

WALTER "WOLFMAN" WASHINGTON • MACEO PARKER • DANNY OVERBEA

JANUARY 29, 1999 VOL 25 • NO 3 • ISSUE 483

Goldmine

THE COLLECTORS' COMPACT DISC MARKETPLACE

- Reviews**
- ▶ Helen Reddy
 - ▶ Mississippi John Hurt
 - ▶ Aerosmith
 - ▶ Alanis Morissette
 - ▶ Lou Christie
 - ▶ Jewel



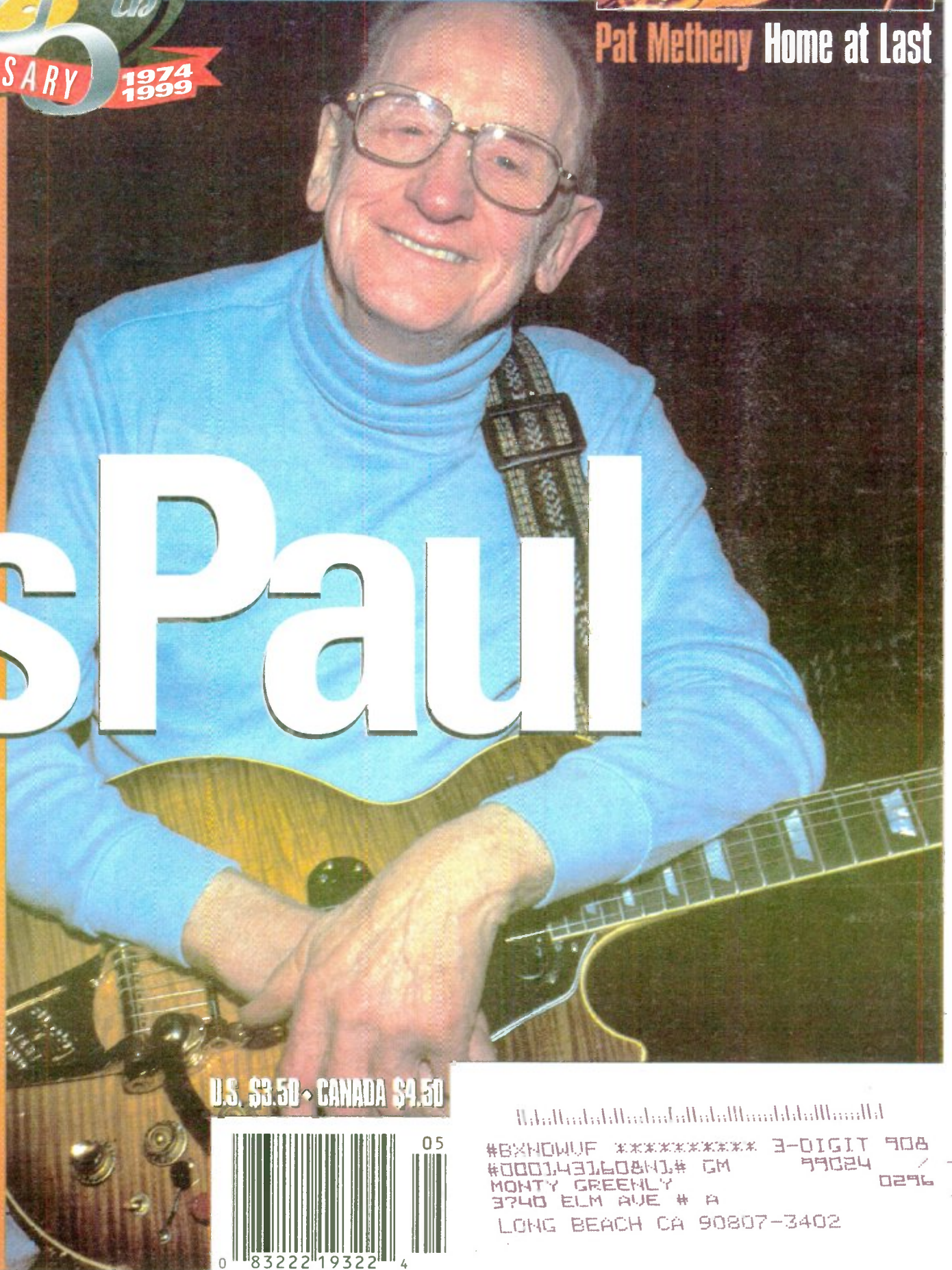
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Issue 483 January 29, 1999
Vol. 25 No. 3



Contents

16 LES PAUL

Tinkering with the thought of a solid-body electric guitar before most of us were even a twinkle in our parents' eyes, Les Paul's creation revolutioned popular music in the second half of the 20th century. *by Lenny Kaye*



26 PAT METHENY

"Unique" is hardly an apt enough description for this jazz guitarist's techniques. Metheny has been touring constantly for more than two decades, only recently setting down roots. Catch the story of the leader on the cutting edge of jazz guitar. *... by Dave McElfresh*



Maceo Parker

50 V-Disc

Some of the most memorable music of the '40s came out on government-issued V-Discs during World War II. A fascinating look at the man behind the program and what happened to the recordings by every major artist from Tommy Dorsey to Frank Sinatra. *... by Chuck Miller*



Courtesy of Ed DiGiannantonio

Plus...

- 14 **Walter "Wolfman" Washington** A look at a funk legend... *by Richard Skelly*
- 22 **Jazz Sides** A chat with sax legend Maceo Parker by Tom Laskin plus jazz news and reviews.
- 98 **New Releases** PJ Harvey, Joni Mitchell, Alanis Morissette, Oasis, Jay & The Techniques, Sheryl Crow and more...
- 100 **Reissues** Taj Mahal, Spongetones, Lou Christie, Jimmy Smith, Big Joe Williams and more...
- 102 **25 Great Doo-wop Songs** A classic list... *by Robert Pruter*
- 108 **Danny Overbea** Before Elvis, before Chuck Berry, before Bill Haley, there was Danny Overbea, the first rock 'n' roller... *by Robert Pruter*
- 109 **Retailer Profile** New England's Rockpile *by Lee Zimmerman*

COLUMNS...

- 40 **Five Star Cartoon**... *Marty Winters*
- 44 **Collectormania!**... *Chuck Miller*
- 46 **Footnote Archives**... *Dave Thompson*



NEW RELEASES



REISSUES

BUY & SELL MARKETPLACES

- Unit Space Advertising.....61
- Super Units.....81
- Record Show Calendar106
- Retailer Directory110
- CD Showcase115
- Collector's Showcase116
- Want Lists125
- Classifieds130
- Subscription Information.....137
- Coming Soon to *Goldmine*137
- Advertiser Index.....138
- Ad Rates & Information138

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Table listing CD releases under 'CDs • ROCK '77-'98'. Includes titles like 'The Beatles-White Album' and 'The Beatles-White Album'.

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Please Mr. Postman

25 Essential Southern Rock Albums

Surely I will not be the only one that notices the glaring omissions in Michael B. Smith's list (*Goldmine* #482, January 15, 1999), Barefoot Jerry being the chief one left out. IMHO the top of the heap — they released six classic albums between 1971 and 1976. Wayne Moss, Charlie McCoy and Mac Gayden of the group having played on Dylan's magnum opus of the '60s — *Blonde On Blonde*. Then there are Mac's two beautiful mid-70s albums (three actually, but his first was only released in the U.K.), *Skyboat* and *Hymn To The Seeker*. BJ reformed for a one-off reunion gig last summer north of Nashville just right across the Kentucky border. They opened for that other classic southern rock band he [Smith] omitted — Goose Creek Symphony, who also released six classic albums in the '70s and who are still going strong. Shame and more shame for ignoring these innovators of the genre! And of course there are the Ozark Mountain Daredevils, Black Oak Arkansas and the Dixie Dregs!

— Dok Webb
via Goldmine Online

{Our "25" lists are not meant to be definitive (See Robert Pruter's list of 25 doo-wop classics in this issue) and are certainly open to readers' disagreements. In this case, writer Michael B. Smith commented on Webb's comment: "Barefoot Jerry, maybe. Dixie Dregs I always considered more of a jazz-fusion outfit. Goose Creek and Ozark Mt. Daredevils, maybe if it were the '50 Essential..." Black Oak Arkansas... Hmmm... How do I say it? Are you kiddin' me man?" So there is even disagreement about the disagreement. But that's what makes America great. Enjoy our lists. — Ed.}

Johnny Rivers discography update

I very much enjoyed the Johnny Rivers interview in *Goldmine* #481. However, as a longtime fan and collector I was disappointed to learn that Johnny does not wish to put out any of the unreleased tapes from the Whiskey A Go Go days.

I have in my possession three acetate LPs of material from this era and have found some of it more enjoyable than what was released at the time.

I would like to add a few additions to the discography and correct a couple of misconceptions. There were three singles released on Chancellor, the third being (1096) "Blue Skies"/"That Should Be Me."

There was another album of new material released on United Artists in the '70s, UA-LA020-G *Rockin' Rivers*. It may have only been available through Columbia Record Club (that's where I got mine). In the late '70s Johnny released a collection of remakes that was sold via a TV offer — *Greatest Hits* (Imperial House NU 9570). The current greatest hits package on Soul City is an abridged version of this same album.

Finally, let it be known that the singles on Era and Riveraire are not by the same Johnny Rivers. After years of searching I was able to obtain copies of both records for my collec-

LETTER FROM THE EDITOR

A debt of gratitude owed to Les Paul

Lots of snot-nosed young guitar slingers carry a Les Paul guitar to their gigs. But how many of them realize the kind of man behind the electric guitar's creation and what Les did for music, rock 'n' roll in particular? Or do most of them think that Les Paul is just a trade name, like a Mustang or a Whopper?

Lenny Kaye's fascinating interview with the father of the electric guitar and multi-track recording — whose career has spanned his entire lifetime, not just a few weeks on the charts like most in music — a must-read for all *Goldmine* readers and anyone connected with music.

One marvels at the young Les tinkering early on with The Log and other inventions. Most of us take modern conveniences for granted. But Les was a dreamer and a doer. We could easily hail him as the Leonardo da Vinci or Thomas Edison of

the guitar and recording, but we prefer to identify him with his own name rather than someone else's. It's the honorable thing to do.

Just what would have happened if Les had lost his desire and persistence to perfect a solid-body electric guitar? Would Chuck Berry be playing "Maybelline" on a squeeze-box? And what of our '60s guitar heroes — Hendrix, Clapton, Page and Beck — would they have turned into airline pilots or accountants? How much further down the road would it have been before Fender or Gibson developed the electric guitar without Les pushing the envelope?

One can only speculate, but it's obvious we all owe a huge debt of gratitude to the father of the electric guitar and the New Sound. Love live Les. And to top it off, he still has The Log — a true collector!

— Greg Loescher

tion. Despite being included on many Johnny Rivers discographies, one listen confirms that it is not the same man.

— Lonnie West
via Goldmine Online

{So, just who is this other Johnny Rivers? Thanks for the discography info. — Ed.}

How much are my CDs worth?

Goldmine is without question the leading source for collectable music and music memorabilia. However, I have not seen much in print regarding which compact discs are the most valuable or the most sought-after. I believe that an article regarding this subject would be appropriate for your fine magazine. A compilation of the 100 most sought after CDs would be both interesting and informative to collectors. I realize that the value of a rare compact disc is whatever the collector is willing to pay, on the other hand, listings of the most sought-after discs may benefit all collectors.

Recently, I have been amazed at the prices that are being paid for certain discs on the on-line auctions. Artists such as Dennis DeYoung, Tommy Shaw, Peter Wolf, John Waite and The Babys, to name a few, are receiving much attention in this marketplace. It is not uncommon to find out-of-print CDs selling for \$50 to \$100. If there is room to print an article such as this, it would be greatly appreciated by me and I'm sure other readers. Keep up the good work!

— Rick Williams
via Goldmine Online

{We are working on such an article right now. At this point, it is not scheduled, but keep your eyes open in future issues. In the meantime, collectors may want to check out Tim Neely's updated *Goldmine's* Promo Record & CD Price Guide, released just weeks ago. This book includes many of the most collectible CDs

— which happen to be promos. You can order the book direct by calling 1-800-258-0929. Thanks for the idea. — Ed.}

Jo-Ann makes *Goldmine* complete

I've been reading *Goldmine* for a year now, and I seem to always enjoy your wildly eclectic features. Whether I'm learning about or revisiting such artists as Johnny Otis, Mike Oldfield, or Grace Slick, I'm always satisfied.

But you really made my day when you brought aboard Jo-Ann Greene. Her subject choices make *Goldmine* complete. Jo-Ann, if you're ever in Central New York and would like to have your feet kissed by a handsome 30-year-old guy, look me up. Also, could you someday do a feature on a band like Echo & The Bunnymen, XTC, and The Go-Betweens? Or maybe an American band like X or They Might Be Giants? Please forgive my greed. Happy Holidays!

— Frank Trade
Liverpool, NY

{Frank, what a guy! We did publish a feature last summer on Echo & The Bunnymen, written by Jo-Ann, of course. (*Goldmine*, May 22, 1998; back issues from C-Bub Productions) Now that you've given her all sorts of new story ideas, who knows? I know I'll be hearing from her. Glad *Goldmine* and Jo-Ann have made your life happier. — Ed.}

Getting rid of CD "bloom"

In your Nov. 20 issue, a reader mentioned something she described as "bloom" on her CDs. I assume this means the white smokey or foggy appearance that some CDs develop. Well, I think that I have an answer to the problem. There is a company called Novus Inc. that produces a three-step polishing system for plastics in general. The three steps consist of different grades of polishes. I've found grade #3 and #1 are the only ones really needed. Grade #3 will remove the

"fog" and even fairly deep scratches, with a little elbow grease. Then simply follow up with grade #1 to get a nice shine. I even use #1 on brand new CDs, as it leaves a clean surface that is anti-static and repels fingerprints. This system makes your jewel boxes look like new also. Only once did I have to repeat this procedure — three times on a really bad example. The "fog" kept coming back, but was less severe each time. Also the Novus "Polish Mates," their brand of polishing cloths, work best by far. This system is available at most plastic supply firms, or see the enclosed brochure for their address. I hope this helps!

— David Asher
El Paso, TX

{Thanks for the info, David. the system sounds like a winner! *Goldmine* readers can get a hold of Novus by calling 1-800-548-6872 for the firm's nearest distributor (612-944-8000 for those in the Minneapolis area). Check out their website at www.novuspolish.com. — Ed.}

Aces' Butch McDade missed

I was saddened to learn about the passing of Butch McDade of the Amazing Rhythm Aces. My sympathy is expressed to his family and to the members of his band. To my knowledge, there is not one track of Ace's original ABC albums legitimately available on CD, including the band's one charting pop single, "Third Rate Romance." I heard that MCA was going to do a project on the Aces, but they did not have the rights to the recordings. What's more, they reportedly do not now know where the tapes are. If the tapes are truly lost, that's a shame. I hope someone will find them and issue them on CD. If any of your readers have any later information on this, I'd like to hear from them. Thanks.

— Jerry Hodge
P.O. Box 168
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{Two albums by the band were released in 1997 on Breaker Productions. One contained a remake of "Third Rate Romance." No legitimate reissues exist. — Ed.}

More on Genesis box set

Here's hoping that the compilers of the next Genesis box set have the good sense to include the 12" extended versions of "Mama," "Illegal Alien" and "Invisible Touch."

Submitting letters to *Goldmine*...

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Grapevine

RIAA unveils Secure Digital Music Initiative for Internet music distribution

Though they were a bit late getting out of the gate, the world's five major record labels are at last taking seriously the notion of distributing music on the Internet. At a press conference held recently in New York, the Recording Industry Association of America (RIAA) announced the establishment of a consortium — which includes BMG, EMI, Warner Music Group, Universal, and Sony Music — whose goal is to develop an industry standard by which downloadable music can be sold online.

Deemed the Secure Digital Music Initiative, or SDMI, the project aims to offer a viable alternative to existing technologies such as the popular MP3, which allows near-CD quality downloads but contains no mechanism for copyright protection. Presumably, whatever technology is adopted will allow for "watermarking" the files in order to identify them as the copyright property of the content owner.

"If you go and look at the amount of MP3 material available for download off the Internet, 90 percent of it is illegal content [for which] the artist or label never receives a penny," says Bill Woods, Director of Marketing Communications for Liquid Audio, a high-profile participant in the initiative. "MP3 is an open standard — so open, in fact, that it's the pirate's tool of choice, because it's so accessible. The RIAA isn't trying to kill MP3, but rather, in working with companies like Liquid Audio, it's trying to establish a framework in which the Internet can be a commercially viable music delivery system for consumers, where the infrastructure that exists today — the rights organizations and the tracking of sales, for example — is all maintained. People who want to make a living with their music — and who want a distribution model that the Internet can support — need a system like this."

In some respects, the RIAA initiative represents an acquiescence to the realities of Internet commerce. Until now, instead of embracing downloadable CD technologies as a potential sales tool, the RIAA has engaged in legal battles to stem online piracy and squelch innovations it viewed as threatening to the enforcement of copyright laws.

In recent months, for instance, the association filed suit against Diamond Multimedia for manufacturing and marketing a Walkman-style device (the Diamond Rio) that stores and plays MP3 files, alleging that the gadget violates the Audio Home Recording Act. Diamond Multimedia subsequently issued a countersuit asserting that the RIAA violated antitrust laws, but the fact that both organizations attended the SDMI conference would seem to signify a truce of sorts. Although RIAA president Hillary Rosen expressed hopes that the audio quality of the record companies' digital offerings would far surpass that of bootlegs, even Woods admitted that MP3 will likely remain the technol-

ogy of choice for some consumers.

"For certain groups of people, MP3 has a great deal of viability. If you're an up-and-coming band, for instance, and you just want a down-and-dirty way to get your music out there, you can encode the music [using MP3] and obtain reasonably good results. But, from the consumer's point of view, there are disadvantages. It won't stream, so you have to download everything, even to preview it. That's a major liability, and that's [one reason] we discarded MP3 in the very beginning.

"In essence," Woods continued, "we're very happy with this whole initiative. It's probably long overdue, and we're glad to see that the RIAA has stepped forward and got the ball rolling. The technology companies are going to work with the major labels to find a system that satisfies the needs of everyone, and no one company will be designated as standard. Regardless of what happens, we are committed to being compliant with whatever comes out of any SDMI meetings."

— Russell Hall

Kooper's Rekooperators shine for good cause

Boston, MA — On November 7, Al Kooper's current band, the Rekooperators, played a benefit concert for Berklee College of Music's newly established "It Can Happen" Scholarship Fund. The fund supports adaptive technology for physically-challenged Berklee students. The show is slated for release on compact disc in the near future.



Al Kooper

Along with Kooper on his Hammond B-3, the Rekooperators featured Jimmy Vivino on guitars, Mike Merritt on bass, and Anton Fig on drums. Session ace Paul Griffin sat in on piano for the entire show. The band opened with Ornette Coleman's "Lonely Woman," serving as a prelude to "Bird's Nest On The Ground" (from their *Do What, Now?* CD), a great tune that is all at once soulful, funky and bluesy. Vivino's singing voice is every bit as powerful and refined as his incredible guitar playing. The next song was Dylan's "One Of Us Must Know (Sooner Or Later)," on which Kooper and Griffin, who both played on the original recording with Dylan, recreated their organ and piano interplay better than ever! It made you feel as if you had stepped back in time right into

GRAPELEAVES

Upcoming New Releases: Island/Mercury Records is releasing the soundtrack to *200 Cigarettes* in February, featuring both hits and obscure songs from the late-70s and early-80s from The Cars, Nick Lowe, Elvis Costello, Bow Wow Wow, Blondie, The Ramones... Rhino Record's Cajun standout, Beau-Soleil, is releasing *Cajunization*, applying a bayou spin to diverse genres such as surf, Cuban and Hawaiian... Atlantic is releasing an historic blues recording made in 1997 featuring a who's who of rock guitarists and singers. *Blues Blues Blues* by The Jimmy Rogers All-Stars includes Eric Clapton, Jeff Healey, Mick Jagger, Lowell Fulson, Taj Mahal, Jimmy Page, Robert Plant, Stephen Stills and Keith Richards. Guest harpists include Carey Bell and Kim Wilson, of The Fabulous Thunderbirds. Rogers, an influential Chicago blues singer and guitarist, passed away in December 1997 shortly after the recording sessions concluded.

Upcoming Reissues: Hot rod music buffs, start your engines. Rhino is about to release *Hot Rods & Custom Classics: Cruisin' Songs & Highway Hits*, a 4-disc, 87-song box set complete with decals, MoonEyes key chain, and fuzzy dice. Artists represented include The Beach Boys, The Stray Cats, Jan & Dean, Chuck Berry, Rod Stewart, Johnny Cash, War, Wilson Pickett, Dick Dale, and The Doobie Brothers. Many of the featured songs are long out of print and several are making their debut on CD. Snippets from car-related films, TV shows, commercials, and sound effects fill out the set. Liner

notes include info on how to live the life of a hot-rodder, in case you are looking for a lifestyle change in the New Year. Packaging for the box was inspired by classic model car kits and includes hot rod illustrations by legendary car painter Von Franco... Another Rhino box for the New Year, this one from the Warner Archives, is *Shades (1968-1998)*, a four-CD, 62-track box set including material from Deep Purple's 20 albums and four anthologies plus tons of unreleased tracks... Sugar Hill is reissuing Clarence "Gatemouth" Brown's classic 1978 *Blackjack*... Rykodisc is serving up some Meat Puppets for the New Year — their entire seven-album SST Records catalog has been remastered. First to hit the record store shelves is *Live In Montana*, the band's first-ever live album, followed by *Meat Puppets I*.

On The Road Again: Alanis Morissette launches her world tour January 30 in New Orleans. Liz Phair and Garbage will join her in the early part of the tour, which ends in December and includes stops in Europe, Canada, South America, Australia and the Far East.

Late Holiday shopping ideas: In conjunction with Graceland, American Forest's Famous & Historic Trees is taking reservations for trees from Elvis' Graceland property in Memphis. Seeds from Graceland's pine oak, sweet gum, sycamore and willow trees were taken, and small trees will be available for shipping in mid-1999. Founded in 1875, American Forests has also offered trees grown from seeds from Mount Vernon, Gettysburg and other historic places. For

those sessions! The band then kicked into "Treat Her Right," another soulful funk-fest, heavy on the B-3 and Kooper's first vocal of the night. It was sheer joy to hear Kooper's voice again! A searing version of "I Can't Stand The Rain" (an old Ann Peebles tune) followed, with Vivino's slide guitar work a standout. Kooper then pulled out his old cover of the tribute song "Sonny Boy Williamson." It was an intense ride, fueled on by the inimitable "marching cadence" of the Hammond B-3. The pace slowed for the next tune, "Glamour Girl," a bluesy number with some glowing guitar work very reminiscent of Michael Bloomfield. Next was another cover tune from *Do What, Now?*, an upbeat and amusing cover called "How Come My Bulldog Don't Bark," with some scorching guitar work. The band then performed "How 'My Ever Gonna Get Over You," a Kooper song recorded as an instrumental for his *Rekooperation* CD, only now with Kooper beautifully phrasing the never-before-heard words. Special guest Gary Burton added some incredible vibe work. The next song, "Doin' Dave's Monkey," was introduced by Kooper as "Thelonius Monk meets Dave Brubeck," a musical roller-coaster ride shifting back and forth from a progressive Monk-ish riff down to the most traditional sounding Brubeck-ism.

Kooper really outdid himself next when The Berklee Gospel Choir came out to join the band for "Bury My Body," a fast-paced traditional gospel tune from the *Kooper Session* (with Shuggie Otis) LP. This had to

be one of the finest live Kooper moments in years, with the band and choir cooking along at a frenetic pace. Kooper then treated his fans with the unveiling of a new original he wrote with an assist from Dan Penn, called "Going, Going, Gone," a song inspired when a particular brand of boots Kooper had fancied for more than 15 years suddenly were unavailable. It may be one of his best songs ever. The next tune was one of Kooper's most widely known classics, "I Love You More Than You'll Ever Know." Burton joined the band onstage again, complementing the band throughout. The song was extended with Kooper's B-3 solo/medley toward the end. The band then kicked into an upbeat R&B tune, "Back Screen Door" (by Pat McLaughlin). For their last pre-encore number, another Kooper original saw its debut, "My Hands Are Tied," a slower-paced and very soulful tune which again featured the Berklee choir. The band returned for one encore, a cover made famous by the late great Otis Redding, "I Love You More Than Words Can Say," a song on which Kooper's voice was an absolute highlight.

This was the first of what will be an annual benefit series, so for any Kooper fans not in the area, it would be well worth taking that indulgent weekend jaunt by airplane to Boston just to see this. Kooper is alive and well, still writing and performing great music, and just happens to be in possibly the hottest four-piece blues/R&B band around!

— Rick Walsh



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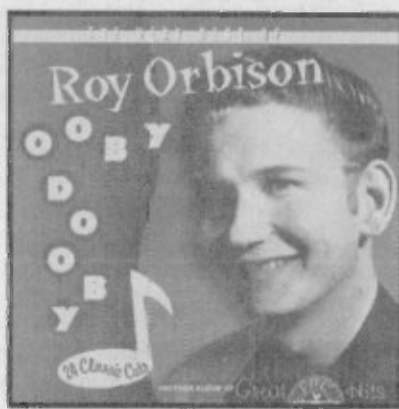
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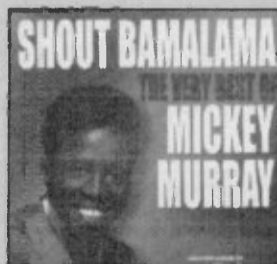
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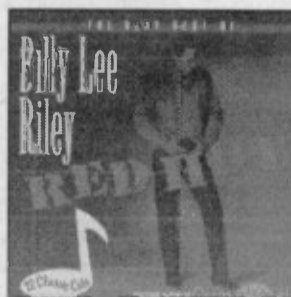
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World Radio History

Annie Haslam's Renaissance reuniting to record new album

Proving once again that "never" doesn't necessarily mean "never," former Renaissance members — vocalist Annie Haslam, guitarist/composer Michael Dunford and drummer Terry Sullivan — met in England during May and June to record ten new original Dunford/Haslam compositions to be released under the Renaissance moniker. The original plan was to release an album consist-



Annie Haslam

ing of remixes of five classic tracks along with five brand new recordings, but when the band met and sessions began, it was decided to scrap the remix idea and instead record a full album of new material.

The initial recordings in May also involved Renaissance keyboardist John Tout and ex-Move/ELO/Wizzard legend (and ex-boyfriend of Annie's) Roy Wood. But when the sessions extended beyond the original five-song plan to a full album of new tracks, both Wood and Tout had to bow out due to prior commitments. Bassist Alex Caird and keyboardist Mickey Simmonds stepped in to complete the album. Caird plays bass in a band with Sullivan's son. Simmonds may be familiar to prog fans due to his work with Camel, Fish, and Mike Oldfield, among others.

"He's added so much to the project," said Haslam about Simmonds during a recent phone call to discuss the project. "He's classical but he's modern as well. We didn't have to ask him or tell him how we wanted something done. He was familiar with the band's music and the chemistry was wonderful."

Two previous Renaissance members who weren't asked to participate were bassist Jon Camp and lyricist Betty Thatcher.

"Jon left the band," said Haslam. "That happened a long time ago and we chose not to ask him back. There's no more to say on the subject. It's not really worth discussing." [see *Goldmine* #402, Dec. 22, 1995 for a lengthy interview with Haslam and a more detailed account of how Camp quit the band with virtually no notice on the eve of a U.S. tour in the mid-80s, leaving her and Dunford

to scramble and regroup for the tour.]

As for Thatcher, Haslam stated: "It was time to move on. Micky likes what I was doing so he asked me to write the words."

And so what have these sessions produced? Haslam gave this writer a sneak preview by playing the rough mixes to nine of the album's ten tracks. In two words, the material was very impressive. The songs were melodically similar to that of the band's final three albums (*Azure d'Or*, *Camera Camera* and *Time-Line*) but were performed in a style more in tune with their earlier releases. While there is use of electronic keyboards that gives it a more modern sound than the band's piano-dominated '70s albums, Dunford is playing mainly acoustic guitar so it lacks that shrill, New Wave/techno feel of their latter two IRS releases.

There is genuinely not a bad track among the ones previewed, and a number of them were instant classics (Haslam requested the album title or specific song titles not be published at this point). One Roy Wood-arranged cut had a Phil Spector vibe, similar to Wood's Wizzard releases. Another song with a strong environmental message is performed like a choral church hymn and will leave most listeners emotionally drained. The album's longest (and possibly strongest) cut is the closer, which features some majestic Dunford instrumental passages sure to delight the prog fans.

At press time, the band had not signed a firm label deal but was hopeful the album could be released by spring of '99.

As for tour possibilities, Haslam isn't particularly optimistic. "To take this on the road would cost a fortune and these days, I have no idea where that money would come from. Obviously if someone came along and said, 'We're going to give you X-amount thousands of dollars to do a concert tour of America,' or something like that, that's a whole different ball game. It would have to be concert halls, though, not clubs."

Given Haslam's previously-stated feelings on the subject of a reunion, why the change of heart?

"Life is too short to bear grudges. We work well together as a team and maybe we can do so again, but it's not going to take over my life like it did before. It can't, because now I've got my own band and a different lifestyle."

Aside from this project, Haslam has recently released a new live album [*LIVE Under Brazilian Skies*, reviewed in *Goldmine* #478, Nov. 20, 1998] on her own White Dove label. Her long-delayed project with Yes guitarist Steve Howe is still alive, although Howe's Yes and solo activities keep him tied up most of the time, and Haslam herself is working on a new regular studio solo release.

— Geof O'Keefe

Obituaries

Johnny Moore, Drifters' singer

Johnny Moore, lead singer of The Drifters, died suddenly on his way to the hospital on Wednesday, December 30. He was 64. Moore, who had been suffering from respiratory ailments, was on his way to the hospital in London, where he appeared on television just before Christmas, performing "Come On Over To My Place." The Alabama native's voice was featured on many Drifters hits, including "Under The Boardwalk."

Originally a backup group formed around the soaring vocal talents of Clyde McPhatter, The Drifters, like their '50s counterparts, The Platters and The Coasters, turned out to be one of the most enduring "franchises" in rock 'n' roll. Over fifty performers called themselves Drifters throughout the years since the group's conception. In 1954, McPhatter had formed the original version of the Drifters with Bill Pinkney. When McPhatter was drafted for military service, they quickly regrouped with Moore replacing McPhatter and scored three more hits, "Ruby Baby," "Adorable," and "Your Promise To Be Mine."

In 1958, manager George Treadwell hired lead singer Ben E. King to lead the new Drifters, producing classic hits such as "Save The Last Dance For Me," "There Goes My Baby," and "This Magic Moment." King went solo in 1960 and Rudy Lewis stepped in as the new lead singer, producing seven Top 40 hits including the classics "On Broadway" and "Up On The Roof." After Lewis' death in 1964, Moore once again stepped in as lead singer, producing their final hits, "Under The Boardwalk" and

"Saturday Night At The Movies." When the group's Atlantic contract finally ran out in 1972, Moore took the group to England and signed with Bell Records, producing three more U.K. Top Ten hits before leaving the group in 1980. Since that time, various versions of the group have been seen playing the oldies circuit.

— Michael B. Smith

Bryan MacLean, LOVE co-founder

Bryan MacLean, co-founder of the influential and legendary L.A. '60s band LOVE, died December 25 in Los Angeles. MacLean was 52 and in seemingly good health. At press time the cause of death was listed as an apparent heart attack. He had spent Christmas morning with his mother, Elizabeth McKee, and was in an L.A.-area restaurant with a friend at the time of his sudden passing.

MacLean's first taste of the world of rock 'n' roll came in 1965 after befriending David Crosby and becoming a roadie for The Byrds. Later that year, he met Arthur Lee, who invited him to join his band The Grass Roots. Due to the presence of the other national act with the same name, LOVE was chosen as the band's new moniker.

LOVE was signed to Elektra Records. Due to the stronghold Lee held over the group's decisions, MacLean was limited to penning just one or two tracks per album on LOVE's three classic albums (*Love*, *Da Capo*, *Forever Changes*). However, his contributions — including "Softly To Me," "Orange Skies," and "Alone Again Or" —

are regarded as some of the band's best material.

A 1997 release on Sundazed titled *ifyoubelievein* was comprised of stark, acoustic demos of MacLean's songs recently discovered in his mother's garage. The material, largely from the '60s, showed that MacLean probably had much more to do with LOVE's sound than he received credit for. Indeed, MacLean had stated that he felt Lee would hear his demos and then "copy" some of the ideas and themes for his own songs.

MacLean essentially retired from the music business after leaving the group, turning to alcohol, converting to Christianity, and working an assortment of odd jobs such as janitor and clerk at an auto parts store. He recorded some demos in 1982 (four of which are included in the 1997 Sundazed release). In 1985, his half-sister Maria McKee's band, Lone Justice, recorded his "Don't Toss Us Away," which also became a hit for country artist Patty Loveless a few years later.

Ironically, his death comes at a time when MacLean was taking steps toward re-entering the music scene. A Sundazed spokesman confirmed a statement from *ifyoubelievein*'s liner notes that a second set of demos is a possibility. More tragically, plans were in place with the label for MacLean to record a brand-new album in the same pop/folk style. MacLean was also working on an album of semi-classical "worship music."

— Geof O'Keefe

Cathy Bernardy, new Goldmine associate editor

Cathy Bernardy, an editor and photographer from Mankato, MN, has joined *Goldmine* as associate editor. Bernardy was previously an editor with The Creative Company, a book publisher in Mankato. She had also been a reporter and photographer on the *Waseca County News* and was managing editor of *Perceptions*, a literary magazine at Southwest State University in Marshall, MN.

"Cathy's eye for detail and editing skills plus her photography background gave her the inside track among a group of excellent candidates," said *Goldmine* Editor Greg Loescher. "She also has a great music background and had already been familiar with *Goldmine* for several years. Her enthusiasm for the position made the final choice easy."

Bernardy will assist Loescher in editing and layout of each issue and is also responsible for obtaining photos and artwork for *Goldmine*.



Cathy Bernardy

Talk Talk

WALTER "WOLFMAN" WASHINGTON: GOD AND FUNK ARE ALL AROUND US

.....by RICHARD SKELLY

Using his Hohner guitars and his Fender amp, "which makes for a nice blend," he says, Walter "Wolfman" Washington plays some of the funkier, soulful guitar riffs you're likely to hear on either side of the mighty Mississippi. His vocal stylings, as demonstrated on *Funk Is In The House* and his earlier releases for Rounder, such as *Wolf At The Door*, (1991), can be alternately shouting and bellowy, or soft and supple for any of his self-penned ballads.

Add to this base a three-piece horn section, a great bassist and a drummer who keeps the beat decidedly funky, and you've got one powerful band, whether it's at The Maple Leaf in New Orleans, at Manny's Car Wash in New York City, or across the pond in Europe on the summertime jazz festival circuit.

No matter how you slice it, Washington and his Roadmasters have "got it going on," as they say. And with *Funk Is In The House*, they've got a studio album that does a superb job of capturing the spirit, energy and passion of this band at their live shows.

Washington was born Dec. 20, 1943, in New Orleans, and attended Booker T. Washington High School in the city's Sixth Ward until the 12th grade. The lure of the music going on in New Orleans' clubs proved too strong for him. He dropped out of high school during his senior year, he recalled. He began hanging out at the legendary club, the Dew Drop Inn. There, he continued his education at night, even before he was old enough to imbibe anything more powerful than a glass of soda.

Goldmine met up with Washington at the annual New Orleans Jazz and Heritage Festival held at the Fair Grounds, a horse racing track located off The Esplanade in the Crescent City. The previous year, Washington and his expert backing band played to about 20,000 people in front of one stage. (There are nine other stages with music going on from 11 a.m. to 7 p.m.)

The attendance at the festival on May 2, 1998, the day this interview was taped, shattered all records, as 98,000 fans of blues, jazz and roots-rock made their way through turnstiles at the racetrack to soak up sun, great music, superb food, and various beverages — including beer.

Talking to Washington, one gets the sense that the most important things in the world to him are performing and recording. A reserved but friendly man, Washington is probably at his most expressive in the recording studio or on stage in front of a club or festival audience.

He's a very religious man and doesn't consider himself much of a "wolf." His nickname evolved over time from Walter "Wa-

Wa" Washington to Walter "Wolfman" Washington, he explained.

But as far as his dexterity on guitar and his fluency in styles ranging from blues to funk to jazz and gospel-influenced tunes, Washington is a wolf in sheep's clothing. He surprises audiences, not with gimmickry — such as playing guitar with his teeth, though he does that well enough — but with the sheer power of the funk-blues that his band creates.

Washington's Roadmasters include Jack Cruz on bass; Luca Frederickson on organ and electric piano; Larry Carter on trumpet, alto sax and flute; Dave Woodard on trombone; Tom Fitzpatrick on tenor and alto saxophones; and his longest running partner, drummer Wilbert "Junk Yard Dog" Arnold.

In addition to *Funk Is In The House*, (1998), Washington's other albums include *Wolf Tracks* (1986), *Out Of The Dark*, (1988), *Wolf At The Door* (1991) — all for Rounder Records, and *Sada*, a 1991 album for Pointblank/Virgin Records.

Goldmine: How was *Funk Is In The House* recorded? This producer Scott Billington really did a magnificent job with it, as did all of you.

Walter Washington: I've been working with this band for 11 years, so it was real straight forward in the recording studio. We just went in the studio, all of us, and we didn't do it piece by piece. One of the cats in my band has his own studio, and so we record rehearsals from time to time. We've figured out how to arrange things and how to phrase things. So we tape them and practice until we get the songs the way we want them and then we tell Scott Billington what we have.

Is this just the tip of the iceberg here, this *Funk Is In The House*? Are there a lot more Walter Washington songs ready to be recorded?

Well, I wouldn't say a lot more, but it's a fair amount of stuff that's going to be out soon. It's going to be very, very amazing to people. But I'm not going to do too much, too fast.

How did you learn to play guitar?

I have a cousin, Ernie K. Doe, and he introduced me into trying to play guitar and stuff. Johnny Adams taught me a lot about voice. But before that, I sang in the church choir. I taught myself basically. I watched a lot of people. If I saw what you was doin', I'd try to do it and then I'd try to play it my own way. Walter "Papoose" Nelson and LaLa Nelson, they're my second cousins, I learned

"Blues met soul, and funk was created from that. If you listen at my music, a lot of the stuff I've done is in the funk-blues style from the 1960s and early 1970s. So I'm trying to keep that tradition going, since a lot of the funk music today don't sound like that."

— Walter "Wolfman" Washington

from them. Wes Montgomery was one guy I totally idolized, and B.B. and all them cats, I'd learn all the licks they'd do. Kenny Burrell was another guy I admired.

As a teenager you began working with Lee Dorsey. How did you meet him?

It all started when I was working at The Dew Drop, and playing with the house band there, through Johnny Adams. I had just quit high school in 12th grade and I was looking for a job, so Johnny told me they were looking for a guitar player at the Dew Drop. I became part of the house band, and Johnny and Lee Dorsey and other people would come in every now and then. Then I went on the road with Lee Dorsey after that for two years and six months. He taught me a lot about traveling and how to greet the people. He taught me you don't have to talk a lot when you're up there, just sing, and sometimes that's the best. Sometimes I might wanna run my mouth, and other times I'd rather not do anything but sing.

Who else were important local influences for you in the early 1960s?

Johnny Adams. Irma Thomas, Tommy Ridgely, people like that.

When was your first understanding that you could do music full time?

Really, after I'd been on the road with Lee Dorsey and come back. It was kind of hard at first, 'cause I was unknown, but I'd soon got my name up to the point where I could play clubs and get a crowd.

Were you really born in 1943? You seem really well preserved.

Mm-hmmm. Music do that! Music, if you're in tune, will help you stay young. You've got to be in tune with God's understanding, and you can believe whatever you want to believe, but God lives in all of us! And it's up to each individual to recognize God is inside of him. When I started to recognize that, then I started to realize what

kind of person I am.

How do you write songs? Do you write on the road? At home?

Any way they come through my mind. It's like whatever influences that come up, sometimes it won't even be influences, it'll just be something that's in my mind. But words don't come to me as fast as the music do. The music comes to me first. The only thing I need right now is one of these computer tapes, that way I can compose the music on the spot and save it. That way I can eliminate a whole bunch of headaches.

Your first record was a single for a label called Hep Me?

Yes. The single was called "The Wolfman Song." I had never heard myself on any kind of record or tape or anything, and after I got into it, I started liking it. Then I wanted to hear myself all the time! I got some radio airplay with it in New Orleans, and that's when people first started to recognize who I was. Hearing myself on the radio, that really gave me a lot of inspiration. Music has been the whole thing of my life, and I've educated myself in so many ways though music — having the right outlook on life, and meeting so many people, and being able to understand. Through my music I've been able to keep things on a certain level and keep my mind focused. And I've been able to maintain a certain lifestyle as well. I had a nervous breakdown at one point in my career and I didn't know nothin' about no guitar! Before my first album, *Leader Of The Pack*, was recorded, I had done a number of singles with Hep Me before I went with Rounder. Those are the only two companies I've ever been with, except for Pointblank/Virgin for one album [*Sada*]. Senator Jones produced my first record, and it was mostly a collection of my own songs.

Would you say it was basically a blues album?

I really didn't know what it was at that time, but I would assume it was somewhere



Walter "Wolfman" Washington (right, first row) and The Roadmasters

between blues and funk. I was trying to define my own style and develop my own sound at the time.

Tell us about the beginnings of this band. Not that many blues people work with a three-piece horn section, and this drummer has been working with you since the beginning.

Oh yeah, ever since I wanted to have my own band, he was a part of it. I pretty much started with this drummer. He was the first musician I put in, when I decided I wanted to have my own band. The first band I was in was called First Amendment. It was really the bass player's band, and I was just a sideman. Then I decided I wanted my own band, and that was Force. Then I formed a band called The Solar System, and I kept them for about two years. Later I had a band called The Mighty Men, and I kept them for about three, four years. Now I've got The Roadmasters, and I've had them for about 11 years. The whole time I've used the same drummer, Wilbert Arnold.

Since 1988 or so, you've been touring Europe every year. Do you find a real stronghold in certain countries?

All of the countries I been to, I never played none that didn't like the music, but mostly we play Germany. I've been to Netherlands, Spain, Switzerland and Japan.

How have you managed to survive over the years? I guess it reflects highly on New Orleans, club scene that you've been able to make a living here over the years.

Well, God works in mysterious ways. There were good years and there were lean years. During the lean years, we always had something to do — I always had some clubs I could play. The human race, a lot of people don't realize how much the human race is connected through God. He is a spirit that lives within us, but we are the ones who can communicate with each other. We are the ones who can let his word pass through us. So it takes a while to develop a sense of being that type of a person.

Who's been most important in your development as an artist?

God. God has been in there so many different ways. The human race can only do so much. I have my own road map that I'm going to travel.

Do you consider yourself a blues musician or a funk musician?

I'm really much more of a funk musician. It's got a lot of blues in it, but I think of me and my band as funk musicians. Blues and funk, they goes together. You can have something that can be very bluesy and something that's very funky, but basically it's about the

melody of blues and the groove of funk.

Can you comment on the relationship between funk and blues? In your opinion, how did funk music evolve through blues and classic R&B?

Through soul music. It's just been spruced up a little bit with time. Blues met soul and funk was created from that. If you listen at my music, a lot of the stuff I've done is in the funk-blues style from the 1960s and early 1970s. So I'm trying to keep that tradition going, since a lot of the funk music today don't sound like that. Earl King was one of the first funky guitar players I heard, and he used to come to the Dew Drop Inn to play.

How many years were you part of this scene at the Dew Drop Inn?

Any musician that was a good musician came through the Dew Drop Inn. I was part of that scene for about five years, right before going on the road with Lee Dorsey. I was too young to drink I remember. I couldn't mingle, and I had to sit in the dressing room.

Where was the Dew Drop Inn? It's mentioned in several songs.

It was on LaSalle Street, about eight or nine blocks off St. Charles Avenue, coming towards Claiborne Avenue. It was owned by Frank Pania.

The new record, Funk Is In The House, was something you wanted to make for 15 years? How would you characterize your other albums for Rounder?

I was still in the midst of trying to find what style of music I wanted to do. They gave me a chance to find out.

The lead track, "Trials and Tribulations," is really powerful.

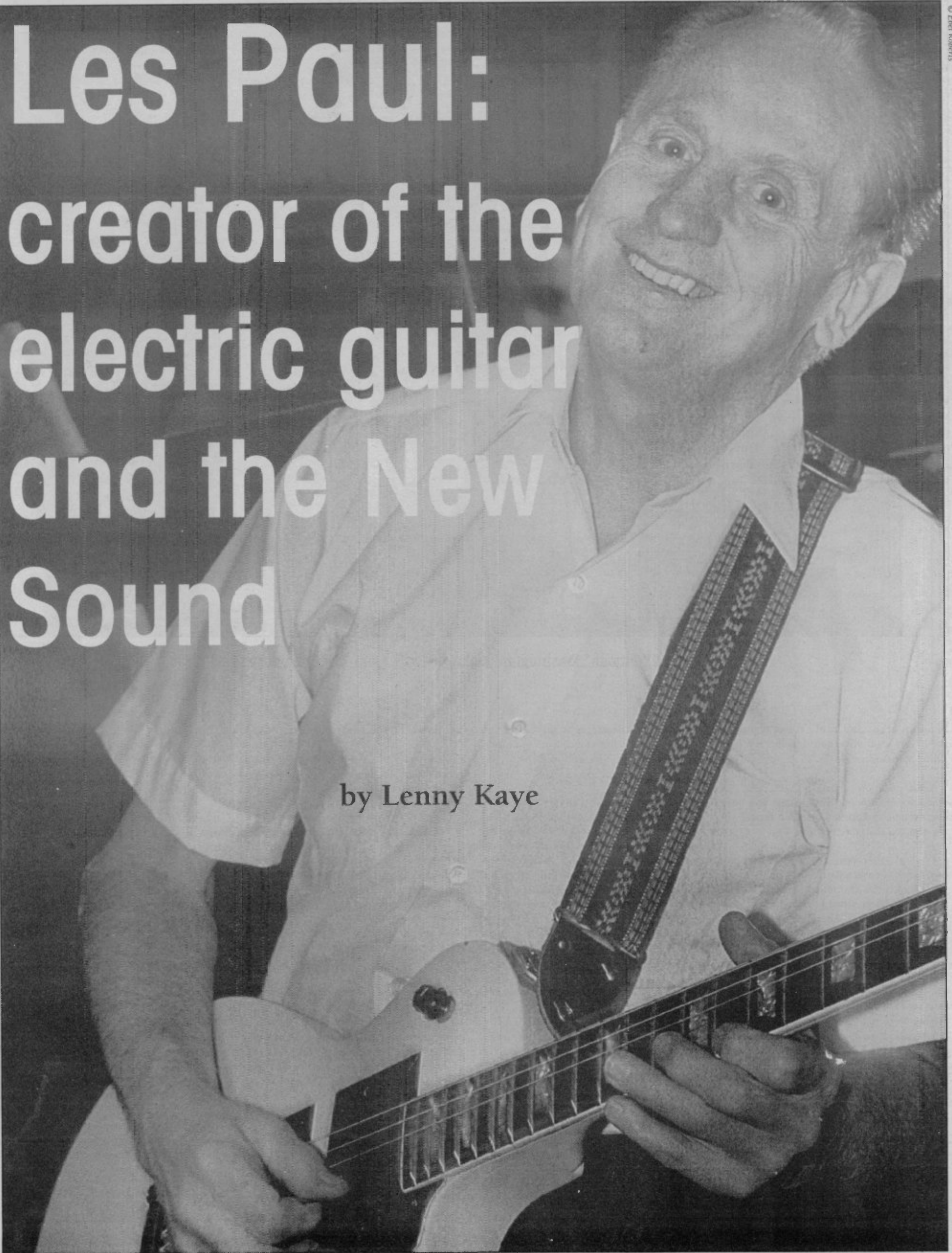
It's about the whole thing, man, livin' life. The song explains itself, really — everybody got to go through some trials and tribulations in life otherwise they're not livin'. Only thing about it, like I told you, trust in God, and hopefully you won't have to go through it again. Everybody has low points, and I had my share.

Is it safe to say your next couple of albums are going to continue in this funk and blues vein?

For my next album, I'm thinking about doing an album of spirituals, and I'm also thinking about doing a complete jazz album, with the kind of jazz I like to play, which is soul jazz. But growing up in New Orleans, at the Dew Drop and other places, you were either learning it or doing it!

Les Paul: creator of the electric guitar and the New Sound

by Lenny Kaye



If the 20th century will ultimately be musically known as the heyday of the guitar — and despite the myriad of instrumental innovations and relative newfound popularity of everything 1900's — from the saxophone to the synthesizer, I believe it will be — there will be few names written as large as Les Paul.

It is not only that his stage moniker graces the headstock of one of the premiere electric guitars ever made, though it's probably true that many who play that very instrument have only a foggy notion of what its originator sounded like; or that, for a time in the early '50s, his hit records — with Mary Ford as songstress — defined the post war sense of optimal abundance and possibility that coincided with America's ascendance into pop cult superpower.

Neither is it his considerable instrumental skills, his hotshot jazz chops, his chordal knowledge, his digital (as in fingers) speed and nose for a good tune. Nor, truth be told, is it his survivor's drive and instinct, that keeps him on stage at the age of 83 every Monday night at Club Iridium, in the shadow of Lincoln Center, a cultural archive of memory, wit, off-color jokes, guest artistes, and rippling, fluid solos that flurry from one end of the neck to the other. Two sets. Autographs after the show.

Les Paul will be remembered for his Sound. The New Sound, he called it, shortly after overdubbing himself into synched-up bliss (he would later schematic the first multi-track recorder) with the conceptual leap of 1948's "Lover" and "Brazil"; but really, he had been hard at work conceiving his own noise since barely a teenager.

The story is as simple as any bolt-of-lightning creation mythos. Playing in the parking lot of Beekman's barbeque stand in Brookfield, Wisc., perched midway between Milwaukee and his home town of Waukesha, Les was performing as a one-man band, blowing harmonica, singing, toe-tapping a bass drum, and strumming his guitar. He'd already rigged up a primitive microphone and speaker system from his family radio, but in so doing was drowning out his guitar playing. Even then, Les knew that his singing voice wouldn't take him very far, and there wasn't a lot of call for even the most virtuoso of harp players.

Les went home, dismantled his father's Kolster radio-phonograph, and jabbed the needle into the wood, an inoculation of electricity whose reverbs are still being felt today.

In a sense, he short-circuited record-collecting. He became his own record. Over the years, as he refined his sense of captured sound — amplified and treated and made musical by the new blue plate special of frequency and wave — he opened the world's ears to a music that sprang from outside the instrument itself. A perspective on sound, and no less effective on the emotions.

