delivered it, and said, 'here's the sleeve.' The contract was such that yeah, we could stop a sleeve, but in the end they were all... I was so offended by that. All the photos inside, those were the pictures we took. Somehow they managed to get one and put a pizza behind it, or whatever they've done, and colored it. It looks absolutely

Colour." The mood changes slightly for the more upbeat "Break The Chain," filled with Stevenson's exquisite guitar lines and Jay's

"Down" slips back towards rock, but in a darker mode, before returning to the melancholy ballad of "In A Lonely Place," a delicate serving of acoustic guitar and piano. From there the album flows into "Sweet Sweet Rain," a dark pop gem with a perfect chorus part anthemic, part hook.

"Rosary"s chorus is equally anthemic, but less pop, a perfect showcase for Stevenson's guitar. He shines even brighter on "Heavenly Body," where his sublime fretwork mixes with jangly power chords. The bittersweet melody, highlighted by the keyboards, is a wonder to behold. The album concludes with the haunting "Voice In The Dark."

"I think that Heavenly Bodies is our best album. To me, it's a work of art. It has all these songs; 'Break The Chain' is one of the best songs I've written, 'Sweet Rain' is one of the grooviest things I've ever heard on the radio by surprise."

- Jay Alston

awful, totally misrepresents what is ultimately a very sensitive album. But that was the fate of it.

The "they" in this case was no longer Beggars and Geffen, however, but GLJ's new label, Savage

"We could have gone to Atlantic, but we decided to go to Savage. We needed the money, we were broke, and it was a lot of money, and they loved us to death. Then they sign David Bowie, go broke, and we get cut off in the middle of the tour. Again."

In the four years since Michael quit the band, GLJ had managed just two American tours. Now they could only sit back and watch while their latest album disappeared as well.

"I think that Heavenly Bodies is our best album," Jay enthuses. "To me, it's a work of art. It has all these songs; 'Break The Chain' is one of the best songs I've written, 'Sweet Rain' is one of the grooviest things I've ever heard on the radio by surprise.'

After the Paul Fox fiasco, GLJ asked Peter Walsh back to produce. It was a wise move, as he seemed to have the best understanding of their current direction. Walsh's clean production concentrated on the band's big guitar sound, but he also had a great ear for pop, and thus gave Heavenly Bodies a perfect pop-rock feel.

The album opened with "American Dreamer," a case in point. It's definitely rock based, but with a sharp pop edge. "Wild Horse," in contrast, is bass driven, and gave Rizzo the opportunity to prove what an excellent musician he is.

The first single, "Josephina," is classic Jezzie, and a link back to their earlier days. There's a hint of magic in the melody, accented by newcomer James Hallawell's keyboards. Then the band slip into the sparse, yet beautiful ballad "Any Anxious

Heavenly Bodies was a magnificent record, and should have been GLJ's biggest hit album to date. Instead it went down on the reef of Bowie's Black Tie White Noise. Savage literally sank their entire budget into the Thin White Duke, and when his record flopped, the label went belly up. And since then?

"I moved to NYC, because I wanted to find a place that was challenging for me," Jay says. "I struggled, I did things on my own, just me and a guitar. I moved back to London. I recorded 'Heroine' [for the Gothic Masterpieces Volume Two] totally on my own, I did a song called 'Vampire' for a soundtrack that didn't get used [but can be found on Gothic Masterpieces Volume Onel "

He also appeared on the Rattlesnake Guitar Peter Green tribute album, fronting a band put together by the Viceroy label, and featuring the rock-jazz guitarist Larry

Meanwhile, Michael remained in L.A., and for a while, he pursued acting. Then he returned to music, put together a new band, Edith Grove, and released an eponymous album in 1993, on the small independent Avalanche label. The riff between he and Jay was slowly healing, and in fact, Stevenson was brought in to guest on a couple of tracks, while Jay dueted with his brother on "Cat Black," a scorching tribute to T. Rex, "Wheel," in contrast is a wink and a nod to "All The Young Dudes," while "Majik," goes one step further, and is a sly, wry reference to

But not all of Michael's influences are so modern. You can take a Welsh boy out of the valleys, but you can't drain his Celtic blood. Thus, the dulcimer driven "Venus In Rags" is a medievalesque ballad, while "Kings

(Please see Jezebel page 104)

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(Jezebel from page 102)

Horsemen" is a rustic madrigal stomp, a folksong in the best British tradition. Seldom have mandolins been put to more raucous

As a whole, Edith Grove was a surprisingly well-rounded album, with just enough Jezzie past to satisfy the hardcore fan, while inviting in a whole new audience. But the past was still rushing towards him.

"Avalanche came to me and said, 'would GLJ do a Best of recording, with a couple of new tracks?' and I said, 'Yeah, why not?' I went back to London, and started working with James and Jay, and it was exactly the same thing. They came up with one of the worst songs of all times: 'Body And Soul.' James asked me to sing on it, and I said, 'I can't sing on it, because basically I think it's shit.' 'No Sweat' I preferred, but I didn't love it. It's so tight, which is what I thought was wrong with the band anyway."

Here's Jay's take: "People were interested in getting us back together, and this is with all the woundings and everything. I know what it's like onstage with Mike, it's easy, it's a gas, but all the other stuff that goes with it.... He didn't like James' guitar playing, that didn't help. We had one great song that Mike didn't like the production of, which is fair, I don't either, I think it's too dry. But that's the way James did it, and he's in England, and I guess that was cool for the time. It wasn't uncomfortable, we had a nice time doing it, but it wasn't a big deal, it was never going to be easy touring; too much bad blood."

So much for the "reunion," then. But the ensuing album, From The Mouths Of Babes (Some Of The Best Of Gene Loves Jezebel) appeared in 1995, and included both new songs. "No Sweat" is a rocker in an almost Humble Pie mode, while "Body And Soul" was dark blues meets Gothic swamp.

In a way, it's surprising that Michael preferred the rocker to the more atmospheric and moody "Body Of Soul." However, his own musical direction was starting to change, as became evident on his 1995 solo record, Why Me Why Now Why This.

"I dearly love the album, because it's so personal, and me being utterly loose and gentle." Michael's pensive mood fills the record with achingly beautiful songs, awash in emotion and heart-rending guitar, courtesy of former Slaughter and the Dogs/Edith Grove mainman Mick Rossi (former Jezzie Richard Hawkins provided drums). Only the rollicking "Rather Wine" and the more uptempo "Sorry," with its bittersweet melody and Jezziesque chorus, hint at the past. As apologies go, Ian Hudson's friend received one of the best.

Why Me Why Now Why This gave even greater voice to Michael's Celtic soul. Filled with evocative lyrics, and electrified by currents of energy running through all the songs, the album is a moody masterpiece.

Meanwhile, Stevenson was piecing together a GLJ double live album, In The Afterglow (Live), which he released on his own Pink Gun label. Disc one was recorded live at the Toronto Concert Hall, during the ill-fated House of Dolls tour in February, 1988, but while the actual recording is high quality, and the band's playing throughout is quite excellent, the twins' vocals are defi-

nitely lacking in fire. However, it would've been impossible during that tour to have found either in peak form.

In contrast, the second disc was recorded in May, 1993, at First Avenue in Minneapolis. With the tension gone, the music and band shine, and Jay has total control of the stage and the audience.

At the same time, the twins were continuing to try and work together, and still attempting to Band-Aid over the wounds of the past.

"Jay and 1 did a demo together, but it was the same thing. Jay brought in the songs, I had the band, and he wanted to use my band [the Why Me line-up], but my band wasn't right for it. So, that wasn't going to

"So I called Jay in England, and know he's struggling, and say let's do a little tour together. Why not? It's been 15 years [since GLJ began]. James had been trying for five years to do a GLJ tour in America, saying 'We'll do all the hits,' but I really didn't want to do that. That's not a happy memory for me, working with Pete Rizzo, James Stevenson and Chris Bell. That's one of the most miserable times of my life — 'why would I want to work with you again?'

"So, I said to Jay, 'we're going to do this tour, but I'm going to put the band together.' I found this guitar player [Michael Ciravola of Human Drama], and I think he's perfect for what I see of the band,

which is far more dramatic, far more prosaic, there's a lot more breath and freedom, a lot more stringy. So Jay agreed, but the condition was, we don't use any other members of the band. We'll go out and play some of your solo songs, some of my solo songs, and GLJ stuff that we

love, which is why we do some of the *Immi-grant* songs, some off the first album, and that was it. And it turned into a three-month tour, and it was great to do."

"Originally, it was really hard," Jay notes. "You wouldn't believe the bullshit we've been through. Mike knew that more people would come if both of us played together; the idea was I was going to do five or six of my songs, and he'd do five or six of his songs, and we'd do some older Jezebel stuff together. Then he found that obviously they were offering 20 times the money for GLJ, and that raised a whole new can of worms, as you can imagine. A lot of people's emotions are involved with this, a lot of people sweated blood for GLJ.

"My problem was... well, I was the same as Mike, yeah, let's do it with fresh people, there's too much emotional baggage with everybody else. But once we started rehearsing, the agent sold a lot of these gigs as some kind of '80s flashback thing, and neither Mike nor I wanted to do that. But when the band were doing some of the stuff, certainly from Heavenly Bodles GLJ stuff, obviously you can't replace Pete Rizzo, Robert Adam or James to do that stuff, because it's them. So if we're going to do it, we're going to do it with MC [Ciravola] on guitar, get somebody really young to do drums [Peter Parada], and a bass player [Yugoslavian native Slobo].

For the fans, the tour was an opportunity

to catch up with the band. Some were there to witness the twins together again, others were there for the hits (and were left mildly disappointed), yet for every fan shouting for "Jealous" or "Desire," there was a counterpart shouting for "Shaving My Neck."

But those were the fans. The twins in contrast weren't there to push their own material or their old songs at all. They were there not so much to recapture the magic, but to finally work things out between themselves.

"The most important thing for me was for GLJ to be different from anything else on this planet," Michael begins. "When Jay was involved, the two of us, what we had was so unique, so rare, from where we were coming from, it was so honest, so painfully, primitively honest, it would knock people's heads off. As to what extent it would, I didn't know, but I knew it was really powerful. That was the vision of it, it was a remarkable thing on every level, it was incredible.

"Even to this day, I think Jay wrote far better things from 'Upstairs' to the 'Stephen's to the 'Cow's, the stuff was so powerful. But, Jay and I needed to work a lot of stuff out, and we're beginning to. I knew it would be a painful process. We both have such different perspectives of what occurred, but in there there's the truth. We needed to do this, because we dearly love each other, we both needed to learn something from this. One

So, the twins still pushed each other's buttons, changing lyrics, grabbing credit from each other, but positive things are happening as well.

"I've found, singing with Michael on this tour, the song changes every night. That's the difference, we don't know what's going to happen, and that's exciting. It's only after... there's so many complicated changes between us, one of the reasons why we didn't work together was self realization for both of us. The fact that I could stand in front of 60,000 people and sing something important to me, and not have everyone think that it was just a gimmick, the twins, whereas now I can see it is the art, the twins, it is this ongoing conversation we have together or lack of sometimes. But ultimately our power is enormous, and as much as we can hate each other sometimes, generally we're on each other's side.

"I guess the lesson is, when Mike and I work together things always go right, when we're not together they go wrong."

Well, you did have hits without him.

"Yeah, but it wasn't the sublime life experience we have together. Whatever bullshit we go through, you're always aware you're alive, because we're always down where we're at. These gigs every night have been sensational in their own way, every day stuff happens to us all the time. I guess we know who we are much more deeply, you probably

...the twins still pushed each other's buttons, changing lyrics, grabbing credit from each other, but positive things are happening as well.

thing I think we do together is quite majestic, whatever the pain and sorrow, it needs to be resolved."

Stage as therapy couch is an unusual concept, but GLJ was always an unusual

"What we're both finding out on this tour is the battle continues, and they will," Jay agrees "It's amazing we even got out of L.A.; we're on the highway out, and we're screaming at each other. But there's the thing, when we're both strong, and he's doing it right, and when I'm doing it right, we're learning to use our power.

"It's suddenly dawned on us both the real power, not just the twins, there is a real thing to see GLJ that's totally unique, it's never happened before, never happen again, it's an awesome sight, because you can't take it all in. The things that are happening onstage are real, it isn't an act, and that's when I think both of us felt unhappy."

And that includes the battles, not just the hugs.

"Ironically enough, sometimes live on those gigs," Jay reflects, "Mike's been singing my original lines, he changed one of the lyrics in the verses, which pissed me off. He had to do something to one of my songs! It's hard for me, because when I write these songs, contrary to what you might believe, even 'Motion Of Love,' I was in a very dark place when I'd written them."

live ten life times before you really know who you are, but we're much closer now than we were. I just hope we can work it out and the test is recording together, the fighting and all that."

Michael would agree, "What GLJ should be perceived as is the ongoing relationship of the bad twins. And that's why it's interesting, cathartic, whatever else. It's worth the pain, it would be a brilliant thing. We may have found the balance, I'm feeling much happier."

At the time of writing, with the tour long since over, the twins have returned to their own separate paths, both leading separate versions of Gene Loves Jezebel into combat.

Michael's version retains the line-up which backed both brothers on the spring, 1997, tour, and recently recorded an amazing version of "All The Young Dudes" for a forthcoming David Bowie tribute album. Jay's group, on the other hand, reforms the Heavenly Bodies-era line-up, and is currently working on a new album.

Meanwhile, Jay's solo album, Unpopular Songs, was released through James Stevenson's Pink Gun label earlier this year. A largely acoustic collection, it features some of Jay's finest-ever writing (and singing); standout cuts including the compulsively singable "Love Keeps Dragging Me Down,"

(Please see Jezebel page 106)

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(Jezebel from page 104)

the delicate "Sister Caroline," and "Who Wants To Go To Heaven?" Familiar from the unplugged portion of the Jezebels' 1997 U.S. tours, the latter was originally written — at Anne Rice's request — for the *Interview With*

The Vampire movie theme. Jezebel copyists Guns n' Roses eventually came up with something louder, but listening to the song now (while the movie credits play on the video!), the mood and the moment work perfectly together.

tours, the latter was originally written — at

Anne Rice's request — for the Interview With

the remix treatment, courtesy of a forthcom-

ing collection on Cleopatra — the Mission and Spahn Ranch number amongst the acts getting to grip with the band's old favorites, while Beggars Banquet are offering us another chance to recall the originals, with a new greatest hits album.

Amid so much activity, for the Astons, the battles will inevitably continue. It's a twin

thing, a bond that can never be severed, with war waged on that fine line between them. Both are casualties of each other, yet both tend each other's wounds. However, unlike conventional warfare, the result isn't destruction, for when both cry "havoc," it's not the dogs of war which leap forth, but the seeds of their own creativity.

GENE LOVES JEZEBEL DISCOGRAPHY

7" Singles			Albums			
Label	Label # Title	<u>Year</u>	Label	Label #	<u>Title</u>	<u>Year</u>
Situation Two Situation Two	SIT 18 Shaving My Neck/Sun And Insanity SIT 20 Screaming (For Emmalene)/So Young	1982	Situation Two	SITU 7	Promise	1983
Dittiution i wo	(Heave Hard Heave Ho)	1983	Situation Two		Immigrant	1985
Situation Two	SIT 24 Bruises/Punch Drunk	1983	Beggars Banquet	BEG 73	Discover (free Glad To Be Alive LP included)	1986
Situation Two	SIT 31 Influenza (Relapse)/Walking In The Park	1984	Beggars Banquet	BEG 87	The House Of Dolls	1987
Situation Two Situation Two	SIT 35 Shame (Whole Heart Howl)/Thin Things SIT 36 Cow/One Someone	1984 1985	Beggars Banquet		Kiss Of Life	1990
Situation Two	SIT 41 Desire/Flame (Steve Harley Mix)	1985	Arista	?	Heavenly Bodies	1993
Beggars Banquet	BEG 156 Sweetest Thing/Psycho II	1986	Pink Gun	PINKG 1	In The Afterglow	1995
Beggars Banquet	BEG 161 Heartache/Deli Babies	1986	H.C. DICCOC		T 7	
Beggars Banquet Beggars Banquet	BEG 173 Desire (Come And Get It)/Sapphire Scavenger BEG 192D Motion Of Love/Fresh Slice/Bugg's Bruises/	1986	U.S. DISCOC	KAPH	Y	
boggaro banque.	Vagabond (double pack)	1987	7" Singles			
Beggars Banquet			Geffen	28104	Suspicion/Drowning Crazy	1988
Poggam Panguat	The Jezebel Palace)	1987	Geffen	28183	Motion Of Love/Bugg's Bruises	1987
Beggars Banquet	BEG 202S Gorgeous/Someone (On The 6th Floor Of The Jezebel Palace)		Geffen	?	Jealous/Last Year	1990
	(Imtd ed of 10,000 numbered gatefold sleeves with 2 postcards	i) 1987	109.01			
Beggars Banquet		1990	12" Singles			
Arista	74321131521 Josephina (Radio Edit)/	1009	Relativity	8075	Desire/Worth Waiting For/Cow/Desire/Flame	1985
19" Cimala	Tomorrow's Colours	1993	Geffen	20519	Heartache/Before Doubt/Heartache (Extended N	
12" Singles	CIT 10T Charles Ma Nacl Com 0 Inc. 10 Mar.		Catt	00.00	Deli Babies	1986
Situation Two	SIT 18T Shaving My Neck Sun & Insanity/Machismo/	1000	Geffen	20568	Desire (Dance Mix)/Sapphire Scavenger/	
Situation T	Glad To Be Alive	1982	0-44	0074	A New Horizon/Message	1986
Situation Two	SIT 20T Screaming (For Emmalene)/So Young	1002	Geffen	20744	The Motion Of Love/The Motion Of Love (Jezeb	
City of an True	(Heave Hard Heave Ho)/No Voodoo Dollies	1983	0.44	00000	Vagabond (A New Adventure)/Bugg's Bruises	1987
Situation Two	SIT 24T Bruises/Punch Drunk/Brando (Bruises)	1983	Geffen	20929	Suspicion (Jezebel Mix)/ Twenty Killer Hurts	
Situation Two Situation Two	SIT 31T Influenza (Relapse)/Walking In The Park/Steph		C-66		(Killer 12")/Suspicion	1988
Situation Two	SIT 35T Shame (Whole Heart Howl)/Thin Things/Gorge		Geffen	?	Jealous/Last Year	1990
Situation Two	SIT 36T Cow (Extended)/One Someone/You Weaken He	r (Cow)) 1985	Connetto Single			
Situation Two	SIT 41T Desire (Extended)/Flame (Steve Harley Mix)/	1005	Cassette Single		David AND	
Raddam Panauat	The Immigrant	1985 1986	Relativity	8075	Desire/Worth Walting For/Cow/Desire (12" Mix	,,
Beggars Banquet Beggars Banquet	BEG 156T Sweetest Thing/Psycho II/Sweetest Jezebel	1300	Geffen	28104	Suspicion/Drowning Crazy	1988
Deggars banquet			Geffen	19688	Jealous/Last Year	1990
Raddaws Ranguat	(limited edition of 1000 w/free poster) BEG 161T Heartache/Heartache Part 2/Before Doubt/		Savage	50024	Josephina/Life Without Love/Tomorrow's Colo	urs/
Deggas banquet	Deli Babies	1986	CD Singles		Josephina (Extended)	
Reddars Ranquet	BEG 161TP Heartache/Beyond Doubt/Heartache Part 2/		_	E0024	Toponhine / Life Milah and Laur (Thurs	,
Deggars banquet	Deli Babies (limited edition of 5000 w/free double-sided post		Savage	50024	Josephina/Life Without Love/Tomorrow's Colo	
Beggars Banquet	•	-	Albums		Josephina (Extended)	1992
Degano Danquet	A New Horizon/Message	1986	Relativity	EMC 803	6 Immigrant	1005
Beggars Banquet	, 5		Geffen	24165	Promise	1985 1987
	A New Horizon/Message (Imtd ed of 5000 w/free double sid		Geffen	24118	Discover	1986
Beggars Banquet	-	•	Geffen	24171	The House Of Dolls	1987
	Message (limited edition of 5000)	1986	Geffen	24260	Kiss Of Life	1990
Beggars Banquet	BEG 192TD Motion Of Love (Jezebel Mix)/Fresh Slice/		Savage	50210	Heavenly Bodies	1993
100	Buggs Bruises/Vagabond (double pack)	1988	Avalanche	021	From The Mouths Of Babes (Some Of The Best	
Beggars Banquet	BEG 202T Gorgeous/Someone (On The 6th Floor Of The				Loves Jezebel)	1995
	Jezebel Palace)/Suspicion (Jezebel Mix)	1987	Cleopatra	377	Desire: Greatest Hits Revisited	1998
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Arista	74321131524 Josephina (Radio Edit)/Tomorrows Colou		Viceroy	8021	Rattlesnake Guitar The Music Of Peter Green	
	- , , , , , , , , , , , , , , , , , , ,				("I Loved Another Woman")	1996
CD Singles			?	?	Gothic Masterpieces Volume 1 ("Vampire, Who	
l	BEG 202CD Gorgeous/Someone (On The 6th Floor Of Th	e Jezebel			To Go Heaven")	1996
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	(Jezebel Mix)	1987	Pink Gun		Unpopular Songs	1997
Beggars Banquet	BEG 236CD Jealous/Last Year/While You Were Away/Jeal		3,73000		ontohum coule	1000
1	(UK Remix)	1990				
Beggars Banquet						
Arista	74321131522 Josephina (Radio Edit)/Josephina (Extended	_				
	Colours	1993				

of the same, with a prehistoric - and rather leaden - guitar figure framing the song.

Things ease up a bit after the opening salvo, and the pop ship gets righted for longtime DM3 aficionados with numbers like the amazingly righteous "Quicksand," which is all cascading guitars wedded to an unforgettable chorus, and "Dial 04 Josephine," which coulda been titled "Phone Sex Rock." Oh yeah, and can't forget the unforgettable "Falling For You," with another primo chorus and the best use of "doo-doo-doo's" since the Stones waxed "Heartbreaker" back in the '70s. The Julian Matthews-penned "Last to

Know" and "Spend Some Time Alone With You" are, happily, on par with Mariani's compositions.

So while Rippled Soul isn't as consistently fab as DM3's previous two efforts, it proves that Mariani remains a songwriting and performing force, and one who isn't averse to exploring different sonic avenues. (Available from Not Lame Records, P.O. Box 9756, Denver, CO 80209)

- John M. Borack

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It's always seemed like rockabilly was one of the most misunderstood and under-appreciated forms of popular music. For the past twenty years, most of what the media tagged as modern "rockabilly" was youngsters who were fixated on some real or imagined ideal of what the clothes looked like, and who confused '50s pop with real rockabilly. Once

internet

you've heard the baker's dozen seminal classics by artists like Warren Smith, Ray Harris, The Phantom, Billy Lee Riley, Elvis (of course), and some of the classic Texas artists on tiny labels, you would never again confuse the real thing with '50s pop. Of course, the reality is that with few exceptions, the really gritty original rockabillies all went into either pop or country themselves in a very short time, or got out of the music business entirely. Charlie Burton says: "...rockabilly is something that only existed for about 6 months in 1956...." To mangle a Jim Dickinson quote, rockabilly was simply the haphazard collision of white trash southern farm boys trying to play the rhythm 'n' blues, bluegrass, and country music they'd heard and loved, and being unable to musically get it right, they came up with something completely new and different. Funny, energizing, and sometimes scary at the same time. These were cats you might be scared to have pumpin' your gas at a full-service station, and that's what they probably did once their short stint in the "music biz" ended. Real rockabilly, for example: "Stranded On A Dateless Night," "Love Me," "Come On Little Mama," "Uranium Rock," and "Red Hot," is a crazed, wildass, and definitely dangerous rockin' sound that has no peer; and sometimes it's perilously close to novelty songs. Few of the greats really made many rockabilly songs — Elvis went more toward gospel, pop, and the mainstream not too long after signing to RCA (although those elements had always been in his music), and many artists who are nowadays



(Please see New Releases page 108)

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U-TSIS N.M.P.C B.M.I.

(New Releases from page 107)

enough to actually listen to music, all I listened to were bands like The Beatles, The Who, The Kinks, and American bands influenced by them. In college, I got to be a bit of a closet Elvis fan from watching all of his movies at the drive-in in Tupelo. Then one day I simultaneously found copies of Dave Edmunds' Git It! and that two-disc Buddy Holly Legend collection, which I instantly fell in love with, and it took me back to my roots and made me want to know all I could about rockabilly. Shortly after that, I moved to Memphis, where I was force-fed rockabilly via Alex Chilton, The Cramps, and Tav Falco, and upon moving to Austin, soon befriended Thunderbirds/LeRoi Brothers drummer Mike Buck, one of the most knowledgeable rockabilly collectors I've ever

All had a big influence on me. I mention this all not to impress (it's neither impressive, nor is it "credentials") but because most rockabilly fans and musicians I know have similar stories of how they first got into the music. It was usually in a roundabout way, not directly from the sources at all. But still, as I said, the public's perception of what rockabilly is has often just missed the point.