This sense of on-the-go technology and music — the reasoned numbers of science mixing with "Here's a number that's an old favorite...." — is really the story of musical growth at any given time, the resources used

in order to reconstruct the tune running around in your head, and the rhythm of your life. But in the interstices between those who figure out how things work and those working "by ear" must lie gifted individuals, who see these disparate strands and weave them together into a rope, which they then gather and yank the whole oxcart a step forward.

That's Les. He walks into his living room, circa 1929, and sees the differing streams of technology that have blossomed there since the turn of the century. The telephone. The radio and phonograph. The player piano. All devoted to the transmission of sound. Then he looks down at the acoustic hollow-body guitar in his hands, and an electric light flicks on in his head.

It is a sensibility of manipulated sound that would lead to such well-loved 20th century arcana as the feedback solo, "Bohemian Rhapsody," Phil Spector, the Chipmunks, and the basic instrumental blueprint for at least half the world's guitarists (the other half wield Fender Strats, so I've been told).

But Les wasn't just a six-string version of Thomas Edison. What makes him unique — and to my mind, what makes his music also sound otherworldly — is his musicality. Even from his earliest recordings, recently collected on a 2-CD set, *The Complete Trios — Plus (1936-1947)* (Decca/MCA), you can

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hear his chordal inventiveness, articulated speed, madcap glisses and slides and whoop-de-dos that took him through the heat of afterhours jam sessions in each of the world's jazz capitols at an important juncture: Chicago's post-dixieland late-20s — early-30s; New York's late-30s pop swing mainstream; L.A. in the Hollywood royal flush of the '40s.

Throughout, he shared experiences and musical relations with the grand poo-bahs of pop, from Fred Waring and the Andrew Sisters to Bing Crosby and Chet Atkins, traded licks with Art Tatum and George Barnes and, more recently, Jimmy Page — names so interwoven with the fabric of our pop lives, their revolutionary evolutions so absorbed into the mainstream musical vocabulary that you sometimes forget that someone visionary had to dream these innovations up from scratch. Especially Les. If anything, his Sound would prove so futuristic that it would take a generation or three to even catch up, to become aware of how his tinkering with the wave-form paved the way for rockabilly's echo chamber deluxe, The Beatles' use of jazzy harmonies in straightforward teen pop songs, for the effects pedal to be a part of every guitarist's and studio's arsenal, and for the 1959 tiger-flamed Les Paul Gibson to become the vintage guitar mart's Holy Grail.

At one of the first Rock And Roll Hall Of Fame nominating committee meetings, the name of Les Paul came up for inclusion in the Early Influences category. "He's pop music," scorned one Golden Era record company president, whose considerable groundbreaking achievements in the new rockin' rhythm & blues helped knock Les off the charts in the early years of the rock 'n' roll wars.

It was a strange generation gap I perceived, the battles still being fought over Then and Then-Then. To me, even if the music Les played was of an older, more complex and sophisticated pop form, his wild card energy and the very electricity of his approach pointed more toward Jimi Hendrix and Eddie Van Halen than did any of his contemporaries. The wattage had intensified as the chords had gotten simpler. Les' arc bridged the gap between the halves (and halve-nots) of the century. Thus he accepted his award (there had been many previously and many since) at the next year's induction ceremony.

Les Paul was originally a Polsfuss, born on January 9, 1915, in Waukesha, Wisc., *Goldmine's* home state, and his mother imbued him with his perfectionist sense of will and application. It is this determined sensibility — his motto, learned when he was given his first harmonica by a black

guitar straddling his left thigh, like a classical musician might hold the instrument, instead of the more familiar folk crouch on the right leg, spinning out "Misty" and "Caravan" and "Over The Rainbow," a touch riding the strings with the old-friends familiarity of the many places his music has witnessed these nigh-seventy years.

Interviewing Les Paul can be a daunting task, if only because each of the scenes he arpeggiated and comp-chorded his way through are so fascinating in themselves. Where do you spend time delving? By the time he was 20, he had already been a veteran of the road, playing with such radio gypsies as the Ozark Apple Knockers, moving to St. Louis before settling in Chicago in the early '30s. He acquired the stage name Rhubarb Red, a hillbilly moniker that he soon dropped in favor of the more euphonious Les Paul, discovering the recordings of Django Reinhardt and the jazz-soaked musicians' hangouts scattered across the Windy City's South Side. He played with everyone and anyone, a brash, ambitious guitarist with an insatiable energy. On May 20, 1936, he cut his first official solo releases (he had been home-recording himself for years previously), four sides that ultimately appeared on the Montgomery Ward label in June 1937: "Just Because"/"Deep Elem Blues" and a sequel, "Answer To Just

Because"/"Deep Elem Blues #2." Released as Rhubarb Red, complete with singing, they ironically became Les' farewell to his hokum alter-ego. He juggled his two musical selves for a while, but left his hick character behind when he moved his trio to New York in 1938. There he secured a job with Fred Waring and became an in-demand session player on the radio broadcasts that blanketed the country with live "remotes." In 1943, he followed his musical opportunities to California and settled in Hollywood.

All the while he was refining his idea of the electric guitar. Still regarded as a novelty, the instrument had never progressed beyond the semi-acoustic. Les dreamed of a solid body to increase sustain and dispel unwanted feedback howls. In 1941, he built a prototype called "The Log," literally a chunk of lumber with wings clamped on each side — to make it resemble a traditional guitar — and a pair of pickups. It would be another 10 years before his dream became Gibson's reality.

Les was successful in Hollywood, his brash go-for-it persona placing his flashy runs alongside established stars like Nat King Cole and Bing Crosby. The latter scored a major hit with "It's A Long, Long Time" in 1945, interplaying with Les' obligattos and fulfilling a long-time dream of Les's to play with Der Bingle.

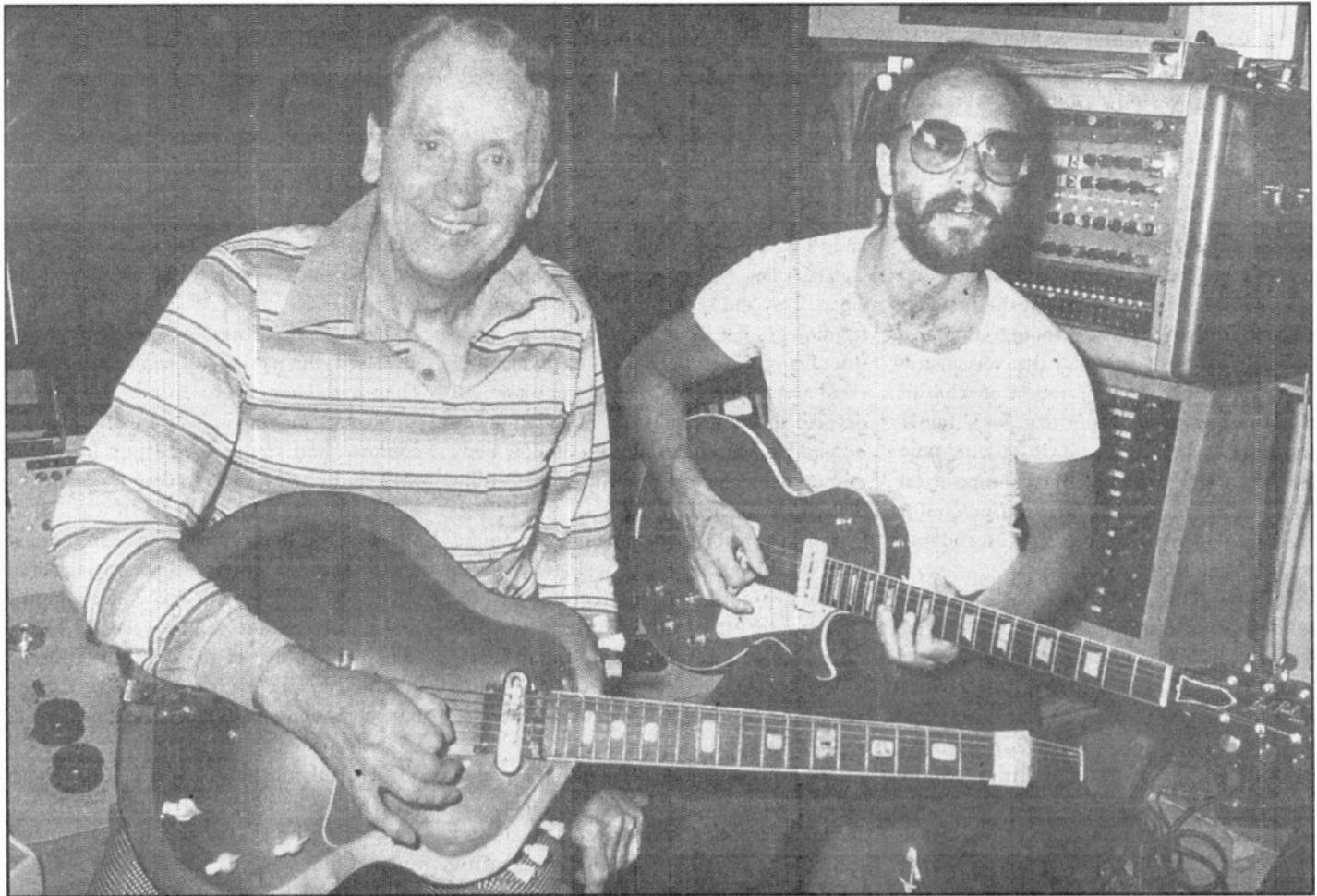
He might have stopped there, a musician's musician, a studio pro; but despite these achievements, his tale had only begun. Setting up a recording studio in the garage behind his house at 1514 North Curson Avenue in Hollywood, Les began experimenting with the possibilities of recording. He would often plug his electric guitar directly into the mixing board, all the better to shape its pure signal. One night, with his friend Lloyd Rich, he happened on the idea of using "a playback pickup behind the recording head" to generate short tape echos. Later, he would prevail on Ampex to build him a multi-track recorder so he wouldn't have to painstakingly layer his records dub-by-dub, losing sound quality all the while.

And then there was the human element. In 1945, Les met Colleen Summers, one of the country-inflected Sunshine Girls. Two years later, Les had convinced her to change her name to Mary Ford, and on December 29, 1949, the pair were formally married. He had already begun experimenting with overlaying her voice over his guitar instrumentals. Capitol, pleased with Les' success on "Lover," but feeling that perhaps it was a novelty hit, released "Until I Hold You Again," in May 1949, with "three" Marys on lead vocal. It was not a hit, but the '50s had yet to begin.

In the meantime, a version of the old 1922 chestnut, "Nola," became Les' second solo hit in the spring of 1950. Given some commercial room by Capitol, and moving back east to New York, Les continued to create settings for Mary. It was a vocalist's time, and his experience on tour with the Andrews Sisters had given him an understanding of close several-part female harmony. For a few months in early 1951, Capitol positioned Mary as a Patti Page competitor — Les & Mary scored a minor hit with "Tennessee Waltz," and then a much larger one with "Mockingbird Hill." Any thoughts that the duo were overdubbed flash-in-the-pan novelties were quickly dispelled by the green-cheese chart success of "How High The Moon," which owned the #1 slot during the spring of 1951, and made Les and Mary one of the most recognizable couples in mid-century pop music.

They were everywhere: on radio, television, constantly traveling. Les would even carry recording equipment in the couple's car, setting it up in motel rooms during days off from their grueling schedule of personal appearances. The hits still sound unlike anything recorded before or since — "Vaya Con Dios," "The World Is Waiting For The Sunrise," "Bye Bye Blues" — and for a good few years, until rock 'n' roll irrevocably changed the musical landscape, Les and Mary's "New Sound" took them to heights unimagined.

There was little separation between church and state, however. Les' round-the-clock work habits gave Mary no respite from the road, even when they moved to a mountainside home in Mahwah, N.J., where Les built another studio. Increasingly, as the rockin' '50s sidelined the couple's recorded output, stress fractures began to show in the Pauls' marriage. Even a shift in record labels to Columbia in 1958, where president "Sing Along With" Mitch Miller promoted "good"



Les Paul with jazz guitarist Al Di Meola at Paul's home recording studio, 1990.

music over rock 'n' roll, did nothing to revive their fortunes. Though Les and Mary's partnership lasted until the early '60s, both professionally and matrimonially, the handwriting was on the wall.

Meanwhile, Les had endorsed Gibson guitars in the early '50s, and had designed a special signature Les Paul model for the company. He accompanied his technological innovations with the Les Paulverizer, an electronic device that attempted to recreate live the overdubs he'd engineered in his home studio. And as the years passed, '60s passing into '70s, Les found his legend overtaking many of the ups and downs he had survived over the years. In 1976, when he dropped into Nashville to visit Chet Atkins and record *Chester & Lester* for RCA — ultimately to win a Grammy for the collaboration — he had become part of a pantheon of six-string wizards whose contributions have far outstripped chord shapes and scale patterns.

We spoke over the phone on two consecutive Wednesdays in November, each conversation lasting a gracious hour and a half in length. As we moved through the layers of events, the songs played and roads traveled, you could hear the enthusiasm mounting in Les' voice. He unraveled his memories like an off-the-cuff solo, following tangents, unexpected lyricisms, flip asides, tickling the strings, getting serious, flashing back to the main theme, quickly spinning into the next tune in the medley. *Somewhere there's music...* A saloon 'neath the moon and how high it will be....

What was it about the guitar that initially attracted you?

Well, I started out on the harmonica. It was when I was very young, just after kindergarten, when I'd begun school. Play-

ing the harmonica, I needed something to go with it. I was so small. I tried the saxophone, I tried a banjo, I tried a drum. My mother guided me. She said, "You have to have something that you don't have in your mouth, and you have to have something to go with your foot." So from the banjo, Mother suggested I get a guitar. I sent to Sears, and at about nine years old, I got my first guitar.

The guitar is a very physical, hands-on instrument.

It's complementary to everybody. That was it. From that point on, why, I was playing the harmonica and the guitar. One night at a drive-in halfway between Waukesha and Milwaukee, some young guy in the rumble seat of a car wrote a note and gave it to the carhop, and she gave it to me. I had a P.A. system rigged up with my mother's radio, and I was singing into a telephone. He said "I can hear your voice and the harmonica fine, but the guitar's not loud enough." So I went home and told my mother. I figured I would go down to my dad, rob another telephone and his radio and play the guitar through that. I found that didn't work. So I jabbed a phonograph needle into the top of the guitar, turned that on, and man, it was loud.

Goldmine is essentially a record collector's magazine. It strikes me that you actually built the rarest of records there; the musical instrument as amplified disc. You turned your guitar into a phonograph record.

That's right. I understood how the sound transfers when I took apart phonographs. I took everything apart and rebuilt it. In the late '20s, I had my own illegal broadcast station in the basement. Oh, I was doing the

whole thing, playing through the radio at home and broadcasting in the neighborhood. The whole nine yards. (laughs)

It's amazing, all this new technology coming along in the late '20s. You could suddenly be as intimate and personal with your words and music as need be, and still reach thousands and millions of listeners.

I was always inquisitive to find out. That part over there had nothing to do with this other part, but what was it doing? I would get on my bicycle and pump right out to the transmitter, and knock on the door. Make sure it was raining so the guy would let me in. The guy at the transmitter, he'd say, "What do you want?" He'd see it was raining, and me standing in the rain, and I'd ask, "Can I talk to you, Mister?" and he'd say, "Get in here out of the rain," and the next thing you know I'm getting a lesson every week. I was studying electronics. Right when I got my guitar, I was already into electronics.

There's a certain mathematics with playing music as well as with electronics. Did you bridge the gap?

Sure. They're related. They're such companions that it's just a natural. You want to change the volume, you want to change the tone, you want to do this, that, you're dealing with frequencies. It's related, all the way through.

Radio stations have cycles and so do the wave forms of music.

Absolutely. I can't imagine me ever getting along without both. One is related to the other so much.

It's like the right and left half of the brain, where one is very analytical, and the other maneuvers through intuitive emotion. You seemed determined to unite the two.

That's right. I grew up not knowing what I was into. It was all in my living room. See, my mother had a player piano, and I'd come running home every night after school because I could pump the piano for her. When I got the chance, I would punch extra holes in it with an icepick. If I missed, well, I would put a piece of tape over it, and move the hole. The next thing you know I would rig up a way of putting in the particular note that I wanted. So when I had a C, and I'd want to add a B-flat in there to make it a seventh, I'd experiment. I didn't know they were even sixths and sevenths, till one day I started counting them out. And the piano and the piano roll were natural things to make multiples. I had wild chords going. Here I am, in the '20s, not knowing that the player piano is leading me right to the phonograph, which was also in the living room. Had a crank on it. It was a Victor Victrola. I had that, I had the radio, I had the telephone. I had everything in the living room, and I didn't have to leave it. I had all the things that I have today. It was all there. The receiving part that you're listening to me on the telephone — that's nothing but the same magnet and a coil that's under the string. That's exactly what it is. And so when I took that part of it, and put it under the string, I damn near went crazy.

You did bring that sense of technology and science to the guitar. Not, remarkably enough, in your playing. To me, you're not really a scientific player. You tap into your emotion, beyond technique.

These are things you crave to hear, and we couldn't hear them — so if you can't buy one, you build one. It was fun, not knowing what I was doing. I looked at the crank phonograph and I said, Jesus, if Edison can record on that thing, I must be able to too. So I went to my Dad, and the next thing you know I'm building a recording machine, and I'm recording my singing and harmonica. I used the telephone for a mic. With the radio there, I needed nothing. I didn't have to leave my living room.

I built my recording machines, my broadcasts. I had my own little circus going. It turned out to be fun. Then I got the guitar and of course, playing in the goddamn barbecue stand, and this guy sitting in the back seat wrote me a note. He says, all I can hear is your singing and the harmonica. I can't hear the guitar. So I says, "Ma, I got a critic. Some guy told me the guitar's not loud enough." I'm thinking of getting Dad's radio, and plugging my guitar into it with another telephone. Then the idea hit me, what would happen if I put a phonograph pickup in the top of the guitar, and turned that on instead of a record. So I did. Here I got a crystal pickup in the top of my guitar, and holy Christ, it was loud. But it fed back. So I filled the guitar full of rags. Then I took plaster of paris and poured it in there. And I ended up with a solid body guitar.

That weighed 75 pounds!



© Ekt Roberts

Les and B.B. King, king of the blues guitar, in concert, 1988.

Then I made one out of a steel railroad track, to prove whether wood was better than steel. And of course, the steel railroad track sustained forever. Then I took the part of the telephone with the coil and magnet in it, and put that under the strings and jeez, I'd found the end of the world. It was humbucked yet. Bell Telephone gave that to me. All I had to do was open the telephone and I had my pickup. Everything was in my living room. My brother would always say, "Mother, he's at it again!" I was the busiest...

You even made some test records then.

That is correct. But it was all in the living room. So if I never went out, I had everything I needed to make the recordings. I'm thinking, when it comes in that antenna, it's gotta get in the radio, and if I find where that is, I can take my telephone and plug it where the antenna goes in. Then I've got the sound. And when I moved around to the other side, I felt the speaker moving, and I said if that's moving, then there must be a way of taking that same thing I'm going in with, and working on the out of it. So there's an in and an out of the whole system. When you go in, you're going to the out of it, and when you go to the output, you're listening to what you put into it.

It was no time at all that I had a recording lathe there, with a crank, and I'm gouging out my very first record. In 1928, I built my first recording machine with which I could actually hear myself. When I sang in Milwaukee, my mother actually dropped the needle on there, and I had my first record, which was in December of '28. The date is on there, my mother wrote the date on the disc. If you get down on your knees and put

your ear to the speaker, you can hear me singing and playing the harmonica.

You must have only been 13 or 14 then.

Oh, I left home at thirteen. I was gone. At thirteen, my Mom got on a Greyhound bus, and took me to St. Louis. I got my first job. I had a job previous to that, with a cowboy band, that went all over Minnesota, Wisconsin, Michigan, Illinois. I was Red Hot Red, and then I went to St. Louis, and that's where they changed my name to Rhubarb Red. I started on the radio on a Saturday night. The first Saturday night was cancelled, for some reason. Still, I got more mail, that my mother had sent, from Wisconsin, saying how great I was, and I wasn't even on the radio. Her friends, she'd called them up on the phone. The program director comes in, and says "You got more mail and you weren't even on yet!" That was in 1930.

It was a good year technologically.

Everything was underway. You had the movies making their transition from silents to talkies, electrical recording. I think of it as a beginning of modern mass communication. It sure was. I was listening on all the radio stations that existed, which were few, but there they were. I'd listen to WLS (Chicago), I'd listen to Nashville, Wheeling, W. Va. And then I'd be listening to the broadcasts from the Grand Terrace, Earl Hines and Coleman Hawkins. I'm hearing the Art Tatum. Everything. And it would only be a couple of years until I would be playing with the very people that I was listening to a couple of years earlier. I listened to the broadcasts and that's where I set my goal. I'd bum a ride with my brother into Milwaukee.

He had a Model T Ford, and he had to deliver clothes to be cleaned. They cleaned them in Waukesha, and he'd have to drive them 19 miles each day back to Bell Dyeworks. He'd throw those clothes in the truck and say "Red, you want to go in?" I'd go to Milwaukee to the only music store, called Orth's, and would buy a record. It would cost 19 cents or something, to get a record of Duke Ellington, or some country guy. In 1929 I'd come home with records by Gene Autry, Nick Lucas, Eddie Lang, some of the pioneers in their day.

Nick Lucas and Eddie Lang would seem to be a real starting point for the guitar in this century.

It was. I brought them both home, a record of each, and I thought, which one am I going to listen to here? And I quickly decided that Eddie Lang was the guitar player to follow.

Why would you say that? I would agree with you, by the way.

Technically. He was hammering strings, pulling strings, he had the vibrato going. He was playing a Gibson L-5. Everything that he did seemed to be right, while Nick Lucas was accompanying himself with a more Italian style of playing. I call them spaghetti chords. He was doing all the little runs, while Eddie Lang was doing all the big stuff. He was playing harmonics, everything, so I chose to go with Eddie Lang, and got his book, and started studying that, and listening to him, and figured out how he was playing. Copied him and then went on.

Did you ever hear any of the recordings I'd

made with Joe Venuti?

Oh, sure. Probably the second time I went to Orth's Music I had "Kicking That Dog Around" and all the things with Joe. I knew everything about "Four-String Joe," "April Kisses"...everything that Joe or Lang did. I had 'em all.

It's really a sad thing that Eddie died so early in life.

It sure was. Little did I know that I would be sitting in his chair a few years later with Bing Crosby. I knew that's where I would like to go, and that's who I listened to. Bing in 1929: I was glued to the radio to hear his first broadcast, and to hear Eddie Lang behind him. And then Carl Kress, I would hear him with the Boswell Sisters, and Eddie Lang with the Boswells, I'm listening to these guys in the late twenties. That's all I needed.

Were you familiar with the work of Roy Smeck?

Sure, when I came to New York, we were very dear friends, right away.

Though your music doesn't sound alike, some of your stage patter might have something in common.

(laughs) Yeah, yeah. He played the harmonica, and he walked out on the stage and he did his shtick. He lived in Sunnyside, over on the (Long) Island. When I came in '37 to New York, I lived in Jackson Heights, in Queens, where all the musicians were. I believe every musician that lived in the east found a place in Jackson Heights. The building I was in had the Pied Pipers, had the Merrimacs, had Artie Shaw's band, Fred Waring's band, Blue Baron's band. Just anybody that was any good. Bob Crosby. They were all in that neighborhood. George Smith was across the hall, Bobby Hackett was in the building. I built an illegal radio station there. We broadcast every Wednesday night, and we had the most wonderful musicians there, in the studios of the basement in Jackson Heights. It was tremendous.

Did you play the vaudeville circuit at that time?

Sure.

Three, four, five shows a day?

You want to go for eight and nine? The most I did was nine. That's when you go on, you go off, and when you go off, you're on again. They're calling a half hour from when you walk off the stage. Before you know, it's time for another one.

Roy Smeck... the ukelele was quite the instrument in the late twenties. Did you ever try your hand at that?

No, I just knew Roy as a friend, seeing that he lived in Sunnyside. In '37-'38 he had to go to Brazil because his wife was on him, and he had to leave the country. When he came back he played the Palace Theatre, and

I went down with him. He walked out there and got electrically shocked and he played the harmonica for the whole show, cause he didn't dare play his steel guitar. Just before he died, I asked him if he would play at the Edison Labs in Menlo Park for a commemorative show. I was emceeding with Governor Brenden Byrne. Roy was there, and he was too feeble; he had arthritis real bad. He played very little, and he had a young guy who played with him, that did the playing. That's the last time I saw him, and then he passed on. Eubie Blake was there as well.

A convention of great innovators...

I interviewed Eubie before the show and was able to get some good questions for him. As well as Roy. Yes, I knew Roy very well.

You went on your own in 1934. I believe you went to Chicago around then?

First I went to St. Louis, and that was in 1930. I joined the union in St. Louis. That was where I started. From there I went to Springfield, MO., and then to Chicago. In 1933 I was in Chicago for the World's Fair, and I was on the Columbia Broadcasting System, doing shows from Chicago. I was making what would be a fortune today. I was making some 1200 dollars a week.

And this in the midst of the Depression.

You better believe it. And I didn't save any of it. I'd just go in a club and buy everyone a drink. I was playing for the Roger Touhys, the Al Capones — in the middle of that whole thing. I was playing on the soap operas. I saw Amos and Andy when they were Sam and Henry. Before they were known. I was at the beginning of all of it. And then when I left Chicago, I came to New York.

It was in May 1936 that you cut your first sides for the Montgomery Ward label as Rhubarb Red. What was it like being in the studio for those early recordings?

It was great. I had made some recordings in 1931 for Decca Records, only it wasn't Decca then, it was World Transcriptions. I made those prior to Rhubarb Red. The studio was in *The (New York) Daily News* building. We made 111 of them, and I remember they were on Western Electric cutters. It was what they called vertical recordings — hill and dale — and I cannot find the masters. The music is recorded, and it should be out there somewhere. I don't think it would be thrown away. Then I didn't record anymore until 1935, when I went over to Decca Records and made some sides. Then right after that I cut some of my own recordings, and that's what came out under the name of Rhubarb Red.

That was mostly hillbilly stuff...

Mine was, and I know I went up there that day with just one guitar. They had a song called "Just Because" and wanted me to do my hillbilly stuff. I only had my L-5, and I didn't have my flat-top round-hole guitar,



Paul invented the first multi-track recorder between 1945 and 1956. The first one, dubbed "Octopus," weighed in at 1,700 pounds. Paul holds a portable 7-pound Fostex X-15 Multitracker from the '80s, a direct descendant of his original revolutionary recorder. Behind him are his Grammy awards.

so I didn't play finger-style. I used a pick, and played like Eddie Lang. Behind Georgia White I played Eddie Lang-style, and on the country stuff, I got the wrong guitar, and a pick, and so I did it with that. My mother didn't like it. She said, "You don't sound country, why'd you do that?" Well, I was there with the wrong guitar. I used my jazz guitar for country. She said, "Well, you sound like Gene Autry, or one of those drug-store cowboys." (laughs)

That's interesting, because you're not known for finger-style guitar playing.

No. People don't even know I play bluegrass. Like Earl Scruggs on a banjo, only this is my own little thing. It's country as hell, though. A different ball game. I got a ton of masters where I just used fingerpicks. Bluegrass. They're just great. The records don't have a scratch on them. I have over 50 Rhubarb Red sides sitting here. They go back into the '30s. They're very well recorded; I did them on my own machine, nothing but a bass and a guitar, and finger-style guitar.

You formed your own trio after that, with Jimmy Atkins, Chet's brother, and Ernie Newton. And then you came to New York and hooked up with Fred Waring.

It was actually my third trio. I joined him in '37. I played for him in the hallway, by the elevator. It was on the eight floor of the building where David Letterman is now [The Ed Sullivan Theatre]. Major Bowes had his offices in there, Paul Whiteman was in there. They were all in there. I said, "Can we play something while you're waiting for the eleva-

tor? He said, "Look, I can't feed the 60 Pennsylvanians I've already got." But when we played for him, he said, "Get in the elevator." Of course, we knew right away that we had the job. When we went in the rehearsal room, he stopped the glee club and the band, and he told them that if they liked us, we were in. We knew we were home with that line. We had the electric guitar, and that was a rare thing, too. He loved it. We played two numbers, "Casey Jones" and "After You've Gone" and (laughs) we got the job.

You were playing the electric guitar all this time. You must've been familiar with Charlie Christian's take on it.

I was prior to Charlie. I was playing in '31 with my own guitar and even goes back into the '20s when I played the bar-b-q stand. But when I came to Chicago, the problem was people didn't like the electric guitar. To sing and play with it, it wasn't yet very good, coming through a Motorola speaker. It wasn't what you'd call the best speaker. In '31, I kind of figured out that I had to get a decent case for my amplifier. I can't go around with Mother's radio in tow. So I went over to Bell & Howell, who made projectors for people that wanted to play films, 8 or 16 mm film. I explained that I just wanted the carrying case and amplifier. I didn't want a projector. I wanted something with a handle on it that was already made. They got interested in me and gave it to me. They thought it was pretty cute. I still have it. It's an amplifier in a case for the projector. It had a little tone control on it, and a

(Please see Les Paul page 60)

Jazz Sides

Maceo Parker is a modest man. Ask the influential saxophonist about the revolutionary recording sessions that produced funk hallmarks like "Papa's Got A Brand New Bag" and "Cold Sweat," and he's quick to share the glory with his most famous employer, James Brown (who used him on both tenor and alto). Ask him about his work with another Brown alum, trombone player Fred Wesley in the Horny Horns, and he'll answer with similar equanimity. Providing the brassy thrust for the Parliament-Funkadelic mothership put him at the center of another key stage in the elevation of funk. Still, he never forgot the R&B-inflected jazz that was one of the staples of his musical youth in North Carolina. In 1992, Parker cemented his reputation as both a leader and an alto soloist with the release of *Life On Planet Groove*, an irresistible set of genre-blending tunes that also featured longtime collaborators Wesley and James Brown vet Pee Wee Ellis.

Due to the influence of his son, Corey, Parker's recent CD, *Funk Overload*, includes the occasional nod to hip-hop. Still, even earthy covers of Sly Stone's "Sing a Simple Song," Rufus' "Tell Me Something Good" and Marvin Gaye's "Let's Get It On" fit squarely in the febrile tradition that began when Jacquet began honking with Lionel Hampton. Natu-



8 Questions For...

Maceo Parker

rally, Jacquet was one Parker's early heroes.

Goldmine: *When you were working on "Cold Sweat" and "Papa's Got A Brand New Bag" were the guys in the band aware that something revolutionary was happening?*

Maceo Parker: Not really. You know, working with James Brown, you expect anything. We just tried to contribute as much as we could and that was it. There was great pride in working and recording and being around and traveling with James Brown and all that, but that was about it.

How about when you moved to Parliament-Funkadelic? Was that a mind-blower, or did you just figure it was another gig?

It was little bit of both. It was another gig, true enough, but we had established who we were, who we are and all of that already, and that particular name, Horny Horns, just happened to come up. But those were exciting times back then.

Do you keep in touch with Brown? I know you did a record supporting him when he was in jail.

Well, yes, I did do "Let Him Out," but that was a while ago. No, I don't keep in touch, and I don't get into with what's happening with James Brown.

What are your saxophone roots? Who were you listening to as a kid coming up?

I heard Cannonball Adderley. I heard Stanley Turrentine. I heard Illinois Jacquet. I heard King Curtis. And then that saxophone player who did that country stuff: Boots Randolph. But I really heard those guys in Ray Charles' band. I was interested in Ray Charles a lot. That [band] included Hank Crawford, David Newman and Leroy Cooper.

Now you're well-regarded in your own right. You've been a sideman — now you're an established leader. So what's left for you to accomplish?

Life. You don't set out in this thing trying to accomplish things, it's just part of living. It's just what I happen to do. We all have to do what we do until we die. And if it's to accomplish anything, it's just to live another day I suppose. I just happen to be an enter-

tainer. If there's a gig for me to do, then I'll do it. And if there's a beginning and an end, then I guess that's what I can accomplish — you know from the first eight to the last eight. But as far as "I wish I could," "I hope I could," "Boy, wouldn't it be nice if," no, I don't have any of those things. I appreciate the talent that God gave me and I appreciate what's happened to me right up to today.

So there aren't people you'd still like to play with or types of music you'd like to play?

No. It would kind of nice to do something with a Luther Vandross or a Michael Jackson or something like that. But it's not like "I'm having my people contact other people." Blah, blah, blah. The only time I've really felt like that was with Ray Charles, and I've done that. I've been on the stage and performed with Ray Charles several times; in fact, I did a saxophone solo on one of his songs. That, for me, pretty much closes it out. That was a childhood dream of mine: to share the same stage with Ray Charles. About four years ago, there was a tour over here in Europe —

(Please see Parker page 23)

NEWS & NOTES

Writing a column is relatively easy if you depend on fodder from record companies. Not to diss that — record companies, after all, are a critic's lifeblood — but it's refreshing to write about a local development once in a while. That's why I'm publicizing the Jazz Unit, a big band that plays regularly in Cleveland, where I live. Their album augurs well for the development of a local style; jazz, if nothing else, is a vernacular music.

The Unit recently released *Choices/Recorded at the Cleveland Bop Stop* on an independent label (Go-Bop 21459). It's a keeper. Bassist Dave Morgan wrote the six extended pieces on it. It's a seasoned, daring and affectionate collaboration between him, Unit founder/leader Jack Schantz, Bop Stop owner/vibraharpist Ron Busch and executive producer Anita Nonnenman, the Busch associate who has helped keep the downtown jazz room going for the past several years.

Sparked by Schantz's lyrical trumpet and flugelhorn, the sparkling, inventive improvisation of pianist Dan Wall and the triple threat of alto sax master Howie Smith, tenor titan John Klayman and rambunctious baritone hornman Chris Karlic, Morgan's pieces constitute a kind of suite — and a bold statement about repertoire.

When so many contemporary jazz musicians find succor in academia because they're either condemned or content to play standards in the few remaining clubs, the 14 members of the Unit are constructing an original canon.

There are echoes of early-60s Mingus in Morgan's challenging, swinging "Like Mike" of Ellington in the plush "Roundtree," and perhaps Gil Evans in "Choices," a deft, complex piece that exemplifies Morgan's concept of "transposition operation" (repeating a large musical section transposed by an interval other than a perfect fifth or fourth).

But the voicings and timbres are unusual, like setting Bob Fraser's guitar darts against hushed horns and Mark Gonder's rock drums in "Roundtree," or the symphonic architecture of "Two Wheeler," the extravagant Wall showcase that launches the disk.

All the musicians are well-schooled veterans of the Cleveland jazz scene; many are associates of the Cleveland Jazz Orchestra, which largely depends on tradition to draw crowds. In the liner notes, Busch suggests it hasn't always been easy to stage the Jazz Unit, which plays the Bop Stop every Monday night at 8:30. Just how rewarding it's been comes through on this disk.

A second Jazz Unit album will be released around Easter. *A Colorful World Outside* will feature originals by Smith, French hornist Bill Hoyt, trombonist Chas Baker and alto saxman Bobby Selvaggio. For more information, write the Bop Stop, 1216 W. Sixth St., Cleveland. Phones are 216-664-6610 or 216-226-9957; the fax is 216-226-9983.

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Taking a quantum leap beyond jazz' boundaries

After more than 20 years on the road and 30+ albums, Pat Metheny shows no signs of slowing down

by Dave McElfresh

"This is something unbelievable to me," Jay Leno said to jazz guitarist Pat Metheny on an episode of *The Tonight Show* several years back. "You don't live anywhere, you don't have a house or anything. You're just on the road, right?"

Metheny, wild-haired and relaxed as always, grinned. "I'm kind of nomadic, yeah," he explained before going on to clarify that he actually did have roots: an answering machine in Boston.

The immensely popular musician has since moved into a loft in Manhattan — or

at least moved his stuff into the apartment while he continues to stage-hop from one corner of the earth to another. While his globe-trotting may have slowed down slightly, his restlessness as a musician has only increased over the years. The jazzman is forever embracing new styles of music, creating previously unheard guitar sounds and recording with some very unlikely musical cohorts. Metheny's breadth of experience has resulted in enough musical personalities to give Sybil competition.

Metheny phoned during a temporary

layover at his digs in the jazz capitol of the world, Manhattan, NYC.

Goldmine: *You were on the road pretty much nonstop for how many years?*

Pat Metheny: When I started with Gary Burton it was 1974. From then until 1993, it really never stopped. Was it 1993? To tell you the truth, it all kind of runs together. Maybe it was 1994 or 1995. I didn't have a house until two years ago. So, I guess that was about a 20-year hit.

What made you settle down after 20 years of pretty much being on the road constantly?

It would be impossible for me to see myself as ever settling down. The only difference is that now I actually have a refrigerator.

Does establishing some roots mean you've slow down the pace a bit as a musician?

Hardly. To tell you the truth, I'm at a

(Please see Metheny page 28)



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(Metheny from page 26)

point now where going out on the road represents getting some rest. My metabolism is so geared to being on the road. There's this feeling of joy and satisfaction about it, because there are so many other people involved. There's this great audience of sometimes thousands of people that have been following the music and really looking forward to it.

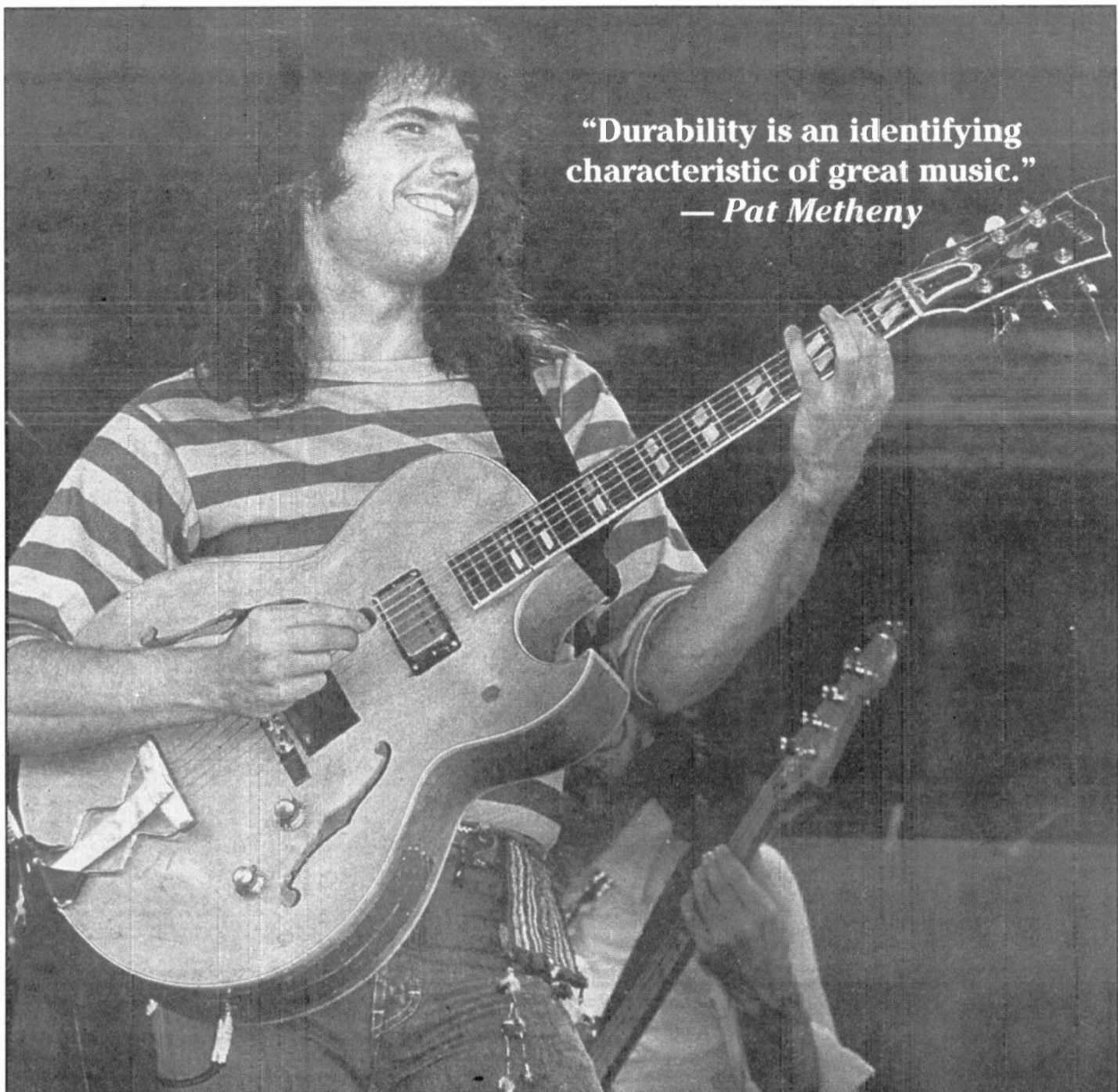
Most musicians find being on the road the most tedious part.

Well, for me there's this sense of a beginning, middle and end — you start the concert, you play, and then it's over. You go home and life becomes, okay, what do I have to do to get ready to play tomorrow? When you go on the road you don't have to think about those larger, pesky issues like, what happens when you die (laughs). It's like, what time is the soundcheck? What time is the gig, and what do I have to do to play as good as I possibly can? There's a certain freedom in that which can be kind of addictive in a way.

A Metheny website quotes the guitarist as saying, "For all the talk these days about what jazz is and isn't, a lot of people miss the point of what we're supposed to be doing, which is to manifest who we are at this time through improvisation and through composition." To manifest who we are at this time is the tattoo on the nearly 30 schizophrenic releases that bear his name. The single consistency in Metheny's recording history is the fact that the worldly experience junkie has never remained the same guy for any length of time.

His first two albums, *Bright Size Life* and *Watercolors*, released in 1976 and 1977, were recorded when Metheny was barely in his 20s, already a *wunderkind* by having taught at both the Berklee College of Music and the University of Miami while still a teenager. That the unsigned guitarist had the chops to merit a recording contract with Germany's prestigious ECM Records was an amazing feat. While effortlessly meeting the highbrow quotient, Metheny meddled with the expected format by injecting a sizable dose of his Missouri roots into the music. There was no overlooking the countrified, Floyd Cramer-like intervals that permeated his slightly twangy playing, sophisticated writing and exceptionally dry guitar tone. No one sounded remotely like him — nor like his cohort on Metheny's debut album, *Bright Size Life* — a then-unknown bassist named Jaco Pastorius. Metheny appeared on the scene as a full-blown musical personality, having already melded the influences of both cornfields and Charlie Parker.

Manfred Eicher, head of the elitist ECM label, must have had mixed feelings when Metheny's third album, 1978's *Pat Metheny Group*, struck a chord with an audience of aging baby boomers whose knowledge of jazz was minimal. The guitarist had established an almost telekinetic musical relationship with pianist Lyle Mays on *Watercolors*, who would from this point on share the limelight with Metheny. The romanticism of Mays' writing and playing brought an acces-



"Durability is an identifying characteristic of great music."
— Pat Metheny

sibility to the guitarist's style that was unlike Metheny's earlier material. Jazz-lite stations across the country played "Phase Dance" and "San Lorenzo" ad nauseum. Though categorized alongside inferior peer players like Bob James and Earl Klugh, Metheny had, with Mays' assistance, become that rare player who could simultaneously drop the jaws of both simplistic and sophisticated jazz fans. The album became one of ECM's best selling releases, and remains so to this day.

It's quite a feat to have a career of putting out albums that attract all levels of music fans, and none of it being done in a compromising fashion.

Well, that's a really good compliment and I appreciate that. That's literally the goal, to eliminate a need for explanation so that the music can just be what it is.

Some hard-core jazz fans write off a handful of your albums because they pulled in an audience less knowledgeable about jazz. It would be a drag if people dismissed the French Impressionists because a lot of people who listened to New Age music also happen to like Debussy and Ravel.

There you go. In fact, the thing that I most like about music is the way it can func-

tion on so many different levels.

Like how Miles Davis' Kind Of Blue works for hard-core jazzers and neophytes alike.

Yeah. As a musician, I could spend a month transcribing everybody's solos on *Kind Of Blue* and detail how hip it is that [John] Coltrane played this, and check out how Bill Evans played that voicing — there are a million things to talk about there. Yet that is a great example of a record you can give to someone who's never heard a note of jazz in their life and make them fall in love with it. That's a record that, at the right moment, you can put on and it makes your wallpaper turn a different color.

There's a transcendent, textural quality to it that makes it one long piece rather than merely a bunch of disconnected cuts.

Just the vibe of it alone is enough to make that record important — or just the sound of it, almost on a sensual level. There's so many different ways you can listen to that record. You can just play it, or you can put on the headphones and check out every detail.

Which applies to your stuff as well, along with lots of music other than jazz.

To me, all the best music, from Stevie Wonder to The Beatles to Milton Nascimento to country music to classical music to the best rock 'n' roll to whatever — you can analyze it under a musical microscope and find a million things that can do a bunch of different things for a bunch of different people. To me, durability is an identifying characteristic of great music, how it can function in a lot of different ways.

As for different ways, the young Metheny was establishing himself as consistently inconsistent: 1979's *New Chautauqua* was so shocking a contrast to the *Pat Metheny Group* album that it appeared to be an intentional slap in the face of his newfound popularity. The solo effort featured Metheny overdubbing five guitars and a bass on a collection of complex and exceptionally arid tunes. Jazz purists who feared that his previous effort was a move toward commerciality were pleased, those who expected another outing of highly melodic, easily accessible music were sorely disappointed.

The pendulum swing widened into rock 'n' roll terrain with *American Garage*, a paean to middle America whose adventurous title song was a cleverly structured tribute to garage rock bands, stringing together every guitar cliché ever pumped out by a three-

(Please see Metheny page 30)

(Metheny from page 28)

chord axehandler. The album's "(Cross The) Heartland" became another classic with the pop-jazz crowd.

Apart from his schizophrenic style switching, Metheny had become a guitarist of some notoriety, earning himself a lineup of patriarchal jazz players on *80/81*, an album recorded without the rest of his established group. He unquestionably held his own through the double-album offering of hard-blowing, occasionally outside, jazz.

As *Falls Wichita, So Falls Wichita Falls* and *Offramp* followed in 1981 and 1982 respectively, both featuring a sophisticated approach and further demonstrating his ability to unintentionally juggle both the jazz audience and the adult contemporary music crowd. Proving his affinity for both the traditional and pop genres, the former album featured "September Fifteenth," a tribute to the late jazz pianist Bill Evans, and the latter offered "James," dedicated to James Taylor. *Offramp's* most impressive cut, though, was "Are You Going With Me?" a moody nine-minute piece that Metheny wrote on the Synclavier in one sitting, without making a single change to his original version.

The Pat Metheny Group then gave its sizable audience a double-album live recording, *Travels*, which revived a number of cuts dating back to the *Pat Metheny Group* release. Its highlights, though, were "Farmer's Trust" and the title cut, both gut-wrenching ballads of synth-orchestrated acoustic guitar that introduced a previously unheard texture to jazz guitar music.

But trouble was brewing between the guitarist and the ECM label. Metheny considers 1984's *Rejoicing* "one of the worst records I ever made, if not the worst." His disgust with ECM label head Eicher and "the dark blue barrier he had created between us and the tape" led the guitarist to begin a search for a new label. Metheny's last offering for ECM would be the impressive *First Circle*. By this time, bassist Steve Rodby and drummer Paul Wertico had taken the place of Mark Egan and Dan Gottlieb. Metheny, Mays, Rodby and Wertico formed the core of a group that remains together to this day.

Metheny's next project, though, would not include any of the other band members or ECM Records. The guitarist met with David Geffen and presented him with a tape of *Song X*, by far the most abrasive Metheny he'd yet recorded. As an 11-year-old, Metheny had bought a cutout Ornette Coleman album in a dime store record bin and immediately fallen in love with the avant-garde saxophonist's peculiar playing and writing. Along with Coleman's son, Denardo, Metheny brought in Charlie Haden (Coleman's longtime bassist) and drummer Jack DeJohnette from *80/81*. The label-shopping Metheny sought unlimited freedom, and a company's willingness to release the extremely uncommercial *Song X* would prove its commitment. Geffen signed him immediately.

You've frequently talked about the long-standing relationship you have with Haden, how close you were to Pastorius and how supportive you are of Joshua Redman, who's the son of Dewey Redman off your *80/81* album. It

seems to me that that personal element in your music may be because many of those you play with are almost family to you.

Yeah, I would say in many ways that's true, and I would have to also include the band in that list of important elements in my story.

Going on 15 years together now.

With Lyle, it's going on 21. Steve and Paul have been our rhythm section since 1982 or something like that. We've all literally grown up together and played thousands of gigs together and are very close personally. To me, those kinds of friendships really inform the music and give the music a certain kind of resonance that is tangible.

How do you crawl into something like that? I know that with Coleman, you were like 11 years old when you started listening to him.

That was a different situation because I was so deeply affected by Ornette's music, had recorded his stuff regularly over the years and played his stuff live a lot. Also, Ornette and I spent almost six weeks together in a room playing six or seven hours a day before we recorded or played any gigs. So we really developed a thing — and also we were very good friends from the time we met. We hit it off personally really well.