Rockabilly isn't just '50s cat clothes, tattoos, rockabilly sounding names (taking a cue from punks Rotten and Vicious), and the "right" haircut — it is first and foremost a unique, Southern and brilliantly simple and exciting musical style, and yet those superficial fashion aspects of the music are exactly what is generally presented to the public as rockabilly. And it pisses me off no end. There have been precious few artists since the '70s called rockabilly artists who were the real thing — Lux Interior and Ivy Rorschach. Dwight Twilley and Phil Seymour when they weren't being the Beatles, but the field was pretty small. These three records are all different aspects of rockabilly and '50s pop and rock 'n' roll; but in their hearts at least, and at times, all three are the real thing.

When the Stray Cats had their run of commercially successful singles in the early '80s, I was really put off by what I perceived as Yankee poseurs playing at rockabilly and getting it all wrong. The clothes, the haircuts, the tattoos... image, not music. But I was forced to admit that Brian Setzer was a fine singer, even better guitarist, and capable of writing a number of really fine pop songs. And Dave Edmunds produced many of the early hits, another plus. Still, it wasn't really rockabilly at all, more like the pop side of Eddie Cochran. It's not a surprise that Setzer's gone on to an interesting and stylistically diverse career, even if he's never reached those same high chart positions as the early 'Cats days. Still, I never expected a good record from the other two guys. Lee Rocker's No Cats, a self-produced, self-pressed CD, proves me dead wrong.

No Cats is an amazingly fine, consistent album, full of memorable songs. Rocker is in fact a quite capable singer. With a few "name" artists like Elliot Easton (The Cars) and Leon Russell, the record mines the more poppy side of '50s rock 'n' roll. While there's nothing here that wouldn't sound a bit wimpy to a Cramps fan, fans of the Stray Cats may well love it, and are highly advised to seek it out. Best cuts are a song called "Miracle In Memphis" (co-written with ex-Cat Slim Jim Phantom), which is to all intents and purposes real rockabilly, and a fine pop song, "Mr. Newman," written by Mike Eldred, who abley supplies many of the



The Firesign Theatre: (Top L-R) David Ossman, Peter Bergman, Phil Proctor. Bottom: Phil Austin

guitars. Rocker even turns Blondie's "One Way Or Another" (from Parallel Lines) into a '50s style rocker in a reasonably successful manner While a bit tame for my tastes, No Cats is a solid piece of work from a most unexpected source.

Tony Maserati is a recent Austin immigrant, and his first CD, Rock & Roll No. 3 (so titled because in Europe Elvis' first two albums were called Rock & Roll No. 1 and ... No. 2 — there was no No. 3), is one of the finest roots rock/rockabilly records I've heard in several years. This one feels totally real to me, no poseur with the cat clothes, but someone who dearly loves obscure '50s rock 'n' roll and rockabilly records, and is dedicated to trying to get that sound himself. Maserati isn't a local scene star, at least not yet, but in addition to his regular band bass fiddle player Carlos Romero and guitarist Shaan Shirazi (awright, a band so authentic they play live with only two guitars and a bass, no drums!), he does feature the aforementioned Best Drummer in Texas (the universe?) Mike Buck and one of the scene's very finest guitarists, John Reed, on some of the cuts. Three cuts date back to a 1995 indie single from military brat Maserati's previous reckin' grounds, Jacksonville, Fla.

There's nothing remotely original on Rock & Roll No. 3, but that's not the point; when you're talking about rockabilly, the game's always been to sound authentic (Twilley and The Cramps are two of the only artists to really do something "new" with it). This one will likely appeal to fans of The Cramps, the great LeRoi Brothers, and all the old Sun and Texas rockabilly artists. In addition to covers of great tunes by Jack Scott, Gene Vincent, and Conway Twitty, there's some

"new"/public domain pastiches that owe a debt to such greats as Elvis' "Baby Let's Play House" and The Cramps' "Twist And Shout." If you love Sun rockabilly and '50s rock 'n' roll, you'd probably quite enjoy this little lot. [Available from Poverty Records, 2605 Roehampton Dr., Austic., TX 78745].

Our final rockabilly nugget is from Ben Hewitt, born on the Tuscarora Indian Reservation in New York State. Hewitt recorded a bunch of material for Mercury Records in the late '50s, all heavily inspired by Elvis' best early sides. Although he never had a hit, his records are known to rockabilly collectors, and those grand preservationists of American music history, Germany's Bear Family Records, have recently issued this line package of all the Mercury singles from 1958-1960, along with a generous helping of previously unissued tracks from the vaults. Included are the eight single sides, the four outtakes that have survived, both sides of a single by his guitarist (Ray Ethier) that was recorded at one of Hewitt's sessions, and seven demos that have been previously unavailable anywhere that Hewitt and Eden Music made specifically for Elvis Presley to hear and record. Of course, Elvis never did - presumably due to the lock on his publishing, which would of course have changed the Hewitt story.

In the very informative liner notes by Sun Records authority Colin Escott — most of which are a 1986 interview with Hewitt — the artist lists his main inspiration for his wild stage act as Little Richard but what Hewitt in fact sounds like to these ears is Elvis Presley. The songs. primarily written by Hewitt, are primarily Elvis pastiches; the question isn't whether he sounds like Elvis,

but rather which Elvis song is he rewriting on which "original." In fact, I'll bet money that you could play some of these tracks blind as a "newly discovered Elvis outtake from the latest boxed set," and most ears would fall for it. Nevertheless, this is really a pretty doggone good record. Hewitt was really genuine in his love for the music, and had he caught a break, with his wonderfully warm, powerful voice and his allegedly dynamic stage act, he could easily have scored big hits. Particularly fine are the outtake of "My Search," "You Break Me Up," and "I Want A New Girl."

With typically classy Bear Family packaging, this one is also worth seeking out for true fans of the genre, and might make quite a pleasant surprise to fans of Elvis' best '50s material.

-- Kent H. Benjamin

THE FIRESIGN THEATRE Give Me Immortality Or Give Me Death Rhino (R2 75509)

The Firesign Theatre's signature collages — commercials, overlapping dialogue, old-time radio parodies and in-jokes — have been a staple in college dormrooms and alternative radio stations since the late 1960s. For their first album in over a decade, the four original members of the Firesign Theatre — Phil Austin, Peter Bergman, David Ossman and Phil Proctor — have turned their satirical eye toward the new millennium and the current state of talk radio, in *Give Me Immortality Or Give Me Death*.

The themes in Give Me Immortality — the last days as the dawning of the Apocalypse, the Y2K computer problem, the deification of deceased celebrities, is seen through the eyes of RadioNow, a melange of talk radio personalities trying to cover what may be the story of the millennium — the millennium itself.

Give Me Immortality works best when it skewers the morning radio "buddy" format, the peripatetic "sports radio" host and the various fringe personalities who seem to get shows for the sole purpose of inciting controversy in listeners. Peter Bergman's sports host Chump Threads is almost indistinguishable from Jim Rome (and twice as funny); while Phil Austin takes on sex radio shows with his character of Dr. O'Nann Winquedinque.

Some of the material takes a few listens to fully grasp, which is just fine if you're a Firesign Theater fan — new listeners, however, might find the layered dialogue and obtuse references a little disconcerting. You'll either laugh out loud on the jokes or scratch your head and say "huh?"

For example, a running joke about the last days of Joe Camel is worth a few laughs, while a bit about the "Princess Goddess" doll (a satire on the merchandising of the late Princess of Wales) only works about half the time (and lasts twice as long as necessary). Some of the commercial parodies from "Unconscious Village" and "US Plus" (a propork organization) hit their points home with sledgehammers. Casual fans of the Firesign Theatre's signature character Nick Danger will be disappointed that the clever dick does not appear on this album.

If you're a Firesign Theatre fan, this record is a nice addition to your collection. Other people should buy this record only after listening to one of the late 1960s—early 1970s releases like How Can You Be In Two Places At Once, or Don't Crush That Dwarf, Hand Me The Pliers.

— Chuck Miller



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

HOW TO GRADE

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

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

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

The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects,

such as almost invisible ring wear or other signs of slight

handling.

An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And

of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.

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

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

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

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

GOLDMINE GRADING GUIDE

METALLICA

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

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

misshapen by repeated play.

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

by a cut-out hole, indentation or corner indicating it was taken out of print and sold at a discount.

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

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

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

or LP covers. However, it will not have all of these problems at the same time, only two or three of them.

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

Mint record.

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

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

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

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

Except for impossibly rare records otherwise unattainable, records in this condition should be bought or sold for no more

records in this condition should be bought or sold for no more than a few cents each.

OTHER CONSIDERATIONS

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

by that of the sleeve or jacket.

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

A FEW NOTES ON COMPACT DISCS

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

Unless the CD came in a special package (fold-open, fold-over,

colored plastic, etc.), the two areas to check for grading are its label and its insert (booklet).

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

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

COMMON ABBREVIATIONS (not including grades)

- standard 45 RPM record 10" - 10-inch vinyl LP 12" - 12-inch single bb - bb hole in cover boot - bootleg cc - cut corner

co - cut-out

cd - compact disc - 3" compact disc single cd5 - 5" compact disc single dj - disc jockey (promo) ep - extended play 45 imp - import Ip - 12" vinyl album m - *mono LP nap - not affecting play non-ip - not on full-length LP or CD oc - original cast recording ost - original soundtrack

con - cut-out hole

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

sm spl - seam split soc - sticker on cover sel - sticker on label ss - still sealed s/7 - self-titled tc - title cover (12" and CDs) ti - title insert (CD single) toc - tape on cover

tol - tape on label

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

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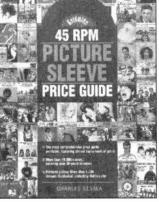
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by Tim Neely

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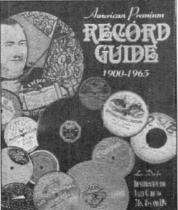
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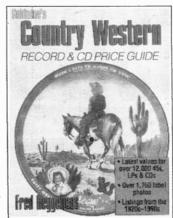
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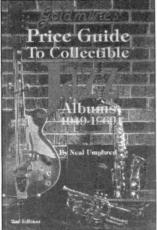
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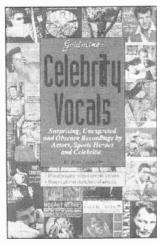
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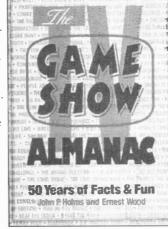
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BISSUES

IAMES BROWN Say It Live and Loud Live in Dallas 08.26.68 Polydor/Chronicles (31455 7668-2)

It gets mighty hot in Dallas come late summer. But even if the weather had been chilly on August 26, 1968, James Brown and his ensemble would have been enough to par-broil the metropolis. PolyGram seemingly has a bottomless treasure trove of unissued vintage live Brown performances to draw from, and like all the rest, this one's a scorcher from the first note to the last (keep an ear out for Maceo Parker's commercial pitch for official JB program books that turns up as an unnanounced bonus track a few

Brown rips the roof off Dallas Memorial Stadium with searing reprises of his King label classics "Cold Sweat," "There Was A Time," "I Got The Feeling," "Say It Loud ---I'm Black And I'm Proud," and his best-seller of the moment, "Licking Stick - Licking Stick," his orchestra augmented by a violin section that weeps catgut tears on the ballad "I Guess I'll Have To Cry, Cry, Cry." Who else could get away with spoon-feeding show biz schmaltz such as "If I Ruled The World" to his loyal followers and not get hooted off the stage?

seconds after that last note sounds).

The band receives its own feature segment a third of the way through and responds in blistering fashion with the instrumental workouts "Suds" and "Soul Pride" (guitarist Jimmy Nolen and trumpeter Waymon Reed are standouts) before invaluable tenor sax foil Parker cuts loose with a terrific rendition of Archie Bell & the Drells' "Tighten Up" (make no mistake, Maceo could sing too!).

Brown's Dallas foray is hot enough to merit a coveted spot right next to his hallowed live Apollo albums and the rest of his 1960s concert waxings on any true soul fan's shelf.

- Bill Dahl

MAHAVISHNU ORCHESTRA The Inner Mounting Flame Columbia/Legacy (CK 65523)

When John McLaughlin launched the Mahavishnu Orchestra in 1971, there was more than the usual band start-up and career-apprehension jitters surrounding the project (he had just left a pretty steady gig with Tony Williams Lifetime). Also much of the music world was looking for a new guitar savior to replace the recently departed Jimi Hendrix, and McLaughlin seemed to be their

But McLaughlin was never quite comfortable with this profile. After all, he was a jazz player by heart (despite those wild, fivemiles-a-minute solos and that double-necked axe) and the role of guitar god required someone a bit more flashy and pop-oriented. But, against these odds and anxieties — with violinist Jerry Goodman, keyboardist Jan Hammer, bassist Rick Laird and drummer Billy Cobham — McLaughlin managed to make the Mahavishnu Orchestra the music world's first jazz-pop stars.

Their debut album, The Inner Mounting Flame, was a precedent-setting slice of cool and proficient fusion done rock-star style. The respective solos nuzzled closer to the post-psychedelic rock scene than they did most contemporary jazz offerings (with the exception of maybe Miles Davis' work at the time). The album is a landmark piece, possibly even more so than Davis' Bitches Brew (on which McLaughlin participated); listen to the band interplay on "Meeting of the Spirits" and "Vital Transformation" for proof that Flame shaped, for better or worse, an entire forthcoming genre.

Now that one of the best fusion albums ever made has gotten a facelift, a remixed and remastered sonic update for the times, every nuance previously hidden away in the corners is revealed. Flame hasn't dated much (the worldbeat stuff even sounds prescient), and McLaughlin's guitar squeals and howls still mesmerize. A few indulgences — such as Goodman's violin runs and Hammer's keyboard tantrums - are mere show-off points, but within their contexts they're hardly noticeable. A pioneering work of rock fusion that still resonates.

— Michael Gallucci

VARIOUS ARTISTS Sweet Brown Sugar - A TK Rhythm 'N' Soul Compendium 1971-81 Westside (WESM 551) (British import)

Henry Stone's TK Records rated with the top disco purveyors of the 1970s. Stone's Miami empire was built upon the bubbly rhythms of KC & the Sunshine Band, but his family of labels also harbored some genuinely soulful talent during the same period.

Westside culls the TK vaults down to the bone for this 23-cut comp, comprised largely of obscurities by obscure artists. The stylistic range is vast — Rev. T.L. Barrett's audacious disco treatment of "The Lord's Prayer" has to be experienced to be believed - but southern soul aficionados should be delighted with two ballads by Lynn Williams, whom Stone was grooming as "the next Betty Wright" at age 13! The original article makes two bows, Wright teaming with Timmy Thomas for 'Sweet Brown Sugar" and cooing a solo "Thank You For The Many Things You've

Household names Wilson Pickett and Otis Clay are aboard, but neither is showcased at his best. Guitarist Little Beaver fares much better, his snazzy 1971 outing for Stone's Cat subsidiary, "Funkadelic Sound," pre-dating the disco movement. The Facts of Life - a trio featuring Tyrone Davis' sister Jean constructs a full-fledged soap opera around the melodramatic, menage á trois "Did He Make Love To You." Some of the lesserknown artists connect; Snoopy Dean's "Lady Lady Lady" wafts in like a balmy Florida breeze, warm and inviting.

There's plenty of formulaic disco fare here, but enough legit soul is sprinkled in to make this collection worthwhile. (174 Mill Lane, London NW6 1TB, England)



James Brown

VARIOUS ARTISTS Boss Soul: The Genius of Barry White Del-Fi (DFCD 71255)

Before he was sporting a Louis XIV hairstyle and topping off disco rhythms with his hot fudge baritone, Barry White was an upand-coming face on the L.A. soul scene. In addition to performing, he also served as producer/engineer/songwriter/A&R man for Bronco Records, a short-lived Del-Fi subsidiary finally reissued on this collection.

Conceived as a West Coast answer to Motown, Bronco may have fallen short in the sales department (it lasted only a year), but the label succeeded in sounding like Detroit's famed imprint in every way. Whether the obvious influences in sound or Felice Taylor's uncanny vocal similarity (an act of God, not a cop) to Diana Ross, you could easily mistake this stuff for a Holland-Dozier-Holland or Berry Gordy production

But if you're going to steal, you might as well steal from the very best (or most successful) - and Boss Soul does have some great music. Viola Wills' "Lost Without the Love of My Guy" and "You're Out of My Mind" are impassioned blues-soul at its finest, and White's own "All in the Run of a Day" (Bronco's 1967 swan song) sports a great hook and smooth horn section.

Likewise, Taylor's "I Feel Love Comin' On" (check out the "galloping" beat laid down by White) and "Under the Influence of Love" are killer pop-soul in the vein of the Supremes (which is quite a compliment to Taylor, as this writer isn't particularly fond of the Motown phenom).

Exhibiting neither the sparkling hooks to compete with Motown nor its hit potential, the remaining songs (including a trio by the late Johnny Wyatt and a few more by the other three) are good but not great. That may be one reason Bronco didn't last, but the label sure left an impressive legacy with its best music. (P.O. Box 69188, Los Angeles, CA

MARK JOHNSON

12 In A Room Not Lame Archives (NTLMCD 10003)

Originally released in 1992 on a tiny New York label and long out-of-print, Mark Johnson's 12 In A Room (now actually "16 In A Room " due to the inclusion of four homes cuts) is one of those one-man-band pop albums that shine brightly, mainly due to the single-mindedness, perfectionism, vision and sheer talent of its creator (said creator has had his tunes recorded by such artists as the Roches and Dave Edmunds, by the by).

Johnson has the ability to make a multitude of joyous noise; depending on where you drop the needle - errr, the laser - you may find a surging Electric Light Orchestra pop production piece, some finger-poppin' rockabilly, a sweetly sung Everly Brothers goof, a feverishly Spectorian opus, a shouldbe-a-standard ballad, or Johnson playing folk-pop storyteller. Whatever the case, it's a constantly engaging and inventive record that's full of novel production touches and an attention to detail, without ever coming across as stuffy or claustrophobic.

Those who have the original 12 In A Room will want to spring for the reissue not only for its bonus tracks ("Lovely Liz" is a real winner), but also for the improved, slightly brightened sound. One of the classic pop records of the '90s just got even better. (P.O. Box 9756, Denver, CO 80209)

– John M. Borack

PATTY SMYTH

Patty Smyth's Greatest Hits (Featuring Scan-

Columbia/Legacy (65616)

Patty Smyth's 16-year-old career has produced only two Top 10 singles - 1984's "The Warrior" with her band Scandal and 1992's "Sometimes Love Just Ain't Enough" with Don Henley - but the 16-track Patty Smyth's Greatest Hits (Featuring Scandal) sure makes it seem like a lot more.

World Radio History

- Doug Sheppard

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Maybe that's because Smyth, although a glossy product of the '80s on the surface, made songs that just dripped with classic radio potential. As insipid as "The Warrior" is, it's chanting, singalong - and, yes, irresistible - chorus was made for maximum summer radio overkill (which it duly received). Same goes for many of the other singles anthologized here.

No matter how minor the single (like "Love's Got a Line on You," Scandal's second release), Smyth gives all, playing it like it's the greatest radio song ever made. Even her very first song, "Goodbye To You" (haplessly crippled with cheesy early-80s/MTV-style synths, which are supposed to give it a light, power pop touch but instead date it terribly), bounces so happily out of the speakers that there's no doubt for what this tough New York gal was aiming.

But this is also her tragic flaw. She gives so much of herself to so much mediocre material (does anyone even remember her stiff covers of Tom Waits' "Downtown Train," "Beat of a Heart" or "No Mistakes"?) that you begin to wonder what all the fuss is about. Assembled together as they are on Hits (along with two new tunes), Smyth's catalog sounds like much ado about nothing (the ballads are sappy, the rockers are pedestrian). Taken separately, however, they have the ability to be radio twinklings at their most disposably pleasing.

— Michael Gallucci

MICK RONSON Slaughter on 10th Avenue Snapper (SMMCD 503)

Play Don't Worry Snapper (SMMCD 504)

Reflecting, a decade after the fact, on his launch as a solo rock 'n' roll superstar, Mick Ronson shrugged diffidently, as though he'd really had no say in the matter. David Bowie had just "retired," and in the absence of the singing sensation with whom Ronson had already risen to unexpected heights, manager Tony DeFries was anxious to keep at least one of his many pots boiling.

"David wasn't quite sure what he wanted to do, so Tony said to me, 'okay, we can make you a big star, get you a deal with RCA, all that.' So I said 'wonderful,' and went off to make my own record."

Was there ever a launch like the one which awaited Mick Ronson? For a few weeks through the early spring of 1974, you couldn't turn around without his blonde tresses and sad doe eyes staring out from the video still selected to represent his solo career: "Slaughter On 10th Avenue," a histrionic guitar rendition of the Richard Rodgers movie classic, was an inspired choice for Ronson, and the accompanying video -Ronson watching helplessly as his girl is gunned down on the street - remains one of the unseen classics of the genre. No mere miming potboiler for this kid - Ronson got the full Hollywood treatment.

(Please see Reissues page 116)

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Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change, and is not independently verified by the Goldmine staff. Show promoters who wish to have your record and CD shows listed should mail all pertinent information at least two months in advance of your show to: Goldmine Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087.

- Dec 19 KY, Louisville. Record, CD & Poster Show, Ramada Inn Plaza. 1921 Bishop Lane (exit 15 off Watterson), SH: 10am-4pm, T: 6'& 12', F: \$35. \$55., A: \$2... 12 & under free. Steve Wolf PH: 317-485-5314.
- free. Steve Wolf PH: 317-485-5314.

 Dec 19 NY, New York City, Record & CD Collectors Expo, The Inn (formerly Days Inn), 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

 Dec 19 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-4pm, F: \$35. in advance, \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, PO Box 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Gerald Ruark, PO Box 17575, Indianapolis, IN 46217. PH: 317-882-3378.

 Dec 20 CT, Danbury, Record & CD Convention, Tuxedo Junction. 2 Ives St., SH: 10am-4pm, A: \$3. Trash American Style, 12 Mill Plain Rd., Danbury, CT 06811. PH: 203-792-1630.

- Style, 12 Mill Plain Rd., Danbury, CT 06811. PH: 203-/92-1630.
 Dec 20 FL, Ft. Lauderdale. Record & CD Show, Red Carpet Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, F: \$40, A: \$2. John Miller, 2140 Tyler St., Hollywood, FL 33020. PH/FAX: 954-926-4545.
 Dec 20 IN, Indianapolis. Record, CD & Poster Show, Holiday Inn SE. 5120 Victory Dr. (Exil 52 off I-465), SH: 10am-4pm, T: 6' & 12', F: \$35-\$55, A: \$3., 12 & under free. Steven Wolf, PH: 317-485-5314.
 Dec 20 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 175 75, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 20 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30, A: free, Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Dec 20 NJ, Rochelle Park. Bergen County Record & CD

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- Convention, Ramada Inn. 375 W. Passaic St., Exit 160 GSP Northbound or Exit 163 GSP Southbound, SH: 10am-4pm, T: 6', F: \$60., A: \$4. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.

 Dec 27 CÅ, Buena Park, Graetaer Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-4pm, T: 130-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

 Dec 27 IL, Rolling Meadows. CD & Record Show, Holiday Inn. 3405 Algonquin Rd. (Rt. 53 & Algonquin Rd.), SH: 10am-4pm, T: 8', F: \$40. Midwest Record Promos., Bill Weber, PH: 847-459-0137.

 Dec 27 MI, Clawson. Record & CD Music Collectibles Expo, K
- PH: 847-459-0137.

 27 MI, Clawson. Record & CD Music Collectibles Expo, K of C Hall. 870 N. Main St., SH: 10am-4pm, A: \$3. E's Music Collectors Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.

 27 NJ, Wayne. 2nd Sat. HOLIDAY Record, CD & Tape Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

JANUARY 1999

- JANUARY 1999

 Jan 2 AL, Birmingham. Record & CD Show, Ramada Inn. 420 S. 20th St., SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.

 Jan 2 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St. SH: 10am-4pm, T: 6', F: \$40. ea. for 1 or 2, \$35. ea. for 3 or more, A: \$3. Collector's Paradise, PO Box 261016, Columbus, OH 43226. Colleen's Collectables, PH: 614-261-1585.

 Jan 3 PA, Monroeville, Pittsburgh Rock & Roll Expo. Palace Inn. Rts. 22 & 48, T: 8', F: \$50., A: \$4. Pat McArdle, PH: 412-371-4767.