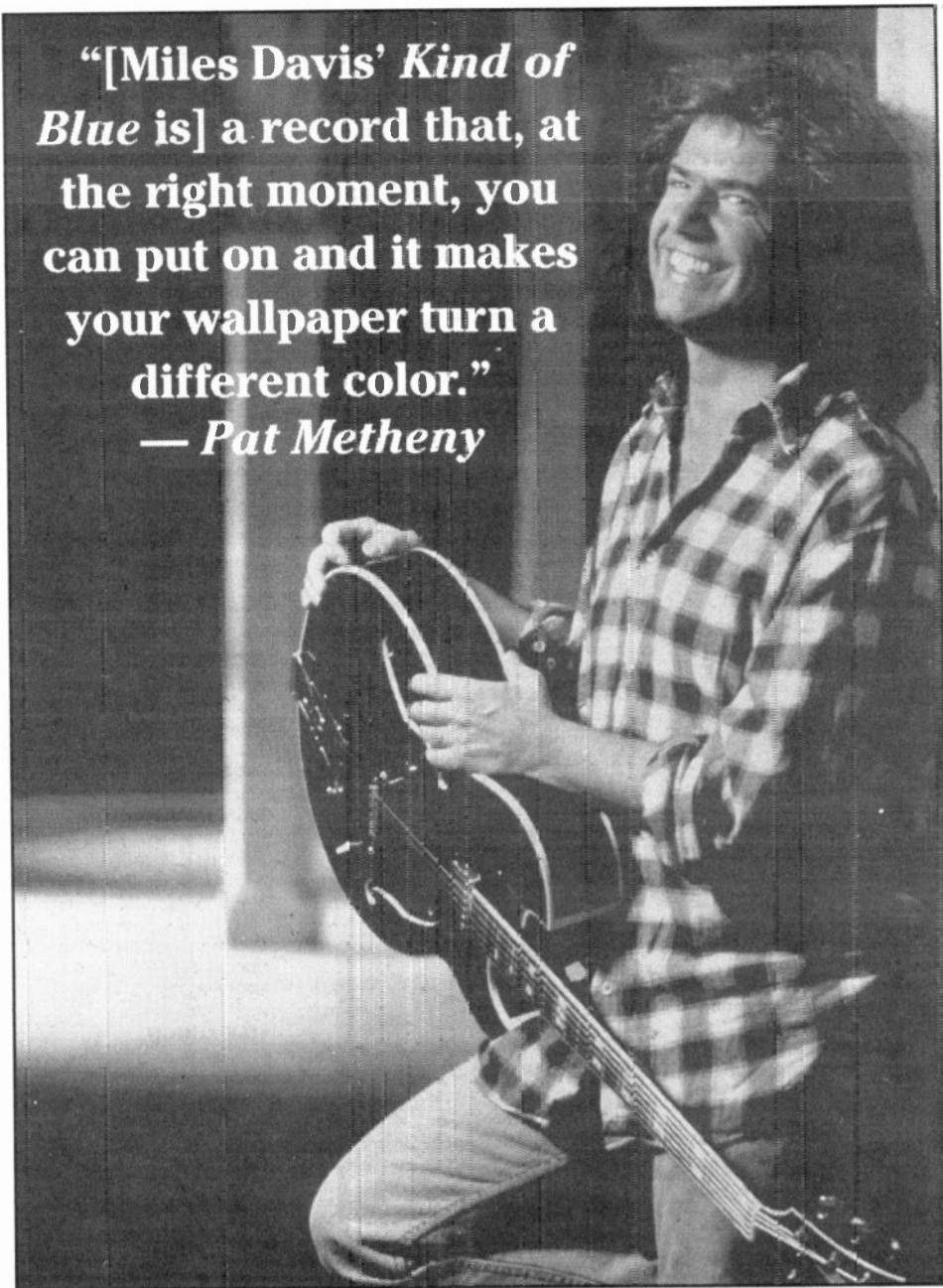
Your jazz requires more of a personal bond with those you play with than maybe is found in other types of music.

They don't necessarily need to go together, but definitely the kind of relationship that Charlie Haden and I have as friends is what makes our records together what they are. I guess the essence of your question is the humanity factor in the creation of music and musical connections, which, yes, is very important.

Metheny's simultaneous expansion of musical connections and break with ECM resulted in a tremendous acceleration of his diversity. With Mays, the guitarist stepped into new territory by writing and recording the soundtrack to *The Falcon And The Snowman*. He also played on brother Mike's *Day In/Day Out*, drummer Bob Moses' *The Story Of Moses*, Michael Brecker's self-titled album, and Akiko Yano's (wife of composer/keyboardist Ryuchi Sakamoto) *Welcome Back. Electric Counterpoint*, an experiment by classical minimalist composer Steve Reich, required Metheny to overdub 11 guitars and two bass parts in what was the most radical stylistic move for the guitarist.

Metheny also appeared on the releases of Brazil's two major jazz guitar figures, Ricardo Silveira and Toninho Horta. Metheny's love for Brazilian music had surfaced on *As Falls Wichita* and *Offramp*, where he and Mays had incorporated the percussion, berimbau and vocals of Brazil's Nana Vasconcelos. By *Song X*, he had guested on PMG group member/Brazilian vocalist Pedro Aznar's 1984 solo album, *Contemplacion*, as well as *Encontros E Despedidas* by the legendary Nascimento, the most significant Brazilian

**"[Miles Davis' *Kind of Blue* is] a record that, at the right moment, you can put on and it makes your wallpaper turn a different color."
— Pat Metheny**



songwriter/singer to appear since bossa nova's Antonio Carlos Jobim and Joao Gilberto in the early '60s. Brazilian music would play a heavy role in most Metheny releases for the decade to come.

On Geffen, Metheny began producing all the group's albums, resulting in a much brighter, almost pop feel that matched the colorful graphics he used as covers. Fans of the gorgeous melodies on *Offramp* and *First Circle* were elated with the consistently upbeat music found on 1987's *Still Life (Talking)* and 1989's *Letter From Home*. Though at no point in his career has Metheny ever diluted his fare for the sake of airplay, nearly everything on both of the albums was agreeable fodder for the Adult Contemporary crowd — especially the winsome "Last Train Home" on the former release. The music was more complex than it sounded: *Letter From Home* featured two cuts whose titles were numbers — "45 8" and "5-5-7," the former referring to alternating bars of 23 and 22 beats, and the latter to two bars of five beats followed by a bar of seven beats.

In 1990, Metheny followed up with three impressive projects that placed him in the role of equal band partner with a number of his musical heroes. *Question And Answer* was a straight-ahead bop-influenced trio outing featuring bassist Dave Holland and drummer Roy Haynes; *Parallel Realities* dropped Metheny between pianist Herbie Hancock and drummer DeJohnette; and *Reunion*, a recoupling with vibist Burton, who had first hired the young Metheny back in the mid-

70s. All had established themselves as reigning jazz patriarchs years before Metheny's time.

In 1992, Metheny released *Secret Story*, the most diverse and complex album of his career, inspired by the breakup with a Brazilian girlfriend of five years. Metheny had earlier joked with a reviewer that "my life is a mess" — an understandable state of affairs for someone basically homeless and married to a six-stringed instrument. Apart from the London Orchestra, Metheny played all the guitars, keyboards and basses — an admirable feat which must have left the rest of the Metheny Group wondering if they would soon be seeking unemployment benefits. *Secret Story* may be the ultimate heart-break jazz album. It was also the end of his use of Brazilian influences.

While you always mix a lot of diverse influences, it's strange not hearing any Brazilian references on the last few albums.

Basically I kind of go through life with my antenna up. There was a period where I was spending some time in Brazil and being involved with Brazilian people in many different ways. I've always had a strong connection to that music because I've always felt the connection between American jazz and Brazilian popular music. It's very strong — in fact, American jazz had a huge influence on Brazilian music.

(Please see Metheny page 36)

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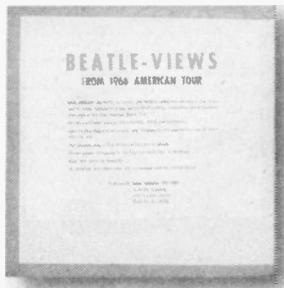
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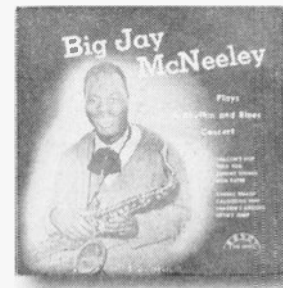
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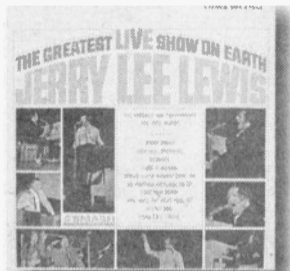


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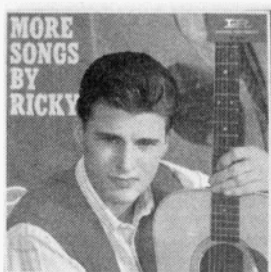
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- Connie Francis - "The Very Best of Connie Francis"** MGM E-4167 Sealed/M Sealed original, mono, price stickers on front. **MB \$25**
- Barbara George - "I Know You Don't Love Me No More"** A.F.O. 5001 Nice VG+/M- Cover in original baggie with three to four inch seam splits at top and bottom, light scuffs, mono. **MB \$75**



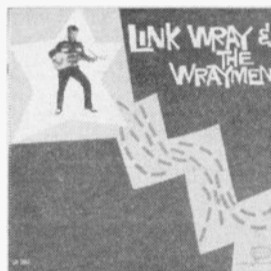
- Mickey Gilley - "Lonely Wine"** Astro LP-101 VG++/M- Gorgeous copy of very rare LP autographed "Sincerely Mickey Gilley" on back cover, mono. **MB \$300**
- Jennell Hawkins - "The Many Moods of Jenny"** Amazon LP-AM 1001 M/M Mono. **MB \$35**
- Bobby Helms - "Sings To My Special Angel"** Decca DL 8638 M-/M- Mono. **MB \$50**
- Clarence Henry - "You Always Hurt The One You Love"** Argo LP-4009 M/M Mono. **MB \$150**
- Charlie Fuqua's Ink Spots - "Charlie Fuqua's Ink Spots"** Verve MG V-2039 M-/M Mono. **MB \$35**
- Chuck Jackson-Maxine Brow - "Hold On We're Coming"** Wand WDM 678 Sealed/Mint Sealed, mono. **MB \$25**
- Johnny and the Hurricanes - "Featuring Red River Rock"** Warwick W2007 M-/M- 12 inch clear tape bottom right seam, mono. **MB \$75**
- Patti LaBelle & The Blue Belles - "Over The Rainbow"** Atlantic 8119 M/VG++ White label DJ mono, DJ sticker OBC, small WOBC. **MB \$20**
- Patti LaBelle & The Blue Belles - "Dreamer"** Atlantic 8147 M/nice VG++ Promo stamp OBC, mono. **MB \$20**
- Brenda Lee - "Sings Top Teen Hits"** Decca DL 74626 M/M Still in shrink but open, stereo. **MB \$25**
- Barbara Lewis - "It's Magic"** Atlantic SD 8118 M/M Still in shrink but open, BB. Stereo. **MB \$25**



- Jerry Lee Lewis - "The Greatest Live Show On Earth"** Smash SRS 67056 M/M Pink label DJ promo, DJ stamp OBC, stereo. **MB \$125**
- Barbara Lynn - "Here Is Barbara Lynn"** Atlantic SD 8171 M-/M- Cover still in shrink, stereo. **MB \$25**
- The Marcells - "Blue Moon"** Colpix CP 416 M-/M- Gold label first press, gorgeous copy mono **MB \$200**
- Big Jay McNeely - "Plays A Rhythm And Blues Concert"** Savoy MG 15045 VG+/VG+ One of the World's Rarest Records! When was the last time you saw this one?? Super nice copy with just a small amount of honest wear. Cover has small piece of colored tape near bottom right seam. Great photo of McNeely on cover. 10 inch LP, mono: **MB \$750**
- Mickey and Sylvia - "New Sounds"** VIK LX-1102 M/M- Scarce! Mono. **MB \$250**
- Marilyn Monroe - "Marilyn Monroe"** Ascot AM 13008 M-/M- Mono, small # OBC. **MB \$75**



- Ricky Nelson - "More Songs By Ricky"** Imperial LP 9122 M-/M Stunning color and graphics! Never found clean! With poster intact! Mono **MB \$150**
- The Orleans - "South Street"** Cameo C-1041 M-/M- Mono **MB \$50**
- Lloyd Price - "The Fantastic Lloyd Price"** ABC-Paramount ABC 348 M-/M- Gorgeous white label promo! Mono **MB \$50**
- The Scaffold - "Thank U Very Much"** Bell 6018 M-/M Light blue DJ label. Cover has DJ sticker, mono. **MB \$25**
- Jack Scott - "Burning Bridges"** Capitol ST 2035 M-/M Stereo **MB \$50**
- Linda Scott - "Starlight Starbright"** Canadian American 1005 M/M Store stock mint, mono. **MB \$75**
- The Searchers - "Hear! Hear!"** Mercury MG 20914 M/M DJ Promo sticker OBC, star club sticker OFC, mono. **MB \$25**
- Sonny & Cher and Friends - "Baby Don't Go"** Reprise RS-6177 M/M- Stereo **MB \$20**
- Bobby Vee - "Golden Greats"** Liberty LRP-3245 VG++/VG++ A super deal at \$20! Mono. **MB \$20**
- Bobby Vee - "I Remember Bobby Vee"** Liberty LRP-3336 Sealed/Mint Sealed, mono. **MB \$25**
- Marie Wilson - "Gentlemen Prefer Marie Wilson"** Design DLP76 M-/M- Mono. **MB \$25**



- Link Wray & The Wraymen - "Link Wray"** Epic LN 3661 M/M Stunning! Mono. **MB \$200**

Rare Rock & Roll EP's

- Frankie Avalon - "Swingin' On A Rainbow"** Chancellor A-5004 M/M- **MB \$25**
- The Browns - "Sing The 3 Bells"** RCA Victor EPA-4347 M/M Still in the original loose fit baggie. **MB \$25**
- The Chantels - "I Love You So"** End EP-201 M/M- Stunning copy of rare EP. **MB \$300**
- Sam Cooke - "Encore"** Keen B 2006 M-/M- Original price sticker on front cover. **MB \$35**
- Sam Cooke - "Sings His Hits"** Keen B 2010 M/M- **MB \$35**
- Sam Cooke - "Tribute to The Lady"** Keen B-2012 Sealed/M Sealed. **MB \$35**
- Sam Cooke - "Tribute to The Lady"** Keen B-2013 Sealed/M **MB \$35**

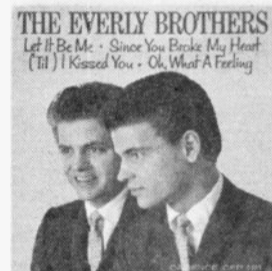


- The Crickets - "The Sound of The Crickets"** Brunswick EB 71038 M-/M- Beautiful copy! **MB \$250**



- The Dell-Vikings - "Come Go With Us"** Dot DEP 1058 Sealed/Mint Perfect! Sealed in original "loose fit" baggie. Original price sticker still on front cover. **MB \$350**

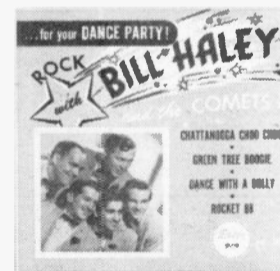
- Dion & The Belmonds - "Their Hits"** Laurie LEP 301 M-/M- Small TOL, slight ring wear on cover. **MB \$100**
- Dion and The Belmonds - "Where or When"** Laurie 302 M-/M- Cover has very small seam split on top seam, otherwise best copy I've seen. **MB \$150**
- Carl Dobkins, Jr. - "My Heart Is An Open Book"** Decca ED 2664 M-/M- **MB \$50**
- Everly Brothers - "The Everly Brothers"** Cadence CEP-105 M-/nice VG++ Small one inch seam split at top. **MB \$50**
- Everly Brothers - "Songs Our Daddy Taught Us—Volume 2"** Cadence CEP-109 M-/VG++ **MB \$50**
- The Everly Brothers - "Songs Our Daddy Taught Us—Volume 3"** Cadence CEP 110 M-/M- **MB \$50**



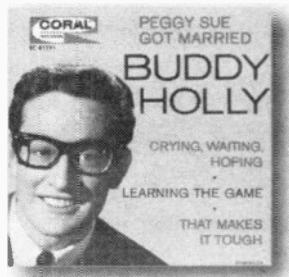
- The Everly Brothers - "Let It Be Me"** Cadence CEP-121 VG++/M- **MB \$50**
- The Everly Brothers - "Foreverly Yours"** Warner Brothers EA 1381 Mint/M- Rare late EP. **MB \$75**



- The Four Lovers - "The Four Lovers"** RCA Victor EPA-869 Nice VG+/M- **MB \$100**
- Bill Haley and the Comets - "Rock with Bill Haley and the Comets"** Essex EP-118 VG++/VG+ Slight ring wear, one inch seam split. **MB \$50**



- Bill Haley and the Comets - "Rock with Bill Haley and the Comets"** Essex EP-119 VG++/M- With "Rocket 88," small WOFC and name written on label. **MB \$75**
- Bill Haley and his Comets - "Dim Dim The Lights"** Decca ED-2209 M-/M- Beautiful copy **MB \$100**
- Buddy Holly - "Peggy Sue Got Married"** Coral EC 81191 Mint/Mint Scarce one with super nice photo on cover. **MB \$400**
- Ivory Joe Hunter - "Ivory Joe Hunter"** Atlantic EP 589 M-/M- SOFC **MB \$75**
- Jerry Lee Lewis - "Jerry Lee Lewis"** Sun EPA-109 M-/Mint **MB \$100**
- Jerry Lee Lewis - "Jerry Lee Lewis"** Sun EPA-110 Mint/Mint **MB \$100**
- Mickey and Sylvia - "Love Is Strange"** Groove EGA-18 M-/M- Tiny WOBC **MB \$100**
- Ricky Nelson - "Unchained Melody"** Imperial IMP-158 VG++/Mint **MB \$50**
- Ricky Nelson - "Songs By Ricky"** Imperial IMP-162 Mint/Mint Perfect copy **MB \$50**
- Little Richard - "Here's Little Richard"** Specialty SEP-400 M-/VG++ Two inch seam split on top. **MB \$75**
- Little Richard - "Little Richard"** Specialty SEP-404 M-/M- Three inch seam split at top. **MB \$100**
- Little Richard - "Little Richard"** Specialty SEP-405 VG++/M- **MB \$75**
- Jack Scott - "Starring Jack Scott"** Carlton EP7-1073 Mint/M- Faint #OC Rare! **MB \$200**
- Neil Sedaka - "Little Devil"** RCA Victor LPC-135 Sealed/Mint Sealed cut-out hole in bottom right. **MB \$50**



See #68

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This auction closes February 15th at 7:00 p.m. PST



See #121



- 80. Joe Thomas - "Joe Thomas" King KEP-304 VG++/M- Tough one! MB \$75
- 81. Johnny Tillotson - "Johnny Tillotson" Cadence CEP 114 M-M- Small #OBC. MB \$35
- 82. The Treniers - "Go! Go! Go!" Epic EG-7014 VG/M- MB \$25
- 83. Jackie Wilson - "Jumpin' Jack" Brunswick EB-71042 VG+/M- with "Lonely Teardrops" MB \$50
- 84. Jackie Wilson - "So Much!" Brunswick EB-71048 nice VG+/Mint In shrink wrap, price sticker on shrink MB \$50

Classic 1950's R&B 45's: Groups, Blues and Honkers

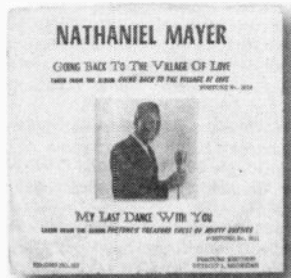
- 85. Annie Laurie - "It Hurts To Be In Love/Hand In Hand" Deluxe 6107 VG++ Classic hit. MB \$15
- 86. Miss La-Vell - "Teen-Age Love/If I Could Be With You" Duke 198 M- MB \$15
- 87. The Leaders - "Stormy Weather/A Lover Of The Time" Glory 235 VG++ Classic! MB \$15
- 88. The Leap Frogs - "Things Gonna Change/Dirty Britches" Excello 2014 VG++ Classic blues! Tough early number. MB \$250
- 89. Curtis Lee - "Pretty Little Angel Eyes/Gee How I Wish You Were Here" Dunes 2007 VG++ Classic hit produced by Phil Spector. MB \$10
- 90. Jimmie Lee & Artis - "My Heart's Desire/Blue And Lonesome" Modern 870 VG++ MB \$35
- 91. Bobby Lester - "Shoo Doo-Be Doo/So All Alone" Checker 806 M- MB \$35
- 92. Richard Lewis - "Hey Little Girl/Richard's Bounce" Aladdin 3238 M- Classic New Orleans. MB \$35
- 93. Sammy Lewis - "I Feel So Worried/So Long Baby Goodbye" Sun 218 M- Rare sample, WOL. MB \$75
- 94. Little Willie Littlefield - "The Midnight Hour Was Shining/My Best Wishes & Regards" Federal 12137 M- Tough one! MB \$200



- 95. Little Willie Littlefield - "Goofy Dust Blues/Falling Tears" Federal 12174 VG++ Super tough one! "Goofy Dust" refers to cocaine. MB \$250
- 96. Little Willie Littlefield - "Theresa/The Day The Rains Came" Rhythm 1048 M A-side has female group backup. MB \$125
- 97. The Love Notes - "United/Tonight" Holiday 2605 Nice VG+ MB \$20
- 98. The Love Notes - "Our Songs Of Love/Nancy (My Love)" Wilshire 200 M- MB \$20
- 99. Vince Love - "Sunday Kind Of Love/Hit It, Get With It, Don't Quit It" Amazon 713 M- With group, nice up-tempo version. MB \$25
- 100. Willie Mabon - "I Don't Know/Worry Blues" Chess 1531 M- Classic! MB \$40
- 101. Jimmie Mack And The Watts - "I Believe I Love You/True Lover Girl" Gee 1056 M- DJ MB \$20
- 102. The Magnetics - "Where Are You/The Train" Allrite 620 Mint Drexal Music first press. MB \$50



- 103. The Magnificents - "Up On The Mountain/Why Did She Go" Vee-Jay 183 M- Super neat promo with white label, #OL. MB \$35
- 104. Majestics - "Gwendolyn/Lonely Heart" Chex 1006 M DJ MB \$20
- 105. The Majestics - "Sweet One/The Lone Stranger" 20th Fox M MB \$20
- 106. The Marathons - "Peanut Butter/Talkin' Trash" Arvee 5027 Mint Lavender label. MB \$20
- 107. The Marcells - "Blue Moon/Goodbye To Love" Colpix 186 Mint Perfect copy of classic hit! MB \$20
- 108. The Marcells - "Summertime/Teeter Totter Love" Colpix 196 M- MB \$20
- 109. The Marcells - "Heartaches/My Love For You" Colpix 612 M- MB \$20
- 110. The Marcells - "My Melancholy Baby/Really Need Your Love" Colpix 624 Mint MB \$20
- 111. The Marcells - "Loved Her The Whole Week Through/Friendly Loans" Colpix 651 Mint White label DJ. MB \$35
- 112. The Marcells - "I Wanna Be The Leader/Give Me Back Your Love" Colpix 687 M- MB \$20
- 113. The Marcells - "One Last Kiss/Teeter Totter Love" Colpix 694 Mint White label promo of the rarest Colpix. MB \$75
- 114. The Marcells - "High On A Hill/In The Still Of The Night" Queen Bee 47001 Mint Great attempted revival record from 1973! MB \$20
- 115. Bobby Marchan - "Chicken Wah-Wah/Don't Take Your Love From Me" Ace 523 Mint yellow label original. MB \$25
- 116. Bruce Marvello & The Red Coats - "Teen-age Broken Heart/You've Got To Love Me Too" Nikko 610 Nice VG+ Great! Tiny TOL. MB \$150
- 117. Marvin & Johnny - "Cherry Pie/Tick Tock" Modern 933 M- Classic! MB \$30
- 118. Marvin & Johnny - "Yak-Yak/Pretty Eyes" Aladdin 3371 M- MB \$25
- 119. Marvin & Johnny - "Ding Dong Baby/Mama Mama" Specialty 554 Mint MB \$20
- 120. The Matadors - "Vengeance/Pennies From Heaven" Sue 700 Mint XOL of B-side. MB \$50
- 121. Little Maxie - "Drive Soldiers Drive/My Baby's Blues" Excello 2016 Mint Super scarce early number by Max "Blues" Bailey. MB \$400
- 122. Big Maybelle - "Gabb'n' Blues/Rain Down Rain" Okeh 6931 VG++ Classic! MB \$20
- 123. Big Maybelle - "I'm Getting 'Long Alright/My Big Mistake" Okeh 7042 Mint DJ MB \$25
- 124. Big Maybelle - "Candy/That's A Pretty Good Love" Savoy 1195 Mint MB \$20
- 125. Big Maybelle - "All Of Me/I Don't Want To Cry" Savoy 1512 Mint MB \$20
- 126. Big Maybelle - "Rock House/Jim" Savoy 1519 Mint MB \$20
- 127. Big Maybelle Smith - "Blues Early Early (Part 1) (Part 2)" Savoy 1536 Mint MB \$20
- 128. Nathaniel Mayer - "Village Of Love/I Want A Woman" Fortune 449 M- Big hit! Nice copy! 49¢ stamped on label. MB \$15



- 129. Nathaniel Mayer - "Going Back To The Village Of Love/My Last Dance With You" Fortune 557 M-M- Extremely rare p/s! Staple hole on p/s. MB \$75
- 130. Jerry McCain - "Run Uncle John! Run/Things Ain't Right" Excello 2081 VG++ 29¢ stamped on label. MB \$100
- 131. Jerry McCain - "Trying To Please/My Next Door Neighbor" Excello 2103 M- Classic! Tiny label flake. MB \$150
- 132. Rose Marie McCoy - "Dippin' In My Business/Down Here" Cat 111 M- MB \$75
- 133. Jimmy McCracklin - "The Walk/I'm To Blame" Checker 885 M- Slight storage warp, NAP. MB \$15
- 134. Willard McDaniel - "Blues On The Delta/3 AM Boogie" Specialty 415 Mint Early great number. MB \$75
- 135. Brownie McGhee - "I'd Love To Love You/Anna Mae" Savoy 1177 Mint MB \$20
- 136. Brownie McGhee - "Living With The Blues/Be My Friend" Savoy 1564 Mint MB \$20
- 137. Oscar McLollie - "The Honey Jump (Part 1)(Part 2)" Modern-no number M- MB \$35
- 138. Oscar McLollie - "Roll Hot Rod Roll/Convicted" Modern 970 VG+ Bargain copy! MB \$5



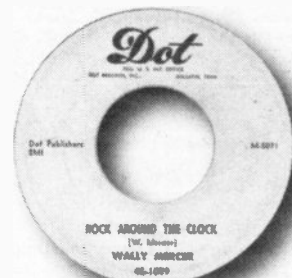
- 139. Jay McNeely - "All That Wine Is Gone/Don't Cry Baby" Imperial 5115 VG++ Vocal by Jesse Belvin! Rare! WOL. MB \$400
- 140. Big Jay McNeely - "Big Jay Shuffle/The Goo!" Federal 12102 M- Gold top original. MB \$35
- 141. Big Jay Mc Neely - "Penthouse Serenade/Just Crazy" Federal 12111 nice VG+ Gold top original! MB \$20
- 142. Big Jay Mc Neely - "Nervous Man Nervous/Rock Candy" Federal 12141 M- Silver top original. MB \$50
- 143. Big Jay McNeely - "Hot Cinders/Whipped Cream" Federal 12179 VG++ MB \$25
- 144. Big Jay McNeely - "Let's Work/Hard Tack" Federal 12186 VG++ Silver top original. MB \$25
- 145. Big Jay McNeely - "Jay's Rock/The Convention" Vee-Jay 212 M- WOL MB \$20
- 146. Clyde McPhatter - "Seven Days/I'm Not Worthy Of You" Atlantic 1081 M- Yellow black first press. MB \$25
- 147. Clyde McPhatter - "Treasure Of Love/When You're Sincere" Atlantic 1092 M- Classic first press. MB \$20
- 148. Clyde McPhatter - "A Lover's Question/I Can't Stand Up Alone" Atlantic 1199 M- First press of classic! MB \$20



- 149. Clyde McPhatter - "Lover Please/Let's Forget About The Past" Mercury 71941 Mint Vinyl promo! MB \$25
- 150. The Meadow Larks - "Love Only You/Real Pretty Mama" RPM 399 VG++ small TOL on B-side. MB \$300
- 151. Don Julian & The Meadowlarks - "Always And Always/I Got Tore Up" Dootone 367 M- Maroon label. MB \$70
- 152. The Medallions - "Buick 59/The Letter" Dootone 347 M- Shiny red label. MB \$75
- 153. The Medallions - "Edna/Speedin'" Dootone 364 M- MB \$50
- 154. Johnny Twovoice & The Medallions - "I'll Never Love Again/My Pretty Baby" Dootone 373 VG++ MB \$50
- 155. The Medallions - "59 Volvo/Magic Mountain" Dootone 446 M- MB \$25
- 156. The Mellow Keys - "I'm Not A Deceiver/Listen Baby" Gee 1014 Mint MB \$35
- 157. Mello-Kings - "Tonite/Tonite/Do Baby Do" Herald 502 M- Nice copy of classic! MB \$25



- 158. The Mello-Tones - "I'm Just Another One In Love With You/I'm Gonna Get" Decca 48319 M- Pink promo, XOL. MB \$500
- 159. The Mello-Tones - "I'll Never Fall In Love Again/Rosie Lee" Gee 1037 Mint MB \$25
- 160. The Melodeers - "Wishing Is For Fools/Rudolph The Red Nosed Reindeer" Studio 9908 Mint MB \$25
- 161. The Melo Gents - "Baby Be Mine/Git Off My Back" Warner Bros. 5056 Mint Promo MB \$50



- 162. Wally Mercer - "Rock Around The Clock/Don't Wait Till Tomorrow" Dot 1099 nice VG+ Not the Bill Haley song! Yellow label, early number, rare! MB \$150
- 163. Mickey And Sylvia - "Love Is Strange/I'm Going Home" Groove 0175 M- Classic! Nice copy. MB \$20
- 164. The Midnighters - "Work With Me Annie/Until I Die" Federal 12169 VG++ Silver top. MB \$30
- 165. The Midnighters - "Sexy Ways/Don't Say Your Last Goodbye" Federal 12185 M- Silver top. MB \$30
- 166. The Midnighters - "Ashamed Of Myself/Ring A-Ling A-Ling" Federal 12210 Mint MB \$25
- 167. The Midnighters - "Why Are We Apart/Switchie Witchie Titchie" Federal 12220 Mint Their classic ballad! Promo with bio' label. MB \$50
- 168. Amos Milburn - "Chicken-Shack Boogie/It Took A Long Long Time" Aladdin 3014 Mint Perfect copy of super early number that most have never seen on 45. Very rare! I've only seen this twice in 25 years! The other one was destroyed! MB \$500
- 169. Amos Milburn - "Greyhound/Kiss Me Again" Aladdin 3150 M- Nice early number. MB \$75
- 170. Amos Milburn - "Rock Rock Rock/Boo Hoo" Aladdin 3159 M- Slight label flaking. MB \$75
- 171. Amos Milburn - "Let Me Go Home Whiskey/Three Times A Fool" Aladdin 3164 Mint Classic! MB \$50
- 172. Amos Milburn - "Please Mr. Johnson/Long Long Day" Aladdin 3168 Mint MB \$50
- 173. Amos Milburn - "One Scotch, One Bourbon, One Beer/What Can I Do?" Aladdin 3197 VG++ Classic! Nice copy! MB \$35
- 174. Amos Milburn - "Good Good Whiskey/Let's Have A Party" Aladdin 3218 Mint Classic! MB \$50
- 175. Amos Milburn - "Milk And Water/I'm Still A Fool For You" Aladdin 3240 Mint Blue label first press. MB \$50
- 176. Amos Milburn - "Vicious Vicious Vodka/I Done Done It" Aladdin 3253 Mint Blue label first press. MB \$50
- 177. Amos Milburn - "Chicken Shack/Juice Juice Juice" Aladdin 3332 M- Blue label first press, newer faster version than Aladdin 3014. MB \$50
- 178. The Millionaires - "Somebody's Lyin'/Kansas Kapers" Davis 441 VG++ MB \$35
- 179. The Mint Juleps - "Bells Of Love/Vip-A-Dip" Herald 481 M- 45 RPM Both sides great group sound. MB \$75
- 180. The Miracles - "Bad Girl/I Love Your Baby" Chess 1734 M- MB \$35
- 181. Dean Barlow & The Montereys - "Through The Years/Dearest One" Onyx 513 VG++ MB \$50
- 182. The Moonbeams - "Cryin' The Blues/Teen Age Baby" Sapphire 1003 Mint First label before Checker. MB \$75
- 183. The Moonglows - "Sincerely/Tempting" Chess 1581 M- Hard to find clean classic. MB \$40
- 184. Moonglows - "She's Gone/Most Of All" Chess 1589 M- MB \$50
- 185. The Moonglows - "Foolish Me/Slow Down" Chess 1598 Mint MB \$50
- 186. Moonglows - "Starlite/In Love" Chess 1605 M- MB \$50
- 187. Moonglows - "In My Diary/Lover Love Me" Chess 1611 M- MB \$50
- 188. The Moonglows - "Over And Over Again/I Knew From The Start" Chess 1646 M- MB \$40
- 189. Johnny Moore's Three Blazers - "Dragnet Blues/Playing Numbers" Modern no number. Mint Nice early maroon label, early number. MB \$75
- 190. The Morrocos - "Somewhere Over The Rainbow/Red Hots And Chili Mac" United 193 VG++ Chicago classic. MB \$100

Happy New Year to all my friends, customers and fellow collectors.

continued



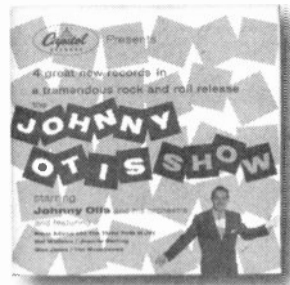
See #177

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This auction closes February 15th at 7:00 p.m. PST



See #208

- 191. The Moroccos - "What Is A Teen-Ager's Prayer/Bang Goes My Heart" United 204 Mint MB \$150
- 192. Joe Morris Blues Cavalcade - "Verna Lee/If I Had Known" Atlantic 950 Mint MB \$200
- 193. The Mystics - "Hushabye/Adam And Eve" Laurie 3028 VG++ Classic nice clean copy. MB \$15



- 194. Jimmie Nelson - "T 99 Blues/Rain Drop Blues" RPM 325 Mint with group. MB \$400
- 195. Jimmie T-99 Nelson - "Great Big Hunk Of Man/Free And Easy Mind" Chess 1587 VG++ MB \$100
- 196. The Neons - "Golden Dreams/Angel Face" Gone 5090 Mint XOL MB \$30
- 197. Nino And The Ebb Tides - "Tonight (I'll Be Lonely)/Nursery Rhymes" Mr Peeke Records M-DJ MB \$20
- 198. The Nutmegs - "Whispering Sorrows/Betty Lou" Herald 466 M- Classic! MB \$35
- 199. The Nutmegs - "Key To The Kingdom/Gift O Gabbin Woman" Herald 475 VG++ MB \$30
- 200. The Nutmegs - "A Love So True/Comin' Home" Herald 492 Mint Nice white label DJ copy. MB \$40
- 201. The Olympics - "Western Movies/Well!" Demon 1508 Mint MB \$20
- 202. The Opals - "My Heart's Desire/Oh But She Did" Apollo 462 Mint Classic! MB \$200



- 203. The Orbits - "I Need You/I'm Home" Don-J 48798 Mint Rare and great! MB \$600
- 204. The Orioles - "Crying In The Chapel/Don't You Think I Ought To Know" Jubilee 5122 M- MB \$50
- 205. Johnny Otis - "The Candle's Burnin' Low/Gypsy Blues" Mercury 8295 M- MB \$50
- 206. Johnny Otis Orchestra - "Rock Me Baby/Young Girl" Peacock 1625 Nice VG+ MB \$35
- 207. Johnny Otis - "Butterball/Sandy's Boogie" Peacock 1675 Mint MB \$50
- 208. Johnny Otis Show - "Can't You Hear Me Calling/Ma/Stay With Me/It's Too Soon" Capitol 3799 to 3802 Mint/Mint One of the world's rarest records! Super rare promo package with five pages of photos and four records. All white label promos. Never seen one of these before in all my 25 years in records! Must be seen to be believed. Incredible fold-out packaging! MB \$300
- 209. Hot Lips Page & His Orchestra - "Let Me In/That's The One For Me" RCA Victor 50-0120 Mint MB \$75
- 210. Hot Lips Page & His Orchestra - "I Wanna Ride Like The Cowboys Do/Strike While The Iron Is Hot" RCA Victor 50-0129 Mint Great! MB \$150
- 211. The Pageants - "We Belong Together/Theme From Sleeping Moondog" Paxley 753 Mint MB \$25
- 212. Hal Paige - "Drive It Home/Break Of Day Blues" Atlantic 996 VG++ MB \$100
- 213. Hal Paige - "Big Foot May/Please Say You Do" Atlantic 1032 Mint Perfect! MB \$125
- 214. Earl Palmers Party Rockers - "Johnnie's House Party (Part 1)/(Part 2)" Aladdin 3379 M- MB \$35
- 215. The Paragons - "Two Hearts Are Better Than One/Give Me Love" Winley 223 M- NY classic. MB \$35
- 216. Little Junior Parker - "Sweet Home Chicago/Sometimes" Duke 301 Mint Promo Robert Johnson classic. MB \$25
- 217. Prince Partridge - "How Come My Dog Don't Bark/Choosing A Career" Crest 1006 Mint MB \$20
- 218. Bobby Pedrick - "Maybe/Karine" Verve 10402 Mint AKA Robert John! with group. MB \$20
- 219. The Pentagons - "To Be Loved/Down At The Beach" Fleet International 100 M- First label before Donna. MB \$75
- 220. Gene Phillips - "I Owe Everybody/Fish Man" Combo 56 M- Oddball Combo Blues. MB \$50



- 221. Phil Phillips - "Sea Of Love/Juella" Khoury's 711 VG+ Ultra rare first label, NOL plays M- MB \$300
- 222. The Platters - "Tell The World/Love All Night" Federal 12188 Mint Silver top first press. MB \$75
- 223. The Platters - "Voo-Vee Ah-Bee/Shake It Up Mambo" Federal 12198 M- MB \$50
- 224. The Platters - "Maggie Doesn't Work Here Anymore/Take Me Back Take Me" Federal 12204 Mint Promo like label. MB \$50
- 225. The Platters - "Only You/Bark Battle And Ball" Mercury 70633 M- Pink label first press plays crackly. Sticker stain on B-side label. MB \$30
- 226. Jake Porter - "Chicano Hop/8 Bars 2 The 1/2 Pt" Combo 34 Mint MB \$50
- 227. Jake Porter - "Cloud Burst/Power Beat" Combo 41 VG++ MB \$35
- 228. Jake Porter - "Hi-Diddle Diddle/If I Had My Wish" Combo 74 M- MB \$35
- 229. The Portraits - "Close To You/Easy Cash" Capitol 4181 Mint DJ MB \$25
- 230. The Precisions - "Stop Leading Me On/Sweet Dreams" Debra 1001 Mint MB \$20
- 231. The Precisions - "Eight Reasons Why I Love/Mama Told Me" Highland 300 Mint/VG++ Thick lettering first press. MB \$150



- 232. The Preludes - "Kingdom Of Love/Vanishing Angel" Cub 9005 Mint DJ NY classic! #OL MB \$100
- 233. The Pretenders - "Possessive Love/I've Got To Have You Baby" Rama 198 M- MB \$75
- 234. Pretty Boy - "Bip Bop Bip/Paper Dollar" Atlantic 1147 Mint DJ Great blues rocker! Date stamped on label. MB \$35
- 235. Pretty Boy - "Rockin' The Mule/Switchen' In The Kitchen" Big 617 Mint Great two-sided black rocker! Rare! AKA Don Covay. MB \$125
- 236. Prince La La - "You Put The Hurt On Me/Don't You Know Little Girl" AFO 101 Mint New Orleans classic! XOL MB \$20
- 237. The Pyramids - "Ankle Bracelet/Hot Dog Dooly Wah" Shell 711 Mint NY classic! XOL MB \$25
- 238. The Quails - "The Things She Used To Do/Pretty Huggin' Baby" Deluxe 6085 M- Promo with bio label. MB \$100
- 239. The Quotations - "Imagination/Aka-men-sy" Verve 10245 Mint NY classic! Yellow label DJ, #OL. MB \$30
- 240. Randy & The Rainbows - "Denise/Come Back" Rust 5059 Mint DJ, XOL MB \$25
- 241. The Ravens - "There's No Use Pretending/Wagon Wheels" Mercury 5764 M- MB \$100
- 242. The Ravens - "Write Me One Sweet Letter/Rock Me All Night Long" Mercury 8291 Mint MB \$100
- 243. The Ravens - "Come A Little Bit Closer/She's Got To Go" Mercury 70119 Mint #OL MB \$100
- 244. The Ravens - "Green Eyes/The Bells Of San Raquel" Jubilee 5203 M- MB \$30
- 245. The Rays - "Tippity Top/Moo-Goo-Gai-Pan" Chess 1613 Mint BB hole. MB \$35
- 246. The Rays - "Silhouettes/Daddy Cool" Cameo 117 M- MB \$20
- 247. The Rays - "Magic Moon/Louie Hoo Hoo" XYZ 607 Mint MB \$20
- 248. Piano Red - "Rockin' With Red/Red's Boogie" RCA Victor 50-0099 VG++ Pink plastic, SSOL. MB \$75
- 249. Piano Red - "The Wrong Yoyo/My Gal Jo" RCA Victor 50-0106 VG++ Good one! Sticker stain on B-side label. MB \$50
- 250. Piano Red - "Jumpin' The Boogie/Just Right Bounce" RCA Victor 50-0118 VG++ Small sticker stain on B-side label. MB \$50

Rare R&B 78's: Vocal Groups. Blues and Honkers

- 251. Cherri Lynn - "Your Money Ain't Long Enough/If It Hadn't Been For You" Apollo 456 Mint Vinyl Promo copy with very faint #OL. MB \$40
- 252. Smilin' Smokey Lynn - "Straighten Up Baby/Leave My Girl Alone" Peacock 1579 Mint MB \$25
- 253. Willie Mabon - "The Seventh Son/Lucinda" Chess 1608 M- Chicago classic covered by Johnny Rivers in the 60's. MB \$25
- 254. Lillie Mae/House Rockers - "Lovin' Man Blues/Lonesome" Miracle 129 M- Noisy Pressing. MB \$25
- 255. The Magic-Tones - "When I Kneel Down To Pray/Good Googa Mooga" King 4665 M- Classic Group Sound. MB \$100



- 256. The Magic-Tones - "How Can You Treat Me This Way/Cool Cool Baby" King 4681 M- Semi-Flex white label promo. MB \$150
- 257. Sidney Malden & His Ramblers - "Hurry Hurry Baby/Everything Is Wrong" Flash 101 VG++ Stunning Los Angeles Country Blues. MB \$400
- 258. The Majors - "You Ran Away With My Heart/At Last" Derby 763 M- MB \$75
- 259. Sax Mallard - "Slow Caboose/Darling Let's Give Love A Chance" Checker 750 M- Historic first release on Checker. MB \$30
- 260. The Marbles - "Golden Girl/Big Wig Walk" Lucky 002 M- Extremely Rare—Near Impossible on 45—priced in the thousands. MB \$350
- 261. The Marshall Brothers - "Who'll Be The Fool From Now On/Mr Santa's Boogie" Savoy 825 VG++ Very slight swish. MB \$35
- 262. Madonna Martin - "Rattlesnakin' Papa/Ain't The Same Old Fool" Selective 104 Mint The other Madonna. MB \$35
- 263. The Marveltones - "My Heart Is Yours/So" Regent 194 M- No 45 pressed on this nice Early Group Record. MB \$50
- 264. Marvin And Johnny - "Baby Doll/I'm Not A Fool" Specialty 479 Mint Neat white label promo. MB \$35
- 265. Long Tall Marvin - "Have Mercy Miss Percy/Tell Me Darling" Modern 993 VG++ Great Little Richard type rocker. MB \$50
- 266. The Masterkeys - "Don't Cry Darling/Mr Blues" Abbey 3017 Mint No 45 ever pressed. MB \$125
- 267. Claude Maxwell/Five Blue Tones - "Tell Me Baby Blues/Devil's Dream Blues" Bandwagon 509 Mint New York City Blues. MB \$35
- 268. Billie McAllister - "I Go For That/Walking In A Daze" Tennessee 112 Mint Nice female jump. MB \$35
- 269. Jerry Boogie McCain - "Wine-O-Wine/East Of The Sun" Trumpet 217 M- Mississippi Blues Classic. MB \$75
- 270. Jerry McCain & His Upstarts - "Courtin' In A Cadillac/That's What They Want" Excello 2068 M- MB \$50
- 271. Tommy McClennan - "Whiskey Head Woman/Bottle It Up And Go" Bluebird 8373 Mint Pre-War guitar classic. MB \$75
- 272. Rose Marie McCoy - "Dippin' In My Business/Down Here" Cat 111 Mint MB \$35



- 273. Jimmy McCracklin/Blues Blasters - "Rockin' Man/I Am Tired" Swing Time 270 VG++ Nice white label promo. MB \$40
- 274. Bobby McGhee - "A Letter To Lightnin'/Hopkins/Smiling And Crying The Blues" Jax 302 M- MB \$50
- 275. Brownie McGhee & Sonny Terry - "Carolina Blues/Watch-Out" Savoy 826 Mint Blues Classic. MB \$50

- 276. Sticks Mc Ghee - "Head Happy With Wine/Little Things We Used To Do" King 4610 M- Slight storage warp—no effect at 6 grams. MB \$25
- 277. David Pete McKinley - "Shreveport Blues/Ardelle" Gotham 505 VG++ Nice Country Blues. MB \$100
- 278. Big Jay McNeely - "Hoppin' With Hunter/Tondalayo" Exclusive 108 M- Dedicated to famous Los Angeles DJ Hunter Hancock. MB \$35
- 279. Big Jay McNeely - "K & H Boogie/Junie Flip" Exclusive 122 M- MB \$35
- 280. Big Jay McNeely - "Cherry Smash/Man Eater" Savoy 713 M- MB \$35
- 281. Hootie McShann & Orchestra - "Same Old Blues/Love You Just The Same" Modern 637 Mint No 45 ever pressed. Jimmy Witherspoon—Vocals. MB \$35
- 282. Jay McShann & Sextette - "Roll On Katy/Ernestine" Mercury 8018 M- No 45 pressed. Jimmy Witherspoon—Vocals. MB \$35
- 283. Don Julian & Meadowlarks - "Always & Always/I Got Tore Up" Dootone 367 Mint Group Classic MB \$50
- 284. The Medallions - "The Telegram/Coupe De Ville Baby" Dootone 357 M- #OL on B-side. MB \$35
- 285. The Medallions - "Edna/Speedin'" Dootone 364 VG++/M Slight wear on A-side. MB \$35
- 286. Amos Milburn - "Operation Blues/Cinch Blues" Aladdin 174 Mint Early one—No 45 pressed. MB \$50



- 287. Roy Milton - "When I Grow To Old To Dream/Do As I Say" Milton 202 Mint Cartoon label. MB \$50
- 288. Bobby Mitchell & Toppers - "I'm A Young Man/She Couldn't Be Found" Imperial 5309 Mint Vinyl Promo of their rarest one with small tear on B-side label. MB \$50
- 289. Freddie Mitchell - "3 Strikes You're Out/Preachin'" Rock N' Roll 609 M- Pittsburgh Classic MB \$75
- 290. The Monarchs - "Angels In The Sky/Wanna Go Home" Wing 90040 VG++ Doo Wop Classic MB \$50



- 291. Moohah - "All Shook Out/Candy" Starmaker 501 VG++ Rare Elvis takeoff by a WDIA Memphis DJ. MB \$75
- 292. The Moonglows - "Sincerely/Tempting" Chess 1581 Mint Classic usually found destroyed. MB \$50
- 293. Wild Bill Moore - "We're Gonna Rock/Harlem Parade" Savoy 666 Mint Early Rock & Roll!! Great!! No 45 pressed. MB \$50
- 294. Wild Bill Moore - "Hey Spo-Dee-O-Dee/Balancing With Bill" King 4383 Mint Semi-Flex white label promo. MB \$50
- 295. Johnny Moore's Three Blazers - "Jilted Blues/Any Old Place With Me" Exclusive 40 Mint Vocals by Charles Brown. MB \$35
- 296. Johnny Moore's Three Blazers - "Huggin' Bug/I'm Looking For Love" Exclusive 47 Mint Vocals by Charles Brown. MB \$35
- 297. Johnny Moore's Three Blazers - "Merry Christmas Baby/Lost In The Night" Exclusive 63 VG++ Original first issue of the all time classic. MB \$35
- 298. Johnny Moore's Three Blazers - "Peek A Boo/Love Me Tonight" Exclusive 86 Mint More Charles Brown vocals. MB \$35
- 299. Chick Morris - "Baby Let's Do It/Suspense Song" Delcro 103 M- Berkeley, California rare label. MB \$35
- 300. Joe Morris Blues Cavalcade - "Let's Have A Ball Tonight/Someday You'll Be Sorry" Atlantic 954 Mint MB \$50
- 301. Joe Morris & Mr. Stringbean - "Pass The Juice Miss Lucy/Who's Gonna Cry For Me" Herald 418 M- Pittsburgh Classic. MB \$25



See #260

John Tefteller's World's Rarest Records

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This auction closes February 15th at 7:00 p.m. PST



See #365

- 302. Sammy Myers – "Sleeping In The Ground/My Love Is Here To Stay" *Ace 536 Mint* Great Blues Classic from Jackson, Mississippi. **MB \$50**
- 303. The Native Boys – "Cherrlyn/Strange Love" *Combo 113 M- Classic Doo Wop.* **MB \$35**
- 304. Earl Nelson & The Pelicans – "I Bow To You/Oh Gee Oh Golly" *Class 209 Mint* Group Classic. **MB \$150**
- 305. Chubby Newsome – "Hard Lovin' Mama/I'm Still In Love With You" *Regal 3250 Mint* **MB \$35**
- 306. Chubby Hip Shakin' Newsom – "Hip Shakin' Mama/Chubby's Confession" *Deluxe 3199 VG++* Slight storage warp—no problem at 6 grams. **MB \$35**
- 307. Chubby Hip Shakin' Newsom – "New Orleans Lover Man/Close To Train Time" *Deluxe 3213 M- MB \$35*
- 308. The Nighthawks – "Annie Lee Blues/Black Angel Blues" *Anstocrat 2301 Nice VG+* Small TOL, Robert Nighthawk. **MB \$75**
- 309. Hattie Noel – "Grandma's Boogie/Evil Daddy Blues" *M-G-M 10752 Mint* **MB \$35**
- 310. The Nutmegs – "Whispering Sorrows/Betty Lou" *Herald 466 Mint* Classic. **MB \$35**
- 311. The Ontarios – "Memories Of You/Lover's Mambo" *Big Town 121 Mint* Vinyl Copy!!! Rare West Coast Group. **MB \$200**
- 312. The Orchids – "You Said You Loved Me/ Can't Refuse" *Parrot 819 Mint* Chicago Classic. **MB \$75**
- 313. The Orioles – "It's Too Soon To Know/Barbara Lee" *Jubilee 5000 VG++* Gorgeous Copy Just a couple light scuffs—plays Mint. **MB \$100**
- 314. The Orioles – "I Challenge Your Kiss/Donkey Serenade" *Jubilee 5008 M- MB \$75*
- 315. The Orioles – "I'd Rather Have You Under The Moon/We're Supposed To Be" *Jubilee 5031 Mint* No 45 pressed. **MB \$100**
- 316. The Orioles – "I Cross My Fingers/Can't Seem To Laugh Anymore" *Jubilee 5040 M- Small TOL.* **MB \$75**
- 317. The Orioles – "It's Over Because We're Through/Waiting" *Jubilee 5082 M- MB \$75*

- 336. Jimmy Preston – "Rock With It Baby/My Baby Done Left Me" *Derby 751 M- MB \$35*
- 337. The Rays – "Triangle/Rendezvous" *Cameo 128 M- Tough to find late 50's 78. Takeoff on "Silhouettes."* **MB \$25**
- 338. Lula Reed – "Your Key Don't Fit It No More/Watch Dog" *King 4688 M- MB \$20*
- 339. The Regals – "Got The Water Boiling/I'm So Lonely" *Atlantic 1062 Mint* Perfect copy of new Orleans Classic. **MB \$35**
- 340. Teddy Reynolds – "Waitin' At The Station/Suicide Blues" *Sittin' In With 613 Mint* **MB \$35**
- 341. The Rivileers – "A Thousand Stars/Hey Chiquita" *Baton 200 M- Group Classic.* **MB \$35**



- 342. Mushmouth Robinson – "Hey Pretty Mama/I'll Keep On Waiting" *Chief 700 M- With Group Chorus, obscure Los Angeles label, A-side Jump Blues.* **MB \$35**
- 343. Mushmouth Robinson – "Blue And Disgusted/ Take It Out In The Alley" *Chief 701 VG++* Group Chorus on B-side which is Jump Blues. **MB \$35**
- 344. Sugar Chile Robinson – "Broken-Down Piano/I'll Eat My Spinach" *Capitol 1386 Mint* Perfect Copy. **MB \$35**
- 345. Jimmy Rogers & Rocking 4 – "The World Is In A Tangle/She Loves Another Man" *Chess 1453 M- Chicago Classic with Muddy Waters. No 45 pressed.* **MB \$75**
- 346. Jimmy Rogers & Rocking 4 – "Sloppy Drunk/ Chicago Bound" *Chess 1574 M- Very slight discoloration on label of this Chicago Classic.* **MB \$50**
- 347. The Royal Kings – "Bouncin' The Boogie/Teachin' And Preachin'" *Specialty 444 Mint* Written By Dave Bartholomew. **MB \$25**



- 348. The Royals – "Work With Me Annie/Until I Die" *Federal 12169 Mint* All time classic on first press white label promo. **MB \$100**
- 349. Junior Ryder & The Peacocks – "Sad Story/Better Stop" *Duke 119 Mint* Nice Group Sound. **MB \$35**
- 350. Bill Samuels – "My Bicycle Tiltie/ Surrender Dear" *Mercury 8021 VG++* Original version before Swallows. **MB \$35**
- 351. The Scarletts – "Dear One/I've Lost" *Red Robin 128 Mint* Perfect copy of classic. **MB \$50**
- 352. Mabel Scott – "Elevator Boogie/Don't Cry Baby" *Exclusive 35 Mint* **MB \$35**
- 353. Johnny Sellers – "Rock Me In The Cradle/Josie Jones" *Chance 1120 M- Cloudy Press—Nice* Jump Blues. **MB \$75**

- 354. The Shadows – "You Are Closer To My Heart/I'd Rather Be Wrong Than Blue" *Lee 202 Mint* Perfect copy of Group Classic. No 45 pressed. **MB \$100**
- 355. Joan Shaw – "Rock My Soul/Lonesome For My Baby" *Abbey 3030 M- With male chorus. Nice* female Jump. **MB \$35**
- 356. Big Sheba – "Soft Soapin' Mama/Alphabet Blues" *Derby 745 Mint* Great female Jump Blues with male chorus, AKA Eunice Davis. **MB \$50**
- 357. Charlie Singleton – "H-Bomb Boogie/The Late Creeper" *Rainbow 1111 Mint* **MB \$35**
- 358. Charlie Singleton – "Alligator Meat/Elephant Rock" *Decca 48193 Mint* Cute Novelty Blues about eating alligator. **MB \$35**
- 359. Carolina Slim – "Black Chariot Blues/Mama's Boogie" *Acom 3015 Nice VG+* No juke wear, just scuffs. Great Country Blues. **MB \$50**
- 360. Guitar Slim – "Cryin' In The Mornin'/Woman Troubles" *Imperial 5278 VG++* Classic. **MB \$25**
- 361. Guitar Slim – "Standin' At The Station/New Arrival" *Imperial 5310 M- MB \$25*
- 362. Texas Slim – "Black Man Blues/Stomp Boogie" *King 4283 M- John Lee Hooker.* **MB \$75**
- 363. Texas Slim – "Heart Trouble Blues/Slim's Stomp" *King 4329 VG++* Lite juke wear. **MB \$50**
- 364. Ben Smith – "The Cadillac Song/Big Fat Lips" *Rama 17 M- Great Jumpin' car song.* **MB \$25**
- 365. Henry Smith & Blue Flames – "Good Rocking Mama/Lonesome Blues" *Dot 1220 M- Vinyl white* label promo copy!!! Best thing on Dot!!! Fabulous Rockin' Blues from Detroit! If you collect County Blues you MUST have this one and this is the best way you can have it—an unbreakable vinyl super sounding 78!! **MB \$300**
- 366. Ruby Smith – "Port Wine Blues/You Satisfy" *RCA Victor 20-2152 Mint* **MB \$25**
- 367. King Solomon's Trio – "Mean Train/Baby I'm Cuttin' Out" *Big Town 102 VG++* Nice West Coast Blues. **MB \$50**
- 368. The Spaniels – "Dear Heart/You Won't You Dance?" *Veef Jay 189 Mint* Perfect copy of Group Classic. **MB \$50**
- 369. The Sparks Of Rhythm – "Don't Love You Anymore/Woman Woman" *Apollo 479 VG++/M* Small scuff on A-side, no effect. **MB \$35**
- 370. The Spiders – "I Didn't Want To Do It/You're The One" *Imperial 5265 VG++* Nice copy of Classic. **MB \$20**

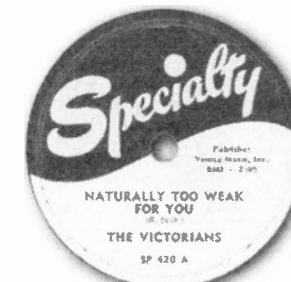


- 371. The Squires – "A Dream Come True/Lucy Lou" *Kicks 1 M- Los Angeles Classic!! Very Scarce.* **MB \$175**
- 372. Luther Stoneham – "January 11 1949 Blues/Sittin' Here Wonderin'" *Mercury 8275 VG++/M* Small scuffs on A-side, no effect. No 45 pressed. Nice Country Blues. **MB \$125**
- 373. The Strangers – "Blue Flowers/Beg And Steal" *King 4709 Mint* One of the All Time Group Classics—\$2000+ on 45. **MB \$250**
- 374. The Swallows – "Dearest/Will You Be Mine" *King 4458 M- Classic.* **MB \$100**
- 375. The Swallows – "Wishing For You/Since You've Been Away" *King 4466 M- No 45 ever found on* this classic. **MB \$150**
- 376. The Swallows – "Eternally/It Ain't The Meat" *King 4501 Mint* Classic. **MB \$75**

- 377. Carmen Taylor – "Lovin' Daddy/Ding Dong" *Atlantic 1002 VG++* Nice Female Blues. **MB \$30**
- 378. John Taylor – "On My Mind/Alberta" *Celena 100 Mint* Obscure Jump Blues from Long Beach, California. **MB \$50**
- 379. Little Temple & His 88 – "I Ate The Wrong Part/ Cold Love" *Specialty 475 Mint* AKA Gus Jenkins with Harp and Guitar. Great!!! **MB \$75**
- 380. The Tenderfoots – "Sindy/Sugar Ways" *Federal 12228 Mint* Group Classic by ex-Lamplighters. **MB \$50**
- 381. Willie Mae Thornton – "Mischievous Boogie/Every Time I Think Of You" *Peacock 1603 M- The one* just before "Hound Dog." Labels reversed. **MB \$35**
- 382. Big Son Tillis-D C Bender – "Rocks Is My Pillow/ Zetela Blues" *Elko 821 VG++* Stunning Country Blues!! A Must Have!! **MB \$75**
- 383. The Titans – "Can It Be/Don't You Just Know It" *Specialty 625 M- A-side written by Sonny Bono.* **MB \$35**
- 384. Jimmie Toliver/Calif Bluesmen – "Rolling/Why Did You Leave?" *Chimes 112 M- California* Blues Instrumental Classic. **MB \$50**
- 385. The Turbans – "I'll Always Watch Over You/Sister Sookee" *Herald 469 Mint* Perfect copy of Group Classic. **MB \$35**
- 386. The Turbans – "B-I-N-G-O/I'm Nobodys" *Herald 478 VG++* Just a few small scuffs, no effect, plays mint. **MB \$35**
- 387. The Turks – "Emily/When I Return" *Money 211 Mint* West Coast Classic **MB \$35**
- 388. Ike Turner – "You're Driving Me Insane/Trouble And Heartaches" *R P M 356 M- Yes there is a 45* on this one but it's very rare and expensive. **MB \$35**
- 389. Joe Turner – "Rocks In My Bed/Howlin' Winds" *National 9144 Mint* No 45 pressed on this Turner Classic. **MB \$50**
- 390. Joe Turner – "Back-Breaking Blues/Empty Pocket Blues" *Aladdin 3070 Mint* Is there a 45 on this one?? **MB \$75**
- 391. Joe Turner – "Mardi Gras Boogie/My Heart Belongs To You" *M-G-M 10274 M- Small TOL* on B-side. **MB \$35**
- 392. Sonny Woods & The Twigs – "Chapel Of Memories/Song Of India" *Hollywood 1015 Mint* XOL on B-side. **MB \$35**
- 393. Jake Vaughn – "Blue Broke And Evil/You're My Baby" *Decca 48196 Mint* **MB \$35**
- 394. The Velours – "This Could Be The Night/Hands Across The Table" *Onyx 515 Mint* New York Classic. **MB \$35**
- 395. The Velvets – "I Cried/Tell Her" *Red Robin 127 Mint* Perfect copy of Classic. **MB \$50**



- 318. The Orioles – "In The Chapel In The Moonlight/ Thank The Lord! Thank" *Jubilee 5154 M- Gorgeous* white label promo, #OL. **MB \$50**
- 319. Johnny Otis – "Harlem Nocturne/Ultra Violet" *United Artist 142 VG++* Otis' Theme Song **MB \$35**
- 320. Johnny Otis – "Midnight In The Barrel House/ Barrel House Stomp" *Excelsior 536 VG++* Great guitar work by Pete Guitar Lewis. **MB \$50**
- 321. Johnny Otis – "Beer Bottle Boogie/Uneasy Blues" *Regent 1025 Mint* Great Jump Blues vocals by Marylyn Scott. **MB \$35**
- 322. Johnny Otis Orchestra – "Turkey Hop/Part Two" *Savoy 732 M- Vocals by The Robins* **MB \$50**
- 323. Johnny Otis Orchestra – "Chittlin' Switch/Get Together Blues" *Savoy 824 Mint* A-side vocals by Vocaleers, B-side vocals by Little Esther. **MB \$35**
- 324. Johnny Otis – "The Love Bug Boogie/Brown Skin ButterBall" *Mercury 70050 Mint* **MB \$35**
- 325. Danny Overbea – "40 Cups Of Coffee/II Follow You" *Checker 774 M- Chicago* Classic. **MB \$25**
- 326. Earl Palmer's Party Rockers – "Johnnie's House Party/part two" *Aladdin 3379 Mint* Party Classic. **MB \$25**
- 327. Little Junior Parker – "Dangerous Woman/Belinda Marie" *Duke 315 Mint* Super Late 1960 Vinyl 78!!! Very Scarce!!! **MB \$50**
- 328. Prince Patridge – "How Come My Dog Don't Bark When You Come Around?/Choosing A Career" *Crest 1006 M- Los Angeles* Classic. **MB \$25**
- 329. Country Paul – "Black Cat Trail/I'll Never Walk In Your Door" *King 4560 VG++* Nice Country Blues. **MB \$50**
- 330. Morris Pejoe – "It'll Plumb Get It/Can't Get Along" *Checker 781 Mint* **MB \$50**
- 331. Roy Perkins – "Bye Bye Baby/You're On My Mind" *Meladee 111 Mint* Rare Louisiana Label! A-side Great Rocker. **MB \$100**
- 332. Jesse Perry – "Lovin' Lover/Mercy Mercy" *Modern 116 VG++* Super Early Modern—No 45 even invented yet. **MB \$35**
- 333. Marvin Phillips/Men From Mars – "Wine Woogie/ Old Man's Blues" *Specialty 445 Mint* Drinking Classic in Perfect Store Stock Mint. **MB \$35**
- 334. Doc Pomus – "No Home Blues/Send For The Doctor" *Chess 1440 VG++* One of several records sung by the man who wrote many Rock & Roll classics for Elvis and other greats. **MB \$75**
- 335. King Porter – "Chittlin Ball/Don't Let Fletcher Getcha" *Imperial 5039 Mint* Nice Jump Vocal—No 45 pressed. **MB \$40**



- 396. The Victorians – "Naturally Too Weak For You/Part Time Sweetheart" *Specialty 420 M- No 45* pressed. **MB \$75**
- 397. Eddie Vinson – "Kidney Stew Blues/Old Maid Boogie" *Mercury 8028 M- Classic.* **MB \$35**
- 398. The Vocaleers – "Love You/Will You Be True" *Red Robin 125 Mint* New York Classic. **MB \$50**
- 399. T-Bone Walker – "Mean Old World Blues/You Don't Love Me Blues" *Rhumbogie 4003 VG++* Classic Chicago T-Bone. No 45 pressed. **MB \$35**
- 400. T-Bone Walker – "You're My Best Poker Hand/ Long Lost Lover Blues" *Capitol 57-70023 Mint* **MB \$50**

Special Note

Remember this auction closes Monday, February 15th at 7:00 pm, West Coast time. Due to increased phone traffic, I am changing my phone system so that it will be easier to get through at closing time. There will be more phone lines available and I may have help in answering your calls. If you get my answering service, leave a message. I WILL call you back. No one will miss an opportunity to bid as long as you call before the deadline.

Don't forget, I'm always in the market to buy your

high-end, rare 1950's or earlier records. I personally collect rare Country Blues from the Depression through 1960 and trades are always considered. I pay more than ANYONE for the records I need. You are costing yourself money if you sell rare R&B records to ANYONE else without first consulting with me.

Thanks for all your business last year and it looks like 1999 will be a "record" year.

John

(Metheny from page 30)

Do you think that maybe the Brazilian influence has sort of played out its hand in your music?

I almost feel obligated to say yeah, but the guys I had contact with — particularly, Milton Nascimento, Ivan Lins and Antonio Carlos Jobim, who are probably my three favorite guys — all are deeply affected by the same American music that I grew up with. To me, it's almost impossible to separate the two. And this is true of the music of both Americas in general. I almost would go as far as to include tango music, but certainly Cuban music, music of the Caribbean and American music in all of its various guises.

So you don't see it so much as American and South American music as you do that a common music of the Americas.

Yeah, because all of us had to kind of make it up. We all have this common legacy, an effort to reconcile the cliché of the African-European thing, which I think is a lot more complicated than that. We all found ourselves literally in a new world, and the music that has resulted has been the soundtrack of our common discovery. At this point, it's almost impossible for me to even know what these terms mean any more — Brazilian music or even jazz or whatever one gets thrown up this week.

It makes sense that by spending as much time on the road as you do that the distinctions between different music types would become blurred.

To me, it's ultimately about humans. We all have far more in common than we have differences. For me, looking for the things we have in common has been a more valuable and effective way of thinking about life and music rather than saying, okay, now I'm going to make a wall here and separate these music types.

Metheny released a second live album in 1993, titled *The Road To You*, a greatest hits album of sorts mostly featuring material he had recorded on Geffen Records. The follow-up, non-PMG sideman projects gradually stretched further out than anything he'd done to date, coupling him with saxophonist Josh Redman, Haynes' *Te-You!*, Pat Metheny Group drummer Wertico's *The Yin And The Yout* (where he was listed as Yu Gno Whu), Israeli singer Noa's self-titled debut disc, and *Stone Free: A Tribute To Jimi Hendrix*, which offered a nasty version of "Third Stone From The Sun."

But even the unlikely, distortion-heavy Hendrix paean was mild stuff compared to 1994's *Zero Tolerance For Silence*, an abrasive solo electric guitar rant that alienated many fans. Effortlessly, he then slipped back into more conservative fare with *I Can See Your House From Here*, an exceptional face-off with the slippery funk of fellow guitarist John Scofield, recorded after lengthy negotiations between Geffen Records and the Blue Note label.

The year 1995 brought a new, hip-hop

influenced Pat Metheny Group release, *We Live Here*. Metheny's love for director Antonio Baiocco's *Cinema Paradiso* (which he stated is his favorite film) led to a frantic three-week session of writing, recording all of the instruments himself and mixing the resulting soundtrack for the director's *Passaggio Per Il Paradiso*. The instrumentation and themes are reminiscent of his and Mays' work on *The Falcon And The Snowman* and present Metheny (for once) coming dangerously close to repeating himself. The soundtrack has yet to be released in the states.

The 1996-issued *Quartet*, a Pat Metheny Group recording comprised only of the four core members and lacking the vocals and additional percussion supplied by the group's additional players, was mostly composed live in the studio. The cuts are considerably less melodic than most Pat Metheny Group recordings, placing the album mid-center between the guitarist's terminally romantic writing and the outrageous dissonance of *Zero Tolerance For Silence*. Many PMG fans were disappointed that the jazzman had no interest in churning out another *Still Life (Talking)* or *Letter From Home*.

Metheny's two most extreme recordings soon followed, released almost simultaneously: *Beyond The Missouri Sky* and *The Sign Of Four*. Each was a collaboration with another name musician, but similarities ended there. *Missouri Sky*, recorded as a duo project with Haden, was a beautiful collection of guitar/bass ballads fraught with folk and country references, bringing to mind both players' home state. *The Sign Of Four* coupled Metheny with British avant-garde guitarist Derek Bailey for a full three discs of fifth-gear thrash-jazz that made both *Song X* and *Zero Tolerance For Silence* sound tame in comparison. Bailey had never heard Metheny before the two of them met but was immediately impressed with the younger guitarist's ability to step outside the boundaries of tradition — the same music traditions Metheny had best exemplified on the recent *Missouri Sky*.

Metheny fans who hated *Zero Tolerance For Silence* must have freaked when *The Sign Of Four* came out —

(laughs)

— but those are such great records.

I think they're both excellent records. They're two of my favorites.

It seems like it would be particularly difficult to play that far outside with someone you don't have a history of playing alongside, especially since you're doing away with the usual chord progressions and song structure and jazz phrasing — all the landmarks jazz players use as something to grab onto.

There are occasions when you play with people you don't even know and you hook up like nobody's business. The Derek Bailey record was like that. I was a fan and admirer of his in a distant way. What I heard of his I really liked, and philosophically I considered him a brilliant guy. His book on improvisation is one of the best books I've ever read

about the subject. I wasn't that familiar with the nuts and bolts of how he did what he did, but within minutes of meeting each other, we were playing.

And you say you were able to establish a rapport with Bailey pretty much right away?

Yeah, and that's happened many times over the years. I can think of many jam session situations when there's a certain bass player or drummer you just hook up with. They might not even be able to speak English. You just get a thing.

That must be gratifying. Kind of a quantum leap.

Oh, it's great. It's one of the real beauties of this kind of music, the liquidity of it, the way you can apply your knowledge and experience to each musical situation and each different set of musical personalities in infinite variety. But, you know, it can also be that somebody you have an incredible rapport with one time, another time you play with them and it's a fight. Music is really elusive and complex, and I think it's hard to paint it in anything other than a lot of different three-dimensional shades.

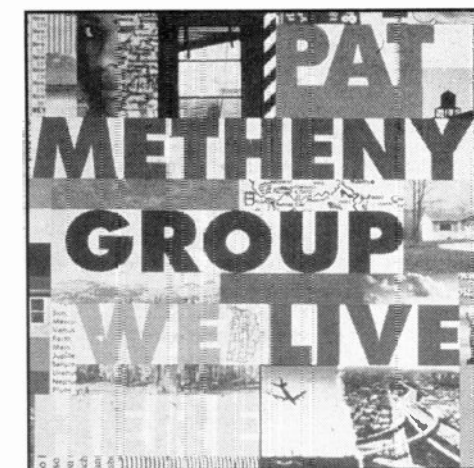
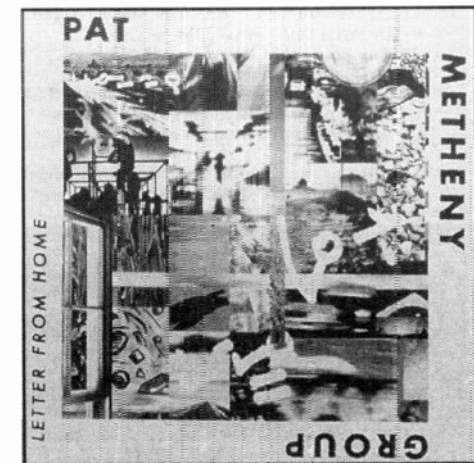
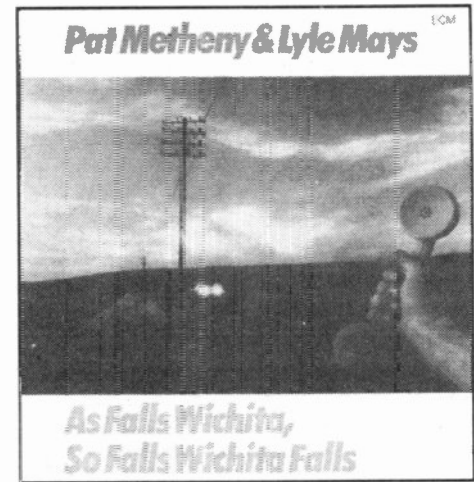
It sounds risky, biting off as much as you do, courting so many changes —

But it's fun. To me, it's the payoff and icing on the cake for all of the energy that you put into writing songs and making records and the incredible dues that you pay — I mean, writing especially is incredibly hard. It takes days and weeks of coming up with nothing before you get something that you really like and something that you kind of fall in love with — which for Lyle and me is a necessity. We can both write stuff all day long, but when you get those things where you feel, oh, yeah, I can't wait for people to hear this, that's the shit.

While Mays and Metheny's most recent project, *Imaginary Day*, is nowhere near as loose as *Quartet*, it is still not as melodic as his core fans would have preferred. The two composed the album as a suite of sorts, "an extended journey... that lets you imagine your own scenarios and stories, and emotions to go with them." Methenyites who have stuck by the guitarist through his earlier outrageous projects may begin abandoning him now that the last few Pat Metheny Group efforts — previously his most reliable source of 'pretty music' — have not been particularly hummable. For another glimpse of that side of Metheny, they'll have to hear him on bassist Marc Johnson's *The Sound Of Summer Running*, where he again mixes jazz, folk and country influences in the company of another eclectic, guitarist Bill Frisell.

It's great to know that we don't have to wait the usual year or so for another Metheny album to hear you — you tend to appear on a lot of other artists' projects, which is the next best thing to getting a new Metheny disc.

These last two years or so, when I haven't been touring as much, have been very



intense because I've done around nine or 10 sideman appearances. But I can't just do a sideman thing — just walk in and do my part and leave. I always wind up being very involved, because guys like Kenny Garrett, Michael Brecker, Charlie Haden, Bill Frisell and Marc Johnson are all real good friends of mine, and I want them to make the best record they can possibly make.

So you end up doing a lot more than just showing up with your guitar, playing some solos and leaving.

Oh, yeah. I offer everything, so I end up being involved in the mixing, in all the details of the record. Those things, along with writing and making my own records, tend to be very draining and intense — much more so than being on the road.

So your history as a producer of your own albums makes you feel like you've left the sideman job only half-completed if you don't throw yourself into the sound of those albums.

That's kind of my personality. I have real strong feelings about the ways I think things should sound, what's good enough. Some-

(Please see Metheny page 38)

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Table listing new releases with artist names, album titles, and prices. Includes artists like Axel Rudi Pell, Bach, Sebastian, and many others.

(Metheny from page 36)

times I find myself thinking, oh man, we should do this, that, or the other thing. Besides my own recordings, the stuff I've been most proud of and have been the most involved in are Mike Brecker's projects. He's similar to me — he really uses the studio for what it is and has no fear of it. Sometimes guys get into the studio and just freak out, and so I find myself ending up with a different role than I thought I would have.

Do you ever worry that the well of new ideas is going to dry up? Especially since you've already covered so much diverse ground.

God, for me it's the opposite. Right now, there are six records in my brain I'd love to do. I may well someday get into Keith Jarrett territory and put out two, three, four records a year — but if you want those records to really be digested, it's dangerous to put out more than one a year.

That's too bad.

Actually, the relief for me has been to do one of my records a year and really get involved in two or three sideman things. But I think I'm going to start cutting way back on that stuff. I've really enjoyed playing on a lot of people's records, but on the other hand I am kind of a leader type (laughs).

What a drag that that you have to sit on so many ideas, especially when you think about the era in jazz when Coltrane was releasing an album every three months.

Yeah, well, it was a little different then.

Why don't you record them all and, rather than release them individually, put them out as a big box set?

I've been thinking about that.

Sounds like you've got some definite ideas as far as the directions for those albums.

Well, they're not fully formed to where I can tell you, yeah, this is what I want to do. But there have been huge gaps in what I've managed to get out. The music I've managed to play the longest is standards, yet I've only recorded one or two, and I should do a whole album of them. Also, I've never done a pure acoustic solo guitar record. That's something I'd like to do.

You don't consider New Chautauqua to be a solo guitar record?

Well, that's one I did with overdubs. It was ECM's idea of a solo record. *Zero Tolerance For Silence* also, for that matter, was a solo guitar record, but what I'm talking about is something really simple that you could almost record direct to two-track.

Though I know it has to mess with your sales, it's truly admirable that you never record the same kind of thing twice. So many players create a permanent following from basically remaking the same record, which you've never been guilty of. How do you find out what other

influences you want to incorporate?

I have a lot of friends who are always listening to music and give me tips. And I listen to the radio all the time. I'm one of those guys who drives his girlfriend crazy station surfing. I listen to the radio as much as I can because even if I don't like the music, I like to know what the vibe is out there.

And there's lots of stuff on the radio worth not liking —

I have almost nothing but total contempt for radio programmers. People rant and rave about critics all the time, but there's this nameless, faceless group of radio programmers out there 10,000 times more dangerous and more effective at killing good music. I've had contact with some of these people and it's truly frightening.

And when jazz radio centers on either pop jazz or just playing old Blue Note reissues —

I'm not talking about just jazz.

Just radio in general —

Yeah, jazz radio can't help but play something good sometimes. But in the world of pop, rock 'n' roll and country, the way they decide what records are going to literally create the soundtrack for the general culture, it's truly scary. But I just try to keep my ears open. If there's something I like, I try to find out who it is and buy their record, hear it a few times and see if I want to hear it again. To me, that's usually the most compelling argument.

What about the contemporary jazz scene?

There's a lot of jazz that falls into this same problem. I hear somebody who sounds good, who plays well, and as soon as it's over, I ask myself if I ever want to hear that again. And the answer is often, no. The guys that I really, really like — Herbie Hancock, Freddie Hubbard, John Coltrane, Wes Montgomery — there's this thing, like, man, I want to hear that again. That to me is the thing among younger jazz guys that is really lacking.

Why do you think that is?

I don't know why. Some of even the most famous young jazz guys — they're incredible musicians and I buy their records and I really want to like them. But I listen to them once and it goes in one ear and out the other. And I think, God, am I just age-prejudiced or something? Then somebody like Josh Redman or Christian McBride or Brad Meldhau comes along. For me, those guys have exactly what I'm talking about. I want to hear what they play again.

Proving that it's not an age thing.

There's so much content in their stuff that's connected to other music. And then I think, oh good, I'm not crazy.

Pat Metheny Discography

by Dave McElfresh

ALBUMS (releases by Pat Metheny)

Label	Label#	Title	Year
ECM	1073	Bright Size Life	1976
ECM	1097	Watercolors	1977
ECM	1131	New Chautauqua	1979
ECM	1180/81	80/81	1980
Geffen	24468	Secret Story	1992
DGCD-	99998	Zero Tolerance For Silence	1994
MCA GED	77007	Passaggio Per Il Paradiso	1996

ALBUMS (releases by Pat Metheny Group)

Label	Label#	Title	Year
ECM	1114	Pat Metheny Group	1978
ECM	1155	American Garage	1980
ECM	1216	Offramp	1982
ECM	1252/53	Travels	1983
ECM	1278	First Circle	1984
EMI CDP	748411	The Falcon And The Snowman (soundtrack)	1985
Geffen	24145	Still Life (Talking)	1987
Geffen	24245	Letter From Home	1989
Geffen	24601	The Road To You	1993
Geffen	24729	We Live Here	1995
Geffen	24978	Quartet	1996
Warner Bros.	9 46791	Imaginary Day	1997

GUEST APPEARANCES, COLLABORATIONS, ETC. (incomplete list)

Label	Label#	Title	Year
Improvising Artists	373846	Jaco (w/Paul Bley, Jaco Pastorius, and Bruce Ditmas)	1974
ECM	1051	Ring (as part of Gary Burton Quintet)	1974
ECM	1072	Dreams So Real (as part of Gary Burton Quintet)	1976
ECM	1092	Passengers (as part of Gary Burton Quartet)	1977
Asylum	704	Shadows And Light (w/Joni Mitchell)	1980
Headfirst	9701	That Summer Something (w/Ross-Levine Band)	1981
ECM	1190	As Falls Wichita, So Falls Wichita Falls (w/L. Mays)	1981
Capitol	798652	Toninho Horta	1981
Kool Jazz KM	26001	Kool Jazz Live From Midem	1983
Interdisc	3580	Pedro Aznar	1984
ECM	1271	Rejoicing (w/Charlie Haden and Billy Higgins)	1984
Polydor	827638	Encontros E Despedidas (w/Milton Nascimento)	1985
Geffen Records	24096	Song X (w/Ornette Coleman)	1986
MCA Impulse!	5755	Day In/Day Out (w/Mike Metheny)	1986
MCA	5980	Michael Brecker	1987
Gramavision	18-8703	The Story Of Moses (w/Bob Moses)	1987
Verve Forecast	835 054	Ricardo Silveira	1988
Verve Forecast	839 734	Moonstone (w/Toninho Horta)	1989
Nonesuch	79176	Electric Counterpoint (w/Steve Reich)	1989
Midi Inc.	32MD-1048	Welcome Back (w/Akiko Yano)	1989
Geffen	24293	Question And Answer (w/Dave Holland, Roy Haynes)	1990
EMI	7944872	Tell Me Where You're Going (w/Silje Nergaard)	1990
MCA	42313	Parallel Realities (w/Jack DeJohnette and H. Hancock)	1990
GRP	9598	Reunion (w/Gary Burton)	1990
Nonesuch	979279	Love Life (w/Akiko Yano)	1991
Geffen	24505	Toys (soundtrack)	1992
JMT	314 514 00	Till We Have Faces (w/Gary Thomas)	1992
RCA	66114	Harbor Lights (w/Bruce Hornsby)	1993
CMP	CMPCD66	Crazy Saints (w/Trilok Gurtu)	1993
Warner Bros.	945365	Wish (w/Joshua Redman)	1993
Intuition	INT2150	The Yin And The Yout (w/Paul Wertico)	1993
Warner Reprise	945438	Stone Free: A Tribute To Jimi Hendrix	1993
Geffen	24619	Noa (w/Achinoam "Noa" Nini)	1994
Warner Bros.	945499	Angelus (w/Milton Nascimento)	1994
Dreyfus Jazz	36569	Te Vous! (w/Roy Haynes)	1994
Blue Note	724382776529	I Can See Your House From Here (w/John Scofield)	1994
Verve	314 523 150	Carnegie Hall Salutes The Jazz Masters	1994
Verve	527 382	A Turtle's Dream (w/Abbey Lincoln)	1995
RCA	07863 66584	Hot House (w/Bruce Hornsby)	1995
Warner Bros.	9 46209	Pursuance: The Music of Coltrane (w/Kenny Garrett)	1996
Impulse!	IMPD 191	Tales From The Hudson (w/Michael Brecker)	1996
Knitting Factory	KFW 197	The Sign Of Four (w/Derek Bailey)	1997
Verve	314 537 130	Beyond The Missouri Sky (w/Charlie Haden)	1997
Concord	4803	Like Minds (w/Gary Burton)	1998
TelArc	83436	By Arrangement (w/Jim Hall)	1998
Arkadia Jazz	71043	The Elements (w/Dave Liebman)	1999

this issue's Five Star Record

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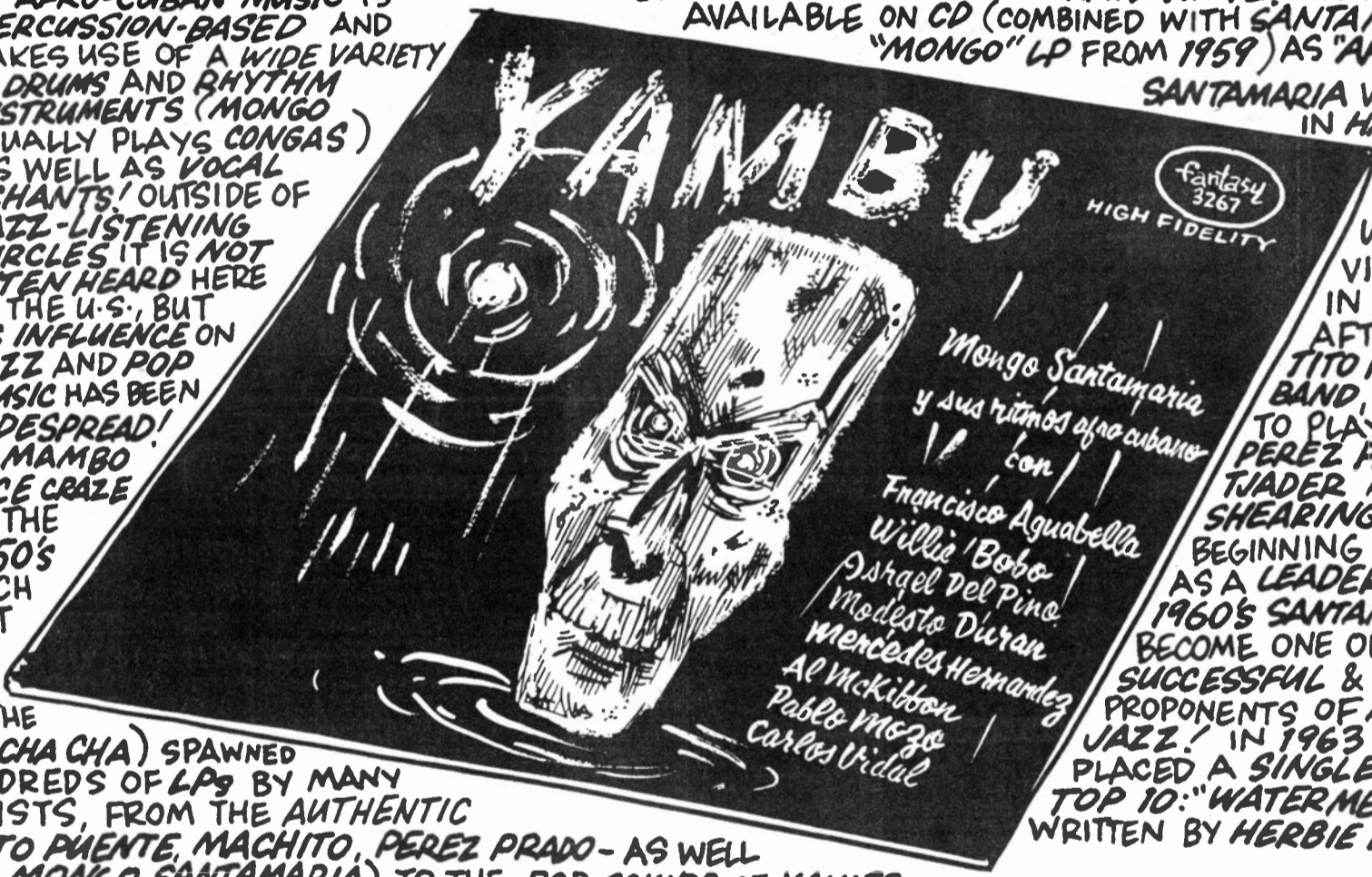
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Collectormania!

SPACED-OUT DOCUMENTARIES

by Chuck Miller

For the space program, the 1960s were an exciting time. Rockets and spaceships and capsules flew from the earth as television cameras and radio microphones picked up every count and equipment check. Just mentioning names such as Shepard, Armstrong, Gagarin, Aldrin, Chaffee, Collins, Lovell brings back flickering televised images of rockets attached to Florida gantries, ready to burst through the troposphere, the stratosphere, the ionosphere — to the moon, to the stars, to infinity and beyond.

During the 1950s and 1960s, the golden age of America's space program — the Mercury, Gemini and Apollo missions — avid record collectors found that they too could acquire a piece of the space program. Many record companies, both large and small, released documentary spoken-word albums and 45s dedicated to space flight and the men who participated in it.

Michael Biel, an avid record collector and member of the Association of Recorded Sound Collectors (ARSC), keeps searching out spoken-word documentary records in general, and space-related discs in particular. "I've been collecting records ever since I was a little kid. One of the things that I generally look for are topical historical materials. So as this topic came along, and so many records came out, I started collecting them as well. This is not a specialty area per se, it just happens that there were so many that came out, I try to grab every one that I can."

The space documentary records that Biel has collected are, for the most part, audio documentaries that give a whole overview about the entire space program or, in some cases, about specific space flights. When astronaut John Glenn became the first American to orbit the earth, dozens of documentary records chronicling the event hit the stores.

"In some cases, these albums, just like some of the Kennedy tribute albums, were recordings of station broadcasts. There were things that were CBS broadcasts, there were things that were NBC broadcasts. Some of these records were put out as "special editions." Those were complete broadcasts that would have narrators, would also have music. Indeed there was one of those, one of the albums, Earl Robinson, the composer of 'Ballad for Americans' wrote the music, and Norman Corwin, the greatest of the writers of the golden age of radio, was the writer. Astronaut Walter M. Schirra Jr. was the narrator (*Apollo 11: Flight To The Moon, Bell 1100*)."

The Apollo XI mission not only put men on the moon and brought them home safely, it also became a high-water mark in terms of space-related documentary records. "Many of the Apollo XI documentary records first gave a capsule history of the space program," said Biel. "Time-Life advertised a six-record set, *To The Moon* (Time-Life STL-163) Actually, only Side 12 was devoted to Apollo XI. It came with a 192-page book for a pre-publication price of \$19.95 plus a small charge for postage and handling, and 'will be delivered to you as soon after the moon landing as possible.' So that a month or two months after the flight, then your set — a whole history of the space program, including the Apollo XI mission — would be delivered. But in the meantime, there must have been at least 20 different albums that came out about Apollo XI."

Other astronauts also have had their flights pressed on vinyl. In Biel's collection is a styrene 7" small-holed disc from the Alan Shepherd flight, *America's First Man In Orbit* (Nelson Doubleday/Vox SP 27). "It was pressed in stereo. Except for the section of the transmissions relayed from the Australian communications post where they panned the signal from one

channel to the other, the company seems to have had access to separate feeds from the different sources. The capsule is on the right, Mercury Control is on the left, and the Mission Spokesman is in the center. The sound of the launch was recorded in real stereo. At least some of the other flights also had 7-inch records, and all of the Mercury flights were combined on a stereo LP, *America's Men In Space: The Story of Project Mercury* (CMS/Vox CMS 71000)."

The Americans may have been competing with the Soviet Union for space supremacy in the 1960s, but the Russians weren't falling behind with their own documentary records.

"When I was visiting in Finland at Radio Finland, we were going through their archives, and there were two copies of a 7" Yuri Gagarin record, and one of my good friends is the archivist there, and he let me have the extra copy. The disc was a bright orange color and was a flexi in a paper folder,

"A lot of the sound that you will hear on these end-of-the-century documentaries is phony.... [However] most of the time, the documentary records involving the space program are using the original sounds of the time."

— Michael Biel

which was a very popular form of inexpensive records in the USSR in the 1960s.

"And when I was in Moscow a couple of years later, I went to the museum that they have at their major pressing plant, and at the museum there was an empty sleeve for a 10" Yuri Gagarin record from around 1966 (*Yuri Aleksevich Gagarin, Melodiya D 22859-60*), and they let me take the empty sleeve. There also is an album of songs about space called *Towards the Stars* (Melodiya 33D 032813-14). It has songs such as 'You Dream Of Flights In Space,' 'The Cosmonauts Are Again In Space,' and 'Apple-Trees Will Bloom The Mars.' That's what it says on the sleeve. But on the label it says, 'Apple-Trees Will Bloom On The Mars.' That makes more sense. No it doesn't! Apple trees will bloom on Mars? They have got to be kidding!"

Many of these space-related recordings were commonplace in the 1950s and '60s, but are almost impossible to find today. It is these spoken-word discs that Biel is most concerned about. Since these documentary discs are a reflection of their times, they are also a snapshot of our lifestyle and our perception of ourselves. Many of these recordings have been passed over for videotaped documentaries — some of those videotaped history reels borrowing the old sounds of the past; others "re-creating" them as a Foley editor might sweeten up an action scene in a Steven Spielberg picture.

"A lot of the sound that you will hear on these end-of-the-century documentaries is phony. It's something that I think is a major scandal with television documentaries — that they put in these phony sound effects that are so unnecessary. There was a documentary I was watching a week ago. There were several places where they had scenes of suburban life, and every time they had a street scene, there was a dog barking — the same dog. Whenever there's a battle, they put in battle sound effects. Most of the time, the documentary

records involving the space program are using the original sounds of the time."

Biel still continues to look for these documentary discs about manned flight to the stars and can still find new interpretations of the same space flights in regional recordings and pressings.

"The 1960s was a very good time for documentary LPs in general. But then it really peaked for the Apollo XI mission in 1969. By September of 1969, the market became flooded with Apollo XI records. And I'm still every once in a while finding one that I've never seen before. Because a lot of them were local — a local radio station in one city might put out their own documentary album, a bank or some other business might do something as a giveaway — these were regionals and not nationally distributed."

And there are still sounds out there that haven't been released yet — manned and unmanned space missions that haven't been heard since the original countdown.

"In the 1940s and 1950s, Edward R. Murrow was doing the *I Can Hear It Now* series. Murrow and Fred Friendly did a volume of *I Can Hear It Now* that has never been released. They completed it about a week before the first Sputnik. They went back into the studio and put an addendum on the end of it about the Sputnik. So that's where the album ends — and they never released it. There's a copy of the master tape at CBS News, and they once played it for me."

Biel is still looking for space-related records and recorded spoken-word documentary records. If you have any such materials or have questions about some of the records in your collection that fall under this category, you may contact him through the Internet at mbiel@kih.net.

Thank-yous and updates

Just a quick note to thank everybody who wrote in with regard to my column on Stacy Davis and Rocshire Records. From one collector to all of you, it was a dream come true to hear that not only did the video for Tony Carey's "West Coast Summer Nights" exist, but that so many of you were willing to send me copies of the video — as well as that song's 45 that I had lost so many years ago. For me, it was a Christmas present I will always treasure. Thanks again to all.

In my column on Hip Pocket Records, I listed three titles in the discography as unknown. Steve Seymour of Escanaba, Michigan, e-mailed me with this information: "I have two which the discography lists as unknown. HP-35 is Country Joe and the Fish, 'Not So Sweet Martha Lorraine'/'Masked Marauder.' HP-36 is Joan Baez 'There But For Fortune'/'Pack Up Your Sorrows.'"

And Ron Holbach added this: "On my list, though I do not have the discs, I identify disc 37 as The Rooftop Singers doing 'Walk Right In' and 'Tom Cat,' respectively. I can only speculate that I got these titles from a *Goldmine* ad, as I recall an advertiser who had some for sale."

And from David Pearlman came this tidbit: "There was a single package containing four Hip Pocket records: 8 Super Hits: A Special Introductory Offer. It contained HP5 (Neil Diamond), HP1 (Tommy James), HP14 (The Buckingham) and HP9 (The Doors). The custom envelope features graphics and text, but no artist pictures. I think this particular package must be relatively rare; I have the only copies I've seen, whereas I've seen just about all the other titles on your discography numerous times. (Hip Pocket records, that is; the Americom discs are obviously very hard to find)."

Thanks, Ron, Steve and David.

Also, Stephen Stroud noted that there was a second line of Hip Pocket Records, specifically for the children's market and in the HP-200 series: Some of the titles are your basic Mother Goose/Aesop's Fables/Hans Christian Andersen material, such as: HP-203 "Jack And The Beanstalk"/'Robin Hood,' HP-204 "Hansel And Gretel"/'Little Red Riding Hood' and HP-212 "Pop Goes The Weasel," "Old Woman In The Shoe," "Jack And Jill"/'Hickory Dickory Dock," "London Bridge," "Diddle Diddle Dumpling."

And if you have any other questions about your music collections, please drop a card or a letter to: *Goldmine*, Attn: 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!

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Footnote Archives

TOY DOLLS: PUNKS, PACHYDERMS AND... POSTERITY?

by Dave Thompson

They were the arch-pranksters of punk, a gratuitously anarchic blend of rocking, riot and very silly party hats which so utterly offset the seriousness of the era that, when Toy Dolls did finally score the hit single they deserved, it was with a song they'd learned at kindergarten, set to a beat they'd been playing since they first formed their band.

Yet if anybody ever doubted the Toy Dolls' commitment to the music that they made, and the scene which so gratefully embraced them, they'd have more than an enraged Michael "Olga" Algar to contend with. History itself would take them outside and teach them the error of their ways. For in the 20 years since the Toy Dolls first sauntered out of their grim northern hometown of Sunderland — with a wicked sense of humor and some riffs that cut like razors — nobody has done more than they have to bring punk rock to the masses. "Nellie The Elephant" proves that.

A long-established favorite on English children's records, "Nellie" was the tale of a star circus elephant who packed her trunk, slipped her chains, and trundled back to the jungle. Off she went with a trumpety trump... trump trump trump.

Hardly surprisingly, "Nellie" started life in the Toy Dolls' repertoire as a novelty encore. That became a novelty single, which spawned a novelty remake. During Christmas 1984, the Toy Dolls sold more than a half million copies of their brash 'n' breakneck recounting of the escapologist escapades of the performing pachyderm, and if the band's story had ended there, they would already have done enough. But 15 years later, the Toy Dolls are still with us. Though their American fame rests largely on the predilections of a handful of import-hungry punk fans and a forthcoming compilation on the Cleopatra label, the world is a better place because of them.

The Toy Dolls were completely unknown outside of their immediate hometown when they released their debut single, "Tommy Kowey's Car"/"She Goes To Finos," in July 1980. Financed by a friendly businessman and issued in a magnificently limited limited edition — just 500 copies were pressed to be sold at the band's live shows — when they were gone, that was it. The band couldn't afford to press any more, and the businessman presumably didn't want to. Over the years, both tracks would resurface on compilations and the like, but that original 45 is like gold dust.

The Toy Dolls' lineup has undergone innumerable changes since the early days. Famed today as a trio, the Toy Dolls were originally four. But when founding vocalist Pete Zulu quit, and his replacement — a local Billy Idol clone named Hud — failed to show up for his second show, the band had little choice. Either Olga stepped up to the microphone, or they would have to cancel a prestigious gig at the Sunderland Wine Loft. Olga decided to take the chance, and he hasn't let go of the lead since.

Bassist Philip "Flip" Dugdale and drummer Colin "Mr." Scott were alongside him on the Toy Dolls' first 45; by the time of the hit "Nellie The Elephant," however, something like 10 drummers and five bassists had passed through the band's ranks, beginning with the evocatively named Dean James, and shortly thereafter, the legendary Trevor The Frog...

legendary, because the erstwhile Trevor Brewis quit, he insisted, because Brewis resented being a frog.

The Frog was replaced by Teddy Toy Doll in November 1980, and the band returned to the studio to cut three tracks for a couple of compilation albums, a reworked "She Goes To Finos," the colloquially intriguing "She's A Worky Ticket," and the jilted John-esque "Deirdre's A Slag." But within four months of his arrival, Teddy had toddled off, giving way to Happy Bob, rumored to be the best-looking drummer in the band's entire history — and a competent one as well.

This was the lineup that created the Toy Dolls' next three almighty vinyl stirrings: a self-financed four-track EP kicking



One of the many Toy Dolls lineups.

off with the hypochondriac evergreen "I've Got Asthma;" the original version of "Nellie The Elephant;" and at last, the band's lunacy-laced first album, *Dig That Groove*.

The Toy Dolls were also handed the support slot on two Angelic Upstarts tours, a major break at a time when the Upstarts — who themselves hailed from neighboring Newcastle and once boasted Roxy Music's Paul Thompson as their drummer — were widely regarded as the hottest Oi! band on the scene. Their patronage certainly introduced the Toy Dolls to a whole new audience and pushed their record sales onto a national footing as well.

But one tour was more than enough for the hitherto ever-faithful Flip. On the eve of a second outing, and sensing nothing more for his pains than another month spent sleeping in the van and subsisting on motorway burgers and tea, the bassist announced he was quitting.

Once past the initial shock, Olga's first reaction was one of pure joy. At last, the chance to audition musicians who weren't drummers. His second response, though, was somewhat more downbeat. Happy Bob was leaving as well.

But the show, of course, had to go on. Hastily recruiting two new musicians, Olga slammed them through two days of rehearsal, then took them on the road. Nick Buck and Freddie Robertson quit the moment they got off it again.

They were replaced by Barry "Bonny Baz" Warne and drummer Alan "Dicka" Dixon, and with this pair promising at least a modicum of stability, another single slipped out to riotous applause from the growing Toy Dolls faithful, the valedictory "Cheerio And Toodle Pip." Their first release on Volume Records, it would also be their first to see anything like nationwide distribution.

But by the time its successor, "Alfie From The Bronx," arrived in 1983, Dixon had been replaced by Malcolm "Dicky" Dick, and the days spent sleeping in a van on the side of English motorways were already a distant memory.

Now the Toy Dolls were sleeping beside German autobahns, American freeways... the band had gone international. Success, elephant style, was now just moments away.

Posterity records November 1984's "Nellie The Elephant" as a fluke, a nonsense song, a moment of madness from a British record-buying public who, a couple of years before, had given the similarly playful punk-oriented Splodgeness-abounds a hit of their own with the equally immortal, "Two Pints Of Lager And A Packet Of Crisps." And posterity may be correct. But for a while there, you couldn't turn on a British television without Olga, new drummer Paul and returning bassist Pete Zulu grinning back at you, leading another wide-eyed audience through another chorus of "Nellie."

Indeed, on a Top 10 otherwise dominated by such somber fare as Band Aid's "Do They Know It's Christmas," Wham!'s "Last Christmas" and Frankie's "The Power Of Love," the public could be excused for seeking some seasonal jollity wherever it may have been — ironically, in view of past drummer Trevor Brewis' reasons for quitting, Paul McCartney and the Frog Chorus were doing rather well at the same time.