 Jan 3 TN, Chattanooga. Record & CD Show, Eastridge Convention Centre. (formerly Days Inn), 1400 N. Mack Smith Rd., I-75, Exit 1 Eastridge, SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.

 Jan 7-9 TN, Memphis. Elvis' Birthday Weekend Coll. Show, Ramada Inn SW. 1471 E. Brooks Rd. (I-55 & Brooks Rd. Exit), SH: Thurs.-Sat. 12noon-8pm, T: 6', F: \$120., A: free. Soundz Good Records, Robert Alaniz, PH: 708-614-8570 or FAX: 708-614-8820.

 Jan 9 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-5378-7706.

 Jan 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-

- aisle, \$50. wall, A: \$3. ARC Promotions, Fn. 103-5-6 core FAX: 765-378-7706.

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- Tries F. Pair, PO Box 643, Childr, No Driz. Pri. 973-773-6067.

 Jan 9 VA, Crystal City. Record Show, Howard Johnson. Exit 1
 N. off 1-95 495 (Capital Beltway), 2650 Jefferson Davis
 Hwy, SH: 10am-4pm, T: 55-6', F: \$55.-\$65, A: \$3. Record
 Show, Inc., PO Box 19625, Brooklyn Park, MD 21225. PH:
 410-636-5783.

 Jan 9 NETHERLANDS, Amsterdam. Record & CD Fair, Artis.
 Amsterdam Record Convention, Postbus 2130, 1620 EC
 Hoorn, The Netherlands. PH: 31 0229-213891 or FAX: 31
- Hoorn, Ine Netnerlands, PH: 31 0229-213991 or FAX: 31 0229-235738.

 Jan 10 KY, Louisville, Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-4pm, F: \$35. in advance, \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

 Jan 10 MD, Baltimore. Record Show, Holiday Inn-Timonium Plaza Evit 16 off I-83 (1 mi. N. of Baltimore Relivay 695)
- 10 MD, Baltimore. Record Show, Holiday Inn-Timonium Plaza. Exit 16 off I-83 (1 mi. N. of Baltimore Beltway 695), SH: 10am-4pm, T: 80-6; F: \$55-\$65, A: \$3. Record Show. Inc., PO Box 19625, Brooklyn Park, MD 21225. PH: 410-

- 636-5783.

 Jan 10 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, Mi 48090. PH: 810-977-7115 eves.

 Jan 10 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, II. 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

 Jan 10 NJ, Springfield. Music Collectors Expo, Holiday Inn Hotel. Rt. 22 W, SH: 10am-5pm, T: 85, F: \$65. for 1, \$125. for 2, A: \$5., under 12 free. Uptown Productions, PO Box 115, Maplewood, NJ 07040. PH: 908-925-9667 or 687-0007.
- 0007.

 Jan 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S.
 Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30,
 SH: 9am-3pm, A: free. Keystone Record Collectors,
 George Adams, PO Box 1516, Lancaster, PA 17608. PH:
 717-898-1246.
- Jan 16-17 FL, Orlando. Florida Extravaganza FX-99, Orange Cty. Convention Ctr. 9800 International Dr., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 1,000. Laura or Bruce Zalkin, PH: 941-343-0094.

- Cry. Convention Ctr. 9800 International Dr., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 1,000. Laura or Bruce Zalkin, PH: 941-343-0094.

 Jan 16 MI, Livonia. Record & CD Expo, Elks Hall. 31117
 Plymouth Rd., SH: 10am-3pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.

 Jan 16 NY, New York City, Pecord & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

 Jan 17 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall. SH: 10am-4pm, F: \$50. for 1, \$25. ea. add), A: \$2. KUSF, Robert Barone, 2130 Putton St., San Francisco, CA 94117. PH: 415-386-5873.

 Jan 17 MD, Arbutus. Music Collectors 'Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5; F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

 Jan 17 WA, Lake City, Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8, F: \$25. A: \$2. Walt Stewart, PH: 425-775-2957.

 Jan 23 MI, Flint. Record & CD Expo, Ramada Inn. 1-75 & Pierson Rd, SH: 10am-4pm, T: 33. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.

 Jan 23 NY, Massapequa. LI Record & CD Lovers Expo, American Legion. Broadway & Veterans Blvd. (at LIRR, Exit 30 off Southern State), SH: 10am-4pm, T: 70, A: \$5., under 12 free, F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- 6067.

 23 NC, Greensboro. Record & CD Show, Oriental Shrine Club. 5010 High Point Rd., SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.

 24 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. in advance, \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- out, under 12 free with adult. Alpha Hecords & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Jan 24 MI, Royal Oak. Record & CD Expo, Elk's Hall. I-75 & 11 Mile Rd. (Southbound I-75 Service Dr.), SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd. (Southbound I-75 Service Dr.), SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd. (Madison Hts., MI 49071. PH: 248-546-4527.
 Jan 24 NC, Raleigh. Record & CD Show, Marriott. On Glenwood (US 70) across from Crabtree Valley Mall, SH: 10am-5pm, A: \$3., 12 & under free with adult. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093.
 PH: 912-923-3370.
 Conditional Philes Production of Philes Philes

FEBRUARY

- Feb 6 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

 Feb 6-7 ITALY, Milano. " Vinilmania" 37th Infl. Record & CD Fair, Parco Esposizioni Novegro Milano Linate Airport. SH: 10am-6pm, A: Lire 10.000. Dario Maffioli, Corso Bueros Aires 43, 20124 Milano Italy. PH: 39-229524674 or FAX: 39-229510938.

 Feb 7 GA, Norcross. Atlanta Kiss Expo, Northeast Atlanta Hilton. 5993 Peachtree Ind. Blvd. N., SH: 11am-8pm, F: \$10. in advance, \$12. at the door. Phil Elliott, 5595 Ashewoode Downs Dr., Alpharetta, GA 30005. PH: 770-753-9630.
- 9630. Feb 7 OR, Eugene. Record Show, Hilton. 66 E. 6th Ave., SH: 10am-5pm, T: 100-8', F: \$40., A: \$2. Bill Finneran, 1415 Cal Young Rd., Eugene, OR 97401. PH: 541-485-7920.

- Feb 7 VA, Richmond. Stand Still Music Record & CD Show, Holiday Inn Hotel. 2000 Staples Mills Rd., SH: 10am-4:30pm, T: 6', F: \$25. for 1, \$35. after Jan 23. A: \$2...\$50. students, seniors & kids free. Stand Still Music. PO 50 x 36462, Richmond, VA 23235. PH: 804-675-1064.

 Feb 13 MA, Chelmsford. Big Ed's Record, CDs & Tape Show, Elks Lodge. Rt. 110, SH: 10am-4pm, T: 8', F: \$40., A: \$3. PH/FAX: 603-888-0294.

- Feb 13 MA, Chelmsford. Big Ed's Record, CDs & Tape Show, Elks Lodge. Rt. 110, SH: 10am-4pm, T: 8', F: \$40., A: \$3. PH/FAX: 603-888-0294.
 Feb 13 MI, Livonia. Record & CD Expo, Elks Hall. 31117 Plymouth Rd., SH: 10am-3pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.
 Feb 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Corvention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Feb 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
 Feb 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Feb 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Feb 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Feb 20 NETHERLANDS, Amsterdam. Record Convention, Postbus 2130, 1620 EC Hoorn, The Netherlands. PH: 0229-213891 or Fax: 0229-235738.
 Feb 21 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (48 E. or W., Exit 58, 91 N. Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6°, F: \$45. A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Feb 21 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Sout

- F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 2128. PH: 410-455-0418.

 Feb 21 MI, Royal Oak. Record & CD Expo, Elk's Hall. I-75 & 11 Mile Rd. (Southbound I-75 Service Dr.), SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.

 Feb 21 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001. Shiloh Springs Rd., SH: 10am-4pm, F: \$35. in advance, \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

 Feb 28 CA, Los Altos Hills. KFJC Record Convention, Foothill College Campus Ctr. 12345 El Monte Rd. (off 280), SH: 9am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260 into or Tommy, PH: 650-368-2814 reserve.

 Feb 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

 Feb 28 IN, Indianapolis, Music Collectors' Convention, Quality
- Brunner, PH: 626-963-9717.

 Feb 28 IN, Indianapolis, Music Collectors' Convention, Quinn-East, 3525 N. Shadeland, SH: 10am-4pm, F: \$3 advance, \$40, thereafter, A: \$2. with coupon, \$2.50 out, under 12 free with adult. Alpha Records & McGerald Ruark, POB 17575, Indianapolis, IN 46217.
- Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

 Feb 28 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Steve or Becky. PH: 419-874-1725.

 Feb 28 SPAIN, Girona. 7th Annual Record Fair. Jordi Tarda, FAX: 011-34-93-796-16-60.

MARCH

- Mar 6 IL, Hillside, Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45, aisle, \$50, wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

 Mar 6 MD, Baltimore, Greater Baltimore Collectors Mart XXVIII, Pikesville Armory, 610 Reisterstown Rd. (I-695, Exit 20), SH: 10am-5pm, T: 200, A: \$3. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012, PH: 410-757-6182.

 Mar 7 MI, Roseville, Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 4809, PH: 810-977-7115 eves.

 Mar 7 MO, St. Louis, Record & CD Show, American Czech Center, Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30., A: \$2.50, Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.

 Mar 7 NY, White Plains, Westchester Record Convention, County Center, Central Ave, at Bronx River Pky, (Exit 5, Rt.

- County Center. Central Ave. at Bronx River Pky. (Exit 5, Rt. 287), SH: 10am-3pm, T: 89, F: \$57.-\$76., A: \$5. John Godlewski, PO. Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- 973-746-7775.
 7 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or
- Southampton Row, SH: 10am-4pm. PH: 01708 377173 01 01902 682008.

 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- 973-773-6067.

 13 TN, Nashville. Music Collectors' Convention, Day's Innairport. Briley Pkwy., SH: 10am-4pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon or \$2.50 without, under 12 free with by adult. Alpha Records & Music, Gerald Ruark, POB 175 75, Indianapolis, IN 46217. PH: 317-882-3378.



5105 S. Howell Ave.

Tables: 8 ft. \$40 each

esterdays Music



Presents

The Milwaukee Record Show (all vinyl records) Sunday January 17th The Midway Hotel-Airport

The Fox Valley Record Show LP's, 45"s, CD's, & tapés, mem. 10:00-4:00 Sunday January 17th 10:00-4:00 The Holiday Inn Adm. \$3 Milwaukee, WI Hwy 41 & College Ave. Appleton, WI Adm. \$3 Tables: 6 ft. \$35, 8 ft. \$40 each

Clip this ad and save \$1 on Admission.

For more information call Jim at (920) 733-5076 or (920) 830-2870.

RECORD & CD SHOWS

BIRMINGHAM, ALA

SAT., JAN. 2 - Ramada downtown at 420 S. 20th St.

CHATTANOOGA, TN.

SUN., JAN. 3 - Eastridge Conv. Ctr. 1400 N. Mack Smith Rd., I-75 Exit 1, Eastridge, R. to 1st lite.

ALL SHOWS OPEN 10am-5pm

Upcoming in NORTH CAROLINA: GREENSBORO - SAT., JAN. 23 Oriental Shrine Club, 5010 High Point Rd., 2 mi. S of I-10 RALEIGH - SUN., JAN. 24 - Marriot Glenwood across from Crabtree Valley Mall.

BRING THIS AD FOR \$2 ADMISSION SHOW LOGIC PRODUCTIONS 912-923-3370

Greater New Jersey PARKER COLLECTORS **EXPO** RECORDS • CD • TAPE SHOW

Sunday, January 10, 1999 10 a.m. to 5 p.m. SPRINGFIELD, NEW JERSEY

HOLIDAY INN
Route 22 West
4 miles west of Garden State Parkway Buy - Sell - Trade

All Music From 40s-90s **OVER 85 TOP DEALERS UPTOWN**

PRODUCTIONS Dave (908) 925-9667 Ron (973) 761-5467

SAVE \$1.00 - BRING THIS AD
Record • Tapes • CDs • 45s & Memorabilia

Mar 14 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Mar 14 OR, Portland, Music Expo CD & Record Convention, Montgomery Park. 2701 NW Vaughn St., SH: 10am-5pm, T: 8, F: \$75., A: \$3. C-Bub Productions, Box 14265, Tulsa, OK 74159. PH: 918-585-8222.

Mar 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Caleteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Mar 14 WA, Lake City. Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8', F: \$25. A: \$2. Walt Stewart, PH: 425-775-2957.

Mar 18-21 AZ, Scottsdale. US West National Festival, Rawhide Western Town. Mary Brown, PH: 602-996-4387 or FAX: 602-867-4887.

Mar 20 NY, New York City. Record & CD Collectors Expo, Holizard.

Mar 18-21 AZ, Scottsdale. US West National Festival, Rawhide Western Town. Mary Brown, PH: 602-996-4387 or FAX: 602-867-4887.
Mar 20 NY, New York City, Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012, PH: 973-773-6067.
Mar 20 PA, Allentown. 4th Annual 45/78 RPM Record Convention, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106, PH: 610-530-7606.
Mar 31 CT, Waterbury, Record Collectors Convention, Four Points Hotel. 3580 E. Main St., Exit 25 off I-84 E. or Exit 26 off I-84 W. & turn L. (1 mi. to Hotel), SH: 9:30am-4:30pm, T: 8', F: \$65., A: \$3. Mary Laferriere. PH: 203-753-7406.
Mar 21 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-4pm, F: \$35. in advance, \$40, thereafter, A: \$2. with coupon, \$2.50 without, under 12 free with adult. Alpha Records & Music. Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
Mar 21 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
Mar 21 PA, Allentown. Spring '99 Lehigh Valley Music Expo. Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
Mar 27-28 TX, Austin. Spring Record Convention, Palmer Auditorium. S. 1st & Riverside Dr., SH: 10am-6pm, A: \$3. Doug Hanners, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
Mar 27-28 NETHERLANDS, Utrecht. Mega Record & CD Far.

Mar 27-28 NETHERLANDS, Utrecht. Mega Record & CD Fair, Jaarbeurs. Amsterdam Record Convention, Postbus 2130, 1620 EC Hoorn, The Netherlands. PH: 31 0229-213891 or FAX: 31 0229-235738.

Mar 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-6", F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Mar 28 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-977-7115 eves.

7115 eves.

Mar 28 NY, Buffalo. Record & CD Show, Leonard VFW Post 2450 Walden Ave., 1 mi. E. of thruway Exit 52 E., SH 10am-4:30pm, T: 70-8', F: S60., A: \$3. Record Exchange PH: 716-871-8722.

PH: 716-871-8722.

Mar 28 PA, Philadelphia. Collectors' Jazz, Soul & Dance Record Show, Space Nightclub, 953 N. Front St., SH: 10am-4pm, T: 6', F: \$40., A: \$3. Roland Riso, PH: 215-382-2640 or FAX: 215-387-3576

APRIL

- Apr 3 IL, Hillside, Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45, aisle, \$50, wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

 Apr 10 NJ, Wayne, 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 643, Clifton, NJ 07012, PH: 973-773-6067.

 Apr 11 MA, Sprindfield, Record Convention with Restriction

973-773-6067.

Apr 11 MA, Springfield. Record Convention with Rock 102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos. Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Apr 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Caleteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 2175, 908-1246. 3eorge Auam 117-898-1246

717-898-1246.

Apr 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F.

Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Apr 18 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall. SH: 10am-4pm, F: \$50. for 1, \$25. ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Apr 18 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Apr 18 NY, Albany. Rock & Roll Flea Market, Marriott. Wolf Rd., SH: 11am-6pm, T: 60-8', F: \$65. for 1, \$240. for 4, A: \$4. Joseph Custom Tailor, 795 Madison Ave., Albany, NY 12208. PH: 518-463-4972.

Apr 18 NG, Hillsborough. Record Show, Daniel Boon Ctr. Exit 164 off I-85, SH: 10am-4pm, A: \$3. Record Show, Inc., PO Box 19625, Brooklyn Park, MD 21225, PH: 410-636-5783.

Apr 18 OH, Cleveland. 20 Year Anniversary Record & CD Show, UAW Hall Local 1005. 5615 Chevrolet Blvd., T: 6', F: \$35., A: \$3., 10 & under free. Steve & Sher Petryszyn, PO Box 3035, Ann Arbor, MI 48106. PH: 734-971-1489.

Apr 24 MA, Chelmsford. Big Ed's Record, CD's & Tape Show, Elks Lodge, Rt. 110, SH: 10am-4pm, T: 8', F: \$40., A: \$3. PH/FAX: 603-888-0294.

Apr 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 15-68. F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

MAY

May 1 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. atsle, \$50, wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

May 1-2 SC, Spartanburg. Record Convention, Memorial Auditorium. T: 200-6: Scum Productions, PH: 864-306-9008.

May 2 CT, Hartford. 10th Annual Record Convention & 7th Annual Silent AUCTION to Benefit World Hunger Year with WHCN, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65. A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.

May 2 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI 48090, PH: 810-977-7115 eves.

May 2 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.

May 8 ME, Lewiston-Auburn. Record & CD Show, Armory. Central Ave. near Bates College, SH: 10am-5pm, T: 8', F: \$40., A: \$1. Bill Maroldo Events, 405 College St., Lewiston, ME 04240, PH: 207-783-1378.

May 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012, PH: 973-773-6067.

May 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors. George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

May 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$5... under 12 free. Falk, PO Box 643, Clifton, NJ 07012, PH: 717-898-1246.

May 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T:

JUNE

Jun 5 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Jun 6 PA, Allentown. Summer '99 Lehigh Valley Music Expo,

Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before May 29, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
Jun 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100. A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
Jun 13 PA. Lancaster, Pennsylvania Music Fire.

under 12 free, F. Palk, PO Box 643, Cillion, NJ 07012. Pri.
373-773-6067.

Jun 13 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S.
Cateteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30,
SH: 9am-3pm, A: free, Keystone Record Collectors,
George Adams, PO Box 1516, Lancaster, PA 17608. PH:
717-898-1246.

Jun 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th &
10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F.
Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Jun 20 MD, Arbutus. Music Collectors' Record & CD Show, Fire
Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5',
F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD
21228. PH: 410-455-0418.

Jun 27 CA, Buena Park. Greater Orange County Monthly

F: \$30., A: free. Hay Quigley, 1 Coigate Ct., Baltimore, MD 21228, PH: 410-455-0418.

127 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

127 CT, Waterbury, Record Collectors Convention, Four Points Hotel. 3580 E. Main St., Exit 25 off I-84 E. or Exit 26 off I-84 W. & turn L. (1 mi. to Hotel), SH: 9:30am-4:30pm, T: 8', F: \$65., A: \$3. Mary Laferniere. PH: 203-753-7406.

127 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of thruway Exit 52 E., SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Exchange, PH: 716-871-8722.

127 NY, White Plains. Westchester Record Convention, County Center. Central Ave., at Bronx River Pky. (Exit 5, Rt. 287), SH: 10am-3pm, T: 89, F: \$57-\$76, A: \$5. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.

JULY

Jul 4 SPAIN, Reus. 2nd Annual Record Fair. Jordi Tarda, FAX: 011-34-93-796-16-60.

Jul 10 II., Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3 ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Jul 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Jul 11 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-977-7115 eves.

Jul 11 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30. A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Jul 11 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Jul 17 NY. New York City. Record & CD Collectors Expo. Holi-

Sh: 9am-3pm, A: Iree. Reysinte necond conserva-George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246. Jul 17 NY, New York City, Record & CD Collectors Expo, Holi-day Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067. Jul 25 CA, Buena Park. Greater Orange County Monthly

Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Jul 25 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or

AUGUST

Aug 7 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. Sise, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

or FAX: 703-3/6-7/105.

Aug 8 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S.
Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30,
SH: 9am-3pm, A: free. Keystone Record Collectors,
George Adams, PO Box 1516, Lancaster, PA 17608. PH:
717-898-1246.

George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Aug 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100. A: \$5. under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Aug 15 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall, SH: 10am-4pm, F: \$50. for 1, \$25. ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St. San Francisco, CA 94117. PH: 415-386-5873.

Aug 15 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Aug 15 WA, Lake City, Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8', F: \$25, A: \$2. Walt Stewart, PH: 425-775-2957.

Aug 21 NY, New York City, Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., biv. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. Fisik, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Aug 29 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-8', F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

SEPTEMBER

Sep 4 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T. 95, F: \$45, aisle, \$50 wall, K. \$3. ARC Promotions, PH 765-646-5305 or FAX: 765-378-7706.

Sep 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Sep 12 MI, Rosseville. Metro Detroit Record Show, VFW Hall. 25671 Gratot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-977-7115 eves.

Sep 12 NC, Hilisborough. Record Show, Daniel Boon Ctr. Exit 164 off 1-85, SH: 10am-4pm, A: \$3. Record Show, Inc., PO Box 19625, Brooklyn Park, MD 21225. PH: 410-636-5783.

Sep 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Sep 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

NY & NJ RECORD & CD CONVENTIONS

DECEMBER 20 - RAMADA INN. ROCHELLE PARK, NJ

(REPLACES THE FORMER MONTVALE RAMADA SHOW) 375 W. PASSAIC ST., ADM: \$4, 10am - 4pm (\$3 with ad). EARLY ADM 8am - 10am: \$20 (\$15 with ad). 6 ft. tables: \$60, 1/2 tables: \$30

Directions: If traveling north, take the GSP to Exit 160 & make a right off of the exit. If going south, take Rt 17 to right turn onto Century Rd. Go up the hill. & make a left onto Paramus Rd. (becomes W. Passaic). You'll go over Rt. 4 & under the GSP, then make a right into the parking lot.

FEBRUARY 21 - SHERATON HOTEL, POUGHKEEPSIE, NY

40 CIVIC CENTER PLAZA (OFF OF MARKET ST.) HOURS: 10am - 4pm. ADM: \$4 (\$3 with this ad) EARLY PREVIEW ADM 8am - 10am \$20 (\$15 with ad) 8 ft tables: \$65, 6 ft tables: \$50, ½ tables: \$25.

MARCH 7 - WESTCHESTER COUNTY CENTER WHITE PLAINS, NY

198 CENTRAL AVE at the BRONX RIVER PARKWAY: EXIT 5 off ROUTE 287. \$5 ADM 10am - 3pm (\$4 with this ad) 8 ft tables: \$76, 6 ft tables: \$57, ½ tables: \$30 (good for

MORE UPCOMING SHOW DATES

JUNE 27. 1999 - WESTCHESTER COUNTY CENTER SEPT 19. 1999 - WESTCHESTER COUNTY CENTER DEC. 5. 1999 - WESTCHESTER COUNTY CENTER

FOR MORE INFO CALL JOHN AT 973-746-7775 JOHN GODLEWSKI

PO BOX 42. HARRINGTON PARK, NJ 07640

(Ask about early payment and multiple table discounts!)

HEY. SHOW PROMOTERS!

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Send your upcoming show information to: Goldmine, Show Calendar Listings, 700 E. State Street, Iola, WI 54990 or FAX it to 715-445-4087.

(Reissues from page 113)

The same can be said for the album: Slaughter On 10th Avenue remains a startling achievement, however it is viewed. Guitar gods, after all, were ten-a-penny through the 1970s. But could Ritchie Blackmore sing? Jimmy Page? Robin Trower? Ronno's voice wasn't strong, but with sensitive material and lyrics he could get behind, he was unbeatable

A deliciously Pelvis-less "Love Me Tender"; the proto-Springsteenesque "Growing Up And I'm Fine" (the first and only Bowie/Ronson composition to be publicly acknowledged); the chest-beating, Euroangst of "Music is Lethal," all were a showcase for Ronson the performer, rather than the man who garrotted Gibsons for fun, and initial reviews of the album made that point — not quite "shut up and play your guitar," but close

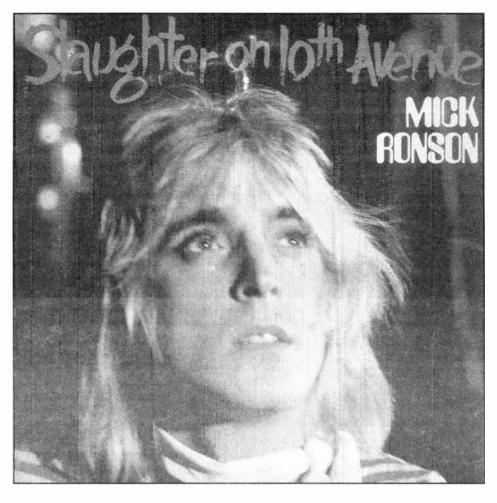
The scorching ARP/guitar duel which concludes "Hey Ma, Get Papa," and of course the title track itself, were scant consolation to those accolades. Today, it is the absence of screeching, squealing, necktwisting frenzy which has ensured Slaughter remains so much more than just another guitar picker's solo record. It does, in fact, stand alongside any of Bowie's own, immediately post-Ronson albums as a snapshot of a special time, when the triple disciplines of Glam, Rock and Precious Art slammed into one another without a care in the world.

Released a year later, Ronson's second album, Play Don't Worry, was at least partially recorded during his brief tenure with Mott The Hoople, and it is no coincidence that the finished item reflected only half of what was really intended: pair it with Ian Hunter's own eponymous solo debut, however, and it is not only that duo's own entwined future which spreads out before you, it is also an indication of just how powerful Mott could have been if the combination had worked.

Ronson's epic recounting of the Pure Prairie League's "Angel #9" was already part of Mott's live set when they split. So was Hunter's "Lounge Lizard," and live recordings from the first Hunter-Ronson tour, promoting both Play Don't Worry and Ian Hunter blend the two albums seamlessly... to the point that only occasionally, today, does Play Don't Worry actually live up to either its maker's, or its predecessor's, reputation.

"Billy Porter," the psycho-on-the-street opening track; "Angel #9"; a killer version of "White Light White Heat" left over from Bowie's Pin Ups sessions; and a dense, despairing cover of Annette Peacock's "Seven Days" (originally a mere b-side, now appended to the album amongst the bonus tracks) are the peaks: "Empty Bed" is a yearning sequel-of-sorts to "Music is lethal," and Little Richard's "Girl Can't Help It" is rearranged with all the twistingly nostalgic elan the participants (a pseudonymous Hunter included) could muster. But elsewhere, Ronson's own dislike of the solo game shows through and only gets louder once the album ends and the bonus tracks kick in.

Taken in the main from the aborted sessions for a third album which Ronson had no intention of completing, they are interesting for a solo rendition of Bowie's "Soul Love," and a studio version of the coincidentally titled "Is There Life On Mars?" which was Ronson's contribution to Dylan's Rolling Thunder Revue. But compared to what Ronson had long since shown himself capable of doing, they are weary and weak. Compared to the live cuts appended to



Slaughter On 10th Avenue, all taken from the still unreleased live album taped at his first solo London gig, they hardly bear repeated

To quibble with the overall quality of these reissues, however, is to miss the point. Ronson never did become the post-Bowie superstar his backers thought he ought to be, but he gave it a good try, and there's one-anda-half albums' worth of sheer brilliance to prove that. Which is a helluva lot more than a lot of other '70s guitar gods managed to come up with.

— Dave Thompson

VARIOUS ARTISTS Down Home Slide Testament/HMG/Hightone (TCD 6009)

Blues Masters Vol. 18: More Slide Guitar Classics Rhino (R2 75348)

Slide Guitar: The Streamline Special Columbia/Legacy (CK 65518)

With its untamable swooping notes adding a second voice behind the singer, the slide guitar entered into roots music through 1920s Hawaiian playing. American country pickers, like the Hawaiians, would hold the instrument flat in their laps. Bluesmen have held the guitar in the traditional position, often favoring the resonant metal-bodied National guitar, which made a better weapon than a wood guitar when juke joint fights broke out, Rhino's notes sensibly relate. Amplification's ability to sustain notes enhanced the slide technique's potency.

All three labels have earlier slide comps featuring some of the same acts as here. Tampa Red, Muddy Waters and Johnny Winter appear on both Rhino's and Legacy's new discs. Rhino's 16 tracks are heavily post-World War II Chicago. Legacy's mostly acoustic set generally has the brightest sound despite all but three of the 16 cuts pre-dating 1941, including one of Lead Belly's infrequent slide forays. Testament boasts the most downhome feel as Fred McDowell serves up

true religion with wife Annie's high-pitched vocals

Faith and funk stand side by side as Rhino segues from Blind Willie Johnson's evangelism (with soft guitar notes counterpointing his harsh, raspy voice) to J.B. Hutto's "Hip-Shakin," boogie. On Rhino's "I Can't Be Satisfied" when Muddy Waters sings, "I feel like snappin' a pistol in your face. Let some graveyard be your restin, place," we glimpse the violence to the blues milieu that took out Legacy's Robert Johnson.

As Elmore James sings "The sky is crying," so is his guitar. Tampa Red and Georgia Tom (who later left the blues for gospel as the Rev. Thomas A. Dorsey) revel in the bawdy "No Matter How She Done It," though Lucille Bogan attached much more lascivious lyrics to the melody with 'Shave 'Em Dry" (on Jass' earthy Street Walkin' Blues).

Fred McDowell used a steer bone for a slide. Eleven-fingered Hound Dog Taylor employed a sawed-off table leg. And then on Rhino from a 1964 field recording on Los Angeles' Skid Row, there's Eddie "One String" Jones playing "John Henry" using a 2x4 with wire connected to two nails, a paint can for an amp, a pill bottle bridge and a whiskey flask slide. It's wild!

--- Bruce Sylvester

CLIFF RICHARD Cliff EMI (7243 4 95438)

Cliff Songs EMI (7243 4 95439)

Me And My Shadows EMI (7243 4 95440)

Listen to Cliff! EMI (7243 4 95441)

21 Today EMI (7243 4 95442)

32 Minutes and 17 Seconds EMI (7243 4 95443)

Counting down to his 40th Anniversary celebrations this fall, the Oldest Teenager In Pop does indeed turn the clock back 40 years, to the days when he was a fresh-faced teen, still trying to accustom himself to his overnight transition from a skiffle singer named Harry Webb to... Britain's Elvis Presley, of course, but more importantly than that, the only viable rock 'n' roll star the country had produced in three years of trying.

Even today, the opening strains of his first single, "Move It," ring with an almost apocalyptic self-assurance, the knowledge that without them, there would have been no Beatles, no Stones, no Sex Pistols, and no Oasis. If that wasn't immediately apparent when he first cut the song, he never showed

Insistent beyond his years, confident beyond his then-apparent abilities, all spiffed out in his pink suit and sideburns, Cliff took the hopes and ambitions of an entire generation — his own — and turned them upside down. Of course the girls screamed at him... you would, too, if he'd shown you what was

The first of six consecutive albums reissued here in both their mono and (where applicable) stereo incarnations, Cliff, this wild young iconoclast's debut album, retains every ounce of that power. Recorded live at Abbey Road, in front of an invited (and very vocal) audience of fans, its 16 tracks are a representation both of Cliff's own, early repertoire, and the staples of any aspiring rock 'n' roll band of the era: a bit of Presley, a bit of Buddy, a bit of Jerry Lee.

Backed, of course, by the Shadows (at a time when they were still called the Drifters). the recording is a magnificent portrait of the team's capabilities: the band themselves throws three instrumentals into the brew. including a devastating "Be Bop A Lula," with guitarist Hank Marvin already perfecting the licks and lines which would soon establish him as the role model for every British guitarist of the next five years.

Cliff, however, remains the star of the show, and tracing his own progress through the five albums which followed, one can only marvel at the ease with which he fit into whatever mold the material demanded. Still rocking on 1959's Cliff Sings, slowing down (and suiting up) for Me And My Shadows (1960) and Listen To Cliff (1961), by the time he released 21 Today, just in time for his own 21st birthday in 1961, he was arguably the most accomplished, and certainly the most adventurous, vocalist to emerge from the entire rock 'n' roll boom, British or American. From a exhaustingly maniacal "20 Flight Rock," through to a dementedly infectious "Beat Out Dat Rhythm On A Drum," there's not a soul who could touch him for versatil-

Within a year of 21 Today, of course, the arrival of The Beatles had already consigned him to Boring Old Fartdom, and the cue for a swift slide into forgotten oblivion. Yet he adapted to that as well - adapted and survived. 32 Minutes..., his last album before Brian Epstein rewrote the rule book. The album sets its boundaries with covers of "Blueberry Hill" and the Rodgers/Hart showtune "Falling In Love With Love" brings a new voice to "Spanish Harlem" just months after Ben E.King's original hit version, and opening with one of his liveliest 45s of the era, the rock 'n' rolling, "It'll Be Me." The generation gap may have built a bridge right

GOLDMINE #481

RETAILER PROFILE

L.A.'s Aron's Records — a global work of art

By Bryan Reesman

Tithin America's current corporate music climate and homogenous mall culture, the eclectic and unusual are usually buried beneath a massive pile of commercial crap. Which makes those infrequent trips to your local megastore all the more frustrating when you're trying to find something other than the *Billboard* Top 200. But there are some stores left which believe in offering people music alternatives as well as a massive selection which can feed the needs of music addicts. One of the ultimate record stores providing this much-needed option is Aron's Records in Los Angeles.

"About 8 years ago, when I took over, I met with the owners about what direction we were going to take," recalls Aron's operation manager Tony Ruck. "[We decided] we're going to be the alternative source for everything. We're not going to go for the mainstream. L.A. has an alternative to the music culture, and that's the thing we try to sell, to find that stuff that people can't find anywhere else."

Founded 33 years ago by Manny Aron, and currently under the ownership of Jesse Klempner, Aron's Records has become one of the greatest record stores around. It has continued to flourish and evolve as many chains and independent stores have come and gone, combining enthusiasm for all music as well as a keen business sense. The store carries a massive, impressive mixture of underground and mainstream music, and while some alternative venues would prefer not to capitalize on major label releases, this one knows their value.

"We don't mind making money off the Beatles," quips Ruck. "We can be as artistic as we like, but it's still a business, and you have to pay the bills."

Their vast, deep record bins have given Aron's a deservedly dazzling reputation. Most importantly, though, it's their employee knowledge and buyer know-how that has kept the store a leader among independents.

"We have 16 different buyers," declares Ruck. "Each section is very specialized and that person loves and knows their section. A lot of the major stores have just one major buyer for the store. We fine-tune our buying to the taste of each buyer. If a buyer takes over a section, you'll see that section change slowly towards what they think is going to sell and what the customers want. Our customers are very intelligent, smarter than us most of the time. They come in here and know things before we do, so we're always trying to keep ahead of them."

There's a lot to keep track of at Aron's, which features numerous sections — Rock 'n' Soul, Jazz, International, Imports, Dance, Experimental, Progressive Rock, Rarities, Popular Vocals, Easy Listening, and more. Of their Soundtracks section, Ruck says: "We have London cast shows before anybody else

does. Our buyer's a fanatic and has been doing it for 30 years. He's brilliant."

He also notes that their Lounge section features "a lot of cheesy European stuff." No genre seems to be neglected. "And the forte, which nobody else has, is our vinyl," boasts Ruck. "I'm just looking across the wall now — all the Italian easy listening stuff, all the Italian softcore pornography movie sound-tracks. That's the stuff we display on our wall as opposed to putting out Madonna. We promote the unusual."

Their loyal customers seek and demand the unusual. People from around the country — and in fact around the world — have come to their store searching for things which they cannot find elsewhere. The store has three customers who take trips from New York with the main objective of shopping at Aron's.

"We've had guys come from Europe and look at the progressive [rock] section and say 'there's not a store in Europe that has a section like that," exclaims Ruck. "We've had one guy who owns one of the major progressive labels come and say 'this is the best progressive section I've seen in the world.' He took a photo of the section to take back [home]."

Such inspiration is well-deserved, and it does not just apply to prog rock. "We've got one of the top DJs in L.A. who runs the dance section, and he's very cutting-edge. He carries stuff way ahead of it's time. That's our forte."

One would think that keeping up with the vast array of music they stock would be a constant challenge requiring dedicated research. But Ruck states that that's not necessary.

"A majority of our buyers go by gut knowledge [and] by customer feedback. We really listen to our customers. When I was the import buyer, I would read NME and Melody Maker and look at the Pick of The Week, and go 'OK, I should get some of these.' We'd never sell them. It was really strange. We would just go by gut reaction. Customers know what's coming out weeks ahead of time, and you judge your buys by the number of calls you get ahead of time. Our customers are brilliant. They're music industry people usually, which is a shame, we can do with a lot of the general public coming in here. We'd make more money," he chuckles. "It's very much an industry store."

Indie rock and prog rock are their strongest points, but Aron's also has expanded their Latin section "to accommodate the new Latin feel of Los Angeles." By offering more choices to Latino customers, many of whom will buy both Spanish and English language recordings, Ruck hopes the store will be a one-stop shop for them. That mentality crosses over into other demographics (and musical genres) as well. And let's not forget the diverse magazine selection, which Ruck



Some of Aron's helpful employees: Back row, left to right: Esther, An, Jun, owner Jesse Klempner, Dana, Kathy, Jim. Front row, left to right: Stacy, Tony, Bobby and Ed.

says has been called the best in L.A.

Another important landmark within Aron's is their used CD section, which boasts an extraordinary selection. Subdivided by genre, it offers a treasure trove of popular and hard-to-find discs at reasonable prices. One can spend hours scouring these bins for hidden riches. The staff also rotate the used discs frequently, so that more recent acquisitions can be brought in while older material, which eventually returns, is marked down in price. And when you've exhausted these used bins, there's the bi-annual parking lot sale, usually held in April and October, during which you can look for even more bargains. People line up around the block before the gates open on those two days.

The store's prices on new CDs are competitive. "We're reasonable," concurs Ruck. "When the price wars were going on between Blockbuster and Circuit City and their new releases were \$9.99 and ours were \$12.99, we didn't budge But our catalog price is the same as our new releases. Tower has new releases at \$12.99 and their catalog is list or a dollar below list. Ours is 3, sometimes 4 dollars below list price."

Its important to note that Tower and Aron's will send customers to each other, and despite being semi-rivals, they can have a competitive yet beneficial relationship.

Visiting Aron's can easily become an addiction, as I learned when I lived in Los Angeles for two years. Weekend pilgrimages quickly became a routine event.

"The most common complaint is that people come in here looking for something else, they can't find it, and they still end up spending three times as much as they intended to spend in the first place," observes Ruck "They stand at the register and laugh to themselves and shake their heads — 'I knew I shouldn't have come in here. We have other people who come in deliberately a half hour before we close and only allow themselves half an hour to shop, otherwise they'd spend too much money."

Ruck wagers that at least 80% of their business comes from return customers, which naturally makes him happy. Still, some of the clientele will give one pause, as Ruck wonders "what some of these people do because they come in every day and they sometimes spend 3 or 4 hours a day in here. Our return business is huge. When people find us, they don't tend to leave us."

Many of these repeat clientele include well-known musicians, actors, and animator

celebrities, but it's something Ruck prefers not to play up.

"We guard their anonymity. People who come in here like to be left alone. And we do leave them alone. Nobody's allowed to ask for autographs. If they get harassed, we try to protect them, because we like to let them shop." While he won't comment on people who visit the store, he humorously notes that "I don't think I've ever seen Elton John in here. He goes to Tower because he likes to get the star treatment."

In the world of Aron's, every customer should be getting good treatment regardless of their social status. Ruck makes it a point to teach his employees the valuable art of customer service.

"Our staff is extremely knowledgeable and hopefully doesn't have an arrogant attitude. That's something that we really promote here. Service is a big, big thing. People come here because they've got nowhere else to go. It's up to us to help them." And if he can't help them find what they need? "Strangely enough, my last resort is to send them to Goldmine," he laughs. "It really is."

Retail business has been strong for Ruck and company. "I desperately need to double the size of this store, but I can't at this point in time" he remarks. "But it will come."

Things continue to look up for Arons. Ruck mentions that one industry mag recently ranked Aron's, along with Kim's Underground (in NYC) and Amoeba (in Berkeley, CA), as one of the three best independent record stores in America. Perhaps the greatest testament to their legacy was born from the 1992 L.A. riots. While a restaurant 50 yards was burned to the ground, the 7-11 down the street was looted, and the buildings on either side of this music shrine were damaged, Aron's remained untouched. Coincidence, or watched by an angel?

ARON'S RECORDS

Owners/managers: Tony Ruck, operations manager, Jesse Klempner, owner Year established: 1965
Size of sales floor: 6,000 square feet Address: 1150 N. Highland, Los Angeles, CA Phone: 213-469-4700
Focus of inventory: wide-ranging but geared away from the mainstream
of employees: 43

Does mail order?: Just started, website gives info — http://www.aronsrecords.com/
Buys CDs and vinyl?: Yes.

Sells Goldmine?: Yes.

History

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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Armadillo Music 210 E Street Davis, CA 95616 PH: (530) 750-2384 FAX: (530) 750-2385 E-Mail armadillo@mother.com Website: www.armadillomusic.com Rare Records: LPs, 45s: Rock, Soul, Jazz: 50's to present

Atomic Records 3818 W. Magnolia Blvd. Burbank, CA 91505 (818) 848-7090 ● FAX (818) 848-1969 mail: atomic1 aflash.net
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Pasadena Pasadena 28 E. Colorado Blvd.

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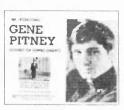








































22

PICTURED CONCERT HANDBILLS AND PROMOTIONAL FL

(These promotional flyers were mailed to concert promoters by the artist's booking agency as a sales tool in securing performance bookings. As this was the only function for these flyers, they were printed in very limited numbers and are now The Promotional flyers appearing in this adv. are all from the early 60's thru early 70's time period. Only one example in stock on most of these printed items - act fast!!

BAJA MARIMBA BAND, Promo flyer, 5/19, belief & white winicz photo
3 BROTHERS FOUR, primo flyer, 5/19, 8/10, black & white winicz photo
3 COMMANDER CODY/DAN HICK/SASLEEP AT THE WHEEL, 1/3, 1/2, concert handbill, Berkeley Community
Theather Very striking waphers and red, blue, yellow, & black is olors winCommander riding a lobster
4 STH DIMENSION, promo flyer, 5/12/1 yellow, black & white. Band's price is written on by hand
5 EDDIE FLTD, promo flyer, 6/9 yellow, black & white Ashing wince is written by haid
6 GRANDPA IDNES, promo flyer, 8/12/11, blue purple & white
7 RAMSEY LEWIS TRID, promo flyer, 8/12/11, blue purple & white
8 GENE PITNEY, promo flyer, 7/8/11, black & white
9 GENE PITNEY, promo flyer, 7/8/11, black & white 2 great photos
9. JIMMY REED, 8/26/64, concert handbill, Rolle Mary's Lounge, Kansas City, 51/1/8/11, black & white with
woorderful photo image.

C \$145 10. JOHNNY RIVERS, promo flyer 51 x8 2, yellow, black & white wiphoto \$145 17. DIANA ROSS AND THE SUPREMES promo fiver 5 1/18 11. ROY ROGERS IR., gromo fiver, 8 - x11, red, black & white, nice image \$145 \$95 12. RUBY & THE ROMANTICS, promo flyer, 5 2.x812, shades of green on white with wonderful photo image 19. HANK THOMPSON AND HIS BRAZOS VALLEY BOYS, promo flyer (with short bir on back) 5x7 black & 13. PETE SEEGER, 6/4/66, concert handbill, Marin County, 4x845, black and white with great caricature \$265 \$65 20. SUE THOMPSON, promo tlyer 5x7 black & white with great photo also lists him hits and major 15. "SHINDIG IN COLOR" THE ALLADS/EDDIE FOSTER, 5/1/65, concert handbill, "Mo Mo Club", 5 x841 red & black on white, with great photos \$165 21. THE VOGUES, promo flyer, 81 sx11, green on yellow 16. "SHINDIG IN COLOR" SOUL BROS./JOHNNY TALBOT, 4/7/65, concert handbill, "Mo Mo Club", 51-x81-

Call for specific cosmetic conditions as details aren't listed.

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26. DANNY'S REASONS. a 29. FLATT & SCRUGGS, 1963 press kit. Nice folder with photos on front and black, 2 glossies, and many

SLOVER & TERRANCE PEASE, one cage bio wiphoto sent to promoters by their agency, Beacon

\$75 33. (MASON PROFFIT) TERRY & JOHNATHAN, one page bio w/photo of Terry and Jon Talboll, who later (MASON PROFIT) TERRY & JUHNAHAM, one page bio w/photo of lerry and jon Taibot, who later formed Mason Profit Very early leder contains a glossy and several pages of reviews and reorinted articles. DON McLEAN, 1974 press older booklet with photo cover, contains introduction, many articles, lyric excepts, a full discography, a center-spread photo, drawings, and a page of "Hobo Signs." THE MOVE, late 60's, A&M press kit. Includes a glossy, a bio and a letter from "A&M Hyperbole" GENE PITNEY, 1965, full bio, 2 glossies & small booking flyer

JIMMY REED, early 60's promo kit from booking agency. Shaw artists. Includes a 3 page bio and a glossy photo.

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\$65 \$115 42. SHANGRI-LAS, 1966 promo, booking agency flyer & 2 glossy photos \$160 43. HANK THOMPSON, 1969 press kit from Jim Halsey Booking. Great artistic reni are 3 glossy photos, a biography and a ton of articles written by or about Hank 44. TURTLES, 1969 series of press releases (including playing for Tricia Nixon's Masque Ball at the White House) includes 6 glossy photos 45. WHITE LIGHTNING, legendary post Litter Minneapolis band. A one page bio to promoters by their agency. Beacom & Assoc \$75

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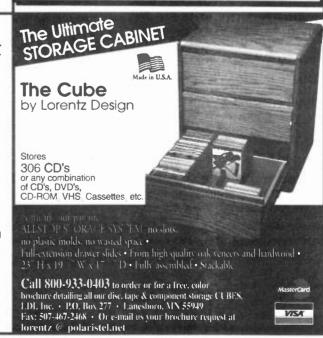
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	FIREHOUSE Hold Your Fire Gold, TAPE & CD Hotogram FIXX Reach The Beach Platinum. LP Strip Plate FLEETWOOD MAC Rumours Gold, LP & TAPE Hologram FLEETWOOD MAC Tango in The Night Platinum. LP & TAPE Ho	logram \$795.00	
	FRANKS, MICHAEL The Art Of Tea Gold, LP & TAPE Hologram	\$295 00	
	GAP BAND Gap Band 3 Gold, LP Floater GAP BAND Gap Band 5 Gold, LP Strip Plate GEORGIA SA' ELLITES Georgia Satellites Platinum, LP & TAPE Hologram GIN BLOSSOMS New Miserable Experience Platinum CD IN-H	S200 00	
	GRATEFUL DEAD Terrapin Station Gold, LP, TAPE & CD Hologr	am	
	GRATEFUL DEAD Working Mans Dead Gold, LP, TAPE & CD Ho	logram \$695 00	
	riougram: GYPSY KINGS: Best Of Gold, TAPE & CD Hologram HAMMER Tor Legit To Quit Platinum. TAPE & CD Hologram HAMMER Tor Legit To Quit Platinum. TAPE & CD Hologram HANCOCK, HERBIE Headhunters Gold, LP, TAPE & CD Hologram HEART Brigade Platinum. LP TAPE & CD Hologram HEART Heart Platinum. LP & TAPE IN-HOUSE HEART Heart Platinum. LP & TAPE Hologram HILL, DAN Semetimes When We. Gold, 45 Floater HONDASOR ROLLET The Way Its Platinum. IP & TAPE Hologram	\$395.00 \$395.00 \$395.00 \$295.00	
	HOUSTON, WHITNEY I'M Your Baby Tonight Platinum, LP TAP Hologram HOUSTON, WHITNEY Whitney Houston Platinum, LP & TAPE H HUMAN LEAGUE Don't You Want Me Gold, 45 Floater	E & CD \$595.00 ologram	
	IDOL, BILLY Charmed Life Platinum, LP, TAPE & CD Hologram	\$250 00	
	JACKSON, McHAEL Blood On The Dance Floor Gcld, LP, TAPE Hologram JAMES, RICK Reflections Gold, LP IN-HOUSE JEWEL Pieces Of You Platinum, TAPE & CD Hologram JOEL, BILLY Greatest Hits Vol I Gold, LP, TAPE & CD Hologram	\$195.00 \$195.00 \$495.00	
	JOEL, BILLY Storm Front Platinum, LP & TAPE Ho ogram JOEL, BILLY The Bridge, LP & TAPE Hologram JOEL BILLY The Stranger Platinum, LP, TAPE & CD Hologram	\$895.00 \$895.00 \$795.00	
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	JOHN, ELTON Don't Shoot Me Platinum, LP TAPE & CD Holo	gram Sggs nn	
	JOHN, ELTON Goodbye Yellow Brick Platinum LP, TAPE & CD Hologram	\$895.00	
	JOHNSON ERIC Ah Via Musicom Gold, LP TAPE & CD Hologra JONES, QUINCY The Dude Platinum, LP IN HOUSE	\$295.00	
	KENTUCKY NEADHUNTERS Pickin On Nashville Platinum, TAP CANADA KENTUCKY HEADHUNTERS Pickin On Nashville Platinum LP	E & CD \$250 00 TAPE & \$295 00 \$295 00 \$895 00 \$895 00 \$895 00 \$895 00 \$895 00 \$895 00 \$895 00	
	KOOL & THE GANG Emergency Platinum, LP & TAPE Hologram	1 \$295.00	

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VAN HALEN Van Halen Platinum, LP & TAPE Hologram \$695 VAUGHAN BROTHERS Family Style Platinum, LP, TAPE & CD Hologram \$795 VAUGHAN STEVIE RAY Texas Flood Gold, LP, TAPE & CD Hologram \$595 VERY SPECIAL CHRISTMAS Very Special Christmas Platinum LP & TAPE Hologram \$295 WAILERS Burnin Gold, TAPE & CD Hologram \$395 WHO Face Dances Platinum, LP Strip Plate \$895 WHO It's Hard Gold, LP & TAPE Hologram \$795 WHO Who's Next Platinum, LP STAPE Hologram \$815 WHOSON PHILIPS Wilson Philips Platinum, LP TAPE & CD Hologram \$295 WINSTON, GEORGE Autumn Platinum, LP IN HOUSE \$295 WINSTON, STEVE Arc Of A Diver Platinum, TAPE & KD Hologram \$3495	5 D
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57. SONICS - Unreleased NM/NM	

66. WELLS, MARY - Two Lovers EX/EX
67. WILSON, JACKIE - Soul Time (promo) (MO) NM/NM
68. ZOMBIES - Bunny Lake is Missing - (MO) (SOC) EX/NM
69. VARIOUS - V.A. - Yesterdays Goodies - Clovers - Marv Johnson NM/NM
70. VARIOUS - Echoes of a Rock Era (promo) Shep & The Lim Lites - Heartbeats EX/NN 71. VARIOUS - Capitol #1918 - (ST) - Shut Down - (Super Stocks) EX/EX • • • BELOW ARE SOME VERY HARD TO FIND LPS • • •

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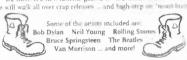


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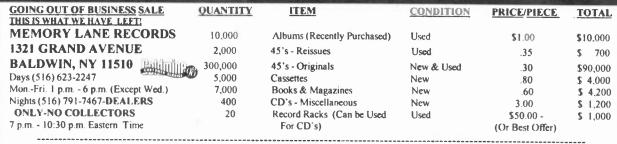
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J.A.GASPAR & J.DEL PESO

E-mail: gasparpeso@mx3.redestb.es

BEATLES / STONES FOR SALE BEATLES - 1964 UK Christmas Sleeve & Record

VG + + /NM. BEATLES - "Revolver" - First Stereo Pressing Nice

BEATLES - "Ballad of John & Yoko" - Sleeve VG + + STONES - "The Last Time" - Picture Sleeve VG + +

Please Call or Write to Reserve

BARRY CHASIN

38 Moonachie Rd. #205 • Hackensack, NJ 07601 201-229-1530

James Bond LPs, posters and other material wanted, all films, state price and condition.