But still, "Nellie The Elephant" struck a resounding chord in the hearts and minds of the seasonal hordes. It entered the chart on December 1 at #63, climbed to #42 the following week and then leaped to #16, #6, #4... When the end-of-the-year top-sellers listing was published, there were the Toy Dolls at #36, above U2, above Kool and the Gang and way above the Miami Sound Machine. Oh, America, you don't know what you were missing.

The Toy Dolls were big, and they were about to get bigger. For three months in early 1985, Olga recruited a fourth member, bassist Ernie (Pete Zulu switched to rhythm guitar), and the Toy Dolls' tour diary overflowed. Headline tours of the U.K. and Europe kept the band on the road for three months, and in March 1985, the band released its long-awaited followup single, a remake of "She Goes To Finos." It bombed.

So did a new album, *A Far Out Disc*, and that same month, the new lineup collapsed. Olga did the only thing that made sense. He recruited two halves of some old ones, brought Teddy Toy Doll and Dean James back into the picture, and in early 1986, the Toy Dolls re-emerged with the classic "James Bond Lives Down Our Street."

That was followed by "Geordie's Gone To Jail," recorded in both English and Japanese; an album, *Idle Gossip*; and just in time for Christmas 1986, another split. Off went Teddy, in came Marty, and in October 1987, *Bare Faced Cheek* wandered out to establish itself as one of the Toy Dolls' best albums ever, to be followed, in time for the Toy Dolls' 10th anniversary, by an even better one, *Wakey Wakey*.

By now, the constant comings and goings in the band's lineup were as much a part of the Toy Dolls' appeal as their music. Great bassists like K'Cee and Dicky Hammond, great singles like 1990's mutant ninja-baiting "Turtle Crazy" and 1995's inspired cover of the Small Faces' adorable "Lazy Sunday" all ensured that for an audience breastfed on brash buffoonery, the Toy Dolls had no peers.

An irreverent assault on Chuck Berry's "No Particular Place To Go" and the wonderful "Fat Bob's Feet" kept the Toy Dolls' ideal of lovable lunacy flying even higher. A freshly inked record deal with the street-conscious Receiver label gave them free rein to maintain a constant barrage of albums: *20 Tunes Live From Tokyo*, *Fat Bob's Feet*, *Absurd Ditties*, the delightfully titled *Orcastrated* and, most recently, 1997's *One More Mega Byte*.

The band also began to infiltrate sundry History of Punk-type compilations, as their importance to the very survival of the species through the 1980s was recognized. Maybe it was the fallout from The Hit; maybe it was simply dogged longevity. But suddenly people who would not be seen dead at a regular punk show were turning up at Toy Dolls' gigs and partaking in the pogo as though to the manner born. And how can anything, even a 20-year-old musical fad, become fossilized when it's couched in such joyous frivolity?

And that is how it should be. For, although Toy Dolls' convoluted history suggests that they are really the vision of just one man, the mighty Olga, in truth they are the dream of everyone who ever cared about music's power to make people dance, sing or just go crazy for no reason whatsoever. That, after all, is what Toy Dolls have been doing for 20 years, and, I hope, what they'll still be doing 20 years from now.

*Vinyl for Victory***America's musicians contribute to the war effort via V-Disc records**

by Chuck Miller

**Soldiers wait by the phonograph to play their new monthly shipment of V-Discs.**

Cpl. George Simon took a deep breath as the brothers approached the microphone.

For the first time in more than 15 years, Tommy Dorsey's orchestra would share the same recording studio with his brother Jimmy Dorsey's band, a special performance in New York's Liederkranz Hall on March 15, 1945. In order to make sure both orchestras' sounds were properly recorded, Simon had the respective brass sections set up at one side of the studio, the reed section on the other side and the rhythm sections in the middle. The feed to the mastering studio had to go through two different radio network hookups just to get to the recording plant. "This resulted in somewhat diminished fidelity," wrote Simon, "but the feeling came through."

For any big band devotee, this would be a historical recording, replete with newspaper stories and radio announcements. The track should have been saved and reissued on hundreds of Dorsey greatest hits packages, but Simon was recording this for V-Disc

Records, a government-created music company. For him, this was just another recording session, and the two tracks produced that day would end up in a box of 78s that were shipped overseas to GIs and gunners and specialists and ensigns and generals and captains for free — recordings that were not sold in Stateside record stores.

Radio personality Bill Goodwin introduced the festivities, "Well, fellows, we have two bands making this V-Disc for you. One of them is led by the former boss of my present boss, a fellow named Tom Dorsey."

"Yeah, that's right, but tell me, who's this other character leading this other band?"

"Don't know him," said Goodwin.

"Wait a minute, I'm your brother Jimmy."

"Oh."

"Remember, we used to play together in the same band when we were kids?"

The trio continued to banter about old times, then discussed Goodwin's involvement with his "new boss," Frank Sinatra. Simon smiled. He knew this introduction

would mesh well with whatever song the Dorseys performed.

Goodwin continued. "Well fellows, how about cutting out the talk and making a little music here for the lads, huh?"

"That's solid with me."

"That's solid with me, 'T' — let's go."

With that, both bands began to play "More Than You Know" (V-Disc 451, Navy V-Disc 231), and Tommy Dorsey's trombone and Jimmy Dorsey's clarinet blended like magic.

Such recording sessions are the hallmark of V-Disc Records, a label whose seven-year existence in the 1940s produced a treasure trove of rare jazz and big band tunes, patriotic marching music and world-class classical orchestral performances. For a few years, due to a series of musicians' union strikes, V-Disc was the only company able to produce new releases of popular songs. American servicemen throughout the theater of war, from the Italian Alps to the North African deserts, received a shipment of V-Discs every month, filled with a wide variety of music

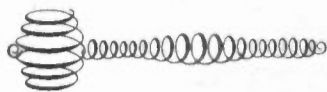
from every genre — 900 12-inch 78s, encompassing more than 2,700 songs. A few years later, many of these discs were confiscated and destroyed by those same armed forces — but today, the records have survived, and the songs on those old 78s are resurfacing on compact disc.

The V-Disc program actually began in June 1941, six months before the United States' involvement in World War II, when Capt. Howard Bronson was assigned to the Army's Recreation and Welfare Section as a musical advisor. Bronson, whose previous musical experience included a stint in John Philip Sousa's marching band, suggested the troops might appreciate a series of records featuring military band music, inspirational records that could motivate soldiers and improve morale.

Bronson's original idea showed promise, and by 1942 the Armed Forces Radio Service (AFRS) sent 16-inch, 33 rpm shellac transcription discs to the troops, mostly radio

(Please see V-Disc page 52)

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(V-Disc from page 50)

shows with the commercials edited out. The troops had no say in what they received — the transcription disc could have a concert on it, or some big band music, or a symphony orchestra. But, at least they arrived safely — as opposed to the shellac records their mothers and girlfriends sent them (more than 80 percent of shellac 78s became jigsaw puzzles by the time they reached the soldiers).

Meanwhile, the American Federation of Musicians, under the leadership of James Caesar Petrillo, were upset. Petrillo argued that every time a record was played on the radio or in a jukebox, his union members received neither compensation nor remuneration. With that in mind, Petrillo told the four major record companies (RCA Victor, Decca, Columbia and Capitol) that unless AFM members received a higher royalty payment to compensate for those losses, the union would not produce any more records after July 31, 1942. The companies initially refused to pay the increased royalty and instead stockpiled performances and concerts, hoping that the strike would be short.

It lasted for two years.

During the strike, musicians would give concerts and radio broadcasts, but made no recorded music (a cappella groups were exempt from the ban, as were groups like The Harmonicats, whose harmonicas were not considered "instruments" by Petrillo). The record companies quickly ran out of prestrike unreleased material, and the demand for new songs was increasing dramatically. (Decca, for example, had the rights to release the soundtrack to the popular show "Oklahoma!" — but no musicians would cross the picket line to record the album). As the war raged on, soldiers wanted to hear new songs and new singers, not the same pre-1942 recordings they heard before they were shipped off to the foxholes.

Now Lt. George Robert Vincent entered the picture. Vincent had a long association with both the armed forces and recorded music. He fought in World War I as a 17-year-old lieutenant. He later worked with Thomas Edison, designing improvements to the phonograph. By 1942, he rejoined the Army and was assigned to the Armed Forces Radio Service as a technical officer and worked with Bronson's 16-inch transcription discs.

Vincent knew the soldiers wanted to hear new music, so he asked his supervisors if a special recording project could be undertaken that would provide new songs to the platoons. In July 1943, Vincent discussed the project with Bronson. Bronson OK'd it but told Vincent that there was no money in the Army budget to start a record company. Undaunted, Vincent met with the Army's fiscal officer, Maj. Howard Haycraft, who immediately allocated one million dollars to Vincent's new project.

With money in hand, Vincent devoted all his time to the music program. He recruited Steve Sholes, a former A&R man at RCA Victor who had supervised jazz recordings by Sidney Bechet and Jelly Roll Morton, to assist him. Vincent's record company now had a name — "V-Discs," a sobriquet coined



Benny Goodman, center, sees his new V-Disc as presented by Lt. Ed DiGiannantonio (left) and Sgt. Tony Janak (right).

by Vincent's secretary. It also acquired a logo — a red-white-and-blue graphic designed by a staff artist at *Yank* magazine on a \$5 retainer.

The first problem was trying to find a suitable substitute for shellac, the main component of records. Four out of every five transcription discs sent overseas arrived in pieces. And when the Japanese took over French Indochina, America lost its supply of imported shellac. Although shellac could be recycled and reused (and many Americans donated their old 78s in scrap drives for war materials), the music was drowned out by the loud surface noise on recycled shellac discs.

After much testing, Vincent's team found that Vinylite, a Union Carbide product, could be used as a viable substitute for shellac. Because the Army also used Vinylite for insulation and life rafts, V-Discs used a second resin — Formvar, a Canadian-invented polyvinyl — in conjunction with Vinylite (one of the companies that pressed records for V-Disc. Columbia, refused to use either compound, instead making V-Discs out of whatever shellac they could allocate).

After Sholes joined the V-Disc project, two other enlisted men signed on — Morty "Perfect Pitch" Palitz, who had spent his civilian life with Decca, Brunswick, and Columbia records; and Walt Heebner, a former RCA sales department employee. Heebner's assignment was to convince the AFM and Petrillo to grant a special waiver to record V-Discs for the Army. On October 27, 1943, Petrillo wrote Heebner back with this letter, "This will acknowledge receipt of your letter of October 25th containing request for permission for our members to make records in connection with your V-DISC project.... This is to advise you that the American Federation of Musicians interposes no objections to the making and use of these recordings.... This letter also carries with it

permission for those members of the American Federation of Musicians, who are desirous of so doing, to volunteer their services for the making of such recordings."

There were some conditions, though. Because of the AFM strike, Petrillo asked that the recordings not be used for any commercial purposes, that the records not be sold and that all V-Discs were to be destroyed after the war. From that moment on, artists who wanted to record now had an outlet for their productivity — as well as a guaranteed, receptive, enthusiastic worldwide audience of soldiers and sailors.

Another key person, Sgt. Tony Janak, joined the project and would stay with V-Disc throughout its existence. Janak, a former recording engineer for Columbia Records, produced special V-Disc "remote" recording sessions, setting up 400 pounds of "portable" recording equipment wherever artists played — in concert halls, in jazz clubs, in apartments. "In the beginning," wrote Janak, "we chose material from broadcasts and the files of the record companies that were contracting on the project. Then we got into doing live sessions of our own: [we] were always dreaming up new recording dates. We recorded at Columbia Records, RCA Victor, NBC, World, and Carnegie Hall with Louis Armstrong, Tommy Dorsey, and Duke Ellington; jazz at the Metropolitan Opera House and Stuyvesant Casino; at West Point with the Military Academy Band."

"Hello fellows, this is Spike Jones. Special Services has asked us to do a record session for you, so we couldn't get here fast enough, really. Here's some relaxation at 78 rpm."

—Spike Jones, introducing "Minka" and "McNamara's Band" (V-Disc 570)

The V-Discs were an instant hit overseas. Soldiers were treated to new and special releases from the top bands of the day. And such a varied selection — big band hits,

some swing music, classical performances from the top symphonies, a little jazz here and there, even some marching music to keep Bronson happy. Glenn Miller's orchestra even recorded a march version of W.C. Handy's "St. Louis Blues" (V-Disc 65, Navy V-Disc 114) to make sure there was at least one march disc in the monthly shipments. And unlike the bulky 16-inch AFRS transcription discs, the 12-inch V-Discs were perfect for listening pleasure in the mess hall, at the Officer's Club, even piped over loudspeakers during recreation time.

Music for V-Discs came from almost everywhere. Radio networks sent airchecks and live feeds to V-Disc headquarters in New York. Some movie studios sent rehearsal feeds from the latest Hollywood motion pictures to V-Disc. Artists gathered at several V-Disc recording sessions in theaters around New York and Los Angeles, including CBS Playhouse No. 3 (currently The Ed Sullivan Theater), NBC Studio 8H (the current home of *Saturday Night Live*), and CBS Playhouse No. 4 (reborn in the 1970s as Studio 54).

In 1943, *Life* commissioned a story on V-Discs, and photographer Gjon Mili hosted an all-night jam session in his apartment. Janak and newly promoted Capt. Vincent were there to record an all-star V-Disc combo. On horns were Wild Bill Davison, Bobby Hackett, Lou McGarity, Benny Morton, Miff Mole, Irving Fazola and Ed Hall. Duke Ellington sat at piano and was joined by Jess Stacy, Mary Lou Williams, James P. Johnson and Teddy Wilson. Sid Catlett and Cozy Cole played drums, and Josh White joined Eddie Condon on guitar. Singing for this group were White, Lee Wiley and Billie Holiday. Although the music was as spectacular as those combined artists could create, the acoustics in Mili's apartment were so harsh that none of the

(Please see V-Disc page 54)

V-Disc from page 52)

songs recorded could be issued. The photographer, however, did get some nice shots of this V-Disc All-Star band for *Life* (October 11, 1943).

"This is Arturo Toscanini, conducting the NBC Symphony Orchestra. We are pleased to be able to convey to you through the medium of this V-Disc the stirring Garibaldi's Hymn, which represents the free spirit of the Italian people."

—Arturo Toscanini (V-Disc 31)

In June 1944, the Navy joined the V-Disc program, under the tutelage of Lt. Ed DiGiannantonio, known to friends as "DiGi." A talented recorder and ham operator in his youth, DiGi used to record the Artie Shaw and Glenn Miller bands in his Boston hometown, then play his homemade discs over his ham radio. While in the Navy, he fought at the battles of Wake Island and the Coral Sea and was on the heavy cruiser Vincennes when it sank near Guadalcanal.

"When I got out of the hospital, I was assigned to a naval station in Bayonne, New Jersey, as a technical liaison officer. About a year in that job, I got a call from a general in New York, he said, 'DiGi, I looked at your background, and we would like you to join the V-Disc program.' I said, 'General, I don't know what that is. My ship was sunk, and I'd rather get on a new ship and go and fight again.' So they invited me up there, they told me what it involved was the recording of all classes of music, from classical, semi-classical, jazz, swing, hillbilly, religious, and what have you. At first, I was reluctant, but nevertheless, upon the urging of my commanding officer, I went up there and took the assignment as the naval officer in charge of the V-Disc program in New York City."

Every month, a V-Disc kit of 30 records was sent from the RCA plant in Camden to ports of call and bases around the European and Pacific theaters of operations. Inside the kit, along with the V-Discs, was an assortment of steel needles for the phonograph, a set of lyric sheets, and a questionnaire that the soldiers could fill out and return, asking what they liked the best, what they liked the least, and what they wanted to hear in the future. Four female soldiers — two Army WACs and two Navy WAVEs — tabulated the thousands of letters that came back from the front. Among all requests, Bing Crosby's "White Christmas" was the most popular song. As for non-holiday fare, the soldiers all wanted to hear "Stardust." V-Disc obliged the request and gave the soldiers "Stardust" as done by Artie Shaw (V-Disc 45), Glenn Miller (V-Disc 65), Marie Greene (V-Disc 407, Navy V-Disc 187), Artie Shaw again (V-Disc 560), Edgar Haynes (V-Disc 681) and even a performance by the song's writer, Hoagy Carmichael (V-Disc 536).

"We might get 4,000 requests to hear Frank Sinatra sing, 'That Old Black Magic,'" said DiGi. "We'd go out to the coast, get in touch with Frank, and we'd arrange a session, usually at one of the soundstages or one of the radio studios. And instead of doing just the one tune, we would do perhaps 12 or 15 different songs and having those Sinatra songs in the bank for future releases."



From the collection of Ed DiGiannantonio

Performances on Mildred Bailey's radio show were transmitted to the V-Disc studios and recorded for the soldiers and sailors.

"Hiya men, this is Frank Sinatra. I hope you like these tunes that I've chosen to do for you on these very wonderful V-Discs. And I hope you get as much of a kick out of hearing them as I do out of singing them for you."

—Frank Sinatra, introducing "That Old Black Magic" (V-Disc 722)

"The first session I was ever involved with," said DiGi, "was a Sinatra session in Hollywood. What got me was the fact that no one else in the band was playing the melody, and Frank was up there singing the whole melody by himself — of course, he had perfect pitch — and he was in a way like Toscanini. If a guy in the band made a mistake, he could pick it up. The guy at the time was very friendly, very cooperative, he never turned us down for any session we did. No one ever gave Frank Sinatra credit for all his contributions during World War II. He made close to 70 recordings, all at the request of GIs."

Because the 12-inch V-Discs could hold

up to six minutes of music per side, it allowed more flexibility and longer jams from jazz artists and big bands.

"When a lot of these guys recorded in the studio," said DiGi, "they did it under a very staid condition. When they did V-Discs, some of them already had a couple of shots and were warmed up. It was very informal and the things just rocked. If they wanted to jam for six minutes, we could do it."

Sometimes the atmosphere was too loose. The songs and lyrics on V-Discs had to be so clean as to not offend a general (or his wife). Even words like hell and damn were excised from V-Discs. Only half of Fats Waller's V-Disc recording sessions ever reached pressing stage — "Ain't Misbehavin'" got pressed, but not "You're A Viper (The Reefer Song)." "We did the session with Fats Waller," said DiGi. "We did about 22 selections. When he first got to the studio, he demanded a bottle of VAT-69, which is not hair tonic. And he started playing the piano, and he was okay for a while. Then he consumed the second

bottle, and out of the 22 songs, we only used about eight or nine of them, because he got very sloppy and started using a few words you shouldn't use. The last records Fats Waller ever made were V-Discs. Then he went out to California, and on the way back from Los Angeles he died on the Super Chief train. So we have those final records of Fats Waller."

Even the introductions had to be carefully monitored. One unreleased Glenn Miller introduction was interrupted by a falling sheet music stand (and Miller's response: "Jesus Christ, what was that..."). DiGi recalled one session where Bing Crosby, the epitome of cool, let down his guard in a rare public display of earthiness.

"There was one particular session where we're doing it with Bing Crosby, and one of the most famous guitar players in the world was a guy named Tony Mottola. And he started playing the introduction to one of Bing's songs, and he missed a note. And Bing said, 'Tony, take your #@*! gloves off!' And no one knew Bing had said that, and when we played it back, of course the place was in an uproar for a couple of minutes — here was a genius making a flub that doesn't happen that often."

"Hello men. This is Donald Mills. My brothers and I are here in the studio making a few V-Discs for all of you. And we want you to know that we sure hope you have as much fun listening to them as we have in making them for you.... Good luck to all of you."

—Donald Mills, introducing "You Tell Me Your Dreams," (V-Disc 452, Navy V-Disc 232)

By 1944, Vincent found a new way to make the public aware of the V-Disc project — as well as make new recordings for the servicemen at the same time. "For The Record," a program broadcast on New York's WEAJ and simulcast through the NBC network, had a rotating orchestra, master of ceremonies and vocalists throughout its 17-week summer run. Overseeing this new project was a new member of the V-Disc project, Cpl. George Simon, a music writer for *Metronome* magazine who had played drums for the Glenn Miller Orchestra in the 1930s, and who knew almost every jazz musician and band member on a first-name basis.

"During my 15 or so months on the V-Disc job," wrote Simon, "I contacted and recorded Benny Goodman, Woody Herman, Count Basie several times, Louis Armstrong and a bunch of all-stars, and, at a session that turned out to be the most exciting of all my V-Disc ventures, the combined bands of Jimmy and Tommy Dorsey... Ella Fitzgerald with a backup group that included Buddy Rich (when, for the first time that I know of, she scatted a chorus, at her suggestion)... I did have the privilege of directing that Monday night 'For The Record' NBC radio series, for which I contacted many of the artists."

While most record companies frowned upon the "sharing" of artists on record, the AFM strike had an unexpected benefit to the V-Disc project — it allowed artists who hadn't worked together in years to combine

(Please see V-Disc page 56)

Jimi Hendrix: the classic collection

Under license from and with full cooperation of the Hendrix Estate / Experience Hendrix L.L.C., this **ten disc set** of 45rpm singles features some of Jimi Hendrix's **greatest songs**. Housed in a miniature replica of a Jimi Hendrix model MARSHALL* amplifier, the discs, each transferred from the original master tapes under the supervision of the original engineer Eddie Kramer, relive the late 1960's when Hendrix was breaking down all musical barriers and **taking Rock guitar to another stratosphere**. The picture sleeves for the singles have been culled from various past international releases from around the world including Japan (Polydor), France (Barclay) and the UK (Track & Polydor), most of them being **ultra-rare and collectable**. A booklet with essays regarding the facts behind the recording of these sides, plus **beautiful pictures** of Hendrix in action are included in this set. Songs include: Up From The Skies, Gypsy Eyes, All Along The Watchtower, Hey Joe, Voodoo Child (Slight Return), Stone Free, Purple Haze, Foxy Lady, The Wind Cries Mary, Fire, Little Wing, Spanish Castle Magic, Room Full of Mirrors, Long Hot Summer Night, Crosstown Traffic, If 6 Were 9, Rainy Day-Dream Away, Still Raining-Still Dreaming, Freedom and Angel.

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(V-Disc from page 54)

their talents in a special release for the boys overseas, without being shackled by the restrictive contracts of their respective record companies. Such one-of-a-kind performances that were captured on V-Disc include:

- Tommy Dorsey performing "Somewhere Over The Rainbow" with guest vocalist Judy Garland (V-Disc 335; Navy V-Disc 159).
- Ella Fitzgerald scatting with Buddy Rich's orchestra on a version of "Blue Skies," where both Fitzgerald and Rich scat through whatever lyrics they didn't remember (V-Disc 775).
- Fats Waller teasing Paul Robeson, suggesting that the famed actor/singer make some V-Discs for the troops (on "Too Sleepy People," V-Disc 32), not realizing that Robeson had included two gospel recordings in the very same V-Disc kit ("Deep River" and "I'm Going To Tell God All My Troubles," on V-Disc 51).

- Abbott and Costello doing "Who's On First," on a V-Disc packaged with Brooklyn Dodgers' organist Gladys Gooding playing a baseball medley (V-Disc 741).

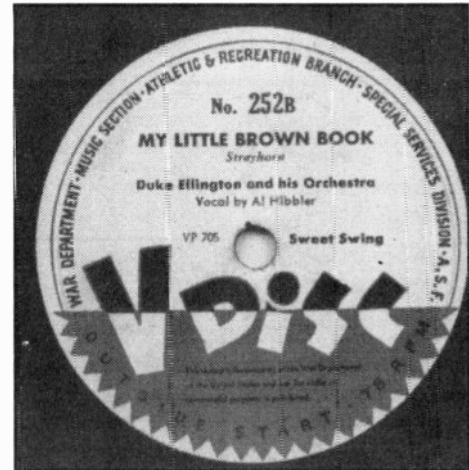
- An all-star jazz session, sponsored by *Esquire* magazine, that created the greatest jazz combo of its day — Louis Armstrong, Roy Eldridge, Jack Teagarden, Coleman Hawkins, Art Tatum, Red Norvo, Lionel Hampton, Big Sid Catlett, Oscar Pettiford, Al Casey and Barney Bigard ("Mop Mop" and "Rose Room," V-Disc 152).

V-Disc received other jazz performances from Mildred Bailey's CBS radio shows, "Mildred Bailey and Company" and "Music Till Midnight." Sunday afternoon concerts of the New York Philharmonic were sent by line from WABC to the V-Disc studios. In November 1944, Vincent organized a special "V-Disc Treasury All-Star Performance" at Constitution Hall and sold more than \$3 million in War Bonds — and garnered a few new tracks for V-Disc's archives.

During the first week of the V-Disc project, 1,780 boxes of 30 V-Discs and assorted needles had been shipped to Ports of Embarkation, and from there to the troops. Within a year, production of the V-Discs tripled, so that the Navy, Air Force, Marines and Coast Guard would have enough V-Discs of their own. By 1945, more than four million records had been shipped from the Camden plant (along with 125,000 spring-wound V-Disc brand phonographs and billions of steel needles). Even the Office of War Information and Office of Inter-American Affairs wanted V-Discs — they were used by shortwave operators as propaganda materials to Latin American and European countries, a counterbalance to Axis Sally and Tokyo Rose.

As the war reached a close, so too did the AFM union strike — the four major record companies capitulated to Petrillo's demands and increased their royalty payments to the AFM rank and file. AFM members continued to record for V-Disc, as part of their patriotic duty to the soldiers and seamen.

Glenn Miller and his orchestra had been part of that patriotic duty. The first V-Disc kit had contained Glenn Miller recordings in it, taken from RCA Victor and Bluebird



On some occasions, the FBI and the Provost Marshal's Office confiscated and destroyed V-Discs that servicemen had smuggled home. An employee at a Los Angeles record company even did some jail time for the illegal possession of more than 2,500 V-Discs.

sessions recorded before the AFM strike. After accepting a commission from Bronson of the Music Division, he later formed the 418th Army Air Force Training Command Orchestra and began a series of broadcasts from Yale University over CBS's network. The program, "I Sustain The Wings," caught the attention of V-Disc officer DiGiannantonio, who had recorded Miller in the 1930s for DiGi's ham radio broadcasts.

"I built a recorder and I bought little aluminum discs, they were about 8 inches in diameter, made by Presto. And the reason why I made the recordings in the first place, was as a ham, when you got on the air, you used to call CQ, CQ, meaning you want to talk to someone. I got a little lazy, so I made a recording. I would play the record, then take it off and talk to someone in Europe or what have you. So I thought, why not record the bands? I really didn't expect anything to happen, but I got a good reaction from guys like Artie Shaw and Glenn Miller and Benny Goodman. I paid 90 cents for the blank, and I sold the records to those guys for two and a half bucks. I still have here one of the records I made for Glenn Miller in April 1937. So I walked into his studio while he was recording for 'I Sustain The Wings,' and he looked at me, he said, 'DiGi, what are you doing here?' I said, 'Glenn, I'm a naval officer in charge of the V-Disc program.' So we recorded Glenn Miller's V-Disc sessions between the three-hour gap for the East Coast and West Coast broadcasts, and we became very dear friends."

"This is Capt. Glenn Miller, speaking for the Army Air Force Training Command Orchestra, and we hope that you soldiers of the Allied Forces enjoy these V-Discs that we're making just for you."

—Glenn Miller, introducing "Stardust" (V-Disc 65)

During one session in October 1944, the Glenn Miller band traveled to the RCA Victor studios in New York for a special V-Disc recording session. The session was memorable to another V-Disc officer — after one of the recordings, Private Sholes

informed Miller that the orchestra's first trumpet was flat. Captain Miller was not amused. "Naturally, he really burned me to a cinder," wrote Sholes.

Still, Miller and his orchestra recorded more than 60 tracks for V-Disc, culled from special sessions and from his radio broadcasts. When Glenn Miller died in a plane crash in December 1944, the music world lost one of its great bandleaders, and the V-Disc program lost one of its most ardent supporters.

When the war ended in 1945, some of the V-Disc officers drifted away from the original project. DiGiannantonio was promoted to the Entertainment Section of the Navy's Liaison Unit, and oversaw not only V-Discs, but also the USO shows. Sholes went back to RCA after his discharge, recording and producing Dizzy Gillespie and Coleman Hawkins, signing Chet Atkins as his assistant, and recommending that RCA sign this kid from Tennessee named Elvis Presley.

Heebner also returned to RCA Victor, working in its Hollywood division. He later created his own record label and tape cartridge division and assisted in a project where 19th-century player piano rolls were transferred to records. Simon returned to *Metronome* magazine, worked with the Newport Jazz Festival, and became Executive Secretary of NARAS.

As for Vincent, he was promoted to major and received the Legion of Merit award for his services with the V-Disc project. He later designed the vast multilingual translation complex for the Nuremberg War Crimes trials and installed a similar electronic multilingual translation system into the new United Nations building.

Sergeant Janak remained with V-Disc — Bronson and the Army felt V-Discs was too important to close down just yet. Even after his discharge in 1946, Janak kept producing and recording V-Discs throughout the latter half of the decade, as the Marshall Plan kept soldiers stationed in faraway lands. He still supervised specialized recording sessions for V-Discs, and contracted with various radio networks for dress-rehearsal feeds. He

created a special radio program on New York's WNEW, the "WNEW Saturday Swing Show," that would provide new swing and jazz tunes for the V-Discs.

"This is Col. Bronson, Chief of the Music Branch. We know what a great many of you will think when you see the Christmas appearance of this package of V-Discs, because a lot of us have been overseas too. We have included Christmas selections in this seemingly early release because, in past years, some outfits received them a little late. This year we want to make sure that every one of you, all the way out to the end of the line, have them for the holiday season.... The men who make V-Discs: Sgt. Janak, Sgt. Reed, Pvt. Brenner, Frank Bruno and all of us here in the Music Branch join your buddies and the grateful citizens of our beloved country in wishing you a sincere, very Merry Christmas. And now, Nelson Eddy, with Robert Armbruster's orchestra and chorus, will perform 'The Twelve Days of Christmas.'"

—Howard Bronson (V-Disc 651)

But as the years wore on, V-Discs became more expensive to produce. The original 30-disc kit became a 20-disc kit in February 1944, but that was so the Army could send more boxes overseas. In September 1945, the kit content was reduced from 20 discs to 15. One year later, the kits were reduced to 10 records apiece and were sent on a "request-only" basis. In November 1947, the monthly shipments were decreased to every other month.

And to make things more difficult, the record companies who originally pressed records for V-Disc now treated it like a competitor. During the war, RCA and Columbia opened their musical libraries and archives for V-Disc. Now, Janak had to fill the V-Disc kits with more live recordings and radio feeds, just to get the day's top hits. By using these outlets, wrote Janak, V-Disc "could get new, up-to-the-minute popular songs — [we] obviously couldn't get them from the commercial companies with whom [we] essentially were in competition."

(Please see V-Disc page 58)

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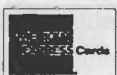
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(V-Disc from page 56)

In May 1949, the final kits — a box of 10 discs containing tracks from Sarah Vaughan, Tex Ritter, Buddy Rich, Duke Ellington, Frank Sinatra and Leopold Stokowski — were the final records ever released by V-Disc.

After the V-Disc program ended in 1949, the Armed Services set out to honor the original AFM request that the records not be used for commercial purposes. Original masters and stampers were destroyed. Left-over V-Discs at bases and on ships were discarded. On some occasions, the FBI and the Provost Marshal's Office confiscated and destroyed V-Discs that servicemen had smuggled home. An employee at a Los Angeles record company even did some jail time for the illegal possession of more than 2,500 V-Discs.

But some clear heads surfaced above the madness. The Library of Congress has a complete set of V-Discs, and the National Archives did save some of the metal stampers. Another nearly complete set of V-Discs was gathered through the work of DiGiannantonio.

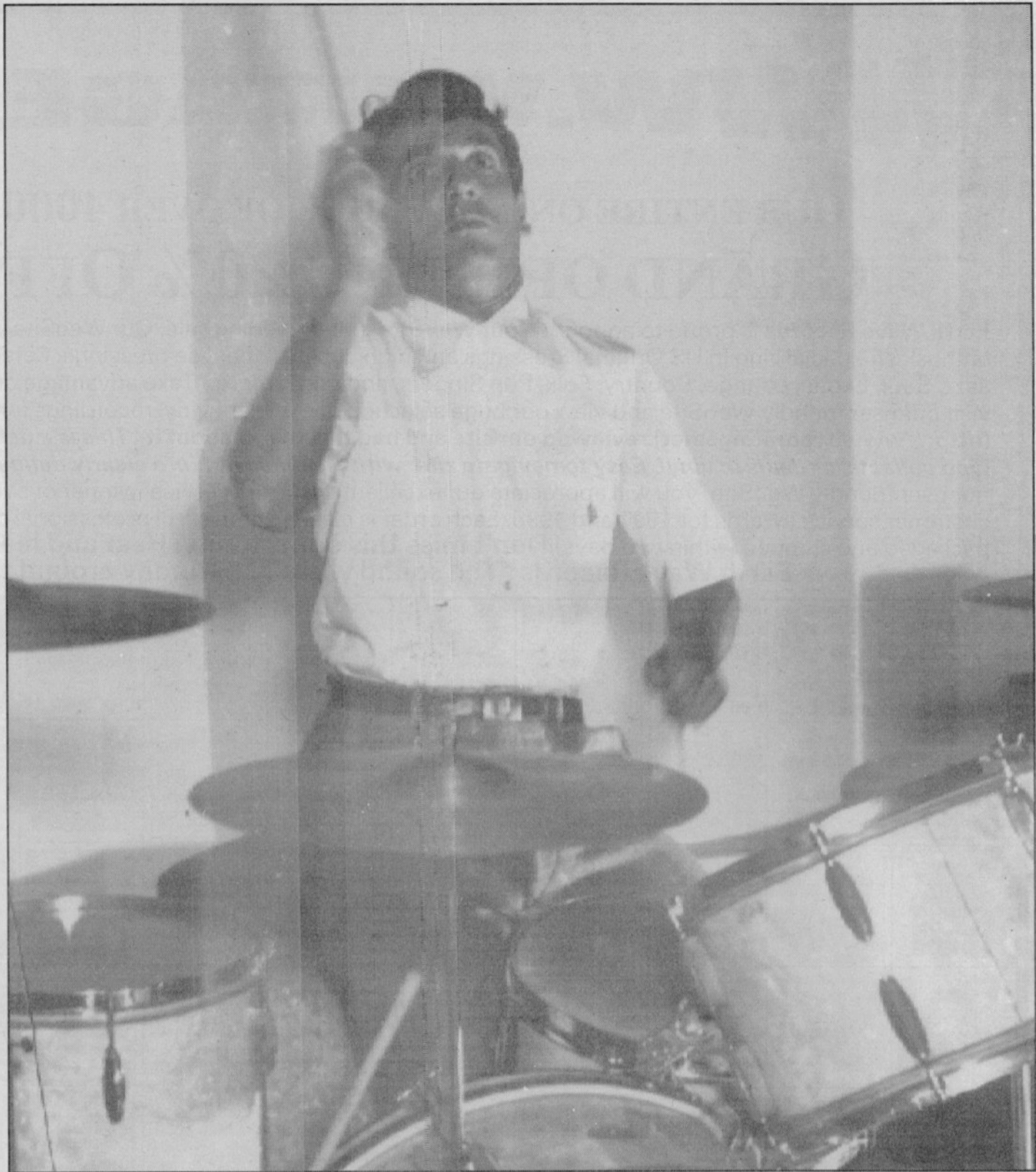
"I reported to a captain. He said to me, 'DiGi, I want you to keep a copy of every one of these Navy records, and in case anything happens, we've got a copy.' So I said 'Yes sir.' So I had these special cabinets made, and I put them in shelves and in dust-proof containers. After the V-Disc program ended, and I got reassigned, I asked, 'Captain, what do you want me to do with these things?' He said, 'I don't know, take them home.' So I took them home."

Those custom-made shelves and dust-proof containers saved DiGi's collection in 1954, when Hurricane Carol tore through the New England coast. DiGi's basement was flooded with eight feet of water, and priceless artifacts of the V-Disc project — photos of him with the various artists, meticulous notes about performers and recording studios — were washed into the Charles River. But the record cabinets withstood the hurricane, protecting his V-Discs to this day.

In 1978, DiGi began a new odyssey, talking to military and musical organizations in an effort to legally rerelease the V-Discs to American listeners (some bootleg albums with scratchy V-Disc transcriptions appeared in the early 1970s, mostly from Europe). It took him 12 years of calls and redirects, but by 1990 he was able to release a three-cassette series of popular V-Disc recordings, many with the original introductions, all mastered from his original 78s.

"Now the big question that has never been resolved, is whether or not some of these artists are due royalties. I've set up an escrow fund just in case, but since they volunteered their services, and the record companies volunteered their services, I've never had anybody ask for money. But in case they do, I can say if I owe you a dime a record, I'll do it. I've been completely honest and completely above board in every single thing I've done in this project."

Today, DiGi supervises a line of V-Disc compact discs, distributed through the Collector's Choice music catalog. Those artists who gave their time and talent — Benny Goodman, Tommy Dorsey, the



Gene Krupa performing at a V-Disc session.

Andrews Sisters, The Three Suns — now have their patriotic recordings on CD.

"I knew a guy in Richmond, a fellow named Walt Smith, and he called me about a V-Disc — he heard about me on radio talking about them. He told another guy in South Carolina about me, and this guy called Richard Perlman, who was president of Movie Play USA, a subsidiary of a worldwide distribution company. And the next thing I knew, I got a call from Richard Perlman, who talked to me and said, 'DiGi, I want to do a V-Disc program with you.' We put out two volumes, and we're about to put out the third volume, as well as compilations of various artists on V-Disc."

And DiGiannantonio has one final mission in life — as the last surviving officer of the V-Disc project, he would like to make sure both the musicians who gave their time and talents to the V-Disc project, and the servicemen in the Music Division who recorded, produced, gathered and released the titles to soldiers and seamen around the

world, receive the recognition and honor they are due.

"Right now, I don't know when I'm going to die, but the last thing I would like to do is give some publicity to the musicians and the record companies and everybody else for their contributions that they gave during World War II for this music. No one has ever said, 'Hey guys, you did a fantastic job, and the country thanks you.' It's long overdue. There's not that many of these guys that are still alive. No one has ever thanked any of the artists who contributed their talents, and with these releases, I would like very much to be able to do that."

"Hello fellows. I'm awfully glad we got to make these records for you. And... I'm the one who's doing the ravioli. So hurry on home, will you?"

—Lily Ann Carol, introducing Louis Prima's "I'll Walk Alone" (V-Disc 525)

Acknowledgements:

This article could not have been written without the assistance of the book *V-Discs: A History and Discography*, written by Richard S. Sears (©1980, Greenwood Press, Westport, Connecticut), and personal interviews with Lt. Ed DiGiannantonio, Commander, United States Navy (Ret.), and Gordon Anderson at Collector's Choice. Other information came from Art Hilgart's article in the *Journal of the International Association of Jazz Record Collectors*. The assistance of the thousands of artists, musicians, singers, writers and performers, along with the servicemen who recorded, produced and created the V-Disc records, is greatly appreciated.

Although DiGiannantonio has a nearly complete set of Navy V-Discs, he is still interested in trading with other collectors who may have V-Discs in their libraries. If any *Goldmine* readers have V-Discs, especially Army V-Discs 1-400 or 800-905, please contact DiGi at (703) 437-1600.

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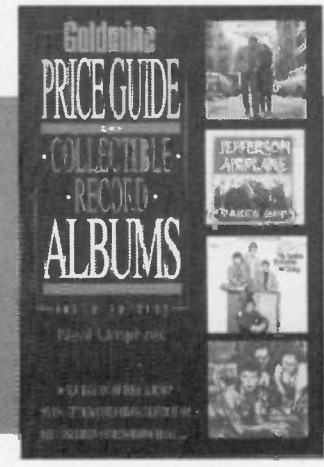
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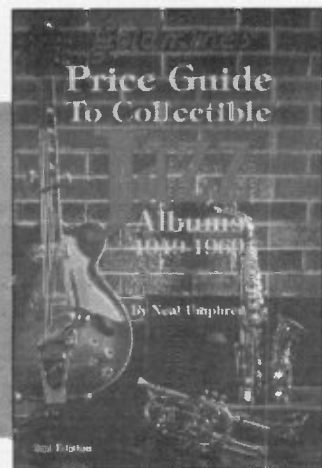
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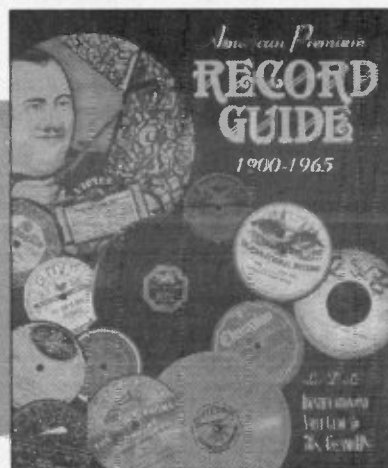
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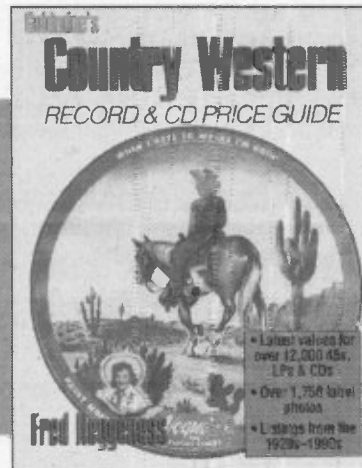
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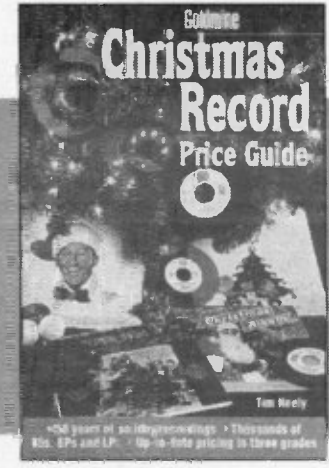
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(Les Paul from page 20)

speaker built in with a field supply on it. To this day it sounds good, and that was in 1931. Then I went over to Lyon and Healy, a music store in Chicago; they picked up on the cabinet. If you look at Gibson's first amplifier ever, you're going to look at my amp, and there it is. Gibson copied Lyon and Healy; it's identical.

Did playing the electric guitar change the way you approached the instrument? For a while, the electric guitar was just regarded as an amplified version of an acoustic guitar.

There was so much flap over the electric guitar. In '33, I used them at the Big Yank workshirt company at the World's Fair, and we broadcast over WLS in Chicago. I had the guitar amp, but I don't know if there's any recordings. I'd just go over there as part of the World's Fair Duo and that's it. In '34, I went to the Bismark Hotel, and on Friday nights, I'd go on NBC. I had a jazz quartet. It had a violin, two guitars, and bass. And we sang. It was the biggest thing in Chicago. Oh, man, was it making noise. My violin player was a klutz, and he would stand on my goddamn cable. And I would walk to go up to the microphone, and he would rip the pickup right out of the guitar. We're off the air. And so NBC would call me after that, and ask what happened. I'd tell them it was an accident, and they suggested that maybe on the broadcast, I shouldn't use the electric, because then we know you're not going to screw the broadcast up. I would use the amplifier for the audience. Come showtime, we'd put the guitar up to the mike, and let the guitar amplifier go to the audience. We wouldn't mike the amplifier. So I don't think — now I haven't gone through all the recordings I have back here — but I do have some from the Bismark, but I'm not sure if I have any with an electric guitar. That was '34. The mail came in, with people liking it and not liking it. Musicians would call in, write in, saying they didn't like it as well as an acoustic, it doesn't sound as good, or another person would say they like it better. There was a lot of controversy about it.

By the time Charlie started playing the concept of the electric guitar was more accepted.

In 1938, I was visiting my mother back in Waukesha, and mom says, "I wish you'd get off that high-class show with Fred Waring playing every night. It's just too spiffy." Too high class. I said, "What would you want me to do?" and she said, "I'll show you Saturday night." And she tunes in Bob Wills, over KVOO, in Oklahoma. Out in Tulsa. She says, "That's where you should be, Lester." I said, "Geez, I'm coast-to-coast. You're telling me a guy you can hardly get out there, a local program..." She says, "That's the kind of music you should be doing." That was her kind of music. "Listen," she'd say. "It's got a drum in it and everything."

So my bass player Ernie and I decided to go out there. We were on vacation, with nothing to do for another week. We got in the car and drove out to Tulsa. In '38, we're

in Tulsa, and I'm jamming with the band, with Bob Wills and the Playboys, in this quonset hut of a ballroom. During the intermission, after we played — aw hell, we were having a great time — this black guy comes up to me, this skinny kid, and he says, "Mr. Paul, my name is Charlie, and I was wondering if I could play your guitar."

I asked him if he could play, and he nodded. So I handed it down to him from the stage. He did a few runs, and I asked him if he wanted to get up and play the next set. So he got up and he played, knocked me out, and that's where I met Charlie. The next time I heard from him, he was on his way to New York to join Benny Goodman. I ran into him on 53rd and Broadway, at the music store called New York Band & Instrument Co. It was on Sixth Avenue, near 50th. Eddie Bell was over there, and I ordered a guitar for Charlie and myself. They were in a maple cabinet like the one from Bell and Howell only made of one-inch maple, and we had this thing with thirty seven tubes in it!

It was an ac-dc amplifier, and one was also made for Roy Smeck. So we picked up our amplifiers over on Sixth Avenue, and we carried them over to 53rd and Broadway. We picked up a pair of them and we carried those sonsabitches over to 53rd and Broadway, and he says, "Let's rest here." And we're right where the subway is, and I asked, "How do you feel?" He says, "I'm tired." I said, "Yeah, I am too. These fuckin' things are too heavy." He said, "I don't think we're going to make it with these." I felt very bad. It was my idea to have one made for him, and one made for me. They were godawful heavy. Between the amp and the guitar, boy, we were both dyin'. So we took them back to New York Band & Instrument Co. and said "make us two regular ones." That's what we did. Then when Charlie went with Benny Goodman, he made the electric guitar famous. He just did great.

Were there any elements of his style you particularly appreciated?

He was a stomper. Charlie, he played one note while I was playing 10. I was a technique guy, and he was one that just went for the right note in the right place. I admired him very much.

What about someone like Django Reinhardt?

He fractured me. When I heard him, I said "Oh, my God." Harry Zimmerman was an organist I worked with at WJJD in Chicago — this was in 1934 — and I was musical director there. It was my job to go over to Lyon and Healy and buy the records. In those days, you weren't given the records by the record company. You went out and bought 'em. So I went out to buy the records for WJJD and WIND, and I had an allowance of maybe a hundred dollars that I could spend for records. I used to love to pick out the records, cause I'd get what I liked, whether it was Count Basie, or Andre Konstelantz or Eddie Lang. That's where I picked up all the records — Joe Venuti, Bing Crosby, Russ Columbo, all that. Rudy Vallee. Everything. Louis Armstrong, the Boswell Sisters, Paul Whiteman. It was the same

Book Review

Les Paul: An American Original
by Mary Alice Shaughnessy
William Morrow & Company, 1993, \$25

Mary Alice Shaughnessy, the author of this highly readable and informative biography, was first swept off her literary feet by Les Paul some time in 1986. She stayed around for the joyride that began in 1988 when the music industry finally caught up with its overdue debt to this pioneer, inducting him into the Rock And Roll Hall of Fame, as well as showering him with awards and banquets.

By the time Shaughnessy became Paul's official biographer, she had been compelled by Paul's often astounding skills as a raconteur. It seemed, at least at first, that Paul would be the subject that biographers dream of: a walking repository of music history, a man with a seemingly photographic memory for arcane detail. All those late-night phone calls to Mahwah, N.J., would be worth their weight in gold. Just turn on the tape recorder and this biography would write itself.

Four years earlier, I had a taste of Mary Alice's experience. I had just produced a reissue of Les Paul's instrumental work (*Early Les Paul*, Capitol N-16286) and I was wondering how to extend this contact with one of my musical heroes. Unexpectedly, I discovered some unissued Les Paul titles in the Polygram catalogue dating from the 1940s. Since there was no record of Les having recorded for Mercury either solo or with his trio, I pulled the dusty tapes and discovered to my disappointment some lackluster male vocals backed by a not-very-inspired sounding Les Paul and his trio. My dreams of finding a diamond in the dungpile were dashed. But I remained curious. Why were these tapes sitting in the Mercury vaults?

And so I called Les Paul and I got a real taste of what author Mary Alice experienced. Les is a funny, engaging and fascinating man. He talked about himself, Mary, his career, and the stash of unissued sides sitting in his own archives (confirmed by disc 4 of the Les Paul box issued by Capitol in 1991). He also recalled the session that had yielded the tapes I found.

"I remember that guy. He was a fireman, from somewhere in California. He hired us to back him on those demos. He was hoping to land a recording contract. He probably left those tapes at Mercury. I'm sure they were rejected at the time. I bet

nobody's listened to them for 40 years until you found them."

The truth is, I toyed with writing a Les Paul biography. I came close to raising the issue with Les when I got him to autograph the album I had produced sometime in 1987. But, by then, unknown to me, he and Mary Alice were already at work on her book, and things were going well. Any residual doubts I had about not following through were finally quelled by reading Shaughnessy's work. First, she's done a really fine job. It's engagingly written and meticulously researched — crammed full of the kind of obscure detail that will delight fans, guitarists, and record collectors."

But, secondly, I learned that Shaughnessy's relationship with Les had soured at an alarming rate — so much so that by the end of 1988 she and Les had decided to call the whole thing off. This was no longer his "official" biography. The brief tale of this sad progression appears on page 300 of Shaughnessy's book. It is in some sense one of the most revealing parts of the story.

This biography contains it all — the early years, the development of the "New Sound" in the late '40s and the critical reaction to multi-track recording by jazz-based purists. The book also details the astounding decline in commercial success experienced by Les & Mary. Have any artists of their stature fallen as far and as suddenly as they? They literally went from being household names with the Midas touch to artists whose records could not be given away. Happily, the book ends on a more positive note, detailing the emergence of Les' gigs at Fat Tuesdays starting in 1984, and the media attention phase he entered at the close of the 1980s.

Shaughnessy, whose feelings about her subject must have been mixed, to say the least, does an admirable job of putting negativity aside. She deals with the less savory side of Les' relationship with Mary in a surprisingly straightforward manner. It was this subject that apparently drove the wedge between the biographer and her subject.

If you think you know Les Paul and want a deeper insight into the man and his music, this book (along with disc 4 of the Les Paul box) will provide an unexpected wealth of information and hours of pure enjoyment.

— Hank Davis

world. It wasn't long before we had Benny Goodman, Lionel Hampton. This particular week I said to Harry Zimmerman, "Can you go pick out the records for me this week." It was something we did once a month. And he brought back Django.

Did you ever think of moving in a more purely jazz direction?