JOHN GREEN

2729 Cranbrook, Ann Arbor, MI 48104 Tel: 734-973-7303, FAX: 734-973-7304

Goldmine

MOVE EXTRA INVENTORY THAT'S

BEEN SITTING AROUND TOO LONG! SELL PIECES OF YOUR COLLECTION YOU NO **LONGER WANT!**

SAVE 50% OFF THE COST OF YOUR GOLDMINE AD.

Garage Sale ads are intended for records, CDs, posters and other music memorabilia priced at \$6.00 or less.

Garage Sale ads must appear in the February 26, 1999 issue of GOLDMINE. 50% discount applies to unit ads only. All Garage Sale ads will be grouped together in the unit section of the issue.

Call for advertising details:

715/445-4612

Mary Lutz - ext. 334 or Wendy Skola - ext. 244

Fax: 715-445-4087

(attn: Display Advertising)

Goldmine

700 E. State Street, Iola, WI 54990-0001 http://www/krause.com/goldmine

Advertising Deadline Goldmine's Garage Sale Issue January 28, 1999

Issue mail date February 12, 1999

"RARE RECORD CATALOG" Original Motown; Tamla, Gordy record catalog from early 1960s with pictures of album covers & following singers:

Mary Wells; Smokey Robinson & The Miracles; The Contours; Diana Ross & The Supremes; The Marvelettes; Stevie Wonder; Marvin Gaye; Eddie Holland. Also with listing of 45 R.P.M. releases, all pictures are in E&W. The catalog has 12 pages, and size of catalog is 5½" x 8½". We have them available:

RARE BEATLES 45'S

Set Sale 1. Please Please Me / Ask Me Why Vee Jay 498 Thick Print, Correct Name Spelling, Oval Logo Super Clean -

2. Do You Want To Know A Secret / Thank You Girl V.J. 587 White & Blue Promo Label, Nice VG +

Barry Wickham

P.O. Box 2796, Petaluma, CA 94953 707-765-9334

In Fine Condition at Please include \$3.00 for shipping!

This is a real collector's item. We have a very limited supply. Order your copy now. These catalogs are original copies, they were obtained from a record distributor in the early 1960's.

We also have other original record catalogs available from the following labels: Cameo Parkway, Imperial, Specialty, Cadence, Argo, Chess, Checker, Nashboro, Excello, Nasco, Roulette, Gee, End, Tico, Roost Jazz, Roulette, Bird Land Jazz, Vee Jay & many others. Write for prices of the labels

you are interested in. TIME MACHINE MUSIC & VIDEO

Specializing in Hard to Find Music & Video
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Note: If you would just like one of our music & video catalogs send \$3.00, which will be credited on your first order.

Rare Experimental **ELVIS PICTURE DISCS** and *Other Artists Found After 20 Years



*Other artists include Wayion Jennings, Bonnie Tyler, Hall & Oates, Rod Stewart, Willie Nelson, Debbie Peters, Jefferson Abylane, John Denver, Alice Cooper, Dolly Parton, KISS & more.

SEND \$5 U.S./\$7 Foreign for our 8-PAGE COLOR CATALOG with over 60 pictures AND separate 8-PAGE PRICE & INFORMATION GUIDE to:

Bob & Donna Ruggieri
734 Calle Pecos, Thousand Oaks, CA 91360
(805) 498-2775 • (805) 498-2769 fax.
Web Site: www.elvispicdiscs.com

February 26, 1999





Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the Goldmine Want List.

For a flat fee of \$1.00, plus 50¢ per item, you can let over 60,000 Goldmine readers know what you're looking for!

The Goldmine Want List is a regular feature which will appear in every issue of Goldmine. Goldmine is read by the the most avid music collectors and dealers in the world. If you want it, they probably have it!

To place your wants in the Goldmine Want List, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001

I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger

Straight Up

Apple SW3387

Roy Head

Roy Head and the Traits LP

TNT 101

Dion and the Belmonts Where or When

45 Laurie LEP-302

The cost on this listing would be \$2.50 - \$1.00 flat fee, plus \$1.50 for the items listed (3 items at 50¢ each).

Payment may be made in the form of Check or Money Order, We also accept MasterCard, VISA, American Express and Novus.

WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS 700 E. State St., Iola, WI 54990-0001 715/445-2214 Fax: 715/445-4087

Name		DAVAGE	AIT.				
			Mar: ☐ Money Order ☐	MasterCard	□ VISA □ An	nerican Express	☐ Novus
			ard #				
StateZip	Phone	Signature	e				
E-mail address		Flat Fee	\$1.00 +item	ns @ 50¢ per	r listing = T (OTAL \$	
Item #1	ARTIST		FORM	AT L	ABEL & CA	TALOG NU	MBER
Item #1	<u>. </u>			<u> </u>			
Item #2							
Item #3				·			
Item #4							
		Use additional sheets of paper if nees	ded. Please type or prin		nav tako sovoral i	selice for your ad	to onnoor

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola WI 54990.

TOM ADAMSON

- PO Box 5396
 Pasadena, CA 91117
 msg/fax: (626) 792-4019
 E-Mail: tprobe@earthlink.net

Looking for the following CD SINGLES/PROMO CD SINGLES only (na vinyl)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARKIE BAGGER - "Where were you last night" (Intercord) German CD
CAMOUFLAGE - "The great commandment" (Atlartic) USA promo CD '88
CAMOUFLAGE - "Love is a shield" (Atlantic) USA promo CD '88
EIGHTH WONDER - "Cross my heart" (WTG) USA promo CD '88
FANCY - Flames of love" (Metronome) German CD '88
FANCY - Flames of love" (Metronome) German CD '88
MANDY - "Don't you want me baby" (Feldec-PWL) German CD '88
KYLE MINGOUE - "Locomotion Remix EP" (Teldec-PWL) German CD '88
SAMDRA - "Everlasting love" (Wirgin) USA promo CD '89
SIGIE SIGUE SPUTNIK - "Success" (EM) USA promo CD '88
B. POBERTS/D. SUMMER - "Whenever there is love" 6 mix (USP-1130) USA pro KD

CHRIS LUSK

- HCR 80 Box 330Cyclone, WV 24827(304) 682-8655

Looking for any video taping of Martha Carson

IRG

- 1075 Greentree Road Bloomfield Hills, MI 48304
- Locking for recordings, tapes, photos, memorabilia, etc. for

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DISTANTS/OTIS WILLIAMS & THE DISTANTS - phctos, posters, memorabilia LOVE COMMITTEE - Any LP, photos, posters, memorabilia POUSE - photos, posters, 45's, memorabilia LOUIS PRICE - LP, 45's, photos, posters, 45's, memorabilia ETHICS - LP, 45's, photos, posters, 45's, memorabilia

DECERE, ANDRE

- Av. Dalechamp, 21
 1200 Brussels, Belgium
 (32.2) 736.30.14
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

STICVE STOLL - Elements, Sawblade Shaped (white vinyl) VOGUE - RCA - MERCURY - 10" picture disc RECORD GUILD OF AMERICA - 10" and 7" picture disc PICTURE DISC/SHAPED RECORDS FOR SALE??? - I buy them!!!

BRANNON A. TOMMEY

- 9030 Markville, Apt. 32-21
 Dallas, TX 75243
 Phone: (972) 690-5841
 E-Mail: brannon_tommey@pagenet.com

Let Zeppelin collector of live cds, videos, and concert reprint posters

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LED ZEPPELIN - "Plays Pure Bob/Monsters of RCxI/Bremen" by Tarantura EED ZEPPELIN - "CA '59/Message of Love" by Lemon Song, LED ZEPPELIN - "Essential Led/Close Shave 2" by Flying Disc LED ZEPPELIN - "Denmark 63" by Deep LED ZEPPELIN - "Shake For Me Baby" by Missing Link LED ZEPPELIN - "Baby, I Don't Care" by Turtle LED ZEPPELIN - "Baby, I Don't Care" by Turtle LED ZEPPELIN - "Memphis 1970" by Zoso LED ZEPPELIN - "Memphis 1970" by Zoso LED ZEPPELIN - "Memphis 1970" by Zoso LED ZEPPELIN - Jelly Roll Titles
IMPORT CDs - Source needed for store.

MARK FRANKLIN

- 5345 Valley Lane East Columbus, OH 43231-3114 Phone: 614-898-5345 Fax: 614-479-2300 E-Mail: markf@netexp.net

- At:/DC WANTED, I am mainly looking for Bon Scitt era (1970's) item

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

- Testpressings, acetates, unused artwork and proof sleeves
 New Zealand 7" Singles (any) New Zealand contacts needed
 Canadian 7" singles (any)
 "If You Want Blood You've Got H" Splatter Vinyl from Helland,
 Press Kiis/Press Photos/Archive photos.
 Magazines (1970s, especially Australian, Regional and Record Industry
- Promo and magazine archive photos (Fromo photo of Bon Scott sitting of

- -Ticket Stubs (1970s)
 Ticket Stubs (1970s)
 Magazines (Especially Australian, industry and local mags.)
 Tour Posters/Handbills (USA, do any 1870s exist?)
 Tour Posters/Handbills (world wide)
 Telt There Be Rock "displays, posters, tour posters, press kits
 "Let There Be Rock "the Movie" promo kit and ticket stubs
 "Hy ou Want Blood" displays, promo posters, bur posters, press kits, etc
 "High Voltage" displays, posters, tour posters, press kits, etc
 "Dirty Deeds Done Dirt Cheap" displays, posters, tour posters, tour

- programs
 AC/DC "Powerage" Display stand ups, posters, tour posters, press kit.
 AC/DC "Highway To Hell" displays, posters, tour posters, press kits.
 AC/DC "Let There Be Rock" South African LP
 AC/DC "Let There Be Rock" Yugoslavian 7" single with p/s
 AC/DC Let There Be Rock The Movie promo kit and ticket stubs
 AC/DC "Highway To Hell" 1979 Ut Sheet music with picture cover.
 AC/DC 12 OT The Best" Unissued/unreleased album sleeve.
 FIJSE TATTOO Worldwide 7" singles, memoral-lia, etc

GERALD B. OWENS

- RR #1, Box 1335
 Sweet Valley, PA 18656
 Phone: 717-477-2555

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GENERATION X - Valley of the Dofts, CD, Chrysalis DAVID BOWIE - Ziegy Standust; The Motion Picture, Double CD, Rykodisc 40148 DAVID BOWIE - Ziegy Stardust, The Motion Picture, Double CD, Ryl CHRIS STAMEY/DB'S - Amy LPs or CDs SILVERSTAR AND THE JUKE BOX ANGELS, CD, Crash City Records

RICHARD L. FRANCIS, JR.

- 260 Capaha TrailCape Girardeau, MO 63701

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LE ANN RIMES - Promo video of Disneyland concert

LE ANN RIMES - Any promo items or rarities
MIKE, JOHN & BILL - How Can You Kiss Me/Just A Little Love, Omnibus, 239

SPICE GIRLS — "Leader of the Gang" Song SPICE GIRLS — Any promp items or rarities JOSIE AND THE PUSSYCATS - Anything

BUGALOOS - Anything
MONKEYS - Any rarities (group or solo)

JAN & DEAN - In The Still.../Girl You're..., WB 7240

wish to trade, just let me know and your list gets mine.

GIPSY SMITH - (Gospel Singer) - Any 78's
HOMER RODEHEAVER - (Gospel Singer) - Any 78's I am willing to purchase any of the above or trade VHS copies of the following television programs for them. I have The Monkees, Kolchak, The Night Stalker Hardy Boys Mysteries, Nancy Drew Mysteries, Sid & Marty Krofft (live action childrens programs), Tales From The Darkside, Tales From The Crypt, Spider-Man (live action), Lost In Space, Fat Albert, Flash (live action), Superman (live action George Reeves), The Original Ghistbusters (live action) and all 15 chapters of the

1943 Batman serial. All items are commercial free and of excellent quality. If you

MIKE RICHARD

- 101 Temple StreetGardner, MA 01440Phone: (973) 632-0858

ving wanted on 45 RPM, VG and reasonably priced, please

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BEAVER & THE TRAPPERS - Any recordings, 45 w/PS THE BLENDERS - "Daughter", 45 RPM, Witch 114

THE BLENDERS - "Daughter", 45 RFM, Witch 114

JIMMY CROSS - "I Want My Baby Back", 45 RFM, Tollie 9039

MANN RED MANN - "Living Without You", 45 RFM, Polydor 14113

JERRY "BEAVER" MATHERS - "Wind Up Toy", PS only, Atlantic 2156

LEROY PULL®S - "I'm A Nut", 45 RPM, Kapp 758

THE SHOWMEN - "It Will Stand", 45 RPM, Imperial 66033

Wanted any of the following Billsoard #1's in 45 RPM Format Only: ACE OF BASE - "The Sign" BLACKSTREET - "No Diggety"

BONE THUGS N HARMWNY - "Da Crossroads

TONY BRAXTDN - "You re Makin' Me High"
CELINE DION - "My Heart Will Go On"

HIGH FIVE - "(I Live The Way) The Kissing Game'

LAURYN HILL - "Ooo Wap (That Thing)" K-CI & JO JG - "All My Life"

R KELLY - "Bump & Grind" LISA LOEB - "Stay (I Missed You

MONICA - "The First Night"

NEXT - "Too Close"

NOTORIOUS B I G - "Hypnotize"

NOTORIOUS B I G - "Mo Money Mo Problems"

PM DAWN - "Set Admit On Memory Bliss"

PUFF DADDY - "Can't Nobody Hold Me Down" PUFF DADDY - "I'll Be Missing You"

2-Pac - "How Do You Want It TLC - "The Greep"

Wanted Beatles Gum Cards only these numbers 1st Series #22, 31, 2nd Series #65, "A Hard Days Night" #44, 48; "Beatles Diary" #7A, 11A, 36A, 54A Also, y original "Leave It To Beaver" TV show items.

TOM F. JOHNSON

- 807 N. Sprigg, Apt. #303 Cape Girardeau, MO 63701
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

VILLAGE PEDPLE - Anything VILLAGE PEDPLE - Anything
POCO - Anything
AMERICA - Anything
AMERICA - Anything
OHIO PLAYERS - Anything
OHIO PLAYERS - Anything
SLY & THE FAMILY STOME - Anything
JUN ABORDS - Anything
LOU HOBBS - Anything
TOMMY DE WOLE - Hangin' With Conrad Bain - LP
DISCO MUSIC - Anything (I Gotta Get Down And Boogie)

- DAVID MADELONI
- 9 Mountain StreetFlorence, MA 01062E-Mail: madeloni@aol.com
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

WALTER SALAS-HUMARA - "Lean", CD KGSR 107 1 FM - "Broadcasts" Volumes 1-5, CD AUSTIN CITY LIMITS - "Towner Van Zandt Tribute", VHS TERRY ALLEN - Live - audio tape

JACK MORGAN

- 1209 6th Ave., N.W.Austin, MN 55912Phone: 507-433-5644

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BABY - So Long My Friend, 45/LP/CO, Chelsea NOVAS - The Crusher, 45/LP/CD, Parrot T. C. ATLANTIC - 20 Years Ago, 45/LP/CD, Parrot

RON MC COY

- 11 Race StreetClearfield, PA 16830Phone: 814-765-8853

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

EARL BOSTIE - "Blows A Fuse", LP, CD, Cass., King EDDIE HARRIS - "Exopus", "Listen Bere", LP, CD, Cass OON BYAS - "London Donny" AKA "Danny Boy", LP, CD, Cass THE MASKED MAN & THE ACENTS - "One Eye Open", LP, CD, Cass., 439

TED HOLLAND

- P.O. Box 336Cornelius, NC 28031Phone: 704-892-6349

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DIXIE HUMMINGBIRDS - Payday, 45, Peacock MIKE SHARPE - Spooky, 45, Liberty 55922 GLADYS KNIGHT & PIPS - Giving Ug, 45, Maxx 326 ARETHA FRANKLIN - Sweet Bitter Love, 45, Columb HOLE IN THE WALL GANG - Hole In The Wall, 45 JOE CUBA SEXTET - Bang Bang, 45, Tico 475

ADRIAN FOULKS

- 1505 Beverly Road Philadelphia, PA 19138

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

INSTANT FUNK - "I Got My Mind Made Up", 12" Single, Salsoul 207 BRASS CONSTRUCTION "Get Up, Get Down", 12" Single, United Artists 190 DONALD BYRD - "Love Has Come Around", 12" Single, Elektra 11512 RONNIE MC NEIR - "Wendy is Gone", 45, Prodigal 614

FERRELL HARROD

- 12651 Bayhill Drive
 Grand Island, FL 32735-8407
 Phone: 352-357-5172

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

MATT MONRO - The Best of Matt Monro Vol. 1, CD, Emi Liberty #CDP-7-916762 MATT MONRO - Matt 'N' Mel. CD, Eclipse 820-642-2

RODRIGO DORFMAN

- 2303 West Knox
 Durham, NC 27705
 Phone: 919-383-0119 (day)
 Fax: 919-493-9523

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARCHIE SHEPP - Julu Music, LP, Impulse NINO ROTA - Lastrada, LP NINO ROTA - Juliet Of The Spirits, LP NINO ROTA - Casanova

JOHN COUCH

- 240 Rt. 9, Apt. J-8West Creek, NJ 08092Phone: 609-597-3038

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ERIC CLAPTON - Nothing But The Blues, CD, Tuff Bytes ERIC CLAPTON - After Midnight, CD, Promo sampler MOBILE BEAT - Vol. 1, 12 CD, Disc Jockey Compilation

MIKE 7

- 19661 SyracuseDetroit, MI 48234Phone: 313-893-8716
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

HEART - There's The Girl, 3" CD Single, Japan, CP102001 - Mint condition

HEART - There's The Grif, 3" CD Single, Japan, CP102001 - Mint condition HEART/NANCY WILSON - All For Love, CD Single, WTG PS® 1511-1989 HEART - Superstars Best Collection, CD, Japan, New (with Japan Label Strip) HEART - Tour Program/Poster, Tour 78/79 HEART - These Dreams/Greatest Hits, US. Advance Gold CDR Acetate CD HEART - It Looks Could Kill - 9 track CD/Kideo, U.K. with jucture sleeve VARIOUS - MTV High Priority, CD, 1987 VARIOUS - Christmas In The Northwest III - CD or LP, 1989

BARRY CHASIN

- 38 Moonachie Road, #205
 Hackensack, NJ 07601
 Phone: 201-229-1530

Looking for this pressing of John Lennon's Album - state condit

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ALAIN PEYROT

- 3976 Cesar Chavez Street
 San Francisco, CA 94131
 E-Mail: alamir9@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BIG RIC - BFZ 38864, LP, Scotti Brothers Records

D. KINGSLEY HAHN

- 4365 Arden View Court
 Arden Hills, MN 55112
 Phone: 651-636-2755

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

FRANK WARNER - "Songs + Ballads of America's Wars", 10" LP, Elektra EKL 13 SONNY TERRY - "Folk Blues", 10" LP, Elektra EKL 14 SONNY TERRY - "City Blues", 10" LP, Elektra EKL 15 ED MC CURDY - "Badmen + Heroes", 10" LP, Elektra EKL 16

GEORGE F. HAMPLE 120 Smoke Tree CourtGastonia, NC 28056-8700Phone: 704-824-7403

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ROOT BOY SLIM/SEX CHANGE BAND - "Drooling + Dozing" LP, 45 PERCY FAITH - "Christmas Is", CD, Col - 9377 WIND MACHINE - "Wind Machine Christmas", CD, Moul 976 LIVING STRINGS - Any Christmas CO's TOMMY GARRETT + THE 50 GUITARS - LP, CD?

VANN FRAZIER

- 4337 Mammoth Ave., #4Sherman Oaks, CA 91423Phone: 818-906-7863

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JELLYFISH - Baby's Coming Back (Diaper Pack), U.K. CD, Charisma 664267-CUSCD2 RUTLE3 - Shangrila, U.K. 10" EP, Virgin ODNNAS - Donnas, 12" LP, Superteem CURT SMITH - Soul On Board, U.K. CD, Mercury 518019 VARIOUS ARTISTS - Folk Songs For Children, 12" LP, Elektra EKL 223 JIMMY RABBITT - Jimmy Rabbitt & Renegade, 12" LP, RCA

D. KINGSLEY HAHN

- 4365 Arden View Court
 Arden Hills, MN 55112
 Phone: 651-636-2755

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CLARENCE COOPER - "Goin" Down The Road", 10" LP. Elektra EKL 27
JEAN LEON DESTINE - "Festival In Haib", 10" LP. Elektra EKL 30
THEODORE BIKEL - "Folksongs Of Isreal", 10" LP, Elektra EKL 32
JOSH WHITE - "The Story Of John Henry", Double 10" LP Set. Elektra EKL 701

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

R. T. GREGORY

- 133 Wendel AvenueBuffalo, NY 14223716-833-0130
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DOORS - Promo Items
DOORS - Tickets - Stubs
DOORS - 8-Track, 4-Track & Sheet Music

EDDIE COOK

- 6175 Mountcreek Place
 Norcross, GA 30092
 Phone: 770-447-1414
 E-Mail: ecook@ resumix
- ARTIST RECORDING FORMAT LARFL & CATALOG NUMBER

ARRY CHAPIN/PAUL DAVIS - What's It All About, 45, WIAA 252 PRANTI CINFIDITY DIVIDE A "HITM SI HI HIDOUL", AN HIMA 292
WEBB WILDER - HITM: "Mere A Fish, 45, WB5431
HANK WILLIAMS, JR - All My Rowdy Friends Are On Monday Night, Carb/WB 3838
SOUND TRACK - The Experts, CD
RAY STEVENS - Julius Played The Trumpel, EP w/PS, MER MEP-85
ROLLING STOMES - Like A ROIMIG Stone, 45, U.K. Import
VAUGHAN MONROE - I'm A Ramblin' Wreck, EP w/PS, TRBD 538

TERRY LARABIE

- ▼738 Nebo Rd., R.R. #2
 ◆ Hannon, Ont. LOR-1P0 Canada
 ◆ 905-679-0661
- erious LORETTA LYNN collector very interested in the following and will pay great ices depending on condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LORETTA LYNN - Lyin', Cheatin', Woman Chasin' (12" promo B&W pic. disc-store display pic. of Lynn in bar, disc vocals unknown, MCA Records LORETTA LYNN - This is Your Land (7" 33½) 4 different radio PSA's from 1983, pic. of Lynn on Iabel, National Wildlife Federation LORETTA LYNN - L. Lynn & Ernest Tubb - The Best of E.T. & L.L. (both in small B&W pic. on LP cover) - Great Britain? MCA COPS 8362? Interested in acetales, foreign pressings, live Opry transcriptions, audio, video, photos, sheet music, Billboard, Cashbox ads, magazines, etc

RUSS SHARP

- 15777 106-A AvenueSurrey, B.C. V4N 1K7 CanadaPhone: 604-583-3012
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

- KISS The Elder, 8-Track
 KISS Unmasked, 8-Track
 KISS Creatures Of The Night, 8-Track
 KISS Creatures Of The Night, 8-Track
 KISS Animalize, 8-Track
 KISS Animalize, 8-Track
 KISS Alive 3 Radio Sampler Promo, CD
 KISS It's The Music Stupid, Rock N Roll All Nite, 45
 KISS Killer Kuts From Revenge Promo Cassette
 KISS Best Of Solos, France Issue, LP
 KISS Originals, Cassette or Reel to Reel
 KISS Rock N Roll All Nite/Room Service, Japan Pic, Sleeve, 45
 KISS X & Sex Promo, 4 different versions, LP

NICK BETTNER

- 528 Laurie Street
 Melbourne, FL 32935-6834
 Phone: 407-254-8984

From the Coda "New Age" "Landscape" Series, released in 1986

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOM NEWMAN - Aspects, CD, Coda NAGE 7 TOM NEWMAN - Bayou Moon, CD, Coda NAGE 7 JOHN THEMIS - Atmospheric Conditions, CD, Coda NAGE 1

WILLIAM RODGERS

- 1056 East Poplar Street York, PA 17403-1825 E-Mail: wer@blazenet.net
- Serious collector looking for any rare live audio or video. Will buy or trade!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JEAN PAUL - Sartre Experience HUGO LARGO GO-BETWEENS FELT DAVID MC COMB

SCOTT WAGNER

- 1612 E. Mayfair Avenue
 Orange, CA 92867
 E-Mail: wagsweb@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

POCO - Rose of Cimarron - CD or LP

DAVID R. GUARINO

- 2930 N. Sheridan Rd., Apt. 610
 Chicago, IL 60657
 Phone: 773-935-5537

VG to Mint Copies w/CD, LP, or Cassette Sleeve in Excellent Condition¹

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE MARVELETTES. - "The Marvelettes" (pink cover), "Sophisticated Soul", Double
CD - Motown 8055 & 8155
THE MARVELETTES - "Sophisticated Soul", CD, Motown
THE MARVELETTES - "The Marvelettes" (pink cover), CD or Cassette, Motown
THE MARVELETTES - "In Full Biloom", CD or Cassette, Motown
THE SUPREMES - "The Supremess Sing Roger & Hart", CD or Cassette, Motown
THE SUPREMES - "The Supremess Sing Roger & Hart", CD or Cassette, Motown
DIANA ROSS & SUPREMES & THE TEMPTATIONS - "TCB-Original Soundtrack", CD,
MOTOWN
BRENDA HOLLOWAY - "Every Little Bit Hurts", CD or LP, Motown/Tamla
MAYIS STAPLES - "Oh What A Feeling", CD or Cassette, Warner Brothers
DIANA ROSS - "Diana Ross" (African Child Cover), CD, Motown
DIANA ROSS - "Diana Ross" (African Child Cover), CD, Motown
DIANA ROSS - "Diana Ross" (African Child Cover), CD, Motown
MARY WELLS - "Vintage Stock", CD or Cassette, Motown
THE MARVELETTES - "Recorded Live - The Marvelettes On Stage", LP, Tamla
SMOKEY ROBINSON & THE MIRACLES - "One Dozen Roses", CD or Cassette,
Motown

Motown DIONNE WARWICK - "Friends in Love", CD, Arista

BOB GRIMM

- 252 Hickok
- New Canaan, CT 06840
 Phone: 203-972-6006

Looking for following album - Amazing Grace

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JUDY COLLINS - Bridge Over Troubled Waters - Any

BOB DICE

- P.O. Box 387Lafayette, NY 13084
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DICKIE GOODMAN - The Invasion, 45, Invasion 71/711 (1945)

JAMIE & JaME - Faithfull Our Love/Classical R&R, 45, Decca 9-30934 (1959)

DUST - Frends of Mine/Sunny Days, 45, Myrth M-106 (1972)

NEIL SEDMAN - Solid Gold Scrapbook - Radio Show (3/13/1990) LP

CONNIE FRANCIS - Robot Man, song on any format. 45/LP/CD/Cassette

CONNIE FRANCIS - My Best Friend Barbara, song on any format. 45/LP/CD/Cassette

BUDDY GRECO - Will Always Love You Some, song on any format. 45/LP/CD/Cassette

CONNIE FRANCIS - Who's Happy Now, LP

FIRST GEAR - Any LP

CONTROL FRANCES - THIS TORRY - AND LP
MARTHA CARSON - Martha Carson, LP, Sims SLP-109
WALL BROTHERS - The Wall Brothers, LP, Greentree R3409
ALLIES - Long Way From Paradise, LP, Dayspring (UK) (1989)

MARTY ELLIOTT

- P.O. Box 1106Niland, CA 92257

Condition of Recordings: Playable Without Skips or Dropouts!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

STRAWBERRY ALARM CLOCK - Album with Incense and Peppermints song on it, LP

BRIAN S. ADAMS

- P.O. Box 1018Shelbyville, IN 46176Phone: 317-398-7885

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BLACK OAK ARKANSAS - Blackoak Arkansas, CD, Atco 33-354 BLACK OAK ARKANSAS - Early Times, CD, Stax 5504 CHARLIE DANIELS BAND - VHS Video Clips - Memorabilia GRAND FUNK RAILROAD - VHS Video Clips - Memorabilia

EVAN BORIS

- 6 Saint Andrews Court
 Old Westbury, NY 11568-1710
 Phone: 516-997-4840
 Fax: 516-931-6766
 E-Mail: discdoc@bornfreefoods.com
 Web: www.bornfreefoods.com/discdoc.html

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SAL J. ANGERAME

- 50½ Maple Street
 Oneonta, NY 13820
 Phone: 607-431-9846

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DAVID NAUGHTON - Any 33½ LP, any label DONNY OSMOND OR DONNY & MARIE - Christmas, 33½ LP, any label CLINT HOLMES - Any 33½ LP, any label BILLY HUFSEY - Any 33½ LP, any label BILLY HUFSEY - Any 33½ LP, any label The Kids from Fame - Again on 33½ LP any label

MARIO LUNA

- 1929 W. 19th Street
 Chicago, IL 60608
 Phone: 312-738-3285
 Fax: 773-601-1728

Looking for the following NM/Mint Dance Singles - original labels

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBI

VISUAL - The Music Got Me, 12", Prelude/Rams Horn
RISSE - House Train, 12", Jack Trax (Import)
ANN CLARK - Our Darkness, 12" (Import)
ANN CLARK - Our Darkness, 12" (Import)
RESE & SANTONYO - Bounce Your Body, 12", KMS
D. J. PIERRE - Fantasy Girl, 12"
CHIP E - Time To Jack, 12", Jack Trax (Import)
RESE & SANTONYO - Bounce Your Body, 12", KMS
D. J. PIERRE - Fantasy Girl, 12"
CHIP E - Time To Jack, 12", Jack Trax (Import)
RESE & SANTONYO - Bounce Your Body, 12", KMS
D. J. PIERRE - Fantasy Girl, 12"
CHIP E - Like This, 12", Trax-Blue Vinyl
RICHIMOVES - Trans Dance, 12", GN C
QUEST - Mind Games, 12", Sound-Pak
STARS ON 25 - Stars on 25, 12", 25 West Records
LIAISONS DANCEREUSES - Los Ninos, 12", Road Runner (Import)
GAZEBO - Go Go Gorilla, 12", High Fashion (Import)
GAZEBO - Go Go Gorilla, 12", High Fashion (Import)
GAZEBO - Go Go Gorilla, 12", High Fashion (Import)
RANNADUANDO - Love Tempo, 12", (Import)
BUMBLE BEE UNLIMITED - I Got A Big Bee, 12", LP, RCA
KLIEN A MBD - MBD Theme, 12", Allantic
JAMP FRINCIPAL - Walling On My Angel, 12", Persona
Z-FACTOR - Fantasy, 12", Mirchabal
GNO SOCIO - I Remember, 12", LP, Atlantic
FURT'S - Calling All Boys, 12", Rams Horn/Formula
SWEET PEA ATMINSON - Bonce or Die, 12" Island
DHARMA - Plastic Doil, 12", Music System (Import)
GAUCHO - Dance Forever, 12", Music System (Import)
CAUCHO - Dance Forever, 12", Music System (Import)
GAUCHO - Dance Forever, 12", Music System (Import)
CAUCHO - Dance Forever, 12", Music System (Import)
GAUCHO - Dance Forever, 12", Music System (Import)
CAUCHO - Dance Forever, 12", Time System (Import)
CAUCHO - Dance Forever, 12", Fusic System (Import)
CAUCHO - Dance Forever, 12", Fusic System (Import)
CAUCHO

DARRELL DRISKELL

- 2224 Claude nebel 1
 Lake Charles, LA 70615
 Phone: 318-582-6615 2224 Claude Hebert Road

Need the following, new or used, good condition.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SOUNDTRACK - Bad Influence, CD
SOUNDTRACK - Bright Lights, Big City, CD
SOUNDTRACK - Loveliness (1984) ANY
SOUNDTRACK - Making The Grace, ANY
SOUNDTRACK - Fire With Fire, ANY
SOUNDTRACK - Fire With Fire, ANY
SOUNDTRACK - Back To School, CD
SOUNDTRACK - Where The Boys Are (1980's) ANY
SOUNDTRACK - The Heavenly Mid CD/LP
DIESEL - Watts in The Tank, CD/LP
AUTOGRAPH - That's The Stuff, CD
AUTOGRAPH - Loud and Clear, CD

RANDY BOWMAN

- P.O. Box 1084
 Reynoldsburg, OH 43068
 Phone: 614-864-1688
 E-Mail: rblbgbeb@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DAVID BOWIE - With Mott The Hoople and Lou Reed, Bootleg DBMH298, CD IAN HUNTER - The Very Best of CBS (1991) German IAN HUNTER - Shades of Bailad of Ian Hunter and Mott The Hoople, 2 CSs. Columbia

IAN HUNTER - Rocks Video 1989, Offical concert of a 1981 show in Central Park,

NYC. LIGHT OF DAY - Soundtrack 1987 CD, Blackheart ZK40654 UP THE ACADEMY - Soundtrack 1980 LP, Capitol 500 12091 THE BABYS - Head First - Umon Jack - On The Edge - Broken Heart, CD

HARRY NIKANDER

- Maurinkatu 8-12 D 41
 SF-001 70 Helsinki Finland
 Fax: +358-9-654 786
 E-Mail: harrynikander@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DUANE ALLMAN - Dialogs, LP, Capricorn
CHAPIN BROTHERS - Chapin Music, LP, Rockland 66
GENTLE SOUL - Two-ten Train, 45, Epic/Columbia
JAZZFOLK - Swamp Surfin/Around The Horn, 45, Gulf Pacific
VARIOUS - U.S. Airforce Recruitment Promo-73, "Find Yourself A Star" 45, Reprise

MARTIN GALLHOFF

- Ahornstrasse 44
 97440 Werneck, Germany
 Phone: 0049 9722 7745
 Fax: 0049 931 573 014

Tapes and LP versions of the following items also accepted

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DON CORNELL - Stranger in Paradise, 45/78, Coral TEDDI KING - Mr Wonderful, 45/78, RAC 6392 MITCH MILLER - Lisbon Antigua (In Old Lisbon) 45/78, Columbia 40635 VAUGHAN MONROE - In The Middle Of The House, 45/78, RCA, 6619

KEVIN CONSONERY

- P.O. Box 823Napoleonville, LA 70390

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

RIGHT ON MAGAZINES - 1985-1989 Issues BLACK BEAT MAGAZINES - 1985-1989 Issues JIVE/INTIMACY MAGAZINES - 1987 Issues

ALECS DEAN

- P.O. Box 1591
 North Myrtle Beach, SC 29598
 Phone: 843-249-4770
 Fax: 843-249-7985
 E-Mail: jao614@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER GUNS N ROSES - Live Concert Videos and CD's

- **THOMAS FAW**
- 27282 Bosse DriveMechanicsville, MD 20659Phone: 301-884-0362

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

KBCO BOULDER - The Best of Studio C, CD, Vol 2
KVPK DENVER - The Peak Lounge - For Your Ears Only, CD
KTCZ MINNEAPOLIS - The Cities Sampler, CD, Vol 1, 4, 9
KZON TEMPE - Collectibles, CD, Vol 1, 2, 3, 5
94 5 THE EDGE DALLAS - Live Edge Sessions, CD, All Vols
BRTN BELGIUM - Update Live, CD
MONITOR THIS - Compilation, CD, Record Exchange Music Monitor
WILCO - Childlike And Evergreen, Promo 7*
WILCO - Live At The Troubador, Promo Cassette
UNCLE TUPELO - Not Forever Just For Now, CD

CRISS BARBER

- P.O. Box 8935No. Lake Tahoe, CA 96158Phone: 530-542-3313

Pat Benatar Items Wanted! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

PAT BENATAR - Tickets - Used and Unused PAT BENATAR - Shirts PAT BENATAR - 7" Imports PAT BENATAR - Anything!!!

TANYA LUTCHENKOV

- 2543 Symphony LaneGambrills, MD 21054Phone: 410-672-5153

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECORDING FORMAT LARFL & CATALOG NUMBER

YUL BRENNER - Gypsy Songs, LP, 1967 Vanguard

CARRIE MORAN

- 502 14th Street

Huntington Beach, CA 92648
 Phone: 714-969-6740
 E-Mail: RoknRobn@webtv.net

DENNY LILE - Self-titled LP. "Hear The Bang, LP and/or 45, Bridges ELYSIAN FIELD - Kind 01 Man/Strange Changes, 45, Imperial SOUL, INC. - I Belong To Nobody, 45, Laune #3430 SOUL, INC. - Stronger Than Dird. 45, Boss #9920 SOUL, INC. - Been Down So Long, 45, Rondo SOUL, INC. - Satisfied, 45, Rondo EVANS, BRIAN - Experiences, CD. Dreamer

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section.

The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola WI 54990

DARYL LYNCH

2233 S. Revere CircleMesa, AZ 85210-6867Phone: 602-892-5887

ise include track listings. Looking for pro-shet tracks not included on the los. "Three Sides Live", "The Mama Tour", and "Invisible Tourlh."

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GENESIS - King Buscuit Flower Hour, CD GENESIS - Superstars In Concert, CD GENESIS - Live, Video

PAULA HAMILTON

• 74 Erie Street, Apt. 2-C • Jersey City, NJ 07302 • Phone: 212-969-8235

To those who responded before, please contact me again. My roommate accidentally trashed your lists/letters before I could reply

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

STEREOLAB - Super 45 (pink vinyl) 10" EP, Duoohonic '91 STEREOLAB - Stunning Debut Album ("Doubt" & "Changer") 7", clear or colored

OTHER BAND RELATED ITEMS - Live Recordings: Photos, T-Shirt., etc.

JIM THOMPSON

31 Arnfield Road
Withington, Manchester M204AQ U.K.
Fax: (01144) 161-745-7379

At Least EX Condition!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JAY BLACK - What Will My Mary Say, 45, Any MEL TILLIS - Best Of or Greatest Hits, CD, Any MEL TILLIS - Getting by The Best Way I Know Hiw, 45, Any JAY BLACK - (Americans) - Running Seared, 45, Any

JAY MURPHY

• 3265-1/2 Front Street • San Diego, CA 92103 • Phone: 619-534-4234 (day) • Fax: 619-534-0269 • E-Mail: jaysmurphy@yahoo.com

I will pay \$100 for each of the following items

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

VARIOUS - 1-10, Promo CD, Razormad, mrcd!10, 1991
VARIOUS - 1-10, Promo CD, Razormad, mrcd!10, 1991
VARIOUS - 1-10, Promo CD, Tune Up #8 Promo CD, 1990
VARIOUS - Et The Legendary B Sides, UK, CD, Cherry Red, Monre 20 UK, 1994
CANICLIE DAX - Big Mollow Man, UK, 45, Awesome, ADR10
DANIELLE DAX - Up Amongst The Colden Spires, Japanese CD, Vap, 1987
DANIELLE DAX - Tink Chemical Wedding*, Japanese CD, Vap, 1987
DANIELLE DAX - "Rolk Biolaters", Japanese CD, Vap, 1987
DANIELLE DAX - "Blast The Human Flower", Japanese CD, Warner, 1990

HARRY I. SHEING

3 Chestnut Run LaneWilmington, DE 19805Phone: 302-322-2277

Looking for all promo posters and special items

ARTIST RECORDING FORWAT LABEL & CATALOG NUMBER

I AVID ROWIE - Promo Posters and all related material wanted

DONALD G. SMITH

708 Central Ave., S.E. #4
Albuquerque, NM 87102
505-842-5068 • MDT

ooking to trade live cassette tapes

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LYNYRD SKYNYRD - Live Aud Tapes & Video Tapes, Pre 1977 Chily
.0 JO GUNNE - Live Aud Tapes Bootegs, Any
.AMES GANG w/TOMMY BOLIN - Live Aud Tapes, Any
.OHN FOGERTY - Live Premonition 1998 Tour, Any
.OLL NG STOMES - Live 1954 to 1970 Only American or European
.Tour latest tape trading list gets mine.

IAN BRAZIER

• 7 Woodmill Mews
• Whittingstall Road
• Hoddesdon
• Herts
• EN11 ONA England
• Phone/Fax: (44) 1992-443959 Buy or trade on the following, photocopy if possible please

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ROLLING STONES - Concert tickets, stubs, memorabilia, etc

- **GARY C. HUESTED**
- 1131 Piedmont Ave., NE
 Palm Bay, FL 32907
 Phone: 407-984-2144
 E-Mail: huesteds@mindspring.com

Serious R.E.M. collector seeking VG + + or better music and memorabilia

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECORDING FORMAL LABE
Get Up Ecuador (stock 45)
The One I Love S. Afr (stock 45)
The One I Love S. Afr (stock 45)
Pop Song 89 Canada (stock 45)
Pop Song 89 Canada (stock 45)
Pop Song 89 Australia (stock 45)
So. Central Rain Australia (stock 45)
So. Central Rain Canada (stock 45)
Stand Ecuador (stock 45)

CHRIS THOMPSON

• 19742 Bixby Drive • Cupertino, CA 95014

Looking for excellent quality live recordings on CD or audio tape. Can also trade CDR. Send lists

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

RUSH - Live From Any Tour, especially Cygnus Story & Animated, & TFE Tour METALLICA Anything and Everything IRON MAIDEN - Old and New Stuff w/Blaze DEEP PURPLE - Anything, especially Satriani & Morse UZ - All fours, especially early shows OZZY - Sabbath, Upcoming Reunion Shows, Old Stuff

MR. ROBERT WALKER

• 48 Allen Street

- East Longmeadow, MA 01028-1449
 Phone: 413-525-6741
 E-Mail: yesman vamp@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LIVE WINTER THEATER - San Francisco, 1975, CD, AM KBFH 70710-88009-2 LIVE WINTER THEATER - San Francisco, 1973, Up. Am North 70710-00009-2 RICK WAKEMAN - The Private Collection, CD, Pres. Rwcd. 23 RICK WAKEMAN - The Family Album, CD, Pres. Rwcd. 4 SILENT KNIEHTS - CD, Press. Rwcd. 1 Also looking for a 1997 Yes tour cap, orange and black from the "Open Your Eyes Tour." Please call, write, or E-Mail, E-Mailing is preferred!

PHIL SCHWARTZ

P.O. Box 5347
Lancaster, PA 17601
Phone: 717-560-9228

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

A - GO GO'S - "Shake & Fingerpop", 45, PeeVee 2000 Need above in NM condition, or Good Quality D.A.T.

GARY LESHER

21264 Wynyard Ave.Port Charlotte, FL 33954Phone: 941-627-1785

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GORDON HASKELL - It is And It Isn't, CD PETER SINFIELD - Still, CD KING CRIMSON - U.S.A., CD

DEAN HANSON

• R. 2, Box 11 • Goodridge, MN 56725

Would prefer tape, but will consider all formats. Check, AMC. TCM for Marxes

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

HMY FORERTY & ELUE VELVET (CCR) - "Yes You Did/Now You're Not Mine",

TOMMY FOLSERIY & ELLD VELVE (CCX) - "Tes You Dio/Now You re Not Mine 45, or EP (boot)

JOHN FOGERTY - Early 60's session work (info?)

DUNE TUMATIOE - Colproduced by J Fogerty, late '80's - Warner Bros? - info?

MARX BROS - "Screen Snapshots 1943", Any format (prefer VHS)

CHICO MAIX - "Screen Snapshots 1943", Any format (prefer VHS)

HARPO MARX - "Too Many Kisses", Any format (prefer VHS)

THE EDGE, KING'S XI) - "Bad Luck/Here Comes The Sun", 45

MARX BROS - "Inside Beverly Hills", VHS

KEN McPECK

2090 Shady Lane
Zanesville, OH 43701
Phone or Fax: 740-454-0347

Am wanting the following 45's and (PS) Picture Sleeves

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECORDING FORMAL LABELE & CATALOG NUMBER
PAUL ANNA - (45) "TSaw Mommy Kissin" Santa Claus", ABC-Paramount #9987
PAUL ANNA - (PS) "f"s Christmas Everywhere", ABC-Paramount #10163
ANNETTE (45) "1 Can't Do The Sum", Disneyland #722
ANNETTE (45) "Bally Needs Me Now", Epic #9828
DANNY & JRS - (PS) "Candy Cane" "O Holy Night", Swan #4064
SHELLEY FABARES - (45) "See Ya Round On The Rebound", Dunhill #4041
JOHNNY ROGERS - (45) "Sasy" "bw" "Ramord", Cindy, #6-3010
JOHNNY TALOTSON (45) "Christmas Country Style", MGM #13633
BOBBY VEE - (45) "Christmas Vacation", Liberty #55517

JEFF EVANS

1107 Eastland Ave., SEWarren, OH 44484Phone: 330-369-8128

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BONNIE TYLER - New CD "All in One Voice" (from any country)
"Whistle Down The Wind" CD with Bonnie Tyler Song
BLONDE - VH-1 Behind the Music (Aired in September?)
CHER - Promo video poster, and press kit for "Believe"
CHER - Ob Americae Bandstand in 1982 performing "1 paralyze"
ROD STEWART - "Body Wishes" CD (will pay \$50)
CIVIA NEWTON-JOHN - HBO Concert (from 1982 or 1983?)
OLIVIA NEWTON-JOHN - "I Honestly Love You", '98 Video

ANTHONY PEARSON

- 1439 Cabrillo Ave.
 Venice, CA 90291
 Phone: 310-450-1986
 Fax: 310-450-1988
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

AFTER 7 - same, Virgin

CURTIS BLOW - same, Mercury

DELAGATION - The Promise of Love, Shadybrook

EN VOUGE - Born To Sing, Atlantic

JACKSON 5 - Greatest Hist, Moltown

JACKSON 5 - ABC, Motown

DEBRA LAWS - Family, Columbia

TEENA MARIE - NASS - Very Special, Elektra

HUBERT LAWS - Family, Columbia

TEENA MARIE - How How World, Epic

CURTIS MAYFIELD - Something To Believe In, RSO

MAZE - Live in New Orleans, Capital

DOYSSEY - Happy Together, RCA

POINTER SISTERS - Having A Party, Blue Thumb

PATRICE RUSHEN - Straight From The Heart, Elektra

SALSOUL ORCHESTRA - Magic Journey, Salsoul

SILVETII - All Titles, Salsoul

SLAVE - Just A Touch O't Love, Colillion

TASTE OF HONEY - Twice As Sweet. Capital

DENIESE WILLIAMS - This Is, Neicy, Colimbia

ZAPP - The New Zapp 4 U, WB

I am also seeking a variety of rap, dance, and R&B 12" singles as well as jazz, soul, latin and soundtracks dating from the 50's through the 90's.