No. I made that decision when I was Rhubarb Red, right before switching over to Les Paul. I said, there's two kinds of jazz. There's a jazz where people walk away from it, and then there's the kind of jazz that entertains. From doing burlesque, and doing the radio shows, and working with the entertainers, I felt I knew where it was at. If I

want to impress another guitar player, then I'll go into jazz. When I grew up in Chicago with the Earl Hines, and the Nat Coles, I had that choice. I decided real fast that even though I would sit and play with the Art Tatum and play their kind of music, when it was time to make a recording or do anything... no, no, no. Just like when I play at the club. I play for the people.

That's an admirable thing. Sometimes musicians all too often forget their audience, though I think you have to strike a balance, between doing your art and what's predictable and expected. I mean, you didn't purely follow trends. You certainly were an innovator, and it's

(Please see Les Paul page 86)

GOLDMINE UNIT SPACE ADS



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

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Table listing various vinyl records with columns for artist, title, label, and price. Includes entries for The Beatles, Rubber Soul, and other classic rock albums.

Vertical text on the left side of the page: 'S.O.Z. of 202', 'S. DAN', '311 TOOL', 'TOWNSEND', 'TRAFFIC U.T.', 'U2', 'VAN HALEN', 'S.R.V.', 'VELVET 4.', 'URVE', 'WHO', 'IMPORTS QUALITY!', 'YES', 'N. YOUNG', 'CD'S', '2 APPA', 'TCB!', 'MANY NEW IN STOCK, CALL FOR OTHER TITLES THANKS!'.

Main table listing Beatles albums and other releases. Columns include artist, title, label, condition, and price. Includes 'SONGS, PICTURES & STORIES', 'THE EARLY BEATLES', 'MEET THE BEATLES', 'BEATLES SECOND ALBUM', 'A HARD DAY'S NIGHT', 'SOMETHING NEW', 'BEATLES '65', 'BEATLES VI', 'HELP!', 'RUBBER SOUL', 'YESTERDAY & TODAY', 'REVOLVER', 'SGT. PEPPER'S LOVELY HONEYBEE CLUB BAND', 'MAGICAL MYSTERY TOUR', 'WHITE ALBUM', 'THE BEATLES AGAIN', 'ABBEY ROAD', 'LET IT BE', 'ROCK & ROLL MUSIC', 'LOVE SONGS', 'AT THE HOLLYWOOD BOWL', 'RARITIES', 'REEL MUSIC', and 'TWENTY GREATEST HITS'.

Table titled 'MARTHA'S VINYLARD - P.O. Box 45536, Kansas City, MO 64171'. It lists various vinyl records for sale, including titles like 'Woody Allen', 'H.B. Barnum', 'Charles Brimmer', etc., with their respective labels and prices.

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Table with columns: NO, LABEL, ARTIST, TITLE, COV, REC. Lists auction items 1-148 with details such as 'RIVERSIDE 3841(BROWN/ST)', 'MAGDO 7371(STEREO)', etc.

Continuation of auction list, items 149-298. Includes labels like 'LEE LAURA', 'LEWIS BARBARA', 'LOST GENERATION', etc.

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BIRTHDAY CD CARD Quatro B/P Anka/Paula Paula 5 JPN
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BLACK CROWES Wiser Time pt 2 10 UK
BLACK CROWES High Head Blues 3trk 10 GER
BLACK CROWES Three Snakes & One Charm 14 US
BLACK CROWES Shake Your Money Maker + bon 15 US
BLACK CROWES Southern Harmony + multimedia 15 US
BLACK CROWES America + multimedia 15 US
BLACK CROWES Three Snakes + multimedia 15 US
BLACK CROWES Kicking My Heart w/lt Must Be 11 UK
BLACK CROWES Kicking My Heart w/You Don't 11 UK
BLACK CROWES Sho' Nuff LIMITED BOX 49 US
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BLACK FLAG Stupid Stupid Stupid 13 US
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BLACK OAK ARKANSAS Keep The Faith 20 GER
BLACK OAK ARKANSAS Street Party 20 UK
BLACK OAK ARKANSAS Early Times 20 UK
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MICHAEL BOLTON Can I Touch You 4 diff trks 10 UK

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BON JOVI Bed of Roses 3 13 JPN
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BON JOVI Borderline Vol 2 17 JPN
BON JOVI Lay Your Hands On Me Vol 5 17 JPN
BON JOVI Dry County pt 1 Limited GOLD 11 UK
BON JOVI Dry County pt 2 Limited GOLD 11 UK
BON JOVI Always 3trk 11 UK
BON JOVI Cross Road 13 US
BON JOVI The Interviews Vol 2 pic disc 15 UK
BON JOVI The Interviews Vol 2 CLOCK SALE 12 UK
BON JOVI Cross Road 32 JPN
BON JOVI Bed Of Roses 92 30 GER
BON JOVI I Believe 4trk + message from Jon 20 JPN
BON JOVI Bed Of Roses 4trk 20 JPN
BON JOVI 7800* Fahrenheit 12 US
BON JOVI These Days w/2 bonus trks 27 UK
BON JOVI These Days 14 US
BON JOVI This Ain't A Love Song 3trk 11 UK
BON JOVI Keep The Faith/Interview CD 2CD 20 UK
BON JOVI This Ain't A Love Song w/postcard 10 UK
BON JOVI Someday I'll Be Saturday Night 4trk 10 UK
BON JOVI Something For The Pain 3trk 11 UK
BON JOVI Something For The Pain w/poster 11 AUS
BON JOVI Lie To Me w/calendar poster 12 GER
BON JOVI Lie To Me 4trk 10 UK
BON JOVI Lie To Me 4trk 10 UK
BON JOVI Lie To Me 4trk 10 UK
BON JOVI Lie To Me 4trk 10 UK
BON JOVI Lie To Me 4trk w/calendar poster 12 UK
BON JOVI Lie To Me 4trk 25 JPN
BON JOVI Lie To Me 4trk w/calendar & sticker 35 JPN
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BON JOVI 7800* Fahrenheit LIMITED tour ed 20 AUS
BON JOVI Slippery When Wet LIMITED tour ed 20 AUS
BON JOVI New Jersey LIMITED tour ed 20 AUS
BON JOVI Keep The Faith LIMITED tour ed 20 AUS
BON JOVI Crossroads LIMITED tour ed 27 AUS
BON JOVI These Days LIMITED tour ed 21 AUS
BON JOVI Keep The Faith 4trk 11 GER
BON JOVI These Days pt 1 4trk 10 UK
BON JOVI These Days 4trk 10 UK
BON JOVI These Days 4trk 20 JPN
BON JOVI These Days Book w/2CDs LIMITED 56 JPN
BON JOVI Something For The Pain 4trk 11 GER
BON JOVI Rockview Interview Mr Nice Guy 15 UK
BON JOVI These Days LIMITED 2CD pack 37 FR
BON JOVI Interview Disc + Book 14 UK
BON JOVI Midnight In Chelsea pt 1 11 UK
BON JOVI Midnight In Chelsea 11 GER
BON JOVI Midnight In Chelsea diff songs 30 JPN
BON JOVI Destination Anywhere +bonus 25 JPN
BON JOVI More Powerstation Years 25 JPN
BON JOVI Queen of New Orleans CD1 11 UK
BON JOVI Queen of New Orleans CD2 11 UK
BON JOVI Destination Anywhere + book 52 JPN
BON JOVI Janie, Don't Take Your Love 11 GER
BON JOVI Janie, Don't Take Your Love w/calendar 11 UK
BON JOVI Destination Anywhere w/calendar 25 JPN
BON JOVI Best of John Bon Jovi 1980-83 11 GER
BON JOVI Ugly 4trk 39 JPN
BON JOVI Bon Jovi LIMITED 2CD 39 JPN
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BON JOVI Crossroad LIMITED 2CD 39 JPN
BON JOVI These Days LIMITED 2CD 39 JPN
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BORN BAD #3 vars: Rip/Ridds/Jack Scott/Francis 15 AUS
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BOSTON Don't Look Back GOLD 27 US
BOSTON Walk On 13 US
BOSTON I Need Your Love 3trk 11 UK
BOSTON Greatest Hits 15 US
BOSTON Long Time 2CD 45 IT
BOW WOW WOW Best Of 22trk 13 US
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DAVID BOWIE Halo Spaceboy 4trk 11 EEC
DAVID BOWIE Sound + Vision 2CD 60 FR
DAVID BOWIE Strange Fascin 2CD mini tour bk 60 JPN
DAVID BOWIE Fame in velvet case 2CD 75 IT
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DAVID BOWIE Outside 2CD 44 JPN
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DAVID BOWIE Soul Asylum 2CD 60 IT
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DAVID BOWIE Earthing 14 US
DAVID BOWIE Little Wonder 5trk 10 UK
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CAPTIVE Soundtrack by THE EDGE 15 US
CARCASS Swansong 14 US
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CARDIGANS Singles Box Vol 1 32 UK
CARDIGANS Singles Box Vol 2 32 UK
CARDIGANS Step On Me 30 JPN
CARDIGANS Gran Turismo 15 US
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MARIAH CAREY Butterfly +bonus 15 US
MARIAH CAREY Butterfly 27 AUS
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MARIAH CAREY #1's 15 US
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TONY CAREY Bedtime Story 20 GER
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ERIC CARMEN Boats Against the Current 25 JPN
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6000	Albert Ammons	Decca	DL 7509	130 225	COV/REC
6001	Leroy Anderson	RCA	H 292	H 292	
6002	Ray Anthony	Capitol	LP 2002	NM/VG++	
6003	Louis Armstrong	Decca	DL 5280	VG+/VG	
6004	Count Basie	Epic	LN 1117		
6005	Count Basie	Clef	MGC 146		
6006	Sidney Bechet	Blue Note	LP 7002	NM/VG++	
6007	Sidney Bechet	Blue Note	7020		
6008	Sidney Bechet	Blue Note	7026		
6009	Louis Bellson	Capitol	H 348	VG+/VG	
6010	Shirley Bonano	Capitol	H 266		
6011	Shirley Bonano	Capitol	H367		
6012	Nat Brandwynne	Columbia	CL 6174	VG+/VG+	
6013	Les Brown	Columbia	CL 2361	VG+/VG+	
6014	Dave Brubeck	Columbia	CL 6330	VG+/VG+	
6015	Dave Brubeck	Columbia	CL 6321	VG+/VG+	
6016	Dave Brubeck	Columbia	CL 6322	VG+/VG+	
6017	George Brunis	London	AL 3552	VG+/VG+	
6018	Ralph Burns	Mercury	MGC C-115		
6019	Joe Bushkin	Royal	18118	Green cover	
6020	Joe Bushkin	Royal	18118	Yellow cover	
6021	Billy Butterfield	Capitol	H424		
6022	Red Camp	Cook	1089	NM/VG-	
6023	Francis Clarke	RCA Vic	LPM 3080		
6024	Ken Clark	MGM	E205	VG+/VG+	
6025	Bill Clayton	Allegro	4121	VG+/VG+	
6026	Bill Clayton	Allegro	CL 6166	VG+/VG+	
6027	Arnet Cobb	Capitol	LAP 105	VG+/VG+	
6028	Eddie Condon	Apollo	LX 3005	VG+/VG+	
6029	Bob Crosby	X	CRL 56617		
6030	Pete Daily	Coral	H 385		
6031	Tommy Dorsey	Decca	DL 5449	VG+/VG+	
6032	Tommy Dorsey	RCA Vic	LPT 3005		
6033	Tommy Dorsey	RCA Vic	LPT 3018	VG+/NM	
6034	Billy Eckstein	MGM	E153		
6035	Duke Ellington	Columbia	CL 6024	gray/purple cov	
6036	Duke Ellington	Columbia	H477		
6037	Duke Ellington	Columbia	CL 6024		
6038	Duke Ellington	Epic	LN 1110	VG+/NM	
6039	Dukes Of Dixieland	Allegro	4136		
6040	Firehouse Five	Goodtime Jazz	33-1	NM/VG	
6041	Freeman	Columbia	CL 6107	VG+/VG+	
6042	Freeman	Jazz Pan	1919	VG/NM	
6043	Stap Freeman	Columbia	CL 6193		
6044	Frank Froeba	Decca	DL 5043		
6045	Eric Garner	Columbia	CL 2606	VG+/VG+	
6046	Eric Garner	Columbia	CL 6209		
6047	Eric Garner	Columbia	CL 6259		
6048	Benny Goodman	Capitol	H295		
6049	Benny Goodman	Capitol	5023		
6050	Benny Goodman	Jolly Roger	6048	VG+/NM	
6051	Benny Goodman	Dance Parade	CL 343		
6052	Benny Goodman	Benny Goodman Tric	Capitol	H 479	VG+/NM
6053	Benny Goodman	Classics In Jazz	Capitol	CL 2533	
6054	Benny Goodman	Benny At The Ballroom	Columbia	Vol 2	
6055	Norman Grant	Jazz At The Philharmonic (DSM ent)	Mercury	DL 5089	
6056	Giles Gray	Musical Smoke Rings	Decca	H 458	
6057	Bobby Hackett	Soft Lights & Bobby Hackett	Capitol	33 x 1000	
6058	Johnny Hamlin	Johnny Hamlin Quartet	Replica	H 327	
6059	Coleman Hawkins	Classics In Jazz	Capitol	H 5830	VG+/VG+
6060	Coleman Hawkins	Tenor Sax Stylings Vol 1	Brunswick	FL 2025	NM/VG+
6061	Coleman Hawkins	Sequence in Jazz (yellow cov)	Columbia	CL 6026	VG+/NM
6062	Woody Herman	Sequence in Jazz (turq cov)	Capitol	H 324	VG+/NM
6063	Woody Herman	Classics In Jazz	Columbia	CL 2509	VG+/VG+
6064	Woody Herman	Rivlin's Herd	Columbia	CL 6048	
6065	Woody Herman	Piano Moods	Columbia	CL 6171	
6066	Earl Hines	Lena Horne Sings	MGM	E545	
6067	Lena Horne	Johnny Hodges Collates	Clef	MGC C-128	VG+/NM
6068	Johnny Hodges	Swing 'Round	Capitol	H 492	
6069	Pee Wee Hunt	Straight From Dixie	Capitol	H 203	VG+/VG
6070	Harry James	All Time Favorites	Columbia	CL 6009	VG+/VG
6071	Hal Kemp	This is Hal Kemp	RCA Vic	LPT 3016	
6072	Stan Kenton	Encores	Capitol	H 155	
6073	Lee Konitz	In Harvard Square	Storyville	LP 323	VG+/VG+
6074	Gene Krupa	Self Titled	Columbia	CL 6017	
6075	Gene Krupa	Jazz With Flip & Buro	Mercury	MG C-511	NM/VG++
6076	Tommy Ladner	Piano Echoes	RCA Vic	LPM 3046	
6077	Machito	Sugar Blues	Capitol	H 311	
6078	Freddy Martin	Allegro	4129		
6079	Clyde McCoy	Swing Session	X	LVA-3015	
6080	Roy McKinley	Mr Piano Man	RCA Vic	LPM 3055	
6081	Mezz Mezzrow	Plays Sel From 'Glenn Miller Story'	RCA Vic	LPT 3057	
6082	Glenn Miller	Glenn Miller Concert Vol 1	RCA Vic	LPT 16	
6083	Glenn Miller	Glenn Miller Concert Vol 2	RCA Vic	LPT 3006	
6084	Glenn Miller	The Glenn Miller Story/T	RCA Vic	DL 5519	
6085	Glenn Miller	Decca	E206		
6086	Glenn Miller	Jelly Roll M's Red Hot Peppers V3	Jazz Pan	1810	
6087	Art Mooney	Jelly Roll M's Red Hot Peppers V4	Jolly Roger	5001	
6088	Jelly Roll Morton	Jelly Roll M's Red Hot Peppers V5	Jolly Roger	5035	
6089	Jelly Roll Morton	Classic Jazz Piano Vol 1	Riverside	1038	
6090	Jelly Roll Morton	Classic Jazz Piano Vol 2	Riverside	1041	
6091	Jelly Roll Morton	Two-Beat	Columbia	CL 2505	VG+/VG+
6092	Phli Napoleon	Emperors Of Jazz	Mercury	MGC 25079	VG+/VG
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- Dr. Feelgood Living Legends (sealed-out of print) 14
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- Easton, Sheena Live @ The Hollywood Palace (vg-out of print)29
- Echoes / Ellington Vol 2w/Brecker-Evans.Scott(soc-sol-out of print)26
- Eddie & The Cruisers-J Cafferty/Beaver Brown Band(out of print)39
- ELO Live @ Wembley (Out of the Blue Tour) (Jap Imp) 33
- Eurythmics Sweet Dreams (original) Pioneer 23
- Fox, Samantha Making Music (Japanese Import) Warner-Pio 38
- Funny Lady starring Barbra Streisand (original-sol-2 discs) RCA 33
- Genesis Three Sides Live (out of print) BMG 28
- Gillespie, Dizzy All Star Tribute (sealed-out of print) Pioneer 24
- Grateful Dead Dead Ahead (sealed-out of print) Lumivision 15
- Grateful Dead Infrared Sightings (8"-out of print) 7
- Hard To Hold-Rick Springfield (soc-sol-cw-toc-out of print) MCA 19
- Heartland Reggae - with Bob Marley, Peter Tosh (out of print) 24
- Hornsby, Bruce Night on the Town w/ Jerry Garcia (Jap-sealed) 36
- Jackson, Joe Live in Tokyo (bb-out of print) A&M 45
- Jackson, Joe Laughter & Lust Live (out of print) Pioneer 29
- Joel, Billy Live @ Yankee Stadium Sony 16
- Joel, Billy Eye of the Storm (soc-out of print) 9
- Jobim, Antonio Carlos & Gal Costa - Rio Revisited (out of print) 30
- Jones, Rickie Lee - Live @ Wilton Theatre Pioneer 16
- Lewis, Jerry Lee & Friends w/ Van Morrison (sealed-out of print)16
- Loggins, Kenny Alive (sealed-remastered-DD) Pioneer 16
- Loggins, Kenny Outside From The Redwoods (sealed) Columbia 14
- Madonna Live-Virgin Tour (out of print) Pioneer 23
- Madonna Live From Italy: Ciao Italia Pioneer 17
- Mad Season Live @ The Moore (Japanese Import-sealed) 37
- Malmsteen, Yngwie-Trial By Fire (Live in Leningrad) (sealed-Jap)42
- Manchester, Melissa - Music of (out of print) Pioneer 24
- Mandela's 70th w/Eurythmics, Gabriel, Wonder (vg-soc-sol) 25
- Mason, Dave Live @ Perkins Palace (soc-sol-out of print) Pio 26
- Mathis, Johnny Chances Are Sony 20
- McCartney, Paul - Put It There (soc-sol-out of print) Polygram 28
- McCartney, Paul - Paul is Live (sealed) Polygram 20
- Michael, George Faith (soc-sol-out of print) Image 25
- Midler, Bette Mondo Beyondo (bb-out of print) Image 35
- Mingus, Charlie Mingus 1968 (bb-soc-sol-out of print) Image 28
- Monkees Head (out of print) RCA Columbia 41
- Morrissy Malady Lingers On (Japanese Import) Toshiba 29
- Motley Crue Uncensored (out of print) Elektra 23
- Motorhead Best of (sealed-Japanese Import) 40
- Nelson After The Rain (out of print) Pioneer 37
- Nesmith, Michael - Elephant Parts (cw-soc-original) Pioneer 36
- Newman, Randy At The Odeon (soc-sol-out of print) Pioneer 30
- Ocean, Billy Greatest Hits Pioneer 20
- Osbourne, Ozzy Don't Blame Me Epic 20
- Palmer, Robert Live (Japanese Import) Sun Crown 29
- Paris Reunion Band w/ Woody Shaw-Live @ Theaterhaus (bb-soc)25
- Performance starring Mick Jagger (sealed-original) WB 22
- Petty, Tom Take The Highway Live (sealed-out of print) Pioneer 49
- Pink Floyd Live @ Pompei (vg-soc-sol-out of print) Polygram 16
- Pippin - Original Cast w/Bea Yvreen (soc-sol-out of print) Pioneer 47
- Police (The) Around The World (out of print) Image 40
- Police (The) Every Breath You Take (out of print) Pioneer 35
- Pretenders The Singles (Japanese Import) Warner 39
- Pretenders Isle of View Warner Reprise 20
- Prince Graffiti Bridge Warner 13
- Queen Live in Rio (Rock 'n Rio) (out of print) Pioneer 48
- Red Hot & Blue Tribute to Cole Porter w/U2, Annie Lennox... 37
- Red Hot & Dance w/ EMF, C+C, Seal, Lisa Stansfield, PM Dawn 12
- Reed, Lou & John Cale - Songs For Drella (DD-sealed) 13
- Reed Royalty w/Coltrane, B Marsalis, P Woods, C Parker (sealed) 17
- R.E.M. Road Movie (Japanese Import) 23
- Ride Today Forever (Japanese Import-sealed) 36
- Rubber Rodeo Scenic Views (8") (out of print) 7
- Rundgren, Todd Live in Japan (out of print) Pioneer 35
- Rundgren, Todd Ever Popular Tortured Artist: Videosyncrasy 35
- Rundgren, Todd Grogakzer: Visual Concert Hall (out of print) 28
- Scorpions To Russia With Love (out of print) 37
- Sex Pistols Great Rock & Roll Swindle (Japanese Import) 29
- Sheila E, Escovedo & Puento - Latina Familia (out of print) 35
- Shorter, Wayne, Hall & Petrucciani - Power of Three (sealed) Pio 17
- Sid & Nancy starring Gary Oldman (2 discs-out of print) Embassy 35
- Simon, Paul Graceland: Classic (Jap Imp) 27
- Sinatra, Frank Reprise Collection Vol 3 (sealed-out of print) 43
- Smithereens 10 (out of print) Pioneer 24
- Springfield, Rick Platinum Videos (vg-out of print) Pioneer 35
- Starship Knee Deep in the Hoopla (video/cd-ooop) 22
- Stewart, Rod Vagabond Heart Tour Warner Reprise 18
- Sting Ten Summoner's Tales Polygram 12
- Streisand, Barbra Putting it Together: Making of Broadway LP 30
- Streisand, Barbra - Color Me Barbra (soc-sol-out of print) CBS 30
- Style Council Far East & Far Out (sealed-out of print) Image 38
- Taylor, James In Concert (vg-soc-sol) Sony 15
- The The From Dusk Till Dawn (Jap Import) Epic 28
- The The Infected (bb-sealed-out of print)Image 28
- Tosh, Peter Live (bb-out of print) Pioneer 28
- Townsend, Pete White City (sealed-out of print) Vestron 32
- Velvet Underground-Velvet Redux (Live MCMXCII)(out of print)38
- Washington Jr., Grover - In Concert (out of print) Pioneer 29
- Weller, Paul Movement - Live @ Brixton Academy (Jap Imp)Sony49
- Who (The) & Others - The Who's Tommy (Amazing Journey) 11
- Wonder, Stevie Songs in the Key of Life (Japanese Import) 29
- Woods, Phil In Concert w/Jon Sudler (bb-soc-sol-out of print)20
- Woodstock (sealed-2 discs) Warner 25
- Young, Neil Freedom: Live Acoustic Concert (Jap Imp) 57
- Young, Neil & Crazy Horse - Weld Warner Reprise 21
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2. T-BONE WALKER	ALIBI/SAT; PRETTY BABY	IMPERIAL-5388	M-
3. JAMES BROWN	GO TO CHRY/I WAS SO	FEDERAL-12364	VG++
4. THE 4 CLUPS	DOT THESE BLUES/4 CLUPS WOOLIE	RCA-4507	VG
5. FLAND REID	ROCKIN' WITH RED/COBET THE DATS	RCA-4524	VG
6. HODGE RICHARDSON	POOLS HALL OF FAME/HNY SHOULD I CRY	SUR-271	VG++
7. BIG MAYBELLE	AIN'T NO USE/DONT LEAVE POOR ME	Okeh-7053	M-
8. B. HOLLYCRICKETS	TELL ME HOW/MAYBE BABY	BRUNSWICK-55053	VG+
9. JIMMY REED	JIMMY DONT SAY THAT/AIN'T THAT LOVIN'	VJ-168	M-
10. THE STYLERS	PUSHING UP DAISEES/GOING STEADY ARNIV.	GORDY-3018	M-
11. "BIG NANA" THORNTON	HOUND DOG/NIGHT MARE	PEACOCK-1612	VG++
12. DELTA BRYTHN BOYS	TAKE THE A TRAIN/EAST OF VEST OF	RCA-2827	VG++
13. THE CALIFORNIANS	MY ANGEL/HEAVENLY RUBY	FEDERAL-12323	M-
14. THE RAYERS	YOU TREATED ME/BROTHER MY NAME	HERCULES-70050	VG-
15. THE DOMINOS	40 MINUTE MAN/CART ESCAPE YOU (green)	FEDERAL-12022	VG-
16. THE MIDNIGHTERS	SEXY WATS/DONT SAY GOODBYE (silv. top)	FEDERAL-12185	VG
17. THE FIRETOPPERS	TWIR HAZUMA/THE IRISH POLKA	COBAL-60783	VG++
18. DOM. DICKER/JIMMY	TRATS WEAET I LIFF/CAKE HAVE CARE	CROWN-125	VG++
19. THE EL DORADOS	CROP LIFG SONG/A FALLEN YEAR. (promo)	VE-132	M-
20. B.B. KING	DOE IS THE RIGHT/PT. 2 (blue lbl.)	RPM-159	VG+
*21. HAZEL KING	ALABAMA ROCE "N" ROLL/IN CONRA CHANCE	RAMA-200	VG+
*22. WEE WILLIE WAYNE	TRAVELIN' MOOD/I REMEMBER	IMPERIAL-5355	VG+
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24. DOM SESSONS	YOU'RE A CREATER/MATCHIN' T.V. (w/ol)	VERTIGO-1001	VG
25. JIMMY DAWSON	MONEY TALKS/IT TOOK AN OLDER WOMAN	RUSTIC-1926	VG
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27. THE BLADES	YOU TREATED ME/GOING STEADY ARNIV.	E-ARB-774	VG
28. THE CRANBY/BYAM	"NO TIME AT ALL"/"NO TIME AT ALL"	HOTWOM-1221	VG
29. THE CLIFFTONS	SOME KINDA BLUE/HOW DEEP IS THE OCEAN	GEE-1080 (pro.)	VG++
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ELTON JOHN: Grow Some Funk Of Your Own 4:45 / I Feel Like A Bullet (In The Gun Of Robert Ford) (U.K. January 9 1975 DJM Records DJS.629 DJ) \$25.00/...
GOLDMINE #483
(7" EPS & SINGLES)
ELTON JOHN: Grow Some Funk Of Your Own 4:45 / I Feel Like A Bullet (In The Gun Of Robert Ford) (U.K. January 9 1975 DJM Records DJS.629 DJ) \$25.00/...
ALBUMS: BRUNO MARS: It's Better That Follow (U.S. 1975 MCA Records INC. 41236 DJ PS) \$15.00/Nikita (U.K. Feb) 4:54 / (U.S. Edit) 3:59 (U.S. 1985 Geffen Records 7-28000-A, B & D) Stereo PSL) \$12.00/...
SINGLES: BRUNO MARS: It's Better That Follow (U.S. 1975 MCA Records INC. 41236 DJ PS) \$15.00/Nikita (U.K. Feb) 4:54 / (U.S. Edit) 3:59 (U.S. 1985 Geffen Records 7-28000-A, B & D) Stereo PSL) \$12.00/...
ELTON JOHN & KIM DEE: Don't Go Breaking My Heart 4:23- Snow Gums 5:50 (Germany 1976 Rocket Record Company EMI Electrola IC066-97939 LC 3053 Stereo Good WO1-A Side PSL) VG WB) \$10.00

AUCTION LIST
Greetings and Sanitariums' All items are graded VERY conservatively - cover/record. Auction closes February 28, 1999
MCA Records INC. 41236 Stereo MM PSL) \$12.00/...
ALBUMS: BRUNO MARS: It's Better That Follow (U.S. 1975 MCA Records INC. 41236 DJ PS) \$15.00/Nikita (U.K. Feb) 4:54 / (U.S. Edit) 3:59 (U.S. 1985 Geffen Records 7-28000-A, B & D) Stereo PSL) \$12.00/...
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LP SET SALE LP SET SALE LP SET SALE
The LP's in this sale are graded by sight and sound - cover-out hole / disc - as taped seam / ss = split seam / scr = slight cover tear / cc = cut cover / dng = does not affect play / U.S. postage = \$3.00 / insurance extra
Sls & 60s Rock etc.
AMERICAN BREED (s) Bend Me, Shape Me Apple CTS 1303 VG+/-M \$20
(The Band) (s) Live At The BBC Apple CT 7243 B 37969A VG+/-M \$20

Philadelphia Freedom: Elton John Band Featuring John Lennon & The Muscle Shoals Horns w/ Saw Her Standing There Live Madison Square Garden November 26-1974 (U.K. 1975 DJM Records DJS.354 On Dark Red Vinyl PSL) \$15.00
ELTON JOHN BAND FEATURING JOHN LENNON AND THE MUSCLE SHOALS HORNS: 28th November 1974 (U.K. 1975 DJM Records 10965 EP Stereo PSL Live New York Madison Square Gardens w/ Saw Her Standing There - Whatever Gets You Through The Night-Live In The Sky With Diamonds) \$15.00
ROBERT JOHN: The Lion Sleeps Tonight-Jacet (Germany Atlantic ATL 10136 (45-2846) No Record ASL) \$10.00
JOHNNY AND THE GENTS: Cast Me To The Wind 2:20 - I Won't Fall 2:36 (U.S. Sigent Records 901P-9630 Fair w/Marks On Both Labels) \$10.00
JOHNNY AND THE HIGH KEYS: The Christmas Game 2:18 - Do You Believe 2:27 (U.S. Jamie Records Co. 1383 D.J.) \$60.00
JOHNNY AND THE HURRICANES: Bechee- Red River Rock (U.S. 1959 Warwick M-509 Fair) \$25.00
JOHNNY AND THE JUMPER CABLES: Kielbasa 3:10- Georgia's Skinhead (Must Die) 4:15 (U.S. 1991 Stanton Park Records STP-015 Stereo Dark Red Vinyl ASL) \$10.00
JOHNNY AND THE NITE RIDERS: She's Gone 2:22- I Had A Girl 2:58 (U.S. Perfection Rock Sound Studios No. 558) \$20.00
JOHNNY AND THE REFLECTIONS: Mine 2:41- Don't Cry Little Girl 2:41 (U.S. Bella Records 45-102 111-333) \$50.00
JOHNNY AND THE SHY GUYS: TM The End Of Time 2:20/Vocal Larry Ball-From Me To You 2:20 (U.S. Little Fort Company 1901-45 833L MM) \$60.00
THE SHY GUYS: FEATURING RUDY VAN RUDIN: What'd I Say (Part 1) 2:55 (Part II) 1:48 (U.S. Regal Records West RB 788 Good) \$60.00
JOHNNY HATES JAZZ: Shattered Dreams 3:30 Stereo- Same (U.S. 1968 Virgin Records America INC. Ltd. 7-9933 DJ MM) \$5.50
JOHN'S BIGGEST FAN: (We Need) Gun Control 3:00 (Written By John Lennon w/Additional Lyrics By John's Biggest Fan)-Revolution 2:30 (U.S. 1982 Dakota Records J1-1 & 2) \$50.00
JOHN'S CHILDREN: Come And Play With Me In The Garden-Sara,Crazy Child (Written By Bolan/Germany Polydor M.M. 59116 MM PSL) \$250.00/(U.K. 1967 Track Record 604063 MM ASL) \$250.00/ Come And Play With Me In The Garden 2:10-Sara,Crazy Child 2:05 (Written By Bolan)-Desdemona 2:30 (Written By Bolan)-Remember Thomas A Becket 2:18 (Spain 1967 Polydor 51687 EPH Mono ACV) \$250.00/Desdemona 2:25 (Remember By Bolan)-Remember Thomas A Becket 2:15 (Germany Polydor 59104 Mono MM PSL) \$250.00/(U.K. 1967 Track Record 604063 MM PSL MM) \$250.00/Go Go Girl (Written By Bolan)-Jagged Time Lapse (U.K. 1967 Track Record 604010 Good) \$125.00/It's Child's Play (Euro. 1967 Zoophone DLR 111 Mono On Red Vinyl PCV w/Late Spring 1967 With Marc Bolan Last Unreleased Semion Alternate Versions w/Perfumed Garden (Written By Bolan)-Daddy Rolling Stone-Jagged Time Lapse- Hot Rod Mama (Written By Bolan) \$100.00/Just What You Want-Just What You'll Get-Just What You'll Get (Germany Polydor 59069 Mono VG PSL MM) \$250.00/Smashed: Smashed: 2:56-Strange Affair 2:06 (U.S. White Whale WW-239 Good DH) \$35.00/(U.S. White Whale WW-239 GM) \$32.00/(U.S. White Whale WW-239 GM DH) \$30.00
ELTON JOHNS: From Denver To L.A. 2:31 (From Film The Games)-Stereo (U.S. 1970 Viking Records VIK 1010 DJ GM) \$150.00
DON JOHNSON: Heartbeat 4:18- Can't Take Your Memory 4:30 (U.S. 1986 Epic 34-06285 Stereo PSL) \$5.50
HOLLY JOHNSON: Love Train 3:59 Stereo Additional Production And Mix Sesban Hague-Same (U.S. 1989 UNI Records Inc. 50023 DJ) \$4.50/(U.S. UNI Records Inc. 50023 DJ MM) \$4.00
RANDY JOHNSON: Have You Been Dreaming 2:15 WOL - Fly Superman Fly 2:48 (U.S. Davy Jones Record Co. 6662 DJ Fair) \$25.00
ROBERT JOHNSON: I'll Be Waiting (U.K. Utopia Blue Room Studios One Sided Acetate) \$18.00
WILKO JOHNSON: Down By The Waterside- All Right (U.K. 1980 Backbeat Records ROCS 720 PSL) \$10.00
JOINT EFFORT: The Children 2:36- The Third Eye 2:02 (U.S. J.E. -1 Good) 5:00/Loving You-Could Be Magic 2:58-Come Home To You Baby 2:20 (U.S. Ruby Dee Records CJ-116) \$45.00/The Square 2:23-Mary On A Go-Round 2:27 (U.S. Spin II Records 5-127 VG) \$35.00
JOINT VENTURE: Sweet Smoke 2:52- No Place For Me 2:05 (U.S. Diamond Records INC D-268) \$16.00
EDDY: Levin' And Hurria' (Produced By George Kooymann) For Gal (Produced By Fred Haasen And George Kooymann) (U.K. Polydor 1850156 Stereo Good Both Songs Written By George Kooymann) \$10.00
STONE CIRCUS: Mr. Grey 3:05-Same (U.S. Mainstream Records INC. No. 694 DJ MM) \$30.00

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50's & 60's CHART HIT SHEET MUSIC AUCTION

Bidding Deadline March 1, 1999



50's & 60's CHART HIT SHEET MUSIC AUCTION

All sheets are US publication unless noted. Artist's photo on cover of all sheet music unless artist's name in parentheses. Date shown is last copyright date. Condition originally guaranteed. Bids in US dollars & payment to E.J. Myland. Sorry, only winners notified. Closes 1 month from issue date. Fax #: (416) 694-9580. P.S. BIDDERS: Please note that your basic letter rate to Canada is now .46. Please allow a few extra days for your bids to arrive, as 2 postal systems are involved.

PLEASE REFER TO THIS LIST BY ITS NAME. MINIMUM BID \$3.00 PER ITEM

1. Jewel Akins The Birds and the Bees 1965 patrk M-
2. Steve Kistner When My Little Girl Is Sleeping (1962) patrk M-
3. Amen Corner High in the Sky 1968 UK M-
4. American Breed Green Light 1968 patrk M-
5. Animals Don't Bring Me Down 1966 BELGIUM M-
6. Paul Anka Love Me Warm and Tender '62 acc. arr 1 factory punch top M-
7. Paul Anka The Story of My Love 1961 patrk M-
8. Arbors Symphony for 1988 1966 patrk M-
9. Association Windy 1967 M-
10. Franklyn My 1919 patrk M-
11. Bert Bacharach Come Touch the Sun 1969 fr BUTCH CASSIDY... COLOR patrk M-
12. Bachelors Love Me with All of Your Heart 1962 UK M-
13. Bachelors No Arms Can Ever Hold You (1955) UK M-
14. Julius Weathers & Bay's Maritime Band fresh Arr 1969 COLOR M-
15. Baca Marihuana Band Spain Me 1967 M-
16. George Baker Selection Little Green Bag 1969 patrk M-
17. LaVern Baker, Danny Williams +1 So High So Low 1959 UE M-
18. Band Rag Mama Rag 1970 M-
19. Basia Bateman The Poor People of Paris 1954 M-
20. Beach Boys Friends 1968 UK patrk M-
21. Beach Boys I Can Hear Music 1969 BELGIUM "on Gramophone" M-
22. (Beach-Boys) Out in the Sun (Hey-O!) 1965 color these art cover M
23. Beatles I Want to Hold Your Hand 1963 UK M-
24. Beatles All You Need is Love 1967 COLOR M-
25. Beatles I Want to Hold Your Hand 1963 UK M-
26. Beatles Michelle 1965 COLOR M-
27. Beatles Let It Be 1967 COLOR M-
28. Beatles When I'm Sixty-Four 1967 UK COLOR M-
29. Beatles Yesterday 1965 COLOR M-
30. Bee Gees If Only I Had My Mind on Something Else 1970 MBS M-
31. Bee Gees I Just Dropped Out 1969 UK M-
32. Robin Gibb Saved by the Bell 1969 BELGIUM M-
33. Bob Beckham Just As Much As Ever 1959 M-
34. Tony Bennett (dwd) The Good Life 1963 patrk M-
35. Tony Bennett I Wanna Be Shakin' Like a Tree organ arr COLOR patrk M-
36. Tony Bennett Rags to Riches 1953 patrk M-
37. Brook Benton Kiddio 1960 patrk M-
38. Brook Benton Lie to Me 1962 M-
39. Jack Blanchard & His Orchestra Humphrey the Camel '70 +theme art patrk M-
40. Blood Sweat & Tears Spinning Wheel 1969 UK patk M-
41. Blues Image Gas Lamps and Clay 1970 MBS patrk VG
42. Bonnie Lou Daddy-O 1955 M-
43. Booker T. & M.G. Trio I Wanna Take You 1970 COLOR M-
44. Pat Boone (w/uke) Love Letters in the Band (1931) +photo on back VG+
45. (Crazy World of Arthur Brown) Fire 1968 original art cover M-
46. Dave Brubeck Bossa Nova U.S.A. 1963 +graphics patrk M-
47. Dorsey Burnette Tall Oak Tree 1960 patrk M-
48. Jerry Butler Moody Moods 1962 organ arr COLOR M-
49. Glen Campbell Where's the Playground Susie? 1968 COLOR M-
50. Glen Campbell Wichita Lineman 1968 COLOR M-
51. Freddie Cannon Muskrat Rambler (1950) UK patrk M-
52. Billy Carr Come Over the World? 1965 patrk M-
53. Cathy Carr Ivory Tower 1956 M-
54. Johnny Cash Blistered 1969 patrk M-
55. Johnny Cash Don't Take Your Guns to Town 1958 UK M-
56. Bruce Channel Hey Baby 1969 MBS patrk M-
57. Ray Charles Here We Go Again 1967 UK patrk M-
58. Ray Charles I Chose to Sing the Blues 1966 patrk M-
59. Sonny Charles Black Pearl 1969 patrk M-
60. Chubby Checker Slow Twist 1962 M-
61. Cheers & Brandish Biker Black Denia Trousers & Motorcycle Boots '55 M-
62. Don Cherry Wild Cherry 1956 M-
63. (Chicago Transit Authority) Does Anybody Really Know...Time... '69 color art M
64. Chicken Shack Hey Baby 1969 UK M-
65. Chordettes No Other Arms, No Other Lips 1959 CDN M-
66. Lou Christie I'm Gonna Make You Mine 1969 COLOR M-
67. (Lou Christie) Outside the Gates of Heaven 1966 color art cvr patrk M-
68. Christine Owens The World Is My Oyster 1965 original lyrics M-
69. Lou Christie Two Faces Have I 1963 M-
70. Jimmy Clanton Venus in Blue Jeans 1961 M-
71. Dave Clark Five Glad All Over 1963 UK M-
72. Dave Clark Five The Red Balloon 1969 UK M-
73. Dave Clark Five Try Too Hard 1966 patrk M-
74. Dee Clark, Little Tony +1 Hey Little Girl 1959 UK M
75. Sanford Clark The Fool 1956 M-
76. Mike Clifford Close to Cathy 1962 M-
77. Nat "King" Cole Prized 1952 M-
78. Nat "King" Cole These Lazy-Lazy-Crazy Days of Summer 1963 M-
79. Perry Como Duke-Box Baby 1956 +dwd of kids dancing to jukebox M-
80. Perry Como, Rudy Vallee +1 Hey Little Girl 1959 UK M-
81. Perry Como & Eddie Fisher Watermelon Weather 1952 patrk M-
82. Ray Conniff Somewhere, My Love '65 fr DR ZHIVAGO pcl notation on sus VG+
83. Ssa Cooke Nothin' Can Change This 1962 patrk M-
84. Kara Coppelman Fledge 1956 M-
85. Floyd Cramer & Ken Jones On the Rebound 1961 UK M-
86. Johnny Crawford, Nicky Hilton +2 Your Nose Is Gonna Grow 1962 UK M-
87. Crew Cuts I Spoke Too Soon 1954 cntr strk str patrk M-
88. Crew Cuts That's My Mistake 1955 patrk M-
89. Crew Cuts California Rock 'n Roll 1970 M-
90. Cuff Links When Julie Comes Around 1969 M-
91. Vic Dana I-Love-You-Drops 1966 patrk M-
92. Ron Dante Let Me Bring You Up 1970 patrk M-
93. Floraine Darlin Long As the Rose Is Red 1962 M-
94. Bobby Darin If I Were a Carpenter 1966 M-
95. Bobby Darin You Must Have Been a Beautiful Baby (1938) UK M-
96. James Darren Her Royal Majesty 1961 M-
97. Darlene Love & The T-1000 Band It 1966 UK M-
98. Sammy Davis, Jr. The Shelter of Your Arms 1963 M-
99. Skeeter Davis I Can't Stay Mad at You 1963 patrk M-
100. Bobby Day & Eddie Silver Rockin' Robin 1958 M
101. Dotie Day A Guy Is a Guy 1953 UK M
102. (Tommy Dee w/ Carol Kay & Teen-Aires) Three Stars 1959 blue art cover M-
103. (Derek) Back Door Man 1969 color art cover M-
104. Neil Diamond He Ain't Heavy...He's My Brother 1970 organ arr patrk M-
105. Dick Diamond Wolly Wolly 1969 patrk M-
106. Ronnie Dove One Kiss for Old Times' Sake 1965 patrk M-
107. Ronnie Dove When Liking Turns to Loving 1966 patrk M-
108. Rusty Draper Gambin' Gal 1958 M
109. Dr. Hook & the Medicine Show Where the Music's Playing '65 patrk M-
110. Drifters & Dean Martin Memories Are Made of This (1955) M-
111. (Dynamics) Ice Cream Song 1969 color theme art cover patrk M-
112. Duane Eddy Ball of Peleidin 1962 UK fr HAVE GUN, WILL TRAVEL M-
113. Duane Eddy Canyon Ball 1955 et., else M-
114. George Fenton The Reason 1960 color lite mark to edge of pic, else M-
115. Tommy Edwards I Really Don't Want to Know 1953 name, date stamp top M-
116. Tommy Edwards Please Mr. Sun (1951) name, date stamp top M-
117. Vance Edwards Theme from BEN CASEY 1961 patrk M-
118. Shirley Ellis The Clapperton Song 1967 patrk M-
119. Shirley Ellis & Lincoln Chase The Puzzle Song 1965 patrk M-
120. English Congregation Softly Whispering I Love You 1967 M-
121. Epic Splendor A Little Rain Must Fall 1967 M-
122. Estereita Children Mrs. Totten's 1969 patrk M-
123. Paul Evans Happy Go Lucky Me 1960 patrk VG+
124. Everly Brothers Like Strangers 1960 UK M-
125. Everly Brothers 'Till I Kissed You 1959 patrk M-
126. Every Mother's Son Put Your Mind at Ease 1967 COLOR M-
127. Every Mother's Son Put Your Mind at Ease 1967 COLOR M-
128. Fabian & Nick Todd Tiger 1959 UK M
129. Bent Fabric Alley Cat 1962 M-
130. Fabulous Rhinoceros Wonderful Thing We Have 1972 patrk M-
131. George Fema The Ballad of Bonnie and Clyde 1967 MBS patrk M-
132. George Fema (Blue Flames) Getaway 1966 UK M-
133. Don Fardon Indian Reservation 1970 UK M-
134. Jonico (For a Little While Get Away From Me) 1969 M-
135. Jose Feliciano Hitchcock Railway 1968 patrk M-
136. Ferrante & Teicher Tonight 1961 +graphics as is upper RH cntr M-
137. Fireballs (dwd) Long Green 1969 patrk M-
138. First Aid Kit But You Know I Love You 1969 M-
139. Rodde Fisher Duncaree Dol 1945 VG+
140. Eddie Fisher Oh! My Pa-Pa 1953 M-
141. Fleetwoods Mr. Blue 1959 cntr crs VG+
142. Flirtations Can't Stop Loving You 1970 M-
143. Tennessee Ernie Ford You Don't Have to Be a Baby to Cry 1950 patrk M-
144. Foundations in the Bad, Bad Old Days 1969 M-
145. Pete Fountain Yes Indeed (1941) patrk M-
146. Four Lads A House with Love in It 1956 M-
147. Four Tops Children Please Remember 1956 UK M-
148. Four Seasons Tell It to the Rain 1966 +4 Seasons LP ad on back VG+
149. Four Seasons Walk Like a Man 1963 2 e+ stamps (not on group) patrk M-
150. Frankie Valli & Andy Williams Can't Take My Eyes Off You 1967 UK M-
151. Frankie Valli & Andy Williams Can't Take My Eyes Off You 1967 UK M-
152. Frankie Valli Our Day Will Come (1963) UK patrk M-
153. (Connie Francis) Baby's 1st Christmas '61 simpled pno theme art cvr M-
154. Connie Francis A Sorry I Made You Cry (1944) UK patrk M-
155. Connie Francis Give Love of You 1966 patrk M-
156. Connie Francis My Happiness (1955) M-
157. Aretha Franklin Since You've Been Gone 1968 patrk M-
158. Frank Gary Lullaby of Love 1961 patrk M-
159. Marvin Gaye & Tammi Terrell I Could Build My World Around You '67 M-
160. Bobbie Gentry Ode to Billy Joe 1967 +bio on back M-
161. Bobbie Gentry Mornin' Glory 1968 +bio on back M-
162. Georgia Gibbs Twiddle Dee 1954 et M-
163. Georgia Gibbs (Dance with Me Henry) 1955 M-
164. Gerry & Pacemakers Don't Let the Sun Catch You Crying 1964 UK M-
165. Gerry & Pacemakers How Do You Do It 1962 UK VG
166. Don Gibson Lonesome Number One 1961 patrk M-
167. James Gilchrist Little Band of Gold 1963 gtr arr M-
168. Gladstone A Piece of Paper 1972 M-
169. Tom Glazer On Top of Spaghetti 1963 +theme cartoon M-
170. Glenvecos Hootenanny 1963 M-
171. Darrell Glenn Crying in the Chapel 1953 VG+
172. (Goodies) Condition Bad 1969 color art cover patrk M-
173. Bobby Goldsboro Money 1968 COLOR patrk M-
174. Charlie Gracie Butterfly 1957 M-

175. Earl Grant Swingin' Gently 1962 M-
176. Gool Grant Suddenly There's a Valley 1955 M-
177. Grass Roots I Wanna Be Bad 1968 COLOR patrk M-
178. Dottie Gray See You at the Go Go 1963 patrk M-
179. Gun Race with the Devil 1968 UK M-
180. Herle Hagard Okie from Muskogee 1969 COLOR M-
181. Bill Haley & Comets I Wanna Be Like You Always 1953 BELGIUM M
182. Bill Haley & Comets (large pic) The Saints Rock 'n Roll 1956 UK M-
183. Stuart Hamblin This Ole House 1954 +story of song on back M-
184. George Hamilton IV Canadian Pacific 1969 patrk M-
185. Roy Hamilton I Was a Teen Boy 1958 patrk M-
186. Roy Hamilton To the Aisle 1957 M-
187. Russ Hamilton Rainbow 1957 +theme art M-
188. Janice Harper Bon Voyage 1957 M-
189. Harper's Bizarre Come to the Sunshine 1967 patrk M-
190. Phil Harris (holding RCA 78) The Thing 1950 patrk M-
191. Richard Harris Didn't We 1966 M-
192. Richard Harris MacArthur Park 1968 M-
193. Richard Harris My Boy 1971 UK COLOR M-
194. Roy Head Apple of My Eye 1965 patrk VG+
195. (Bobby Hebb) Sunny 1966 color art photo M-
196. Bobby Hebb My Special Angel 1957 et M-
197. Clarence "Frogman" Henry You Always Hurt the One...('50) UK 1st. else M-
198. Audrey Hepburn Moon River 1961 fr BREAKFAST AT TIFFANY'S VG+
199. Herman's Hermits Leaning on the Lamp Post 1966 M-
200. Herman's Hermits Silhouettes (1957) UK M-
201. Hibbles Lili Hour Melody 1955 MBS M-
202. Al Hirt Java 1960 accord. arr M-
203. Eddie Hodges Made to Love 1960 M-
204. Hollies He Ain't Heavy...He's My Brother 1969 UK M
205. Hollies Here I Go Again 1964 UK M
206. Buddy Holly & Crickets That'll Be the Day (1957) UK 30th anniv. ed. M-
207. Jake Holmes So Close 1970 patrk M-
208. Mary Hopkin Those Were the Days 1968 +photo on back M-
209. Thelma Houston Save the Country 1968 patrk M-
210. Engelbert Humperdinck Am I That Easy to Forget? (1958) patrk M-
211. Engelbert Humperdinck The Last Waltz 1967 UK M-
212. Engelbert Humperdinck Release Me (1954) M-
213. Engelbert Humperdinck There Goes My Everything 1966 MBS M-
214. Tab Hunter Ninety Nine Ways 1957 UK M-
215. Ferlin Husky Gone (1952) M-
216. Brian Myland Run, Run, Look and See 1966 patrk M-
217. Burl Ives Funny Way of Laughin' 1962 patrk M-
218. Bury Ives Mary Ann Revenge 1962 MBS M-
219. Jackson 5 I Want You Back 1969 M-
220. Chuck Jackson I Need You 1965 patrk M-
221. Tommy James & Shondella Mirage 1967 patrk M-
222. Horst Janowski I Walk with You (A Walk in the Black Forest) '65 patrk M-
223. Jay & Americans Let's Lock the Door (& Throw Away the Key) 1964 patrk M-
224. Jay & Americans When You Dance (1955) M-
225. Jay & Techniques Keep the Ball Rollin' 1967 patrk M-
226. (Jetstream) All's Quiet on West 23rd 1967 theme art cover M-
227. Johnny & Hurricanes Down Yonder (1921) UK patrk M-
228. Jack Jones The Race Is On 1964 +horse race graphics patrk M-
229. Jack Jones Seein' the Right Love Go Wrong 1965 M-
230. (Joy of Cooking) Brownsville 1971 color art photo patrk M-
231. Kitty Kallan My Coloring Book 1962 UK +graphics ptarp M-
232. Kasenetz-Katz Singing Orchestral Circus Quick Joey Small 1968 patrk M-
233. Keith Ain't Gonna Lie 1966 M-
234. Andy Kim Here I Am 1969 M-
235. Andy Kim So Good Together 1969 patrk M-
236. B.B. King Get Off My Back Woman 1969 patrk M-
237. B.B. King Sweet Sixteen 1959/1972 COLOR M-
238. Ben E. King First Taste of Love 1960 UK M-
239. P.E. King & Red Stewart Slow Poke 1951 M-



240. Kingston Trio Desert Pete 1963 M-
241. Kinks Fired of Waiting for You 1964 UK M-
242. Kinks You Really Got Me 1964 UK M-
243. Klovna Ringling Bros. & Barnum & Bailey Lady Love 1970 COLOR M-
244. Julius La Rosa Domani (Tomorrow) 1955 M-
245. Julius La Rosa Lipstick and Candy and Rubber Sole Shoes 1956 patrk M-
246. Frankie Laine I Believe 1953 et M-
247. Frankie Laine I Believe 1953 et M-
248. (Major Lance) The Matador 1964 theme art cover patrk M-
249. Laverne & Shirley Sixteen Reasons (1959) patrk M-
250. Steve Lawrence & Eydie Gorme I Want to Stay Here 1963 patrk M-
251. Steve Lawrence Portrait of My Love 1961 M-
252. Eloise Laws I'd Do It All Over Again 1968 patrk M-
253. Brenda Lee Coming On Strong 1966 pclpr M-
254. Brenda Lee Let's Tuckie Trot 1965 patrk M-
255. Brenda Lee Too Many Rivers 1964 M-
256. Curtis Lee Pretty Little Angel Eyes 1961 UK M
257. Peggy Lee I'm a Woman 1963 strk strn VG
258. Jack Lemon 'A Lee Reunion Days of Wine & Roses 1962 CDN M
259. Kelly Lester Love Letter 1945 M-
260. Liberace (spreading cape) (Love Theme fr ROMEO & JULIET 1969 COLOR M-
261. Mark Lindsay And the Grass Won't Pay No Mind 1970 patrk M-
262. Mark Lindsay Miss America 1970 patrk M-
263. Little Eva Let's Tuckie Trot 1965 +graphics et M-
264. Love Affair Everlasting Love 1967 UK M-
265. Jim Lowe The Green Door 1956 patrk M-
266. Mamas & Papas Monday, Monday 1966 patrk M-
267. Henry Mancini Love Theme from Romeo & Juliet 1969 M-
268. (Barry Mann) The Young Electric Psychadelic Hippo Flippy Folk and Philosophic Turned On Groovy 12 String Band 1968 theme art cvr patrk M-
269. Manfred Mann My Name Is Jack 1968 UK M-
270. (Little Peggy March) I Will Follow Him '63 2nd ptg: dwd of records M-
271. Little Peggy March I Wish I Were a Princess 1963 M-
272. Mariners I See the Moon (Over the Mt., Over the Sea) 1952 M-
273. Mark IV I Got a Wife 1958 patrk M-
274. Guy Marks Loving You Has Made Me Bananas (1960) +dwd of bananas M-
275. Marmalade Butterfly 1967 UK M-
276. Dean Martin The Door Is Still Open (1955) M-
277. Dean Martin Memories Are Made of This 1955 +art as stamp at title VG+
278. Dean Martin I've Got a Blue Face in My Heart (1956) 1st. else M-
279. Al Martino Sausalito 1969 +photo of writers on back COLOR M-
280. Al Martino Spanish Eyes 1965 COLOR patrk M-
281. Hugh Masekela Puffin' on down the Track 1968 COLOR patrk M-
282. (Mashina) Do You Know What I Mean 1971 theme art cover M-
283. Johnny Mathis Misty (1955) UK VG+
284. Johnny Mathis Starbright 1959 M-
285. Johnny Mathis Wonderful Wonderful 1956 .5" LH at music pcl-noted VG+
286. Barry McGuire Clove, Sugar, Butter 1966 patrk M-
287. McGuire Sisters Just for Old Times' Sake 1961 M-
288. (McGuire Sisters) May You Always 1958 VG+
289. (Scott McKenzie) Like an Old Time Music 1967 color theme art cvr M-
290. Virginia Mendoza Bill Travers & Lion Born Free 1966 fr SAME COLOR M-
291. (Hedaway) Something Borrowed 1962 theme art cvr patrk M-
292. Sergio Mendes & Brazil '77 A Tonga Da Mironga Do Babulete 1971 M-
293. Sergio Mendes & Brazil '66 Pretty World 1969 COLOR patrk M-
294. Melina Mercouri (dwd) Never on Sunday '61 fr SAME organ arr +graphics M-
295. Lee Michaels Do You Know What I Mean 1971 COLOR M-
296. Meters Sophisticated Sissy 1968 large photo of group M
297. Roger Miller Engine Engine Number Nine 1965 +graphics M-
298. Roger Miller England Swings 1965 UK M-
299. Mills Brothers The Eyes 1962 M-
300. Guy Mitchell Knee Deep in the Blues 1957 M-
301. Guy Mitchell A Wise Man or a Fool 1953 UK M-
302. Montanas You've Got to Be Loved 1968 UK patrk M-
303. Anne Murray Snowbird 1970 COLOR MBS M

304. Rick Nelson My Bucket's Got a Hole in It (1950) UK patrk ptarp M-
305. New Christy Minarels Green, Green 1963 18 above title VG+
306. New Establishment (One of These Days) Sunday? Gonna Come on Tues. '69 M-
307. Newbeat (The Bees Are for the Birds) The Birds Are for... '65 UK patrk M-
308. Geoff Stephens' New Vaudeville Band Winchester Cathedral 1966 M-
309. (1910 Fruit Gum Co.) 1, 2, 3 Red Light 1968 color theme art cvr patrk M-
310. (1910 Fruit Gum Co.) Simon Says 1968 theme art cover M-
311. Nu-Tornadoes Philadelphia U.S.A. 1968 M-
312. O'Keaysians Girl Watcher 1968 patrk M-
313. Ohio Express Yummy, Yummy, Yummy 1968 these art cover patrk M-
314. Ohio Express Yummy, Yummy, Yummy 1968 UK photo of group M-
315. Ohio Express Yummy, Yummy 1968 UK photo of group M-
316. Oliver Angelica (Mann-Well) 1966 patrk M-
317. Oliver Jean 1969 COLOR M-
318. Roy Orbison Oh, Pretty Woman 1964 BELGIUM M-
319. Roy Orbison Two Different Ways 1967 UK M-
320. Roy Orbison Working for the Man 1962 M-
321. Orions Don't Hang Up 1963 UK large photo of group M
322. Pacific Gas & Electric Are You Ready? 1970 patrk M-
323. P.G. & Electric Thank God It's Thursday 1972 patrk M-
324. Patti Page Cross Over the Bridge 1954 M-
325. Patti Page I Went to Your Wedding 1952 patrk M-
326. Patti Page Mama from the Train (A Kiss, A Kiss) 1956 M-
327. Patti Page (My Healy-Goey) Piddly Patter Patter 1955 M-
328. (Papa Joe's Music Box) Papa Joe's Thing 1968 art cover M-
329. Pass Parrot Wringling Wringling '56 fr BESTWARD THE WAGONS CDN priv M-
330. (Pastel Six) The Cinnamon Circle (It's a Very Nice Dance) '63 art cvr M-
331. Les Paul & Mary Ford Calypso 1952 patrk M-
332. Les Paul (w/ gizam) & Mary Ford Hockin' Bird Hill (1949) sl yllw M-
333. Les Paul & Mary Ford Vaya Con Dios 1953 M-
334. Peaches & Herb Let's Make a Promise 1968 M-
335. Peppermint Lubbers (My Love) Let's Make Up in Libborning. Michael 1969 M-
336. Peter & Gordon Knight in Rusty Armor 1966 M-
337. Peter, Paul & Mary (singing for kids) Puff (The Magic Dragon) '63 CDN M-
338. Peter, Paul & Mary (w balloons) Tell It on the Mountain 1963 patrk M-
339. Milton Pickett Don't Let the Grass Grow Foot You 1971 M-
340. Gene Pittney Gene's Garage Band (Two and a Half Hearings Things) 1965 M-
341. Platters (You've Got) The Magic Touch 1956 M-
342. (Poppies) Lullaby of Love 1966 color art cover M-
343. Poppy Family Where Evil Grows 1971 COLOR patrk M-
344. Sandy Poney Single Gony 1969 M-
345. Paraz Prado Patricia 1958 MBS M-
346. Elvis Presley Ain't That Lovin' You Baby 1959 M-
347. Elvis Presley Love Me Tender 1956 patrk VG+
348. Elvis Presley Jailhouse Rock 1957 patrk M-
349. Lloyd Price I'm Gonna Get Married 1959 M-
350. Ray Price & Guy Mitchell Heartaches by the Number 1959 M-
351. Gary Puckett & Union Gap Let's Give Adam & Eve Another Chance '70 patrk M-
352. (Pyramids) Dixey 1968 patrk M-
353. (Rascals) Carry Me Back 1969 art photo M-
354. Rascals Hold On 1970 COLOR M-
355. Rascals A Ray of Hope 1968 psychedelic color photo of group M-
356. Johnny Ray (w/ The Pats) Let's Live with the Music 1963 VG+
357. (Redbone) The Witch Queen of New Orleans 1971 theme art patrk M-
358. Redeye Games 1971 M-
359. Jim Reeves I'm Gettin' Better 1960 UK M
360. Rene & Rene Las Casas 1968 M-
361. Reparat & Dalrons Captain of Your Ship 1967 UK M
362. (Lawrence Reynolds) Jesus Is a Soul Man 1969 art cover patrk M-
363. (Rhinceros) Apricot Brandy 1969 theme art cover M-
364. Eazit Rhodas Live Till You Die 1971 COLOR M-
365. Nelson Riddle Port-au-Prince 1956 M-
366. Righteous Brothers Just Once in My Life 1965 M-
367. Righteous Brothers Unchained Melody (1955) patrk M-
368. Bill Medley Brown-Eyed Girl 1967 patrk M-
369. Jeannette C. Riley & "daughter" Harper Valley P.T.A. 1967 COLOR patrk M-
370. Johnny Rivers (I Washed My Hands In) Muddy Water 1966 M-
371. Johnny Rivers Muddy River 1969 COLOR M-
372. Johnny Rivers Look to Your Soul 1968 COLOR patrk M-
373. Marty Robbins I Wanna Be With You 1965 cntr crs VG+
374. Marty Robbins She Was Only Seventeen 1968 M-
375. Jammie Rodgers Ring-a-Ling-a-Lario 1959 patrk M-
376. Jammie Rodgers & Rod McCuen The World I Used to Know 1964 M-
377. Tommy Roe Dixey 1968 patrk M-
378. Tommy Roe Heather Home 1969 COLOR I-
379. Tommy Roe Pearl 1970 COLOR M-
380. Julie Rogers The Wedding (1961) M-
381. Rolling Stones Get Off of My Cloud/The Singer Not the Song UK 1965 M-
382. Ronettes Be My Baby 1963 UK
383. Rooftop Singers Tom Cat 1963 M-
384. Rose Colored Glass Can't Find the Time 1969 M-
385. Royal Guardsmen The Return of the Red Baron 1967 patrk M-
386. Bobby Russell Applause 1964 COLOR M-
387. Bobby Rydell We Got Love 1959 UK light foxing at top et VG+
388. Felicia Sanders Blue Star (The MEDIC Theme) 1955 sm cntr crs VG-
389. (Sandpebbles) Love Power 1967 color art cover patrk M-
390. Sandpebbles Santa Dominga Applause 1967 patrk M-
391. Tommy Sands Teen-Age Crush 1956 M-
392. Santo & Johnny Manhattan Spiritual 1958 patrk M-
393. Bobby Scott Chain Gang 1955 CDN M-
394. Neil Sedaka Bad Girl 1962 patrk M-
395. Neil Sedaka Little Devil 1961 UK M-
396. Searchers Bumble Bee 1965 patrk M-
397. Searchers Needles & Pins 1963 UK VG
398. Peter Sellers P O'Clock +3 What's New Pussycat? 1965 fr SAME patrk M-
399. Serendipity Singers Crooked Little Man 1964 patrk M-
400. David Seville, Alvin +2 (cartoon) Chipmunk Song ('58) acc arr fr 1961 M-
401. Shango Day After Day (It's Slippin' Away) 1969 patrk M-
402. Marla Shaw Let's Make a Party 1964 M-
403. Del Shannon Cry Myself to Sleep 1962 UK M
404. Del Shannon Stranger in Town 1965 UK M
405. Shirreles Soldier Boy 1962 UK M-
406. (Gene Simmons) House of Gore 1969 theme art cover patrk M-
407. Frank Sinatra Somewhere in Your Heart 1964 M-
408. Frank Sinatra Summer Wind 1965 UK M-
409. Frank Sinatra Talk to Me 1959 .5" LH et. else M-
410. Sir Douglas Quintet Wendell 1969 patrk M-
411. Slades You Cheated 1958 VG+
412. Smith Baby, It's You (1961) M
413. O.C. Smith, Patti Page & Roger Miller Little Green Apples 1968 patrk M-
414. Joanie Sommers when the Day Gets Together 1962 M-
415. Joe South Children 1969 COLOR patrk M-
416. Joe South Don't It Make You Wanna Go Home 1969 patrk M-
417. Joe South & Johnny Rivers These Are Not My People 1967 M-
418. Spontinick Hava Nagila 1962 UK M-
419. Jo Stafford Keep It a Secret 1957 +graphics patrk M-
420. Johnny Standley & Horace Heidt It's in the Book! 1952 +photo of Capitol 2249 78 rpm +cartoon song-story & photos & bio of Standley VG+
421. Kay Starr The Rock and Roll Waltz 1955 M-
422. Randy Starr The Prickest Girl in School 1957 patrk M-
423. Steppanwolf Who Needs Ya 1970 COLOR M-
424. (Cat Stevens) Matthew & Son 1966 art cover M-
425. Ray Stevens Bridget the Midget (The Queen of the Blues) 1971 patrk M-
426. (Barbra Streisand) Baby Face 1968 fr FUNNY GIRL cartoon cover patrk M-
427. (Barbra Streisand) People 1964 fr FUNNY GIRL cartoon cover MRS M-
428. Sunnysiders Hey, Mr. Banjo 1955 sl rounded cntr. else M-
429. Sunnysiders Where Did Our Love Go 1964 UK M-
430. Shining Light The Good Golly Miss Wallely 1957 UK patrk M-
431. Syndicate of Sound Brown Paper Bag 1970 patrk M-
432. Morma Tanega Walkin' My Cat Named Dog 1956 M-
433. Tarrlers The Banana Boat Song 1956 M-
434. Mino Tamura My Girl 1942 M-
435. Temptations Don't Let the Joneses Get You Down 1969 patrk M-
436. Temptations Superstar 1971 M-
437. Temptations Psychadelic Shack 1970 M
438. Temptations Unwind (United the World) 1970 M-
439. Terrell & Dabruge I Really Touched You Once Upon a Time 1971 patrk M-
440. Joe Tex Hold What You've Got 1965 patrk M-
441. The Prophets Playgirl 1969 patrk M-
442. Thee Hyacinth Eyes 1964 M-
443. B.J. Thomas Billy and Sue 1966 patrk M-
444. B.J. Thomas Everybody's Out of Town

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AMAZING BLONDEL Mulgrave Street UK DJM DJLPS 443 M-M-BATT, MIKE Tarot Suite Epic 36312 M-M-BATTIN, SKIP Signpost SP8408 1" sq tear UL quadrant Otherwise M- Record VG+ Kim Fowley related.
BEACON STREET UNION Eyes of MGH SE4517 VG+M- Very nice
EARTH OPERA Elektra EK974016 VG+VG+
FARM BAND Mantra S-3333 M-4" split top front gate Records M-complete with printed liners and poster.
GIANT CRAB A Giant Crab Comes Forth Uni 73037 VG+VG+
GORE, LESLEY Somewhere Else Now Moest HW117L M-ccm-GRASSROOTS Feelings ABC-Dunhill DS50027 VG+M-LACEWING Mainstream S6132 WL Promo Cover VG+ Rinwear top and bottom front, picture unimpaired, slight wear on back. No split seams, no writing. Record M-. Excellent package overall.
OGAN, GARY & LAMB, BILL Portland Elektra 75048 M-M-w/lyrics
OILY RAGS Signpost BBL1-0598 VG+M-
OLIVER Good Morning Starshine Crews CR1333 VG+VG+
ONO, YOYO Feeling Of The Space Apple SW 3412 SS
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7 BERRY, CHUCK	GREATEST HITS	20	
8 BERRY, CHUCK	JOHNNY B GOODE	20	
9 BERRY, CHUCK	SCHOOL DAY	25	
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21 GUESS WHO	NO TIME	35	
22 HALEY, BILL	SEE YOU LATER, ALLIGATOR	15	
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80 SIMON, PAUL	LOVES ME LIKE A ROCK	15	
81 SINATRA, FRANK	ANYTIME (I'LL BE THERE)	15	
82 SINATRA, FRANK	WHEN SOMEBODY LOVES YOU	10	
83 SINATRA, FRANK	MY SHAMAL	10	
84 SLEDGE, PERCY	TAKE TIME TO KNOW HER	10	
85 SLY & FAMILY STONE	DANCE TO THE MUSIC	10	
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93 STAPLE SINGERS	THIS WORLD	10	
94 STAPLE SINGERS	TEWNY-FIVE MILES	10	
95 STARR, EDWIN	HEY! BABY!	15	
96 STARR, RINGO	THE NO NO SONG	15	
97 STARR, RINGO	TECHNICOLOR DREAMS	10	
98 STATUS QUO	STAR	10	
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100 STEPPENWOLF	WOULDN'T IT BE NICE	10	
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107 SUPREMES	LOVE CHILD	10	
108 SUPREMES	NO MATTER WHAT SIGN YOU ARE	10	
109 SUPREMES	NOTHING BUT HEARTACHES	10	
110 SUPREMES	SOME THINGS YOU NEVER GET USED TO	10	
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121 TEMPTATIONS	I GOTCHA	10	WOBCE
122 TEX, JOE	HOOKED ON A FEELING	10	
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124 THOMAS, TIMMY	WHY CAN'T WE LIVE TOGETHER	10	
125 THOMPSON, SUE	HAVE A GOOD TIME	20	
126 THOMPSON, SUE	WHEN WILL I SEE YOU AGAIN?	10	
127 THREE DEGREES	MAMA TOLD ME NOT TO COME	10	
128 THREE DOG NIGHT	ONE MAN BAND	10	
129 THREE DOG NIGHT	SHAMBALA	10	
130 THREE DOG NIGHT	HEARTACHES BY THE NUMBER	10	
131 TILLOTSON, JOHNNY	IT KEEPS RIGHT ON A-HURTIN'	10	
132 TILLOTSON, JOHNNY	I'M SWEET ON YOU	10	
133 TINA & THE MUSTANGS	HERE COMES MY BABY	10	
134 TREMELOES, THE	I CAN'T CONTROL MYSELF	15	
135 TROOGS	WOULD YOU LAY WITH ME YOU KNOW WHAT I MEAN	15	
136 TUCKER, TANYA	SECRET AGENT	15	
137 TURTLES	SECRET AGENT	15	
138 TV Soundtrack-Secret Agent Man	THEME FROM "STAR TREK"	10	EARTH PICTURED
139 TV Soundtrack-Star Trek	SHIMMING AROUND	10	
140 TYLER, T. TEXAS	MS. GRACE	10	
141 TYMES	WONDERFUL! WONDERFUL!	10	
142 TYMES	YOU+ME=LOVE	10	
143 UNDISPUTED TRUTH	DONNA	25	
144 VALENS, RITCHEE	THE BREEZE AND I	10	
145 VALENTE, CATERINA	TO GIVE (THE REASON I LIVE)	10	
146 VALLI, FRANKIE	MY SPECIAL ANGEL	10	
147 VOEGUES	COME SEE ABOUT ME	10	
148 WALKER, JR. & ALL STARS	SHOOT YOUR SHOT	10	
149 WALKER, JR. & ALL STARS	I CRY ALONE	10	
150 WARWICK, DIANNE	A ROCKIN' GOOD WAY	10	
151 WASHINGTON/BENTON	BABY (YOU'VE GOT WHAT IT TAKES)	10	
152 WASHINGTON/BENTON	BEHIND BLUE EYES	20	
153 WHO, THE	POSTCARD	20	
154 WHO, THE	SQUEEZE BOX	20	
155 WHO, THE	WON'T GET FOOLED AGAIN	20	
156 WHO, THE	ARE YOU SINCERE	10	
157 WILLIAMS, ANDY	I CAN'T HELP IT	10	
158 WILLIAMS, HANK	TELL A WOMAN	10	
159 WILLIAMS, TEX	THE SNAKE	10	
160 WILSON, AL	TOUCH AND GO	10	
161 WILSON, AL	LET 'EM IN	15	
162 WINGS	LETTING GO	15	
163 WINGS	LISTEN TO WHAT THE MAN SAID	15	
164 WINGS	GRANDMA'S HANDS	10	
165 WITHERS, BILL	DON'T KNOW WHY I LOVE YOU	10	
166 WONDER, STEVIE	FOR ONCE IN MY LIFE	10	
167 WONDER, STEVIE	SHOO-BE-DOO-BE-DOO-DA-DAY	10	
168 WONDER, STEVIE	FOR YOUR LOVE	25	

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"I'm Younger Than That Now"

All items are for auction. No minimum bids. Just be faster and you will get the item(s) you want. Please bid by item number and title. Auction closes on 10:00PM est. February 21st. Call, write or E-mail with your bids and questions.

- Bob Dylan Items
Albums
1 4 Songs From "Renaldo & Clara" - 12" EP
2 At Budokan - Japanese w/ OBI

- Rec'd To Rec'd
1 Greatest Hits Vol. 1 (Excellent Shape)
2 New Morning (Tape is fine, but is a bit rough)
Misc. Artists - Hip Pocket Records - Original Jackets - Philco Ford

60's-70's PROMO/PIC SLEEVE 7" AUCTION
Auctioned 60's - 70's promo, picture sleeve and foreign picture sleeve 7" singles and EPs.

- ADRIAN and THE SUNSETS Breakthrough (Sunset) MULTI-COLOR VINYL RARE SURF LP plays fine! VG+VG \$30
AKAZAH Strong Talent (AK) Unreleased 1968 Cass Christian HARD ROCK! M/VG \$17

Cream & Jazz LP Auction

Jazz, Instrumental & Big Band LPs

- Air Embryo 733's wlp Air M-30
Amelico, Tony Imperial 9191 M-50
Anthony, Ray Capitol 4640 M-50

MIKE OLIVIERI, 1026 Bloomwood Road, San Pedro, CA 90731 phone/fax (310) 519-8826
SET SALE Here's a new list of rare and collectible LPs for sale. All are original first pressings unless noted and are strictly graded (see my postage book for details) or write to reserve.

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- Peeled Stereo VG to VG+ \$350
- Unpeeled Stereo SEALED \$3600
- Unpeeled Stereo M- nice \$1500
- Peeled Stereo VG \$325

BEACH BOYS RARE LPs

- Summertime blues SEARS St VG/VG+ \$200
- Love/Torrence WINTER PARTY ON BEACH x-mas songs KEARTH-FM JAP w/Obi \$150
- BEST OF VOL. I Korea rad cvr "LIV ST" \$50
- SMILEY SMILE Capitol Rec Club \$140
- STACK O TRACKS Cap Rec Club W/DIFF \$200
- INNER PHOTOS \$200
- STACK O TRACKS Cap SEALED \$200
- SUNFLOWER Brother WL PROMO \$50
- BEST OF Taiwan W/RAD DIF CVR RedWax \$100
- ALL SUMMER LONG Taiwan "Don't Break" \$50
- SUNFLOWER Taiwan W/DaYGLo CVR \$50
- TODAY Taiwan RED WAX W/DaYGLo Cv \$75

BULK LPs FOR SALE:

- JAZZ LPs: Nice store stock & M- \$2 each per 100
- COMEDY LPs: 60s & 70s M- \$2 each per 100
- ROCK LPs: 70s & 80s MINT \$2 each per 100
- SOUL LPs: 60s/70s/80s NEW RIs some Sealed \$2 each
- VARIOUS ARTISTS LPs: Mint/Sealed 50s/60s R&R \$2

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- Budweiser Baseball Jacket from Voodoo Lounge #d and very limited PROMO ONLY \$800
- Dirty Works Cotton Jacket from tour that never materialized. Limited Size Large \$800
- OVAL SHAPED SPIKED TONGUE Neon Sign
- Voodoo Lounge NEW Plus postage \$800
- GUITAR SHAPED BUDWEISER NEON SIGN
- Voodoo Lounge NEW Plus Postage \$1000

SURF & BEACH BOYS 45s

ARTIST	TITLE	PRICE	ARTIST	TITLE	PRICE
ALBISON, KEITH	Louise W/GARY USHER COL w/ol	\$35	BEACH BOYS	Help me Rhonda PS ONLY CAP	\$ 8
ANHETTE	Moosey Uncle BV Mint W/PS	\$20	BEACH BOYS	& EVERLYS Dont worry baby W/PS	\$ 7
ASTRONAUTS	I know you rider RCA ML PROMO	\$10	BEACH BOYS	& LITTLE RICHARD Happy DJ W/PS MINT \$10	
ASTRONAUTS	Hot Doggin RCA rare PS only VG	\$40	BEACH BOYS	Sail on Sailor BROTHOR DJ NINT \$11	
ASTRONAUTS	Hot Doggin RCA rare VG+ W/PS	\$65	BEACH BOYS	Barbara Ann CAP MINT W/CAP SLV	\$ 8
ASTRONAUTS	EP: Warlitzer Presents RCA 6 songs ST	\$25	BEACH BOYS	EP: Dance Dance UK CAP W/RAD PS	\$35
ASTRONAUTS	Hot Doggin RCA rare M- W/PS	\$100	BEACH BOYS	CELEBRATION: Almost Summer MCA WLP	\$ 9
BEACH BOYS	Sunflower Promo Spots REPR WLP MINT	\$200	BEACH BOYS	EP: Shut down vol 2 CAP W/PC JUKE	\$250
BEACH BOYS	Shut Down CAP swirl label	\$ 8	BEACH BOYS	LOVE & TORRENCE JingleBellRock RARE	\$40
BEACH BOYS	Surfin CAMDIX 301 dist ERA VG+	\$40	BEACH BOYS	CARL Heaven CARIBOU DJ MINT	\$10
BEACH BOYS	Surfin CAMDIX 301 dist ERA VG	\$65	BEACH BOYS	SHARON MARIE Summertime CAP MINT	\$30
BEACH BOYS	Surfin CAMDIX 301 dist ERA M-	\$110	BEACH BOYS	Heroes & Villains BRO W/CARTRON PS	\$100
BEACH BOYS	SPRING Good time JA PROMO MINT	\$25	BEACH BOYS	FLAME Another day... DJ BROTHOR	\$15
BEACH BOYS	I get around CAP SWIRL LBL	\$ 8	BEACH BOYS	Surfin CAMDIX PROMO tearOneSide	\$250
BEACH BOYS	HURRY WILSON Plumbers tome CAP DJ	\$15	BEACH BOYS	All I want to do/All I want to do!!	\$15
BEACH BOYS	SANDS OF TIME Tribute '76 DJ	\$ 4	BEACH BOYS	When I grow up CAP SWIRL LBL	\$ 8
BEACH BOYS	B. SWIFT/SEAGRANS Farmers MERC wLP	\$175	BEACH BOYS	CELEBRATION: Summer incity MCA WLP	\$ 9
BEACH BOYS	Help Me Rhoad CAP SWIRL LBL	\$ 8	BEACH BOYS	NIKE LOVE: Looking back ML PROMOUNT \$ 9	
BEACH BOYS	Wild Honey CAP Gereany W/PS Rad PS	\$35	BEACH BOYS	Surfin Summer Away DIAMOND PROMO	\$30
BEACH BOYS	Go Only... CAP Gereany W/PS Rad PS	\$35	BEACH BOYS	Drums a go go DUMMILL ML PROMO	\$35
BEACH BOYS	EP: Best of CAP STARLINE PS ONLY	\$30	BEACH BOYS	W/BRUCE & TERRY Little Honda DOTAT	\$75
BEACH BOYS	CARL WILSON Heaven CARIBOU ML PRO	\$10	BEACH BOYS	W/BAT Little Honda UK France@psWGO	\$75
BEACH BOYS	CARL WILSON Givin You CARIBOU ML PR	\$10	BEACH BOYS	W/TERRY HELCHER My Hometown VJ WLP	\$40
BEACH BOYS	& EVERLYS Dont Worry WLP W/PS	\$12	BEACH BOYS	I love you Model T COL ML PRO w/PS	\$25
BEACH BOYS	WILL BRISONS Lassy You Need W/PS	\$25	BEACH BOYS	I love you Model T COL ML PRO vgt	\$15
BEACH BOYS	Barbara Ann CAP SWIRL LBL	\$ 8	BUDDIES	On the go SWING ML PROMO	\$25
BEACH BOYS	California Girls SWIRL LBL CAP	\$ 8	CALIFORNIA SUNS	Masked Grandpa IMPERIAL DJ W/IMP SL	\$20
BEACH BOYS	Others VOTE '72 W/PS prc spots	\$25	CAROL & CHERYL	W/TERRY/C. COMBERS/Go GO GTO COL WLP	\$75
BEACH BOYS	EP: FOUR BY 5267 W/PS VG+	\$30	CASEY, AL	Surfin Hootenanny STACY Blk max	\$20
BEACH BOYS	Wouldnt it be nice SWIRL LBL CAP	\$ 8	CASTELLS	I do W/BRIAN WILSON Mint	\$75
BEACH BOYS	When I grow up SWIRL LBL CAP	\$ 8	CASUALS	Mustang 2 & 2 SOUNDSTAGE ML PROMO	\$20
BEACH BOYS	EP: Mount Vernon BROTHOR W/PS	\$10	CHALLENGERS	Torquay VAULT	\$15
BEACH BOYS	Sloop John B CAP W/PS	\$10	CHALLENGERS	Deatline/Cry... Goose TRI O DEX	\$35
BEACH BOYS	Good Vibrations CAP W/PS	\$10	CHALLENGERS	Can't seem to get over you YMACT	\$15
BEACH BOYS	409/Surfin Safari CAP W/PS VG	\$45	CHALLENGERS	Man from UNCLE Derby UK only	\$10
BEACH BOYS	Graduation Day CAP ML PRO MINT	\$ 9	CHALLENGERS	EP: Bad Boy PROMO priv press W/SLV	\$20
BEACH BOYS	BRIAN: BOBBY VEE Here Today MINT	\$25	CHAMPUS	Liabo Rock CHALLENGE	\$10
BEACH BOYS	Surfin USA CAP ML PRO MINT	\$ 9	CHRISTIAN, ROGER	Discover Yourself SCORPIO Uni	\$15
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BEACH BOYS	Susie Cincinnati REPRIDE DJ	\$ 5	DALE, DICK/DELTONES	Secret Surfin Spot CAP USHER	\$35
BEACH BOYS	Peggy Sue MINT REPRIDE DJ	\$ 5	DEVONS	Its all over USHER Decca DJ W/DECA	\$40
BEACH BOYS	Heroes & Vill. EXPORT Rare W/PS DENIR	\$40	ELIMINATORS	Move out Lotus ML LBL INDICATION	\$35
BEACH BOYS	Heroes & Vill. EXPORT Rare W/PS ONLY	\$300	FAMOUSLY QUIET 5	Red Hot Scrambler GO CASA GRANDE	\$50
BEACH BOYS	Heroes & Vill. EXP W/PS ONLY	\$200	GIBSON, JILL	Its easy as 1-2-3 IMP ML PROMOUNT	\$75
BEACH BOYS	NOON John Autocton IMP DJ VG	\$ 4	GINGER	W/GARY USHER Dry Tears TITAN MINT	\$150
BEACH BOYS	Barbara Ann SWIRL LBL CAP	\$ 8	GINGER	W/GARY USHER Soare TITAN MINT	\$150
BEACH BOYS	Barbara Ann PS ONLY Mint FAKE	\$10	GOULD, SANDRA	My son the surfer PHILIPS	\$10
BEACH BOYS	HOMES: Tonight you belong DJ CAPnt	\$45	HANMAN, JIMMY	W/JH McGUINN Beach Ball ATL ML PRO	\$40
BEACH BOYS	HOMES: Surfin down SwaneeCAP VG	\$70	HARMER, BILLY	Coney Island Wild Child LAMN WLP	\$60
BEACH BOYS	Salt Lake City CAP PROMO ONLY	\$275	HIT PACK	Mr. Big Wheels COLPIX ML PRO MINT	\$50
BEACH BOYS	I can hear music CAP VG+	\$ 9	HONDELLS	My buddy seat MERC PRM W/MERC SLV	\$35
BEACH BOYS	Susie Cincinnati REPRIDE ML PROMO	\$ 9	HONDELLS	Endlessloop MERC ML PR W/MERC SLV	\$25
BEACH BOYS	Man with all toys CAP Swir: xol	\$20	HONDELLS	Little Honda REPRIDE BLK LBL	\$15
BEACH BOYS	ROCK See the light DJ BROTHOR	\$ 9	HONDELLS	My buddy seat PS ONLY rare	\$30
BEACH BOYS	Flame & Roll Music BROTHOR DJ	\$ 4	HONDELLS	Lopend Frankie/Johany ANOS PROMO	\$25
BEACH BOYS	Come go with me TEST PRESSING	\$25	HONDELLS	Little Sidwalk Surfer Girl MERCURY	\$40
BEACH BOYS	Barbara Ann CAP W/PS VG+ hos/wol	\$75	HONDELLS	Younger Girl MERCURY RED LBL	\$15
BEACH BOYS	SURVIVORS/REMY & CADETS EP: W/PB&K	\$35	HONDELLS	Just one more chance COL W/COL SLV	\$25
BEACH BOYS	Little/Saint Nick CAP Swirl lbl	\$25	JAY & AMERICANS	Things Changing PS ONLY VG+ H20ddn	\$100
BEACH BOYS	Surfin X LBL Nice VG+ Perf Labels	\$375	JOHNSTON, BRUCE	BOB SLED/TOGGGANS Here we go CAMD	\$75
BEACH BOYS	Kotoko ML PROMO	\$ 4	LITTLE HERBIE	& SANDALS Beach ball BAMBOO DJ	\$20
BEACH BOYS			LITTLE HERBIE	& SANDALS Beach ball BAMBOO STOCK	\$20

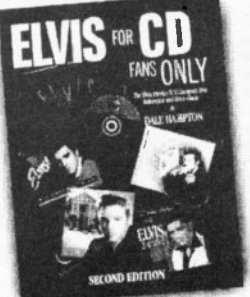
RARE LPs, RARE 45s, RARE COM LPs, RARE 45s

ARTIST	TITLE	PRICE	ARTIST	TITLE	PRICE
BEACH BOYS	DENNIS WILSON Pac Ocean ML PROMO	\$40	KELLER, JERRY	Here comes MOMO KAPP PROMO cvr wear	\$100
BEACH BOYS	All summer TAIWAN ST BreakORANGEWAX	\$25	KINGSTON TRIO	25 yrs non stop PMILO RECS	\$12
BEACH BOYS	CHARLES LLOYD Waves MINT	\$10	KINGS	The Kinks FRANCE 2LP RCA	\$10
BEATLES	LENNON: L2*Unfinished DJ PurpleWax	\$20	KISS	Kiss my ass IMPORT RED WAX	\$12
BEATLES	BUTCHER COVER Peeled ST VG 3majTeat	\$325	KOERNER/GLOVER/RAY	Blues Rags & Hollers ELKTRA Home	\$10
BEATLES	RINGO Sentimental Journey APP SEALD	\$40	KUESKIN, JIM	Relax your mind WANGUARD StereoLab	\$10
BEATLES	Rubber Soul ST orig BLK LBL SEALED	\$100	LABELLE P/LABELLE	Over Rainbow MD ATLANTIC ML PROMO	\$35
BEATLES	LENNON: Some time in NY 2LPDanceSD	\$75	LED ZEPPELIN	IV Unauthorized Crash RECS MINT	\$10
BEATLES	MCCARTNEY: Red Rose APPLE/STKRSeal	\$50	LEE, ROBERT	Sings ballad of BRUCE LEE	\$12
BEATLES	MCCARTNEY: Ram APPLE SEALED	\$50	LENNON, JOHN	12" Nobody told me POLYDOR PROMO	\$ 7
BLUES MAGOOS	Never go back Georgia PROMO ABC	\$35	LENNON, JOHN	Some time in NY 2lo APPLE ORIG	\$10
BOOKER T & HIS	Hip Hug Her MD STAX w/"JOINT" shrin	\$25	LEVATHAN	Leviathan LONDON/WACH rare NICE	\$100
BROWN, JAMES	Souful Christmas KING ST SantaCv	\$150	LEWIS, BARBARA	Many grooves of ENTERPRISE DJ	\$20
BUFFETT, JIMMY	NOW GENERATION Hits our businessSPR	\$100	LEWIS, BOBBY	Tossin & turnin RI OUTLINE Mint	\$10
BYRDS	REM & R. McGuinn LIVE ATHENS 8/89	\$40	LEWIS, JERRY LEE	& Linda Gail Together SMASH ML PR	\$ 8
CARPENTERS	Christmas Portrait AM ML PROMO	\$25	LITTLE ANTHONY	& IMPERIALS Greatest hits ROULETTE	\$10
CLARK, DAVE 5	Historia dela Cvr Shows: Dave, Dee, M	\$25	LITTLE WALTER	Best of CHESN on ORIG blt lbt VG+	\$50
COOPER, ALICE	Schools Out WB W/HILITE PANTYS ML PR	\$35	LITTLE WALTER	Best of CHESN on ORIG blt lbt VG	\$10
CREDENCE CLEARWTR	Willly & Poorboys VENEZUELA orig	\$50	LLOYD, CHARLES	Have HWT	\$10
CREDENCE CLEARWTR	Blue Ridge Rangers GERMAN Bellahoon	\$40	LONDON, JULIE	Julie is her name MO LIBERTY	\$10
CREDENCE CLEARWTR	Cosmos Factory TAIWAN IMP cov va:	\$40	LONDON, JULIE	Wonderful world o' ST LIBERTY	\$10
CREDENCE CLEARWTR	Green River TAIWAN IMP	\$40	LONDON, JULIE	Love on Rocks MO LIBERTY PROMO	\$10
DE SHANNON, JACKIE	Breakin up Beatles MO LIB PROMO	\$100	LOPEZ, LISA	Si Quieres verme l'lorar	\$25
DEEP PURPLE	Guitar Slaughterhouse LIVE 1975	\$25	LOREN, DONNA	Beach Blanket Bingo MO CAPITOL	\$15
DEEP PURPLE	Nobodys Perfect 2LP '88 DJ LABELS/Sum	\$25	LOUIE & LOVERS	Rise W/SAH & AUGIE EPIC	\$15
DIRE STRAITS	Brothers in Arm RARE QUIEX dj	\$30	LOVIN SPOONFUL	24 Karat Hits KARMA SUTRA 2 LP	\$10
ELECTRIC PRUNES	I had too much REPRIDE MINT rj	\$75	LOW NUMBERS	Twist again with RHINO SPLASH WAX	\$10
EXCITERS	Tell Him UNITED ARTISTS STEREO	\$75	LULU	Heaven Earth, Stars CHELSEA	\$10
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GOLDEN DAWN	Power Plant 'A ORIG	\$100	HANSON, CHARLES	Love & terror CUT! AMARENESSeal	\$25
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HANNA-BARBERA REC	MONSTER SHINDIG MOONVERA RARE SEALD	\$200	MONKEYS	As I see it now PROMO Neighborhood	\$15
HARRISON, GEORGE	One Trussoo DJ QUIEX	\$10	MONKEYS	Moby Grape ST COL 360 no Post/W/FING	\$20
HENDRIX, JIMI	Band of Gypsies 2 PROMO EMBOSSED	\$50	MOODY BLUES	Rarities & 10 outtakes/Unreleased	\$35
HONEY CONE	Love, Peace DIECUC: W/STR SEALED	\$40	MURPHY	Go Now LONDON orig ST SEALED	\$35
INK SPOTS	Bill Kenny Mr. Ink Spot WARWICK MO	\$10	MURPHY	THRILLINGTON (same) Capitol RARE	\$60
INVADERS	On right track JUSTICE priv press	\$500	NEW COLONY SIX	Breakthrough SENTAR MO Nice!!	\$500
ITS BEAUTIFUL DAY	Its Beautiful Day COL ST 360 lbt	\$25	NEILSON	Pandemonium RCA dj RARE MONO in BOX	\$50
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JACKSON, MANDA	Rockin with CAP Starline GOLD LB MO	\$10	OZ KNOZZ	Ruff Mix ST Italy PI	\$35
JAMES, JONI	Moody in blue MGM MONO	\$10	PARTIS, PRISCILLA	Priscilla sings herself YORK ST	\$100
JAN & DEAN	Jan & Dean DORE MO noPhoto VG+	\$100	PARTINGOF FAMILY	World of 1 of 2 discs BELL ML PRO	\$10
JAN & DEAN	Golden Hits MO LIBERTY	\$15	PETERSON, PAUL	Lollipop's & Roses MO ML PROMO MINT	\$80
JANIS, JOHNNY	For the first time MOMO ABC PARA	\$35	PRESLEY, ELVIS	5 LP BOX SET Memories ERIC CANDLITE	\$20
JETHRO TULL	Living In Past 2LP TAIWAN rare	\$40	PRESLEY, ELVIS	5 LP BOX SET Story RCA CANDLITE	\$20
JETHRO TULL	Awqualung CHRYSALIS Rare QUAD	\$35	RARE EARTH	Willie Reunions TAIWAN	\$ 8
JETHRO TULL	War Child REPRIDE RARE QUAD	\$40	REHAIMS	The Reunies EPIC ST VG+	\$200
JETHRO TULL	Awqualung TAIWAN ISSUE soft cover	\$40	REVER, PAUL/RAIDER	Midnight Side COL ST 360 SEALED	\$50
JETHRO TULL	Awqualung ISLAND UK Textured cover	\$15	ROAD RUNNERS	New Mustang LONDON MONO VG+	\$200
JETT, JOAN/BLKHEART	12" Cherry Bomb DJ RED WAX	\$15	ROLLING STONES	Welcome Frankfurt '76 BLUE SPLASHWz	\$100
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JOHN, ELTON	Gold shoot ae DJH UK gate SHINY CVR	\$15	ROLLING STONES	B. Jones Memorial LP 2LP/REALSongs	\$150
JOHN, ELTON	Lady Samantha UK IMPORT rad cover	\$10	ROLLING STONES	Metamorphosis ABCTO orig SEALED	\$25
JOHN, ELTON	Single Man PICTURE DISC SEALED	\$10	ROLLING STONES	High Tide LONDON/Book W/STR SEALED	\$80
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JOPLIN, JAMIS	Kozmic Blues TAIWAN	\$12	ROMSTADT, LINDA	Greatest Hits vol 2 ASYLUM ML PR	\$15
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JOPLIN, JAMIS	Pearl! ST QUAD	\$12	ROMSTADT, LINDA		

RARE COMMENTS ALBUMS 45s

ARTIST	TITLE	PRICE	ARTIST	TITLE	PRICE
RUSSELL, LEON	& FRIENDS Session LIVE old	\$ 8	BEATLES	We wish you merry X-Mas V2 PS ONLY	\$75
SAGITTARIUS	Present (USHER) HELCHER/Colst 360	\$50	BEATLES	Love me do TOLLIE PS ONLY	\$7
SEARCHERS	Meat RATTLES MOMO MERCURY PROMO	\$75	BEATLES	I want to hold your hand W/PS Rint & 5	
SEGER, BOB	Smokin Ops ORIG Palladium (shrink)	\$30	BEATLES	Lady Madonna CAP W/PS MINT Fake	\$30
SMITH, ARTHUR GUITR	Hister Guitar STARDAY MOMO RARE	\$30	BEATLES	Paperback Writer W/PS MINT Fake	\$30
SONNY & CHER	Wonderous World of MO ATCO ML PRO	\$15	BEATLES	She Loves you PS ONLY VG H20stain	\$20
SOUNDTRACK	Casino Royale STEREO Coloons NICE	\$50	BEATLES	Yesterday W/PS MINT Fake	\$30
SOUPY SALES	Spy with a pipe ABC PARAMOUNT	\$25	BEATLES	Let it be APPLE W/PS	\$30
SPRINGSTEEN, BRUCE	Hits Lowlands '85 3LP BOX W/ST W/T	\$65	BEATLES	Hard days night CAP PS Only	\$25
SPRINGSTEEN, BRUCE	Follow your dream OUTTAKES Blue Max	\$20	BEATLES	8 days a week CAP W/PS	\$15
SPRINGSTEEN, BRUCE	LOLP BOX: All those years W/BROOMint	\$300	BEATLES	8 days a week CAP PS ONLY	\$15
SPRINGSTEEN, BRUCE	6LP BOX: Stockholm Tapes COLOR WAX	\$100	BEATLES	Ticket to ride W/PS MINT Fake	\$30
SPRINGSTEEN, BRUCE	Moonmoo Vol 1 4LP LIVE	\$35	BEATLES	Lady Madonna Fan Club Insert Sheet	\$15
SPRINGSTEEN, BRUCE	Australia tour 4/85 2LP MINT	\$15	BEATLES	Can't buy me love PS ONLY MINT FAKE	\$15
SPRINGSTEEN, BRUCE	Live Born in USA 2LP ROSALITA REC	\$15	BEATLES	Long & winding Road APPLE PS ONLY	\$50
SPRINGSTEEN, BRUCE	Who been covered3picDiscBLUE LEATH	\$200	BEATLES	Penny Lane PROMO CAP not Rare One	\$100
SPRINGSTEEN, BRUCE	Do I have to say this no name PINK WAX	\$20	BEATLES	Help CAP W/PS	\$20
SPRINGSTEEN, BRUCE	Dancing in USA '84 TMOO '84	\$18	BEATLES	Shes A woman PS ONLY CAPITOL	\$25
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SPRINGSTEEN, BRUCE	File Under WHITE MARBLE Max Live	\$10	BEATLES	Yesterday CAP W/PS	\$30
SPRINGSTEEN, BRUCE	On Fire 2LP LIVE Red Splatter WAX	\$25	BEATLES	Got to get you into my life PS ONLY	\$4
SPRINGSTEEN, BRUCE	Who been covered3picDiscGRAY LEATH	\$200	BEATLES	All you need is love CAP PS ONLY	\$25
SPRINGSTEEN, BRUCE	Tunnel Vision Live 2LP MINT	\$ 8	BEATLES	Long & winding Road APPLE W/PS	\$75
SPRINGSTEEN, BRUCE	Clear Difference "SHEDDEN" 3LP MINT	\$25	BEATLES	Ill cry instead CAP PS ONLY rare	\$100
SPRINGSTEEN, BRUCE	He's not American Dragger LIVE	\$10	BEATLES	EP: Sound of BRUNSWICK W/PC R-H-	\$750
SPRINGSTEEN, BRUCE	Band Played on BLACK SPLATTER WAX	\$20	HOLLY, B./CRICKETS	Oh Boy BRUNSWICK W/RRS SLV	\$15
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SPRINGSTEEN, BRUCE	Winterland 1978 3LP COLOR WAX	\$25	HOLLY, B./CRICKETS	Peggy Sue CORAL MINT	\$25
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 TO: National Merchandise CRM CDC CDC
 SUBJECT: ADDITIONAL MEETING SUBJECT: THE BEATLES CAMPAIGN

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(Les Paul from page 60)

nice when you can take people along with you.

If you can educate them without hurting anybody, without stepping off the curb, you're okay. If I have a choice of making a jazz thing of, let's say, in those days it would be "Cherokee," I would say, no, no, no. I'm going to leave the other guy to play "Cherokee," or "C Jam Blues." I'm not going to do it that way. I'll go over here, and I'll do "Vaya Con Dios," or "World Is Ready For the Sunrise" or "How High The Moon." I'm going to do it commercial. I was criticized for it by a lot of the jazz people, because they knew I could play jazz. They just couldn't understand why I wouldn't play just for them. It was simple.

Still, I don't think I confined myself stylistically. I liked country; I liked jazz. I liked popular music. I wanted to make records that every station would play. Today, if it's jazz, a country guy would never play it. You could never hear it in Nashville. You would never hear it in New York on a country station.

For a time, musicians worried that getting played on the radio would hurt their live popularity.

When I joined Fred Waring he was anti-recording. He had a whole scene going with Whiteman, the Dorsey Brothers, Benny Goodman, to ban recording. Fred was the leader of it. And he had musicians signing up, pledging not to make a phonograph record. I said, "Me for one disagrees with you. There's nothing in my contract that say I can't make a phonograph record, so I'm going over and make one." We had a big argument about it. Finally Fred had to say, "Okay, you're legally right, but I disagree with you." Later on, he would come to me and ask me to talk to Capitol Records for him. Everybody deserted him. Nobody stopped recording, and Fred realized he was wrong.

It's like the people who were against the electric guitar. Sometimes you can't stand in the way of progress. It'll run you over.

It was 1937 when I joined Fred Waring, and he made a remark I'll never forget. "Les," he said, "I don't understand it. Your trio draws more mail than I get. What's the reason for it?" I told him most of it was controversy over the electric guitar. I said, "We'll record both shows tonight. On the first show I'll use the straight guitar, and the second one I'm going to play the electric." And then we'd listen to both of them. We did our broadcast from the Hotel Vanderbilt, and then we went back to the offices on Broadway. Waring asked if he could come with us. We walked over to 53rd, and we sat down and listened to the first show and second. Fred says, "why don't we take a vote?" We all were there — Scotty, Fred's engineer, and Fred — and we all unanimously chose the electric. I said to Fred, "Why did you pick the electric?" and he said, "Well, everybody can hear you." You make different sounds. You're no longer competing with a loud saxophone or a drummer. You can actually



Paul with Stanley Jordan, 1988.

turn that thing up and drown them all out! You've got command."

Did you find that it changed the way you played the instrument?