CURTIS RIGHTOR

2919 Brinkey Wy #18Louisville, KY 40218

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

PATTY DUKE - World Is Watching Us, 45, United Artists 50034 LINDA SCOTT - I'll See You In My Dreams, 45, Kapp 677 ROGER MILLER - Whistle Stop, 45 Buena Vista 493 ORIGINAL SOUNDTRACK - King Kong, Cassette, Reprise W5-2260 ASTRUD GILBERTO - And Roses And Ruses, 45, Verve MICHAEL JACKSON - Forever Michael, Cassette, Motown M6-82551 REDBONE - Message From A Drum, Cassette, Epic, ET 30815 GENE PITNEY - Country Side 01, 8 Track, Musicor SHIRELLES - Very Best O1, 8 Track, Souther Citation Series PAT BOONE - Near You, LP, Dot 25606 PAT BOONE - Originals, 8 Track, ABC MASD-201

G. A. DE GEUS

- Auvergnelaan 185627 ES Eindhoven
- Holland
 Phone or Fax: 0031 40 2422732

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JETHRO TULL - Tour programs, 1968-1996
JETHRO TULL - Radio Shows, CD, any year
JETHRO TULL - Living In The Past, CD. UK cardboard promo
JETHRO TULL - Living In The Past, CD. UK cardboard promo
JETHRO TULL - Dippings, any year
JETHRO TULL - Photographs, 1961-1978
JETHRO TULL - Doctor To My Disease, CD. DPRO 23801
JETHRO TULL - In The Studio, Aqualung, CD
JETHRO TULL - In The Studio, Benætit, CD
JETHRO TULL - Concert Reviews, good photocopy OK too

JOE MILLIKEN

- P.O. Box 314
 Bellows Falls, VT 05101
 Phone: 802-463-9525
 E-Mail: natusz @sover.net
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

FRANCESCO ANTINORI

- P. za Gen. Dalla Chiesa 24Bollate (MI) Italy 20021Phone: 02-38302084
- LYLE LOVETT collector looking for TV appearances/shows, video clips, live concert videos, tour programs and memorabilia

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LYLE LOVETT - At Jay Leno's Toright Show, Video
LYLE LOVETT - At David Lettermin's Show, Video
LYLE LOVETT - At Johnny Carson's Sbow, Video
LYLE LOVETT - At ROBC's Night Maxic. Video
LYLE LOVETT - At Grammy Awards, Video
LYLE LOVETT - At Mashin City Limits, Video
LYLE LOVETT - At WHI, Video
LYLE LOVETT - At WHI, Video
LYLE LOVETT - AT WHI, Video
LYLE LOVETT - AT OP Billing. Swiss Special/CMT Video
LYLE LOVETT - AT Op Billing. Swiss Special/CMT Video
LYLE LOVETT - AT Op Billing. Swiss Special/CMT Video
LYLE LOVETT - Any Other TV Apearames and Live Concert Videos
LYLE LOVETT - Tour Programs and Mamorabilia

World Radio History

DAVID MILBERG

• 1341 West Fullerton, #201 • Chicago, IL 60614 • Phone: 312-258-4579 • E-Mail: dmlberg@schiffhardin.com

ARTIST RECORDING FORMAT LABEL & GATALOG NUMBER

RICHARD DOYLE - (Shamus McCool) Santa's Little Helper Dingo, 45, Perspective

6002 BEN E. KING - I'm Standing By. 45, Atco 6237 JUD STRUNK - My Country, 45, Capital 3960 PC QUEST - After The Summer's Gone, Any, Headliner 62051

LARRY L. JOHNS

- 101 North 4th Street #517
- Clarksburg, WV 26301-2755 Phone: 304-622-5221

• E-Mail: WV304@hotmail.com Wanting someone to tape 30 songs for me

ARTHUR DIETZ

P.O. Box 374Porter, TX 77365

Want VG + or better without WOL/SOL

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TIC & TOC – Zola, 45 rpm, Backbeat 502 LORIN DEAN – Lonely Avenue, 45 rpm, Backbeat 504 BILLY KENT – Precious Love, 45 rpm, Backbeat 512 JOE HINTON – Pretty Little Mama, Picture Sleeve, Backheat 526

PETER J. GOSSETT

- 35 County Road 29
 Double Springs, AL 35553-4351
 Phone: 205-489-3412

I am looking for these in good condition with CD booklets

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOM McMANUS

- 316 Concord Square Gurnee, IL 60031 Phone: 847-336-8721 E-Mail: tpmcm@aol.com

BRUCE SPRINGSTEEN CONCERT TICKETS!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BRUCE SPRINGSTEEN - Concert Tickets BRUCE SPRINGSTEEN - Ticket Stubs BRUCE SPRINGSTEEN - Unopean Concert Tickets and Stubs BRUCE SPRINGSTEEN - Japanese Concert Tickets and Stubs

DANN McKEE

P. O. Box 1485
Windermere, FL 34786
Phone: 407-836-7941
E-Mail: dmckee@magicnet.met

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DON "SUGARCANE" HARRIS - Cup Full of Dreams, LP VARIOUS WARNER BROS - Valentine, CD - WB & Reprise Promo JEANIE PRUIT - Honkey Tonk Angels, LP MICROSOFT - Music Central '97, CD Rom, MS STEVE KHAN - Best Of, CD, Columbia



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5151

5291

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5160

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5205

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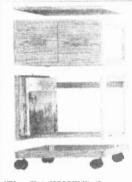
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(Reissues from page 137)

over him, but Cliff wasn't slowing down for anyone.

Expertly remastered and repackaged with their original artwork intact, all six albums serve up a vital slab of British beat before the Beatles beat all, and in many ways, Cliff's own subsequent personal achievements (his longevity included) pale alongside them. Every rock 'n' roller who followed, after all, was literally doing just that... following. Cliff, however, was a pioneer, stepping into the dark and blazing a trail which no one had ever dreamed of before, and he didn't put a single foot wrong.

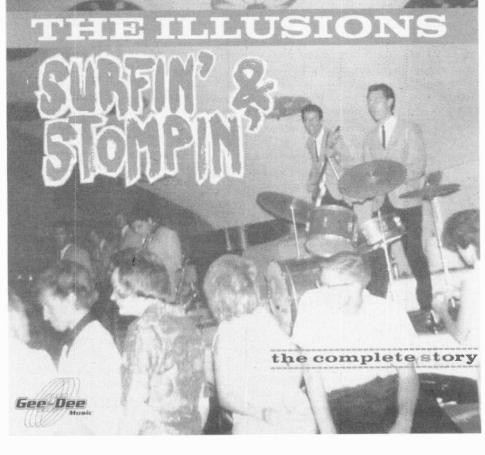
— Dave Thompson

THE ILLUSIONS Surfin' & Stompin' Gee-Dee (CD 270134-2) (German import)

Just when you thought every last vintage surf band had been reissued on CD, along comes this German import compilation of the Illusions, a band that never released an album during its lifetime. While Surfin' & Stompin' hits a few major lows in its 54-minute run, it nonetheless has enough highlights to please hardcore surf collectors.

The Illusions are remembered primarily for their snarling reverb workout from 1963, "Jezabel," which has stood out on several surf comps (most recently Rhino's Cowabunga! box set) and again provides a high point on here. Surfin' & Stompin' is also graced by its somber (and somewhat less surf-styled) b-side, "Nightmare," not to mention ace surf instros like "Earthquake" (recorded with Marlow Stewart and covered by Jon & the Nightriders in 1996) and "Moanin'."

Sporting some tight sax-keyboard-guitar interplay, "Moanin" is one of six tunes from a previously unreleased acetate recorded in 1965. By that time, the Illusions had exchanged most of their surf roots for a more folk-rock approach, with the same unsuccessful results that the Surfaris and others had in similar transitions. "Moanin" is great, "People Say" and an instrumental rendition of "Summertime" OK, and the remaining



three unmemorable. The same can be said for three previously unreleased instrumentals from 1962, though from a historical perspective it's interesting to hear how a typical surf band like these guys evolved from a R&B-oriented instrumental combo (á la the Rumblers). On the other hand, the three tunes in which the Illusions back Ritchie Valens wannabe Little Julian Herrera are throwaways, as are both sides of bassist Bobby Mason's horrid 1966 solo single.

Following the low point of the Mason single, however, Surfin' & Stompin' is redeemed by two solid tracks by '80s surf revivalists the Wedge (featuring Illusions drummer Tom Brown). So basically, in the end there are about five very cool cuts, which isn't too bad considering the pickings res slim.

Plus, Gee Dee did a good job transferring

from some worn vinyl and acetates. To look at it another way, this will cost you a lot less than an original copy of "Jezabel." (Luruper Chaussee 125, Hs. 8a, D-22761 Hamburg, Germany)

— Doug Sheppard

GRANT GREEN Solid Blue Note (B1 7243 8 33580 1 4)

Running down the roster of jazz-guitar royalty, who immediately comes to mind? Montgomery, Christian, Burrell, Hall, Pass, maybe Farlow?

Chances are, the name "Green" not only failed to top the list, it didn't even dent the top 10 — and that's a shame. Despite his bluesy, vibrant and graceful playing, Grant Green somehow rates a distant showing in

the swing-guitar sweepstakes. Maybe the problem is simply that not enough people have heard the man play. Well, now with Blue Note re-releasing his *Solid* record in an audiophile LP edition, it's time to either reacquaint yourself with the late guitarist or make that first encounter.

Joined by half the classic Coltrane quartet (drummer Elvin Jones and pianist McCoy Tyner), Green leads this 1964 session with plenty of tightly executed sax-guitar unison lines. None of this "strum-strum-strum support the reeds" stuff for this guitarist. (Sorry, wrong Green. That was Basie rhythm man Freddie Green.)

Grant Green gets out in front, frequently mixing it up with altoist James Spaulding and tenor man Joe Henderson. Like a sax, Green's guitar takes breaths, matching the nuance of the reeds by moving in and around notes with inhaling and exhaling string slides. Though fresh from cutting Coltrane's classic *Crescent*, Jones and Tyner bring little of Trane's avant-garde sensibilities to this session, which falls into a straight-ahead, mainstream vein.

The players hop into fourth gear from the get-go, maintaining an up-tempo pace on "Minor League" and "Ezz-thetic." Despite his leadership status, Green certainly doesn't hog the proceedings, opening up lengthy spots for the saxes and piano to lay down some licks. On "Ezz-thetic," Henderson doesn't let up, relentlessly hammering away until Tyner finally steps in to lighten the load for a few measures.

"Grant's Tune," which opens side two, offers the band a breather by dropping the metronome setting with a loping, lazy Green melody. Here, the slower pace finds the band in a playful mood, jumping around the beat in compound time, with the accents falling in unlikely places. The relaxed atmosphere affords the guitarist the space to get a bit quirky with his improvisations, as well.

Green reveals more of his underlying bluesy side on the Sonny Rollins-penned title track, and the LP winds up with the band back to its original pace with "The Kicker," which jabs with staccato rhythmic punches, ending things on a high note.

(Please see Reissues page 144)

(Reissues from page 143)

Solid certainly didn't change the face of jazz; however, what it does do is place the guitar not in front of, or behind, the reeds, but on equal footing. Green is up for the challenge, a notable achievement considering many jazz guitarists had to resort to a hornless piano/bass/drums format in order to be heard, or simply avoided the spotlight by comping four-to-the-bar in big bands.

Certainly, Green deserves recognition for that.

This limited-edition LP version is the stuff. Pressed on 180-gram virgin vinyl and mastered from the original analog source, the album conveys a warm, inviting atmosphere, perfect for the primarily acoustic instrumentation and engineer Rudy Van Gelder's trademark exaggerated stereo separation. Part of Blue Note's Connoisseur LP Series, Solid is just that: a tough platter, bearing up play after play with nary a blemish. If the craftsmanship and material chosen on this are any indication of the series, other releases (which includes Coltrane's Blue Train), should also be worth dropping a stylus on.

— Gerry Clark

BE BOP DELUXE Tramcar to Tomorrow Hux (009) (U.K. import)

There is art, there is Art, and there is Be Bop Deluxe. Shaking their stuff at the far end of the glam era, all cheekbones and eyeliner, and fey, knowing glances, Bill Nelson's ragged army lurched into London from the wild wastes of Yorkshire, plugged in and played, and just for a moment, they could have been the new Cockney Rebel... Roxy Music... Queen.

Certainly, Be Bop Deluxe's first John Peel session, broadcast in November, 1973, set the pulse-rate pounding at a pitch it hadn't mustered in months, and a quarter of a century later, the thrill remains - albeit in fond memory. Unfortunately, Nelson apparently doesn't agree: his handpicked anthology of Be Bop's BBC sessions begins instead with their second session, from May, 1974... but no matter! It's still the sound of a band on the edge of pop, thrusting bedraggled coiffs and tinselled lips into a void somewhere between the Who (circa "Baba O'Reilly") and Aladdin-era Bowie. Dangerous, delicious, disheveled... and ever so slightly dated, but only because bands just don't sound this good anymore.

Neither, if we want to be brutal, did Be Bop. Nelson dismantled the original band immediately after their first album, and by the time he returned to the BBC, in March, 1975, both the style and the sauciness had been irrevocably altered. Moving away from the fragile trappings of the Glam Gloom gallop, Be Bop became instead an unknowing prototype for many of the quirk-ridden excesses which would characterize the "new wave" of half a decade hence, still writing great songs ("Maid In Heaven," "Sister Seagull"), but diving into dilettante pastures

Not everything the band tried worked, and it is interesting — and perhaps telling — that while Be Bop Deluxe recorded 21 songs for the BBC, Nelson chose to resuscitate just 12. completely ignoring two sessions (from 1973 and 1977), and abridging three more. The full catalog would have filled one CD to bursting point — this one runs in at under 50 minutes, and Nelson's liner notes don't tell us why.

Completist complaints notwithstanding, Tramcar To Tomorrow remains a gripping testament to one of the 1970s most fascinating bands and one of the most infuriating. But in a world that lionizes Bill Nelson for a host of recent accomplishments, it's nice to be reminded of a time when he was a lion as

— Dave Thompson

GILLIAN WELCH Hell Among The Yearlings Almo Sounds (AMSD-80021)

Yes, it's true that Welch had Hollywood music writing parents, but her own music is American primitive from the Stanley Brothers, dark hollows of Appalachia — especially since she's learned to pluck a lonesome banjo. Unassuming vocals and her writing/singing partner David Rawlings' subtle acoustic guitar frame this minimalist recording. Not even a bass here. When her debut Revival's bassist Roy Huskey Jr. died, they decided they couldn't replace him.

Salvation and perdition fill Welch's music. In the tradition of songs like Washington Phillips' "By And By I'm Going To See The King," her characters feel no fear of death. Instead, like her earlier "Orphan Girl" walking God's highway, they welcome its release and glory. Digging into the earth, "Miner's Refrain" grows more stark than Merle Travis' coal-mining ballads such as "Dark As A Dungeon." Recalling Jimmie Rodgers' languid pace and yodel, "My Morphine" could address either drug addiction or love turned bad. In horrifying "Caleb Walker" with writing geared to involve our senses, a woman slashes her rapist's throat and feels his hot blood drip down on her as she's pinned beneath him. Yes, we get a retro respite of fun - rowdy "Honey Now" kicking out electrically with a lusty assertiveness that would have done Shania's foremothers proud. Like Lucinda Williams, Welch's writing is as lean as her frame. No excess verbiage here even if Hell Among The Yearlings doesn't offer as many clinchers as Welch's 1996 Grammy-nominated debut. As for Hell's darkness, she cheerfully points out, "The total death count on the album can't be over

- Bruce Sylvester

VARIOUS ARTISTS Takoma Blues Takoma (TAKCD-8907-2)

In a culture that has developed its information storage methods to such a profound level that the desire to save everything has reached the point of obsession, it is good to know that some of what is being saved really does warrant the effort. Filed under that heading is the reissue volume Takoma Blues, as it reclaims for the future moments of history in the form of performances of many of the legendary musicians of traditional

Takoma Blues saw its original release on vinyl as two separate collections on the Takoma label, Chicago Breakdown and Rare Blues, both of which were comprised of recordings made by Norman Dayron in Chicago in the early to mid-1960s. Recorded for the most part in informal surroundings such as bars, coffeehouses and the living rooms of the principals, the music preserved hardly sounds pristine, but it remains of reasonably good fidelity.

Among the noteworthy renditions on the 22-track set is a 1963 recording of Eddie Boyd performing his 1952 standard "Five

Book Review

R.E.M.: TALK ABOUT THE PASSION — AN ORAL HISTORY Denise Sullivan Da Capo (softcover, \$14.95, 228 pages)

This updated version of Talk About The Passion elicits the viewpoints of a number of R.E.M. insiders, from fellow musicians and friends to industry figures, to paint a portrait of the Athens, Georgia-based band (singer Michael Stipe, guitarist Peter Buck, bassist Mike Mills and now ex-drummer Bill Berry) that, in the words of author Denise Sullivan, "single-handedly shaped American alternative music as we know it."

She also points out that in stark contrast to most bands, creative differences, mismanagement and drug problems were never an issue with R.E.M. who, despite their huge success, have maintained their residence in Athens (an anomaly in itself) where they invest in the local businesses and participate in the elections there.

The early part of this book covers the days when R.E.M. were one of a number of local bands (which included Pylon, The Method Actors, Love Tractor and the area's first breakout band, The B-52s) to spring from the thriving Athens music scene of the late '70s to early '80s. R.E.M. officially formed in 1980 where they began playing cover tunes in a rudimentary fashion at local parties and seemed to captivate their audiences right from the start. Jared Bailey, founder of the Athens music magazine The Flagpole, recalls that "Immediately they were local heroes and local gods." They seemed firmly grounded even then. Bruce McGuire, a Warner Brothers Records employee, found their sense of community "pretty strange. Everyone who they worked with was their friend. That's kind of a punk ideal, but it's also a hippie thing."

Musicwise, Kate Ingram, once a member of the Athens party scene, points out the manner in which R.E.M. synthesized Southern themes "in a way that was more universal" while R.E.M. producer Don Dixon terms the group's melodic guitar-oriented approach as "Spitting in the face of all that kind of mechanized stuff that was going on." As a working unit the members of R.E.M. appear to be a remarkably smooth running one. Singer-songwriter Russ Tolman, who has toured with the band, calls them "a democracy. That's so rare for that to work. Most of the time



when you attempt a democracy there are four different guys going four different ways." Steve Wynn, ex-frontman of the Dream Syndicate (and a big champion of R.E.M. in these pages), notes that the band "have always played by the rules of the underground though they haven't remained underground themselves.

There are the occasional gripes as well. Music journalist Gina Amold frets that (regarding R.E.M.'s reluctance to tour) "there must be something they're guarding. My feeling is that it's probably the usual band hatred" while Ken Fechtner (a longtime pal of Peter Buck) dismisses the band's political activism thusly: "anybody who takes political advice from a rock band is probably an idiot."

For all the discourse on R.E.M. in these pages, the band members themselves remain pretty much an enigma. While there's no shortage of people willing to attest to their basic humility, as individuals you never feel like you really know these guys. One learns that Michael Stipe, for instance, has a penchant for putting people on and Mike Mills is an especially nice person, but in the end the just-regular-folks portrayals presented here all add up to four rather colorless individuals.

- Tierney Smith

Long Years." Boyd's reading of the number was practiced yet hardly rutted, and is still worked so well even after a decade of performances that it is small wonder that it is still played today by the likes of Buddy Guy. The classic "Good Morning Little Schoolgirl" shows up twice on the set, once as played on guitar by John Lee Granderson and once by Dr. Isaiah Ross in a haunting solo harmonica performance in the University of Chicago concert hall.

Great names abound on the collection, among them is the seminal Delta bluesman Son House in a performance of "Preachin' Blues" on a National Resonator guitar. Big Joe Williams contributes four songs to the set, including a showcase of his trademark 9string guitar on "I Ain't Got Nobody." He is joined by the legendary harmonica of Paul Butterfield for "Stack O' Dollars" and "Whis-

Dayron's recordings could hardly have

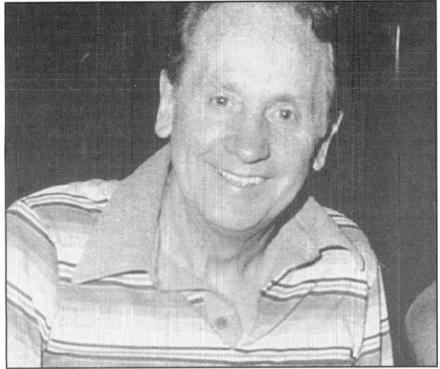
been meant as an archive of an era when they were recorded, but now they are precisely that. Many among its songs, like James Cotton's "Ford V-8 Blues," are informal and raw, but polish was never what the blues were about. As a storehouse of performances given by great practitioners of the blues in intimate settings for fellow lovers of their music, Takoma Blues restores irreplaceable moments of a period long since passed into legend.

- Thomas Kintner

VARIOUS ARTISTS The Jazz Singers Smithsonian Collection of Recordings Five CDs or Five Cassettes

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ingly-compiled five-CD boxed set, which comes complete with a 127-page liner notes book.

This 104-song compilation shows the uninitiated all of the glorious, different subgenres within the history of jazz vocals. While some rock 'n' roll fans may think jazz is too serious and scholarly a music for them, lighthearted selections like Clark Terry's "Mumbles" and the Slam Stewart/Major Holley collaboration, "Close Your Eyes (Shut Yo' Mouth)" demonstrate the sense of humor of the great jazz men.

But this set is so much more than that, as eight major facets of jazz singing are identified and examined, in great detail, over the course of the five CDs and the thick liner notes book. There's "Steeped In The Blues" with selections from Eva Taylor, Louis Armstrong, Billie Holiday and newcomer Cassandra Wilson, and the church influences are explored on "Straight Out Of Church" with songs by Mahalia Jackson and Blind Willie Johnson.

Other subgenres explored within the idiom include "Let's Have A Party," "Swinging The Songbook," "After Hours," "Jazz Compositions," "Scat and Vocalese," and, on disc 5, "Novelties and Take-Offs," which features the above-mentioned selections from Stewart, as well as songs by Ella Fitzgerald, Noble Sissel, Slim Gaillard, Ben Webster and Lester

Compiled and annotated by jazz historian Robert O' Meally, the Zora Neale Hurston Professor of American Studies at Columbia University, The Jazz Singers makes a superb introduction to the world of jazz vocals with its sheer variety of selections. Sure, the prominent who's who of jazz singers are included,

vocalists like Holiday, Nat Cole, Joe Williams, Betty Carter, Nina Simone and Carmen McRae, but also included are the equally talented but - for whatever reasons lesser-known vocalists, including Jimmy Scott, Chris Connor, Johnny Hartman and Lorenz Alexandria.

A good smattering of contemporary jazz and near-pop singers are included as well, with beautiful renderings of items like "What's Going On" by Marvin Gaye, "Night And Day" by Frank Sinatra, "You Are My Sunshine" from Aretha Franklin, "'Round Midnight" by Bobby McFerrin, and Cassandra Wilson's soul-stirring version of Robert Johnson's blues, "Come On In My Kitchen."

Also of note, jazz music's blues roots are thoroughly examined on the first two CDs, with selections from Bessie Smith. Helen Humes, Oran "Hot Lips" Page, Jimmy Witherspoon, Ernestine Anderson, Jelly Roll Morton, Wynonie Harris, Joe Turner and Jimmy Rushing.

Like some of the blues boxed sets that Smithsonian Press has issued in recent years, this is one boxed set you'll need to spend some time with. Even the most knowledgeable jazz fans will find themselves frequently consulting the handy liner notes book to find more information on the rare, out-of-print selections that are sandwiched in between more familiar fare

The Jazz Singers is a landmark recording and one worthy of any serious collection. Entertaining and information-packed, it is priced at \$69.98 for five CDs. (The Jazz Singers can be ordered through the Smithsonian Press/Productions, 800-863-9943.)

- Richard J. Skelly

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Regular subscriptions are delivered via Second Class Mail to addresses in the U.S. and possessions.

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

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

United Parcel Service delivery subscriptions require a street address.

Clip and mail with payment to:



Special Services Subscription Department 700 E. State St., Iola, WI 54990-0001 NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	\$24.95 N/A 66.95 s) 75.00	1-yr. \$39.95 46.95 124.95 140.00 305.00 470.00	2-yr. 74.50 88.50 255.00 N/A N/A N/A	3-yr. 107.95 128.95 382.95 N/A N/A N/A
Foreign subscriptions including Canada and Momoney order or postal money order Circle the rate below your cou			by an inte -year	ernational 1-year
Surface mail all countries 49.95 93.9 Canada, Mexico (Air Mail) 70.95 135.0 Central American, Caribbean (Air Mail) 135.00 255.0 South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) 255.0				93.95 135.00 255.00
Asia, Africa, Australia, all other countries (Air Ma	ail)	13	35.00	255.00
Name	□ Check enclosed □ MasterCard □ VISA	Discover	□ Am. E	x.
City	Card #			
State/ZipYrYr.			!	
Signature				
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1998 Ad	lvertising Deadlines		Ad	dvertising Informat	ion	

1998 Advertising Deadlines
Deadline is 12 noon on deadline day
700 E. State St., Iola, WI 54990-0001
715-445-2214 • FAX: 715-445-4087

Ad	issue	Cover	Mailing	On Sale
Deadline	No.	Date	Date	Date
Dec 17	#482	Jan 15	Dec 23	Jan 1
Dec 30 (Wed)	#483	Jan 29	Jan 7	Jan 15
Jan 14, '99	#484	Feb 12	Jan 21	Jan 29
Jan 28	#485	Feb 26	Feb 4	Feb 12
Feb 11	#486	March 12	Feb 18	Feb 26

Feb 11	#486	March 12	Feb 18	Feb 26
		ERENCE F		
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BANKING OF				
! (we) hereby auth ences herein or sta my credit and fina	orize Krause Pu tements or othe notal responsibi	ublications and/or its or data obtained from lity. I understand tha	credit agent to invest me or any other perso it it is Krause Publica s been established or	n pertaining t tions' policy t

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above part of the property of t

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

WIDTH AD SIZE HEIGHT		3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg 2-5/16" x 3	-1/4" \$49.00	\$46.50	\$44.00	\$41.50	\$39.00
1/8 pg 4-7/8" x 3-1	1/4" \$98.00	\$93.00	\$88.00	\$83.50	\$78.50
1/4 pg 4-7/8" x 6-1	1/2" \$188.00	\$178.50	\$169.00	\$160.00	\$150.50
½ pg 4-7/8" x 13	" or \$350.00	\$333.00	\$315.50	\$298.00	\$280.50
10" x 6-1/2	27				
Jr. pg 7-7/16" x 1	0" \$463.00	\$440.00	\$416.50	\$393.50	\$370.50
Full pg 10" x 13"	\$635.00	\$603.50	\$571.50	\$540.00	\$508.00

MECHANICAL INFORMATION:

Α.	Printed	roll-fed	offset.

B. 85 or 100-line screen recommended.

C. Emulsion side down.
D. Page size 10" x 13" (60 x 78 picas).
E. Four 2¹/₄" (13¹/₂ picas) columns per page with two pica gutter between

25/16"	14 picas
47/8"	29½ picas
	44½ picas
10"	60 picas
	47/8" 77/16"

UNIT ADVERTISING

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc.; the better your unit

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

One unit space equals one $8\frac{1}{2} \times 11$ typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8½ x 11 white sheets. We'll reduce it as is. A regular unit space is one ninth of a page; a super unit space is one quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name and address, etc. on your first unit. Do not send any partial units.

REGULAR UNIT SPACES .. .\$54.00 each Full page of 9 - \$414.00 Each additional after 9 - \$46.00 SUPER UNIT SPACES \$114.00

Full page of 4 - \$414.00 Each additional after 4 - \$103.50 We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise assume the typesetting will appear.

Do not reduce your copy before putting in into 8x11 format. Avoid all caps. Keep the copy clean. Dot matrix printers work terribly for our ads, but if you must use one, print it as dark as possible. All unit space ads are considered to be camera ready, so the 15% C.R. discount does not apply to them.

COLLECTOR'S SHOWCASE\$35.00 per box The Collector's Showcase is the most widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space two columns wide and approximately $1^4 2^n$ high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box. One typed line across should equal 33 characters. There is no discount for camera-ready

STORE DIRECTORY\$8.00 per issue
This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their

DISPLAY ADVERTISING (Cost per consecutive issue).

WIDTH x

AD SIZE HEIGHT

/16 pg 2-5/16" x 3-1/4"

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FAXED ADS:

Some advertisers FAX their ads to us and then send the original ad copy to us by mail as well. If you do this, please indicate on the original copy you send that you previously FAXED the ad to us. This will eliminate the possibility of your ad being scheduled to run twice. Any original copy not marked which leads the ad to run twice will be charged for both ads.

ERRORS:

Typewritten copy is recommended. The publisher is not responsible for errors resulting in longhand or illegible copy, or from changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

COLOK:	
A. One color and black	\$175.00
B. Full color (4 color)	\$500.00
C. Based on availability	

D. Minimum size color ad is 1/2 page. **CLASSIFIED DISPLAY**

(Cost per ad; ads must run in consecutive issues):

	1	3	6	13	26
AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
One Inch (1-1/2" x 1")	\$11.50	\$11.00	\$10.50	\$10.00	\$9.50
Two Inch (1-1/2" x 2")	\$23.00	\$22.00	\$20.50	\$19.50	\$18.50
Three Inch (1-1/2" x 3")	\$34.50	\$33.00	\$31.00	\$29.50	\$27.50

ADVERTISING REQUIREMENTS

BOOTLEG POLICY

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

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

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

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

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

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

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Phone: 626-446-2100 • Fax: 626-446-4777 www.smogtown.com • E-mail: smogtown@gte.net





311 Live Adv Promo CD \$10 00 BRYAN ADAMS On A Day Like Today 'Gold Promo CD Yest Pressing Title Cyr. 35 00 mo CD Test Pressing Title Cvr BARRY ADAMSON Barry Adamson (Music AEROSMITH A Little South Of Sanity Adv P

AFGHAN WIGS 1965 Adv Promo CD AFGHAN WIGS Historection 7 Track Pro ALABAMA Hit Singles 36 Track 2 CD Prom
Music Publishing Set Black Silver ALICE COOPER A FISHfull Of Alice Adv P ALICE IN CHAINS Jar Of Fires Promo Only 5 le Josephe

ALL SAINTS I Know Where It's At 2 Track F
CD Sinule (2 Mixes) + Call Out Hook P

PAUL ANKA Paul Anka 1998 Gold Test P ing LD tille Gvr FIONA APPLE Arcs The Universe Promo track CD Single PC FIONA APPLE Arcs the Universe Promo Box set including 2 track Promo DD Single — track Promo Video Sealed AVENCERS 193B Promo Only Score Sound

With Title Struker

8-52's Hallucinating Pluto 2 track pron
single 1 mi FS

BURT BACHARACH On Amazing Night
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BURT BACHARACH One Amazing Night
Test Pray = To Title Cur

BURT BACHARACH One Amazing Night
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BURT BACHARACH The Look Of Love 16

Promo O Jamolas Dr. BURT BACHARACH The Look Of Love 16 Promo D Sampler PC JOAN BAEZ Sings Dylan Gold Test Pro With title Cvr BAND Junation BAUHAUS 14 Track Promo CD Sampler Solo Tracks ove & Brochets & Tones On

CAROLE BAYER-SAGER Songbook Delixe

BEATLES BEATLES-BROTHERS FOUR Sing Lennon

BEATLES - YOKO ONO Fly Sealed Set of Tracks un Apple Mint

BEATLES - GEORGE MARTIN In My Life UK

BIG HEAD TODO & THE MONSTERS LIVE N BIG HEAD TODD & THE MONSTERS Langer

BIG HEAD TODD & THE MONSTERS Tang (#9523) Track CD Single FRANK BLACK 1998 Adv Promo CD FRANK BLACK | Gotta Move Humboldt Co Massacre 20 Min Interview Promo

PIC Cyr

BLACK CROWES By Your Side Adv Promo Cl BLUES TRAVELER in Concert Album Netw 1998 - Gow CD Live Radio Shows Rocks Col J No Cue Sheet BLUR Blur 'Gold' Test Pressing CD Title Co BLUR Live From The Pit Oct 97 1 CD Live Radii Snow No Cue Sheet 30 00

Back Or Box

DEBBIE BOONE You Light Up My Life 1977

From J. Shirt With Debbie Pri tured On DAVIE BOWIE - TIN MACHINE Promo Only

BILLY BRAGG & WILCO Mermaid Avenue

nus EP 4 Track Promo CD 11 Live 1 Solo Ver 2 Non Album Versi Pic Cvr BRINSLEY SCHWARZ De pite it All 1971 Org Promo Poser By John Van Hamersveli

JONATHA BRCOKE 1997 Promo Gold Ter-Pressing CD With Title Cvr BROTHERS CAME Wishpool 1998 1 Gold C Live Radio Show (Birmingham AL) No Cu Sheet 25:00

BUFFALO TOM A Retrospective 7 Track Prome CD Sampler with Gatefold PC 10:00

BUFFALO TOM Smitten Adv Promo CD PC

JIMMY BUFFETT Island Fever Promo CD Sil Pic Cvr BUSH Swallowed Promo 'Gold Test Pressing' Single 4.21 Min Title Cvr BUSH Up Close 1 CD Radio Show Feb 97 W

Cues 30.0

BERNARD BUTLER People Move On Prom Gold** CD Test Pressing .

BYRDS Talking About 5th Dimension ZLP11606

Rare Prom O** TVG + Factory Nick, Scuffs) P
VG+ (Spots & Ringwear) Folded Script

BYRDS Turn, Turn, Turn (#4 43424) Rare Rec Vinyl Promo 45 Vinyl & Label Mint Condition CAKE Never There. Promo CD Single Pic Cvr. GLENN CAMPBELL 16"x19" B&W "Pencil Drawing Style" By: Frank Morton Promo Poster VG+ (Slightly Frayed Edges)

CANDLEBOX Happy Pills, Album Network Live Cue Sheets CANDLEBOX Happy Pills Gold CD Test Press-30 00 CARDIGANS Gran Turismo Adv Promo C MARIAH CAREY Sweetheart 4 Track Prom
3 12 + 2 Call Out Hooks Pic Cvr
MARIAH CAREY & WHITNEY HOUSTON SHAUN CASSIDY 1977 Green (100% C Promo T Shirt With Shaun's Picture On

Size XL Or M
CHEMICAL BROTHERS Take This Brother Ma Cotton Size L 8.00 CHER Believe (#9532) Promo CD Single 4.00 Vers CHER Believe CD With Gold Promo Stamp On 12 00 Cvr Stars (1970 s) Promo Only 18"x30" P In King Size Pillow Case C**H** Hologram 0" Baat Adv Promo CD CIBO MATTO Selected Tracks King Of Si 2 Gold Test Pressing CD Sampler

CVT 15.00
ERIC CLAPTON Journeyman RIAA (Hologram)
Platinum LP Cass Award 450.00
ERIC CLAPTON Pilgrim 1#9344) 2 Track Promo ERIC CLAPTON Pilgr m (#9344/9350) 2 T ERIC QUAPTON Figurin (#9350) 2 Track Promo ERIC QUAPTON Figurin (#9350) 2 Track Promo BRAC CORN H. Song Sampler Gold CD 500 ARC CORN H. Song Sampler Gold CD 500 Promo CD Sampler PC JOHN COLTRANE The Classus Quintel - 800 CONTRANE THE CONTRANE T

Cvr 15.00

RAY CONNIFF 20.5 Columbia 17.121 8&W
Pencil Drawing Style (Artist Lambert) Pro
mo Counter Stand Up. VG - (Smudges)

COUNTING CROWS Across A Wire 2 CD

Lest Pressing Set With Title Insect

COWBOY JUNKES Lay It Down CD With A

graphic Flort Pic Cor (Blue Feltpen) 1 S graphic Fort Pt. Cvr (Blue Feltpen) I Signa fore is Sightly Smidged 30.00 CRACKER Gentlemen's Blues Promo Gold Test ressing CD Title Cvr 25.00 CRACKER Radio Sampler 4 Track CD Sampler CREAM Those Were he Days Adv Prome 4
Net Four Diff Color CD 5,
75
CREATION Highlights From The Complete coll
Inn h Track Promo CD Sampler Pic Cvr

SHERYL CROW Live From The Pit 1997 2 CD MARY CUTRUFELLO When The Night Is Through
Control of the Night Is Through
MARY CUTRUFELLO When The Night Is Through
Promo Cl. In Ring Bouno Promo Pic Cvr

JOHN DAVIDSON 70's Columbia 17 x21 B&W
Pencil Drawing Style (Artist Lambert) Promo Counter Stand Up VG + (Smudges)

MILES DAVIS Bitches Brew The Singles 4 Track
Promin CD Sample FC 80
DAYS OF NEW Live From The Pit 1 CD Live Radio

Radio Show No Cue Sheet
DEL AMITRI Hatful O' Rain Adv promo CD

From 2 CD Set 20.0
DICKIES Day, 5 from The Hare That Bit US AO
From CO. Pic Cvr
ANI DIFRANCO UP UD UP UP UP UP Adv Prom

CELINE DION To Love You More Promo CI CELINE DION BARBRA STREISAND Tell

CELINE DION & R KELLY I M YOUR Angel P Pit (1 - CO Single PC

DRE STRAITS On Evry Street 1991 Promo.
Short Of 18 Dire Straits Stamps

DISHWALLA 12 Frack Gold Test Pressing
Arth Stay Awake Title Cvr

DSHWALLA And You Think You Know What I
About Gold Test Pressing CD Title Cvr

DISHWALLA Pet Your Friends RIAA Gold LP CI MARK EITZEL West Promo Gold Test Pr

GLORIA ESTEFAN Heaven's What I Feel Pi MELISSA ETHERIDGE Your Little Secret Colo Print 20 x42 Poster Size) For CD Booklet Signet in Top Corner With Blue Feltpen

1981 Ani: CD Live Radio Show Usron With Cue Sheet 35 EVERCLEAR Father Of Mine Promo CD Single Vers

EVERCLEAR Live From The Pit Dec 9, 2 CL
Live Radio Show No Cue Sheet 45 00

FAILURE Skinny 2 Tack Promo CD Single Pig

PERCY FAITH 70 s Columbia 17 x21 B&W Per MARIANNE FAITHFULL A Perfect Strange

FASTBALL All The Pain Money Can Buy Promo Only Box Of Pills (Jelly Beans) Title Sticker

NEIL FINN Split Enz.. Crowded House Finn 8 Track Promo Pic Disc CD San

Model Versions) Pic Civi.

In Model Versions) Pic Civ.

LESS THAN JAKE How's My Driving + 3 4 Track
Promo / Single Pic Sleeve

LITLE FEAT Shake Me Up. Framed Lithograph
Signed By Full Band (Black Felt Pen) White
Matting. "Morgan Creek" Thank You Plaque
275.00

LOVE AND ROCKETS HO Pressing CD. Title Cvr.

LYLE LOVETT A Conversation With Prom
Interview CD. Prc Cvr. LYLE LOVETT Songs From Step Insid House 3 Track Promo CD Sampler Pic

LYLE LOVETT Step Inside This House Promo CD Set With Title Cvr. 18. LYHYRO SKYNYRO Up Close 1 & 2 1993 2' M +1 Radio Show With Cue Sheet 45. MADONNA Power Of Good Bye Promo CD Sing P.C.

MADONNA Power Of Good-Bye (#9499) Promo 2 Track CD Single 10.00 MADONNA Ray Of Light-Words & Music Promo 15 Track CD Single 25 00 Interview CD

MADONNA-BT SHOWREEL AUGUST SH
August 98 Gold" Test Pressing CD W

Etc 30.01
MARILYN MANSON Smells Like Children, Prom Only Nightlight
MARILYN MANSON The Dope Show Pro Single PC

BOB MARLEY The Complete Bob Marley P.
Shaind 9 Track Promo CD Sampler PC :
RICHARD MARX His Songs, Your Life 14
Promis CO Sampler Pic Cvr
KATHY MATEA Big Bang Concert Series Pree
Radio Networks, 2 CD Pic Disses Live I

JOHNNY MATHIS Because You Love Me Adv

Page) 12 MICHAEL McDONALD Blue Obsession Adv mo CD Pic Cvr 40

MEGADETH A Secret Place 2 Track Promo
Single With Tour Date Sticker 5

MEGADETH Baseball (*Diamond Little Leagu
Signed By All Members With Black Felt Per

CD Set in Book Cvr With "Dance Naked" CI 18 Track "Greates Hils" CD NATALLE MERCHANT Break Your Heart Pri CD Single (Radio Edd) Pic Cvr METALLICA Garage Inc. 2 CD Set With Pri Printing On CD's And Cvr METALLICA UD Close (#98 32 33) 2 CD M Radio Show With Cue Sheets 2 D M GEORGE MICHAEL Ladies & Gentlemen Best Of George Michael 10 Track Promi

JONI MITCHELL Taming The Tiger Adv F

CD Sitigle PC
MONKEES Rhino Reissues Set Of 9 Color bit Gum Cards

MONSTER MAGNET Live From The Pit 1998

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MONSTER MAGNET Live From The Pit 1998 CD Live Rac in show With Cue THURSTON MOORE Psychic Gold Test Pressing C MORISSEY Morrissey Sa

BOB MOULD The Last Dog And Pony Show Promo CD PC MUDHONEY Tomorrow Hit Today Adv Prom PC
MUDHONEY Tomorrow Hit Today Promo
Test Pressing CD Title Cvr
JIM NABORS 70's Columbia 17 x21 B&W

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OFFSPRING Kids Aren't Alright Pretty offspring Pretty Fly (For A White Guy)

18 (
DZZY OSBOURNE Let The Madness Continue)
1993 Global Satellite Network 2 Prc Disc C
M | Radio Show No Cue Sheet 45:
0ZZY OSBOURNE No More lears 0 ZURNS:
the Studio #403 M +1 Radio Show CD W

Cue Sheet
OZZY OSBOURNE Up Close. 1998 2 CD M - 1
OS Shey With Cue Sheets
OUR LADY PEACE Library Sampler 9 Track I
mo CD Sampler (1 Live + 1 Acoustic) PC

OUR LADY PEACE Live From The Pit. 1998
Live Radio Show With Cue Sheet
ROBERT PALMER Woke Up Laughing. Adv R CD Title Cvr MACEO PARKER Funkoverload Adv Promo PEACHES AND HERB 70's "Date" 17'x21"
Pencil Drawing Style" (Artist Lambert)
mo Counter Stand-Up, VG + + (Smudge

PEARL JAM Ten Promo Only Balck & White Fl Mat With "Pearl Jam" Logos 100 PEARL JAM "Vield 23" Red Triangle Shaped "Vie Traffic Sign Sticker. PEARL JAM Yield 24"x36" Color Promo Poster LIZ PHAIR White Chocolate Space Egg Adv

mo CD PC

PHAYTON PLANET SO I Fall Again = 3 4 Tr
Glol Test Pressing CD With Title Cvr I O

PHISH Album Network 1997 - 2 Pic Disc CD I

Radio Show (West Palm Beach, Florida)

O PHISH Birds Of A Feather. Promo CD Single

CD 1
PLACEBO Without You I'm Nothing, Promo
Gold, Test Pressing CD. 2
PM DAWN Dearest Christian. Adv Promo CE

Q-Burns Abstract Message Adv Promo CD CD Single 3 Vers PC
QUICKSILVER What About Me 1971 Orig Pr
Poster By Rick Tuten (12×19°) 3
R.E.M. Daysiesper 1 #9486) Promo CD S
With Sticker Cvr
R.E.M. Daysleeper Promo CD Single Pic Cv

R.E.M. Up CD With Gold Promo Stamp

RED HOT CHILI PEPPERS 1991 B&W Po RED HOT CHILI PEPPERS Live From Th

JONATHAM KIUDINE mo (19 ptc Syr JONATHAN RICHMAN Surrender To Jonat Tal Aulographe With Black Felt Pen ROLLING STOMES Flashpoint CD With Printing On Eur & C.D ROLLING STOMES Jump Bark Best Of T une Stones 31 93 Dutch 1993 18 Ti

ROYAL CROWN REVUE The Contender Adv mo CD Title Cvr RUSTED ROOT Airplane + 4 (2 Live + 1 A nate Version) Pic Cvr RUSTED ROOT Magenta Radio. Promo CD Si Sticker Cvr RUSTED ROOT Rusted Root Promo 'Gold 12" [P Flat Dr 10" Counter Display S With Black Felt Pen SAVATAGE Turns To Me (2 Vers.) + The S Promo CO Single SEA TRAIN 1971 Org. Promo Poster By Re Gaudeano (12 x 19.) On Heavy Stock SEBADON The Sebadon Auv Promo CD CVr
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DUNCAN SHERK Bite Your Tongue Promo CC gle 12 Very Pr. Cvr KENNY WAYNE SHEPHERD Album Network

where Someway 2 track to the Property of Co. Jank Siberry Bound By Beauty Promo CD Test Pressing CO. SitVerChall river from The Ptt 1996 1 CC. Radio Show With Cue Sheet Frank SinAfra Capitol Years #94317 Trait Palmon CO Sampler.

Segment Title Cvr
SMASHING PUMPKIN Up Close 1998
M I Radio Show With Cue Sheet
ELLIOTT SMITH XO Gold Test Pressing C PATTI SMYTH Greatest Hits Adv Promi TODD SNIDER 1998 Promo 'Gold Test Pro

ing CD. Title Cvr.
SON VOLT Wide Swing Tremolo Promo
Test Pressing CD. Title Cvr.
SORAYA Stay Awhile 3 Track CD. Samp SOUL ASYLUM Grave Dancers Union, RIAA inum (Hologram) LP / Cass / CD Awari

SOUNDGARDEN Badmotorfinger. Set Of Proofs For CD & Album Artwork In Unreleased Color

'Gold' Test Pressing CD Title Cvr JON SPENCER BLUES EXPLOSION ACME Promo CO Title Cyr

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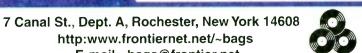
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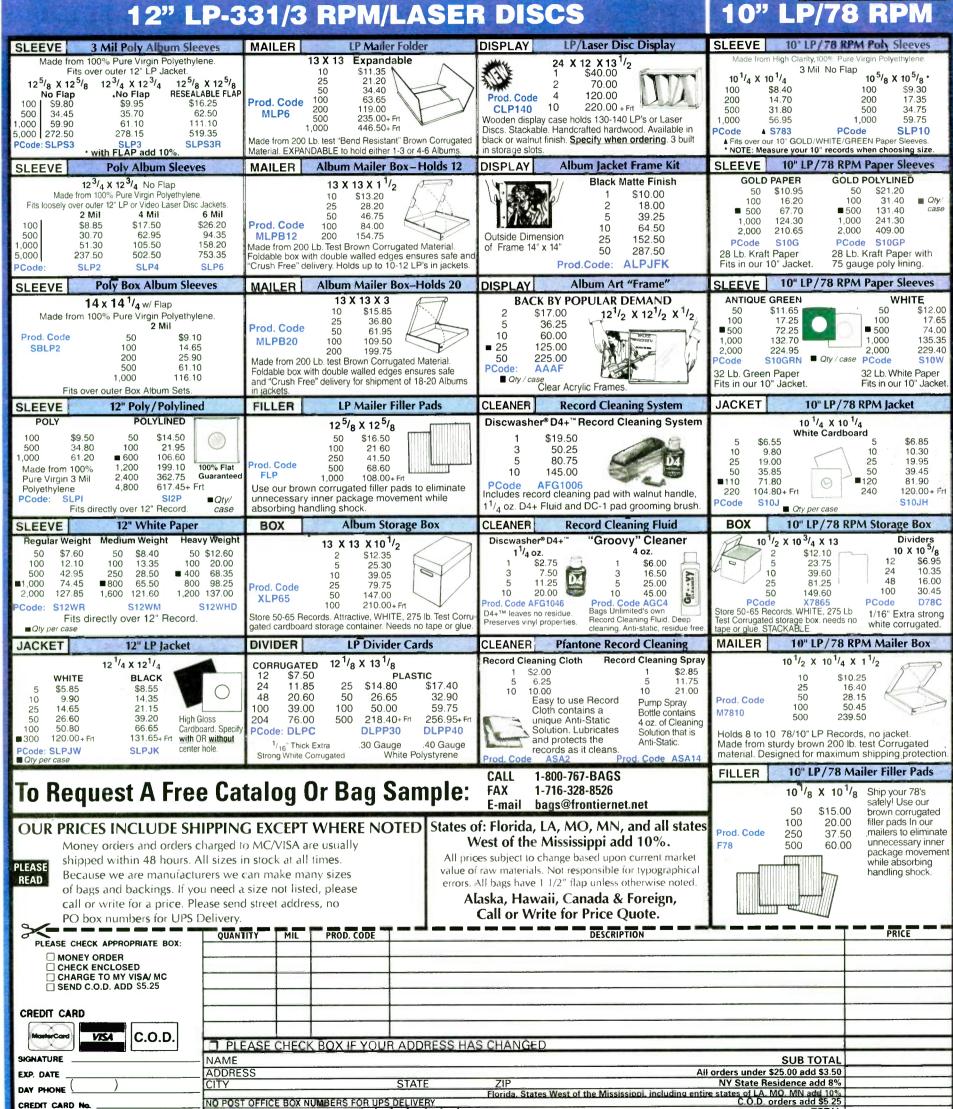


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