Absolutely. Before, we'd have to scrub a chord, or beat on it like a banjo. We'd have to do something to even the volume difference. Four strings are louder to your ear than one. Technically it's not; technically, when you're making a recording, the four strings go to zero on the dial, and if you play one note, you bring it up to zero also. But one is much more intimate than four. One note is more powerful than four, the same as one singer is more powerful than four singers; that is, for getting the message across. Not loudness. If Bing Crosby comes out alone, he's more powerful than if he comes out with three guys. The Andrews Sisters, one is more powerful than three. If you're standing on the stage, there's more concentration if the person can look only at you. He can concentrate on one thing. So what I found out was single-string playing is much more definite than chords. If I go out with a straight acoustic guitar, I just don't have the power. So I'd have to hit four strings, and when you hit four strings, it's just not as concentrated. You got four to listen to; it's busier. I saw that Bing had much more power than the Mills Brothers. You got three Andrews Sisters. Which one are you going to look at? Can you look at all three? You can't.

So this idea got into my head. I realized now that if you're playing with one string, and it's got a big ballsy sound, and then you go hit a chord, it just doesn't ring right. You say, why is that? Well, if you're hearing a

line, like Dorsey on the trombone, "Sentimental Over You" (he sings bompbom dada dee dah dah dah)... if he could hit a chord on the trombone, it wouldn't be as good. Now you've changed your style of playin', this is an entirely different ball game. You don't play like Django. When Django went to the electric, that was almost his waterloo, though Django was quick to adapt to it

It's like when microphones became commonplace. That Al Jolson style of throwing your arms out and singing to the back balcony went out, and a more intimate form of singing could result. They had to rethink how they sang.

It's a good analogy. Bing would go in there and steal your teeth by just moving into the microphone as he sang. He'd wipe the other guy who's back there belting his note out. And strangely enough, his idol was Al Jolson. Bing always admired him. I watched them sing together on the radio, and when you heard them side-by-side, you could see how much alike they were. They whistled, Bing and Jolson did the ba ba ba boos... you just had to look for it. You just had to look for the similarities. I once asked him, "Who is your mentor?" and he says Al Jolson. I was surprised. Probably, if he hadn't told me, I never would have connected the two.

What kind of a guy was Bing? In some ways, he seems like such an enigma.

He was a loner. It took a lot to get to know him. He had very few people that ever got close enough where you could go out and get drunk with him. He'd ask me what I was doing, and I'd say whatdya have in mind... We'd go out together and we'd sit in

some saloon down in the bowels of L.A. and he'd throw his rug in the car. No hat on. It was a different Bing. I never saw Bing rehearse. As many times as I'd visit him at his house, I never saw him playing a record over and over and over to learn a part. That sonofabitch would walk in, and ask what he was doing, and they'd tell him and he'd say okay. And the first take it's over. That's it. Sinatra would have twenty nine takes to get one right. Not Bing. If you did two takes or three takes, it's because the band screwed up. I never saw anybody like Bing. He was a rock. the most stable guy. He'd take his shot of whiskey before the show. One before the show, one after, and one inbetween there somewhere. He had enough in his little bottle for three shots, and that was it. If I was around him, he'd say, "Hey, you want one?" and I'd say no, and he'd say, "Thank you!" He had 'em all measured out.

You met him in Hollywood, when you moved out there in the '40s. It must've been an exciting boom town in those days.

I moved out there in '42. I was in the right place at the right time, like I'd been in Chicago and New York. All of 'em. And when you ask where is the right place, well, it's when it's happening. In '42, in L.A., it was perfect.

You were well on your way to building your first recording studio. It was great that the armed forces helped give you an engineering degree.

(laughs) That's a wild story. A guy named

(Please see Les Paul page 88)



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(Les Paul from page 86)

Bob Summers asked me to fill in a couple of shows for him because his mother died. One was at KNX — that was just step five steps from my house. I was living at Gordon, there at Gower, over on the next block. So I went home and got my guitar and had to do "The Whistler," or "Suspense" — it was one of those drama shows for Autolite — and there's nothing for me to play. There's maybe three or four chords I have to play. So I'm jamming with the guys. I had my electric there, and Gordon Jenkins was the leader of the band, and he's sitting at the piano and we're going at it. A guy taps me on the shoulder. It was Meredith Wilson. He asked me my name, and said if I ever got my induction papers, if that happens, contact me. He was going to start an outfit called the Armed Forces Radio Service. I said, "Meredith, I got my papers yesterday!" And I'd already contacted Glenn Miller, and Glenn is going to request me. He said, "Would you authorize me to kill it. Maybe I could do something about it?" I said I don't know. He said that the Armed Forces Radio Service would be based in Hollywood, and I wouldn't have to move. I could live at home, and work in the band, and he'd make room for my trio as well. He even said we'd be working with Bing. So I was the third guy to go in — there was Colonel Lewis, Loretta Young's husband; the Captain was Meredith Wilson; and then they got Private Paul. We picked out the members of the band, and it was on the same street I lived on. Two blocks down the hill! That was the most convenient war I ever saw. I ended up playing more with Bing than had I been a civilian. My trio would play for all the Armed Forces Networks broadcasts. Kate Smith would come on, she wouldn't want to use the big band. Same with Bing. They'd use the Les Paul trio. I probably recorded more than anybody in the world.

Hollywood seemed good to you. You made hit records with Bing and the Andrews Sisters. You went on tour with them, didn't you?

I got along with all three of them.

Were they as close in temperament as they were in harmony?

Laverne was unhappy. She wanted to quit. We were on our way to Boston at the time. We tried our damndest to convince her not to quit, but she wanted to quit.

She was a true Andrew Sister; you couldn't just replace her with someone outside the family.

Sooner or later, certain things happened. She just wanted to get the hell out. She bought a liquor store for her boyfriend — and he was a trumpet player with Fred Waring. I knew him many years before Laverne ever met him. The liquor store was at the corner of Sunset and LaBrea, and they just wanted to get off from all that traveling and stuff.

You liked traveling though. There's all these stories about you driving everywhere and

anywhere. You're a restless guy.

How do you convince someone to stay on the road when they don't want to be on the road? There was no law about the Andrews Sisters. They didn't have a life contract, in any way.

You had started inventing the "New Sound" about this time. When you would overdub your guitars, say in something like "Brazil," how would you get them to hook up harmonically? Vari-speed?

I had it mathematically worked out. Like we were saving very early in the conversation, it's mathematical. Slow or increase the tape speed so much and overdub your new part. That not only includes the guitar, it goes for everything in electronics, everything in music. You play your instrument, whether it's mechanical — no matter what it is — it doesn't matter. It still comes down to mathematics. Everything I worked out was figured out.

So say you're working on "Brazil" and you're overdubbing that guitar on top. What would you have to do to get it in sync with the rest of the arrangement?

First, you'd have to think about what you're going to do. You have to put it down and think about what it will sound like. I know Roland has come to me, Korg has come to me, all the major companies — Boss — they all ask what the formula is, and I've told them. They haven't figured it out yet. I actually sat down and gave it to Lexicon, but they haven't got it yet. They should have it by now.

How did you feel when you heard something like "Lover" come back over the speakers?

Knew that I had something that was unique. I didn't tell anyone. W.C. Fields was in the backyard to do his album. I didn't know he was there. When I finished laying down the 12th or so part to "Lover," he snuck in and said, "You sound like an octopus!" He was the first one to hear it. When I finished the recording of "Lover," we decided to visit a friend, Jim Moran. He lived up on Fairfax and Sunset, in a garage in the backyard. He had Laurence Tierney there, Artie Shaw, Mary and myself. They were all smoking pot or whatever they were doing before we arrived, and I brought a dub of "Lover" with me. I sneaked it in to the stack of records on Jim's record player. I just wanted to see what Jim thought of it, what their reaction would be. I didn't say, hey, I have a record of mine. It would just show up, and they wouldn't know it was me. They're all laying on the floor, and then the record came on. Nobody knew what it was. The reaction was stunning.

It was truly a new sound. It was space age.

It was different. It was completely fresh.

The sounds you were creating were so otherworldly, it's almost as if you needed a voice like Mary's to give it a human warmth.



It did. It's normal to have a picture and want to put a frame around the picture. What I did, from the beginning on, was not to change the picture but to change the frame. In that way, you always knew it was Les Paul and Mary Ford. Everything could move, but you always knew it was Les and Mary. Even today, I try to keep that same perspective. If you're outside of the club and you hear what I'm doing, you'll know it's Les Paul. Whether it's sped up, whether it's normal, whether it's got funny boxes on it or anything to change it, it must have an identification. That goes back to the night my mother heard me on the radio with the Andrews Sisters. She said I had to do something about my sound because everybody was starting to sound like me. I said, "Well, that's because of the electric guitar." But she wanted to be able to tell me from the other guys. So I thought the sound I got should be different in tone and texture.

I can hear, even in your standard recordings without the effects, a Les Paul approach, an element of style.

Style is included in this whole approach. When a guy is stuck with a style, no matter who he is... I've had that privilege. I've had to start over and rethink what it is I do. If I'm in an automobile accident, and I can't use my arm anymore, I have to figure out a way to get around that. This was in 1948.

That's quite a moment in time. Here you have your first records — "Lover" and "Brazil" — coming out that very month... and there's no melody on it.

I've got to play it with a thumbpick and a cast, and I'm saying "Holy Christ, how am I going to do that?" I had to learn a new technique of playing in '48. Completely different, because the elbow moves. You don't realize

it, but on the first string your elbow is here, and on the sixth string it's in a different place. Now I have to think of how to tilt the guitar to compensate what would have been your elbow moving. When the hands freeze up with arthritis, things change again. As the bones fuse together, none of my fingers bend. So I had to learn to play one more way. There's no movement in the fingers.

The reason you can hold a pick is with the pinch you can make between your thumb and first finger. Well, there is no pinch anymore. What you do is put sandpaper on the pick, and then find a pick that's large enough, that you will hold in your hand as you squeeze the thumb and first finger. It's not held by pinching the fingers; it's held by stuffing something between there, that will remain there. So now, if you don't have any movement of the elbow, and only your wrist — which is under strain because it's taking over all the load of what the fingers used to do, and the elbow used to do — it goes to your shoulder. It's your shoulder and nothing moves but your wrist. That's all you got. And like I say, you beat the wrist up. It's an entirely different way of touching [the strings] then you would normally. Normally, you have all these muscles and joints moving, and when they freeze up they're not there anymore. I only got two guys working, that's my shoulder and my wrist.

A lesser guy would've given up long ago. What do you think gives you your drive?

I was asked that Monday night. I think what it's got to do, is that when you give up on that, you've got nothing. It's almost — you defy it, knowing that it's worsening. It's not getting better. You just have to adjust. If you stepped on a bug and broke his leg, he would run without that leg. He's going to survive. I think I'm no better than that bug.

There's a sense of a very strong will running through you.

I know I have that. That will and that power applies to keeping your head straight, your act straight, otherwise you could end up in Looneytown.

Focus and concentration. To focus and relax at the same time, there's the trick.

Probably, most people play their best when they're dying. They really have to get nailed to the wall before they say, "Holy Christ, who am I going to turn to now?" There's no place to turn to. So if you want the power to fight, you've got to say to yourself, "Hey there, Junior, let's get our act together. We gotta do something about this." If you rationalize it, you'd probably be better to chuck the whole thing. Do something else.

But what if nothing else gives you your spark?

I could do a bio on myself for A&E, which they want, and that would be much more advantageous than to go down and play to a couple hundred people. Realistically, you're not going to be getting any better, so why the hell are you doing it? You're doing it for other reasons. Not to get the bio out. Get the bio out after I'm gone. I don't care about that. It's right now that you care about.

You do it because it's who you are. A musician is a very high calling.

When they did the heart bypass, the doc made me promise that I'd work hard. He said, by working hard, you're going to live longer, and have a better life. And it's so true. I think this applies to a lot of people who retire. Some can go and retire and it works out fine. The guy that owned *Guitar Player Magazine*, he retired at a very young age, went around the world three times, goofing around, and then he had a stroke and died. He's gone. A young kid. But he did everything he wanted to do and was very successful. Got a boat and went around the world. And that's what he wanted to do, and it worked. In my case, rather than get a boat and go around the world, I'd rather go down to the Iridium and play.

Why do you think you and Mary Ford struck such a chord with popular music in the early 1950s? What was it about your combination? What were you expressing in your songs?

Oh, so many things. The melody was there, and with Mary, the warmth of the lyrics were there. Otherwise everything would be an instrumental. I wanted to break it up.

How come you didn't sing? On your early *Rhubarb Red* sides, you have quite a nice voice.

I never thought... I sang novelty songs. I

used it to kid around with. Mary was a real voice, and that made a big difference. She was very talented.

What kind of things would you be thinking about as you'd watch Mary sing through the recording glass?

She was never over the glass. She was always in the same room. There was no glass between us. We were on the same wavelength. Mary automatically knew what to sing. That was a great advantage because you don't have to sit down and explain anything. I didn't have to say, well, here's the harmony part. She already had got that down. Rarely would I have to direct her. Sometimes I would say, I want you to double this in unison, I want to sing this note. She might tell me she wouldn't be able to hit that note, and I'd have to speed it up so she could hit that note. On that part I would speed it up and then bring it back to normal. Or I would sing that part. She was almost like a robot. She'd sing whatever way you wanted. This is a talent. It's fortunate for me that's the way we worked. She left the arranging up to me. She'd say, "How would you like it?" and she'd sing it that way. Never a question, or an argument in working together. She loved recording more than anything. That was the easiest part. It was the personal appearances she didn't like.

You had quite a sense of humor in your music. Do you think that would sometimes hurt people's acceptance of you as an emotional

player?

I don't know. I think the humor wouldn't hurt anything. When I was serious, I was serious. There are musicians that are terribly, terribly serious, and they wouldn't be caught dead kidding — on the stage or in the music. That's not me. There are times when things get serious. Things should get a little lighter. A humorous line makes the serious stuff go down a little easier.

Do you think a player such as Speedy West might have listened to you at one time and imported some of your wilder stylings into his steel playing?

Oh, he did. He told me so. We were friends. I haven't seen him for years. I knew Jimmy Bryant; I was much closer to him than Speedy.

Did you ever play together?

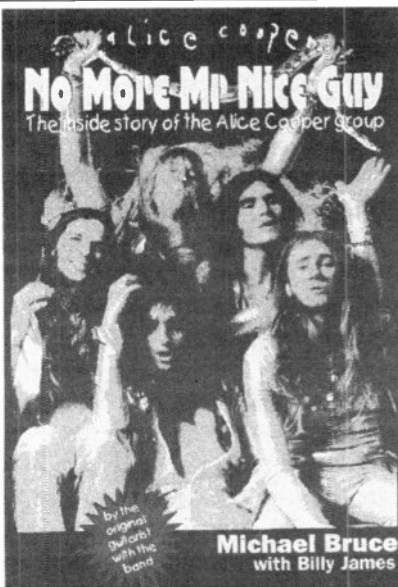
Not really. We'd get together every once in a while and hack over the old times.

What did you think of Alvino Rey?

I thought he was great. He did what he could do well. I loved his band when he had it. A nice person.

I notice on "Nola" you're credited as playing

(Please see Les Paul page 90)



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(Les Paul from page 89)

steel guitar. Did you ever play steel regularly?

No. The only time I played it was one time on a Hawaiian album, when Mary became ill, and was in the hospital, and I thought I would fill in with something different because she wasn't there. I don't remember playing it on "Nola."

Was that "Lover's Luau"?

Yeah. She came out of the hospital just long enough to sing it, and then went right back in. You can see in the picture she didn't look very well.

How do you feel about your work together with her now? There was certainly something more than the rapport between a singer and a guitar player.

She was incredible. We loved each other very much. But the work just got too hard. Personal appearances. For a gal, that's rough anyway. The business is rough. It wasn't that we didn't love each other; it was just too hard. She wanted to retire, just like Mary Livingston with Jack Benny, or Gracie Allen with George Burns. The women say that's enough.

Being on the road is a grueling thing at best.

That's rough, especially for a gal, that is. Here I am, 83, and working all the time.

You never say enough!

No. I love it. I love to play in a club, and keep going. But they like to have kids, retire, and cook. That's really... that was what Mary wanted to do.

I imagine that the radio shows took an immense amount of time.

Nope, one day. I wrote all the dialogue on my own, and the engineering, the playing. I got it all ready. It took a week, and on Friday we put it all together. We did four numbers in one day. We did all those multis, and they were sound-on-sound then. All done on a quarter-inch tape machine. I mailed them on Friday, and they played them the following Friday. It was a lot of work. I'd never do that again.

"Vaya Con Dios" was probably your biggest record. How did you first come upon the song?

When I heard "Vaya Con Dios," Mary was sitting on the bed in Minnesota, where we were playing. I was listening to Anita O'Day sing it on a record. It was coming over the radio in the room. I asked Mary if she liked it. I didn't even know what it was called "Vagas Contigious" or something. I didn't even have it close. I just knew it was a catchy song. So we called the radio station, picked up the record, and we loved it so much we decided to drive straight through from Minneapolis to New Jersey. Not only that, when we got home, we recorded it, called Capitol up and told them they had a hit. We told them to stop the one that they were

getting ready to release, "I'm A Fool To Care," and hold that one back, put it in the corner, and I had a new one for them. I told them it was "Vaya Con Dios." They said, we own that song. It's a dog. I said it's not a dog anymore. We got it, and it's great. They refused to put it out at first, but after I sent it to them, they liked it. They sent it out, but I'll be darned if the song I wrote on the other side, "Johnny Is The Boy For Me," didn't look like the hit. I finally had to go to seven cities and talk to the disc jockeys about flipping the record over. Capitol was glad to do that because they owned the song, but I was more convinced than anybody at Capitol that "Vaya Con Dios." The jockeys felt they were doing a favor to me by playing "Johnny," since I wrote it. But as soon as they turned the record over, "Vaya Con Dios" was the biggest hit we ever had. It shows you how things can reverse themselves.

One of my favorite albums of yours is called Time To Dream. It's got some beautiful songs and standards.

It's mine, too. We made that all in one night. The whole idea of that was not to rehearse it. To do the first shot and let it go through with that. So I made the complete background and then called Mary in from the kitchen and said, I just want you to sing it once. If we get through it, that's it. One after another, we just sang them all. I love the album. I have the masters here; if I was to remix that again, which I would like to do, I would just add a little more rhythm, a little more bass, just to bring it up a little more, and the balance would've been a little better.

It was around this time that you first endorsed the Les Paul guitar from Gibson. I've heard the story of how they came out to your hilltop in Stroudsburg, Pa. How did they react to your ideas on guitar building?

I worked on them 10 years to get them to make a solid-body guitar. They didn't believe in it. Finally I called them and said Leo Fender is coming out with one. If you don't, you'll be left behind. 10 years they had The Log there. Finally, I got with the chairman of the board, Mr. M.H. Berlin, the key guy at the whole company, and we sat down and designed that guitar. I came in with my thoughts on it, and he asked if I would consider making it look like a violin? He took me to his vault where he had all the violins. We got very excited about the fact that we would arch the top, which would make it different than the plank of wood Leo had. I picked the colors out for the guitar, which is black and gold. I hadn't thought of gold until he first asked me, and black would show off the guitarist's hands better. Four knobs, the electronics... it was all thought out.

I always find it ironic that the sound that players today associate with the Les Paul is so thick and distorted, overdriven and feedbacked, and your sound was completely different.

Ted McCarty of Gibson begged me for the pickups to give him that sound, and I would-



n't do it. I told him, that's my identification. That I will not give you. It was my trademark

Very few people think of the Les Paul guitar as a delicate instrument. But if you turn it down and put it through a small amplifier, it's got quite a filigree touch. Very bell-like. These are qualities usually associated with Gibson's rival, Fender.

You hit it right with the Les Paul guitar. When you open the back up on the amp, and you have a small amplifier, it gets some of that rumble out of the bottom end. Then the guitar sound can penetrate and get through like mine. Fender is a fine, fine instrument, and I have nothing but good things to say about Leo and the guitar. They do an excellent job for what it is. And I think the same is true for our guitar. The Les Paul guitar. The whole thing was, and this was what I had to convince Gibson on, that when you wake up in the morning and look at that Les Paul guitar, you have a beautiful instrument. You love it more than your wife, and you can love it, because it looks great.

You always want to pick up a beautiful instrument.

The Fender was just a plank of wood. I wanted to make ours with the finest finish and make it a beauty. When I convinced Gibson, which I did — I worked years on them. By the time they got to the late '50s, we were doing our own television and radio shows. *The Listerine Show* started in '53. But where it really got strong was in the later '50s, and oddly enough, the Fender guitars reached their peak at the same time. The momentum of our hit records, and the radio and television, and even commercials, made those guitars reach that unbelievable pitch. So if you have a '57, '58, '59 guitar, you know how valuable they are today. We were constantly appearing. Exposure, exposure,

exposure. And Gibson followed it up.

Did you know Leo Fender?

Leo was in my backyard all the time. We'd discuss which sound we liked. He was trying to get the sound I had, too, and I wouldn't let him know what it was. I wanted to keep that sound, like on "Time To Dream," "Sunny Side Of The Street," "Three Little Words," "Whispering," "How High The Moon"... that sound was distinctly different.

Did you ever play any of his Fenders?

Never. He gave me one in 1948 or '49. It has his name on it, but he hadn't yet called it a Broadcaster or Telecaster. That's when I called Gibson and said, "You have to be fools if you don't get with it. This thing is going to come out on the market." Leo wanted me to be partners and go in with him, and we'd combine our knowledge and our efforts. A Les Paul Fender. Imagine that. The whole thing would've been different. In 1961, I was going through a divorce and asked Gibson to hold off on the guitars until the divorce was over. That space of time when there were no Les Paul guitars out, that was because of the divorce. As soon as the divorce was settled, then Fender came immediately to me to do the same thing again. But I called Gibson and told them that I'd go with Fender unless they woke up. And they told me — this was in the early '60s — that they were phasing out the electronic division. It's over. The electric guitar is extinct. I said, you're wrong. I went to have coffee with them — flew to Chicago. We stayed up all night. We sat there and pleaded with them — Mr. M.H. Berlin, Mark Carlucci, Zeke Manners, and myself — and finally we decided to go into it and do it. I convinced them that The Beatles, Jimmy Page, Eric Clapton, Jeff Beck — they

(Please see Les Paul page 92)

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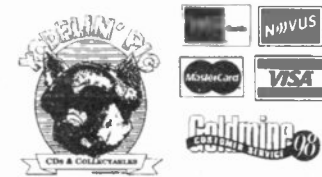
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(Les Paul from page 90)

were not running up and down 48th St. paying \$10,000 for a guitar for laughs. These people were the cows with the bell on it. They're telling you to go back and make the guitar again. And Mr. Berlin says, it's yours. Don't let anybody tell you what to do. You do it and I'll back you up. And he did.

It's a strange twist of fate that rock 'n' roll, which seemed to change the playing field so much for you in the '50s, would ultimately provide you with a new lifeline.

Those guys did so much for me. Them and many more. They were the ones that made it possible to convince Gibson go back and make the guitar. They only had an SG out, that's all they had out, and the reason the SG was out there was because I said, "If you're going to make a guitar that flimsy, take my name off it."

You like a guitar with some weight to it.

I do. The SG is too anemic. You can shoot arrows with it. I said, I want a strong guitar, with balls in it. But Gibson faithfully stuck by me 'til the divorce was over, and in the meantime, Mr. Berlin decided to sell off the electronic division. At that time, whatever had a pickup on it, I got a royalty on it. It could be a banjo, mandolin, balilika... a kazoo. If it had a pickup on it, I got a royalty.

How did you feel about rock 'n' roll when it came in during the '50s? It certainly changed the way people listened to music.

I didn't quite agree with rock in its infancy. I thought that it was a very simple type of music. I have to put it this way, because this is the way it was in our minds. It was a type of music that some of it wasn't very impressive, and it sure made it rough on Sinatra, on Peggy Lee, on Les Paul & Mary Ford. On Nat Cole, Benny Goodman, Count Basie. It was changing our world from good music to what we considered a very simple, crude type of music, a guy stomping on a board doing these simple changes. But I also saw the fact that they were rebelling against bebop, rebelling against the old way of music and said it's time for a change. We could see, and did see, the rock side, and when they asked us to do rock, we said we'll try it. And we did, and we said, no no no. If you want rock, you go get rock. A lot of it was good. We'd go down to hear Roy Buchanan, we'd go down to hear The Temptations, we'd go down to hear Bill Haley and The Comets, or they would come to hear us. You can listen to Bill Haley and many of those people and hear us in them. There was a marriage, not between Benny Goodman and rock, but between Les Paul & Mary Ford and rock. There was a definite marriage in there, and when I heard people like Carl Perkins, Elvis, the Everly Brothers, I liked what they were doing.

I would imagine the rockabilly players, especially with their use of echo, were not a million miles from your type of sound.

Absolutely. And so while it sort of put us in a bad spot, because we're not about to go into rock, it had an effect. The Beatles — I was talking to Paul McCartney about it — and Paul said, "We were terribly influenced by you, Les. But we didn't want to clone you. We had to be careful not to sound like you. We had to be deliberately influenced by you and not show it." He said the first tune the Beatles learned was "The World Is Waiting For The Sunrise," exactly like our version. "John Lennon and I went for our job...we did one of our songs, and the owner of the club said 'you're going to die with that. Can you play something that's up a little bit?'" And they did "World" and he said "That's what I want." It was the first number they played that night in the club.

The Beatles were very sophisticated tune-smiths. They had major sevenths in their songs, diminished chords. You had a great deal of technique at your command. You understood the ins and outs of the instrument to such a degree that I would imagine you would look on someone as an interloper who gets up and bangs away at three chords. Still, they were playing your guitar.

The same thing that was happening to the guitar here was happening over there, in England, because as far as guitars were concerned, I was terribly pleased that Gibson did what they did, and Fender did what they did. I thought Leo was on the right track; I thought we were on the right track, and here it is 50 years later, and what do we have? We got exactly that. We got a Fender and a Les Paul.

Heads or tails.

Everything else is a copy of [Fender and Les Paul], other than the Martin guitar, and Martin with the electric just never made it.

Do you play much acoustic these days?

None. I just stay with the electric. I love the sound of it. I love what you say with it. Imagine in a club if I was playing an acoustical guitar? I couldn't get arrested. You don't have to sacrifice any sound. No two guitars are alike. You play 'em without turning them on, listen to them acoustically. And if they sustain and don't have wolf tones and it's got a good sound to it, then you plug it in and turn it on. Then you have a good instrument. But you get four of the same model, and each one has its own pimples, wrinkles, loss of hair, right?

I think you can say the same thing about guitarists, too. You can give the same guitar to a number of guitarists and they'll all make it sound very different. I'm thinking specifically of your Chester And Lester album. The way you both approach the instrument. How was that album to make?

It was fun, and simple. One day, and that was rehearsal. Chet says, "Now we take the weekend off, and Monday we'll go for a take." I says, "That is the take, I'm leaving." He says, "Les, you can't leave now." I said, "I'm all done. My hand's killing me, I'm out of here." I left him with the rehearsal tape.



I love your version of "Long Long Time," the Bing Crosby song.

Chet's doing pretty good. I talked to Chet a couple days ago. He's had a rough time. He's been pretty damn sick. We were kidding with each other, and saying we'd both get good and strong and make another album. Chet loves that idea.

He learned a lot of your licks when he was coming up. How would you describe the differences in your respective styles?

His style is part me and part Merle Travis. That's how I'd explain him. As far as I'm concerned, I would be part Django, part Eddie Lang, I'm over there somewhere.

And a part Thomas Edison.

Well, that's something I don't know. I was very lucky. It just happened that it was all in my living room.

Was there anything you tried to invent that you never could quite pull off?

There's some that I worked on my whole life. Different things. There's some that I put on a back-burner, and all of a sudden a light lights and I said, "Oh my God almighty"... and usually it's after years and years of going down a wrong road with a great idea but you don't have the solution to it. If I was to give you an analogy, I would be getting out of the car and drop my keys, okay, and a guy comes along and says, "What, did you lose something?" I'm standing over by a streetlight. He says, "Where did you drop them?" I say, "Over there." "What are you looking over here for?" he asks me. "Cause it's lighter. There's more light over here." That's what you do in inventing. Sometimes you're looking where the light is stronger but not where

you dropped your keys. You've got to look in the right place. If you beat your brains out and get nowhere, it means you have to go back and review the case. You back up from it. You say, am I wasting my time here? Then, as you broaden your perspective, you look at it and you say, this is a dead-end street. If I did get it, what is the end result?

Start with the phonograph record. You've got a farmer and he's got a horse and a plow. And he's gouging this record out, and you drop a needle in it and play it back. As you go to the inside of the record, the velocity gets less and less, so there's going to be a loss in the frequency response as you go to the inside of that record. Had you gone the way Edison made it, on a cylinder, there is no loss. It's the same at the beginning on a cylinder as it is on the end. He was right. When you go to a phonograph record, a platter, the needle goes to the center. You are deteriorating the sound to nothing. A flat phonograph record will never make it. We're monkeying with the wrong idea. It's a dead end street.

So the next guy says, "We have tape." With tape, you can only grind the oxide for so long. The tape is limited. Pasting oxide on a piece of tape has an extremely short life. It's going to leave us. You can only grind it smaller, smaller, and the slower the speed, the worse the response. You could always go 200 ips a second, but that's not the way to go. In almost every case, you have to say, where do we go next?

You go to digital. I can't go beyond digital because my head won't go there, but when we get done with digital, we'll have something that far surpasses digital. That's the way it goes. It's amazing, the world we live in now. We've been here a billion years and we can't pour piss out of a boot, and all of a sudden all hell breaks loose. It's frightening how fast we're going.

(Please see Les Paul page 94)

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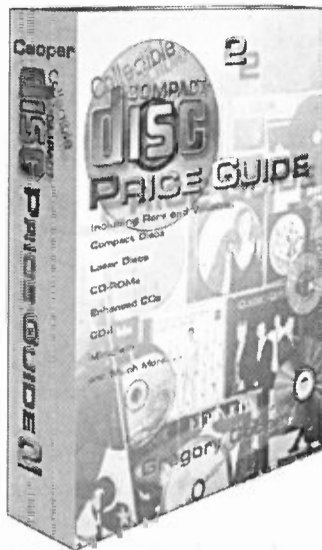
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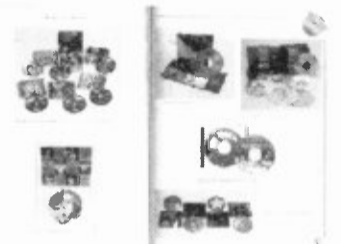
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(Les Paul from page 92)

The advances in the last hundred years are awe-inspiring. The concept of recorded sound was only about 20 years old at this point in the last century.

And you know what? The guitar hasn't changed a bit in 50 years. It's a coil under the string, and a crystal that I jabbed in the top of my guitar. Nothing has changed. Now you put a Piezo [pick-up] in there... that is a crystal. That's all it is. Put it at the bridge, and it ain't going to go nowhere. That's it. You put a magnet under the string, or you can get finer wire. You can chase a pickup for a million years — smaller wire, more turns, less turns, more wire, stronger magnet, weaker magnet — and you're chasing your tail. It's limited.

And unlimited in the sense that there's so many guitar players and they're all approaching it in their own unique way.

It's the guy who picks the guitar up that can say so much. It's unlimited as to how you're going to play that same passage — up, down, across, hammer it, pull it. You've got a million ways to caress that note. They all say — Benny Goodman, Artie Shaw, Art Tatum, whoever — it's like a voice. You can tell Bing Crosby from Ella Fitzgerald.

Or you. I've been listening to the Trio recordings and can hear your voice, even backing up Georgia White in 1936, when you're only 20 years old. Your style is there.

Isn't that amazing? That's your genes, and they show up from the second you play, from the beginning to the end. You say, that's Benny Goodman. That's Les Paul. A guy got out of the car and come down to the Iridium, and he says, "I wondered if that's the Les Paul we used to listen to." And by the time he got to the door, he said, "That's him." He wasn't even in the club. As soon as he heard a note, he knew it was me. That's an identification tag. I remember my mother came to me one time — we were at the Oriental Theatre in Chicago. She said, "I heard you last night, Lester, and you were real good." I said, "Mom, I've been doing seven shows at the Oriental for a month now. I haven't been anywhere else," and she said, "You should do something about it. There's people that sound just like you." Now if your own mother can't tell if it's you...

I quit the show with the Andrews Sisters, and I said, "I'm going to go back home and lock myself in the garage. I'm going to make music that makes me different than anybody else so that my mom will know me." And that's where I come up with that New Sound. The multi-tracks and all the different sounds. Then I distinctly went for the Sound. The style is inbred. That's part of you. I've changed over the years, but you can still tell the same person who played behind Georgia White is still there.

Of all the recordings you've made over the years, is there any one that stands out in your mind as being a very special moment?

Oh, there's so many moments. It just never ends. There isn't any one. Doing the radio shows back there when Mary and I started, and we were broke. That was "The World Is Waiting For The Sunrise" and "How High The Moon" and "Whispering" and those things. Those were probably the most creative and probably the time when things were at a peak.

Do you know why people loved you and Mary so much? What you touched in them?

No. I have no idea. People will come up to me and express a lot of their feelings. From Finland, Japan, Russia... they all have reasons. I don't believe any of them, I don't take any of them seriously. I appreciate the compliments; I'm not a humble guy, but I don't think I did anything that wasn't there to be done. I'm just another guy who wished I could do better. That's the end of it. I never seriously never think I'm good. Well, I think I'm good. I just think I'm not nearly as good as I'm rated by someone who comes up to me and says nice things. I appreciate them. But I don't believe them.

You seem to be into the work. That's where you find your reward. The creation of the sound and the playing.

I worked hard and know so little and am glad that I got lucky and some things came out good. I'd hate like hell to have to try and go back and try to do it again. Then I might say, Jesus Christ almighty, that's good. At the time I made them, I'd say, oh, that's okay for now. I thought they were good, we were proud of them that day, and the next day it's old hat and you want to try and do something better. A lot of times you work at it and it gets worse and worse and worse. You don't know when you're doing something good. It's like an artist with a painting. You're too close to the picture.

You're involved with the making of it. That's where your thrill is. When it's done, it belongs to whoever listens to it.

Something else happens too a lot of times. Sometimes your limitations, as you grow older, may make you think more. An example would be, if you play one note or 10 notes, the only reason you might play one note is you're not capable of playing 10, and you find the one note is better than the 10 notes. If you're not wise enough to use the blessings of technique, you spend it. It's like a kid with all that energy. You see a four- or five-year-old, they just burn up energy on their tricycle. They're not using it wisely.

They have to learn to direct it.

You have to learn when to lay back. When not to play so much. You can sing too

(Please see Les Paul page 96)

Les Paul Selected U.S. Discography

By Tim Neely

Includes records as Les Paul Trio, and as Les Paul & Mary Ford. Many of the Capitol singles feature Les Paul solo works on the B-side.

78s

Label and Label #	Title (A Side/B Side)	Year
Vocalion 05447	Out of Nowhere/?	1947
Okeh 6027	Swanee River/?	1947
Decca 23553	Dark Eyes/Blue Skies	1946
Decca 23682	Hawaiian Paradise/?	1946
Decca 23683	Song of the Islands/Sweet Leilani	1946
Decca 23684	King's Serenade/To You, Sweetheart, Aloha	1946
Decca 23685	Aloha Oe/Sweet Hawaiian Moonlight	1946
Decca 23903	Steel Guitar Rag/Guitar Boogie	1947
Mercury 5103	Now Is the Hour/My Extraordinary Gal	1948
Mercury 5133	Suspicion/My Extraordinary Gal	1948
Mercury 5137	Nobody But You/On the Street of Regret	1948
Capitol 15037	Brazil/Lover	1948
Capitol 15070	What Is This Thing Called Love?/Hip-Billy Boogie	1948
Capitol 15147	By the Light of the Silvery Moon/ The Man on the Flying Trapeze	1948
Capitol 15313	Caravan/The Swiss Woodpecker	1948
Capitol 623	Until I Hold You Again/You Can't Express Kisses	1949
Capitol 1014	Nola/Jealous	1950
Capitol 1088	Dry My Tears/Cryin'	1950
Capitol 1192	Goofus/Sugar Sweet	1950
Capitol 1316	Tennessee Waltz/Little Rock Getaway	1950
Capitol 1373	Mockin' Bird Hill/Chicken Reel	1951
Capitol 1451	How High the Moon/Walkin' Whistlin' Blues	1951
Decca 27903	Blue Skies/Dark Eyes	1951
Capitol 1592	Josephine/I Wish I Had Never Seen Sunshine	1951
Capitol 1621	Nola/Jealous (reissue)	1951
Capitol 1675	How High the Moon/Josephine (reissue)	1951
Capitol 1676	Tennessee Waltz/Mockin' Bird Hill (reissue)	1951
Capitol 1690	Meet Mister Callaghan/My Baby's Comin' Home (reissue)	1951
Capitol 1748	The World Is Waiting For The Sunrise/Whispering	1951
Capitol 1825	Just One More Chance/Jazz Me Blues	1951
Capitol 1881	Jingle Bells/Silent Night	1951
Capitol 1920	Tiger Rag/It's a Lonesome Old Town	1951
Capitol 2080	I'm Confessin' (That I Love You)/Carioca	1952
Capitol 2123	Smoke Rings/In the Good Old Summertime	1952
Capitol 2193	Meet Mister Callaghan/ Take Me In Your Arms And Hold Me	1952
Capitol 2265	My Baby's Coming Home/Lady Of Spain	1952
Capitol 2316	Bye Bye Blues/Mammy's Boogie	1953
Capitol 2400	I'm Sitting on Top of the World/Sleep	1953
Capitol 2486	Vaya Con Dios (May God Be With You)/ Johnny (Is the Boy for Me)	1953
Capitol 2614	Don'cha Hear Them Bells/The Kangaroo	1953
Capitol 2617	Jungle Bells (Dingo-Dango-Day)/ White Christmas	1953
Decca 29013	Steel Guitar Rag/Guitar Boogie	1954
Capitol 2735	I Really Don't Want To Know/South	1954
Capitol 2839	I'm A Fool To Care/Auctioneer	1954
Capitol 2928	Whither Thou Goest/Mandolino	1954
Capitol 3015	Someday Sweetheart/Song In Blue	1955
Capitol 3108	No Letter Today/Genuine Love	1955
Capitol 3165	Hummingbird/Goodbye My Love	1955
Capitol 3248	Amukiriki (The Lord Willing)/Magic Melody	1955
Capitol 3301	Texas Lady/Alabamy Bound	1955
Capitol 3302	Rudolph the Red-Nosed Reindeer/ Santa Claus Is Comin' to Town	1955
Capitol 3329	Moritat (Theme from Threepenny Opera)/ Nuevo Laredo	1956
Capitol 3389	Say the Words I Love to Hear/ Send Me Some Money	1956
Capitol 3444	Cimarron/San Antonio Rose	1956
Capitol 3570	Blow the Smoke Away/Running Wild	1956
Capitol 3612	Cinco Robles (Five Oaks)/Ro-Ro-Robinson	1957
Capitol 3725	Tuxedos and Flowers/Hummin' And Waltzin'	1957
Capitol 3776	I Don't Want You No More/Strollin' Blues	1957
Capitol 3825	A Pair of Fools/Fire	1957
Capitol 3858	Goodnight My Someone/The Night of the Fourth	1957

(Please see Discography page 96)

(Les Paul from page 94)

too much in. I find out at the Iridium which is the best way to go. Count Basie. He only played one note, but it was the goddamndest note I ever heard. Isn't that wonderful? He's got that whole band screaming, and he comes in with his thumb and just hits one note and you say, "That's the best note I've heard." Louis Armstrong did that.

Did you ever play with Louis Armstrong?

Oh, yeah... 1929. At the Regal Theatre on the south side of Chicago. When I walked off, I said to the stagehand, who is that fellow playing there now? He says go out and look at the marquee. I didn't even know who he was. I was on the same bill with Eddie South, the "dark angel" of the violin, and I was playing guitar for him. The act that followed us was Louis. The only reason I asked the stagehand was because he kept missing the last note. He'd build up to it, and he'd miss it. He said, "I'll go back and get it." He was tearing that audience up. They were going crazy out there. And when he finally hit the note....

You obviously missed performing during the years you weren't doing it.

I quit 10 years. It was... I didn't miss it. I was busy doing other things, but after I come out of my surgery and everything, the doctor says, "I want you to promise me you'll work hard, because that's going to keep you alive." I took a piece of paper and drew a line down the center, and I thought, "I'm going to figure out what I liked in my lifetime and what I didn't like, and maybe that paper is going to tell me what I should do, if I go back to work again. Do I want to be a manager? Do I want to play again? Where was I happiest?" It pointed down to a little saloon somewhere where you could play for an intimate crowd, no pressure on you, where you could just have fun, meet people. You could keep your old friends and make new friends. You're not nailed down to an 18-minute show or an hour show with 50,000 people going from town to town. You can do what you want to do. It's a little saloon. So I found a nice club, Fat Tuesday's in New York. When they closed I moved up to the Iridium. When I first started, Mary called, and says, "I hear you're going into a club. Can I go in with you?" I says, "I thought you didn't want to work." She says, "That's not work. That's in a little saloon. There's no pressure." I say, "I love it in there." She says, "A lot of people will think that you're broke. I said 'That's easy... I'll put my bank account in the window.'" (laughs) My manager says, "Les, what are you doing in a joint? You could be in Carnegie Hall." But that's pressure. I don't want any pressure. I want to play in a little saloon. The audience doesn't mind. They like it just as well if I sit there and tell them a story as if I'm playing the guitar. If I miss a note, hey, I'll get it next time!

(Discography from page 94)

45s

Label and Label #	Title (A Side/B Side)	Year
Capitol F1014	Nola/Jealous	1950
Capitol F1088	Dry My Tears/Cryin'	1950
Capitol F1192	Goofus/Sugar Sweet	1950
Capitol F15582	What Is This Thing Called Love?/Brazil	1950
Capitol F15583	Hip Billy Boogie/ By The Light Of The Silvery Moon	1950
Capitol F15584	Lover/Caravan	1950
Capitol F1316	Tennessee Waltz/Little Rock Getaway	1950
Capitol F1373	Mockin' Bird Hill/Chicken Reel	1951
Capitol F1451	How High the Moon/Walkin' Whistlin' Blues	1951
Decca 9-27903	Blue Skies/Dark Eyes	1951
Capitol F1592	Josephine/I Wish I Had Never Seen Sunshine	1951
Capitol F15748	In the Good Old Summertime/La Rosita	1951
Capitol F15749	Moon of Manakooora/Three Little Words	1951
Capitol F15750	I'm Forever Blowing Bubbles/ The Lonesome Road	1951
Capitol F1600	Brazil/Lover (reissue)	1951
Capitol F1621	Nola/Jealous (reissue)	1951
Capitol F1675	How High the Moon/Josephine (reissue)	1951
Capitol F1676	Tennessee Waltz/Mockin' Bird Hill (reissue)	1951
Capitol F1690	Meet Mister Callaghan/ My Baby's Comin' Home (reissue)	1951
Capitol F1748	The World Is Waiting For The Sunrise/ Whispering	1951
Capitol F1825	Just One More Chance/Jazz Me Blues	1951
Capitol F1881	Jingle Bells/Silent Night	1951
Capitol F1920	Tiger Rag/It's A Lonesome Old Town	1951
Capitol F2080	I'm Confessin' (That I Love You)/Carioca	1952
Capitol F2123	Smoke Rings/ In The Good Old Summertime	1952
Capitol F2193	Meet Mister Callaghan/ Take Me In Your Arms And Hold Me	1952
Capitol F2265	My Baby's Coming Home/Lady Of Spain	1952
Capitol F15924	Smoke Rings (by Les Baxter)/ Auf Wiedersehn, Sweetheart	1952
Capitol F15932	St. Louis Blues/Wabash Blues	1952
Capitol F15933	Bye Bye Blues/Mammy's Boogie	1952
Capitol F15934	Blues Stay Away from Me/ Deep in the Blues	1952
Capitol F15935	Don't Cry Baby/Frankie and Johnny	1952
Capitol F2316	Bye Bye Blues/Mammy's Boogie	1953
Capitol F2400	I'm Sitting On Top Of The World/Sleep	1953
Capitol F2486	Vaya Con Dios (May God Be With You)/ Johnny (Is The Boy For Me)	1953
Capitol F2614	Don'cha Hear Them Bells/The Kangaroo	1953
Capitol F2617	Jungle Bells (Dingo-Dango-Day)/ White Christmas	1953
Decca 9-29013	Steel Guitar Rag/Guitar Boogie	1954
Capitol F2735	I Really Don't Want To Know/South	1954
Capitol F2839	I'm A Fool To Care/Auctioneer	1954
Capitol F2928	Whither Thou Goest/Mandolino	1954
Capitol F3015	Someday Sweetheart/Song in Blue	1955
Capitol F3108	No Letter Today/Genuine Love	1955
Capitol F3165	Hummingbird/Goodbye My Love	1955
Capitol F3248	Amukiriki (The Lord Willing)/ Magic Melody	1955
Capitol F3301	Texas Lady/Alabama Bound	1955
Capitol F3302	Rudolph the Red-Nosed Reindeer/ Santa Claus Is Comin' To Town	1955
Capitol F3329	Moritat (Theme from Threepenny Opera)/ Nuevo Laredo	1956
Capitol F3389	Say the Words I Love to Hear/ Send Me Some Money	1956
Capitol F3444	Cimarron/San Antonio Rose	1956
Capitol F3570	Blow the Smoke Away/Running Wild	1956
Capitol F3612	Cinco Robles (Five Oaks)/Ro-Ro-Robinson	1957
Capitol F3725	Tuxedos and Flowers/ Hummin' and Waltzin'	1957
Capitol F3776	I Don't Want You No More/Strollin' Blues	1957
Capitol F3825	A Pair of Fools/Fire	1957
Capitol F3858	Goodnight My Someone/ The Night of the Fourth	1957
Capitol F3934	More And More Each Day/A Small Island	1958
Columbia 4-41222	Put A Ring On My Finger/Fantasy	1958
Columbia 4-41278	Jealous Heart/Big Eyed Gal	1958
Columbia 4-41350	All I Need Is You/	1959

At The Save-a-Penny Super Store		
Columbia 4-41592	The Poor People of Paris/All Night Long	1960
Columbia 4-41660	Wonderful Rain/Take a Warning	1960
Columbia 4-41994	Jura (I Swear I Love You)/ It's Been A Long, Long Time	1961
Columbia 4-42179	It's Too Late/Mountain Railroad	1961
Columbia 4-42241	Goodnight Irene/Lonely Guitar	1961
Columbia 4-42419	Your Cheatin' Heart/ Another Town, Another Time	1962
Columbia 4-42602	Playing Make Believe/ I Just Don't Understand	1962
Columbia 4-42754	Gentle Is Your Love/ Move Along Baby (Don't Waste My Time)	1963
London 120	Los Angeles/The System	1969
RCA Victor PB-10642	Moonglow/Avalon (with Chet Atkins)	1976
RCA PB-11330	I'm Your Greatest Fan/ Hot Toddy (w/Chet Atkins)	1978

7-Inch Extended Plays

Capitol EAP 1-416	The Hit Makers, Volume 1	1957
Capitol EAP 2-416	The Hit Makers, Volume 2	1957
Capitol EAP 3-416	The Hit Makers, Volume 3	1957
Capitol EAP 1-540	Sittin' On Top Of The World	1957
Capitol EAP 1-543	Christmas Cheer	1957
Capitol EAP 1-554	I'm a Fool to Care	1957
Capitol EAP 1-577	Les & Mary, Volume 1	1957
Capitol EAP 2-577	Les & Mary, Volume 2	1957
Capitol EAP 3-577	Les & Mary, Volume 3	1957
Capitol EAP 1-599	Whither Thou Goest	1957
Capitol EAP 1-695	Songs for Today	1957
Capitol EAP 1-802	Time to Dream, Volume 1	1956
Capitol EAP 2-802	Time to Dream, Volume 2	1956
Capitol EAP 3-802	Time to Dream, Volume 3	1956

Albums (M-mono; S-stereo; R-rechanneled)

Decca DL-5018	Hawaiian Paradise (10")	1949
Capitol H 226	The New Sound, Volume 1 (10")	1950
Capitol H 286	The New Sound, Volume 2 (10")	1951
Capitol H 356	Bye Bye Blues (10")	1952
Decca DL-5376	Galloping Guitars (10")	1952
Capitol H 416	The Hit Makers (10")	1953
Capitol H 577	Les and Mary (10")	1955
Capitol T 226 [M]	The New Sound, Volume 1	1955
Capitol T 286 [M]	The New Sound, Volume 2	1955
Capitol T 356 [M]	Bye Bye Blues	1955
Capitol T 416 [M]	The Hit Makers	1955
Capitol W 577 [M]	Les and Mary	1955
Capitol T 802 [M]	Time to Dream	1956
Decca DL 8589 [M]	More of Les	1957
Columbia CL 1276 [M]	Lover's Luau	1959
Columbia CS 8086 [S]	Lover's Luau	1959
Capitol DT 1476 [R]	The Hits of Les and Mary	1960
Capitol T 1476 [M]	The Hits of Les and Mary	1960
Columbia CL 1688 [M]	Warm and Wonderful	1962
Columbia CS 8488 [S]	Warm and Wonderful	1962
Columbia CL 1821 [M]	Bouquet of Roses	1962
Columbia CS 8621 [S]	Bouquet of Roses	1962
Columbia CL 1928 [M]	Swingin' South	1963
Columbia CS 8728 [S]	Swingin' South	1963
Harmony HL 7333 [M]	The Fabulous Les Paul and Mary Ford	1965
Harmony HS 11133 [S]	The Fabulous Les Paul and Mary Ford	1965
London SP-44101	Les Paul Now!	1968
Vocalion VL 3849 [M]	The Guitar Artistry of Les Paul	1967
Vocalion VL 73849 [R]	The Guitar Artistry of Les Paul	1967
Capitol ST-11308	The World Is Still Waiting For The Sunrise	1974
Pickwick SPC-3122	Brazil	1977
RCA Victor APL1-1167	Chester And Lester [with Chet Atkins]	1976
RCA Victor APL1-2786	Guitar Monsters [with Chet Atkins]	1978
Capitol SM-286 [R]	The New Sound, Volume 2	1977
Capitol SM-11308	The World Is Still Waiting For The Sunrise	1977 (reissue)
London 50016	Multi-Trackin'	1979
RCA Victor AYL1-3682	Chester and Lester [with Chet Atkins]	1980 (reissue)
Capitol N-16286 [M]	Early Les Paul	1982
Glendale 6014	The Les Paul Trio	1987

Compact Discs (U.S.)

Columbia CK 11133	The Fabulous Les Paul & Mary Ford	1988
Pair PCD2-1230	Masters of the Guitar Together [with Chet Atkins]	
1988		
Laserlight 15741	Jazz Collector Edition: Les Paul Trio	1991
Capitol C2-97654	The Legend and the Legacy (4 CD box set)	1991
Capitol C2-99617	The Best of the Capitol Masters	1992
Laserlight 15436	The World Is Waiting for the Sunrise	1992

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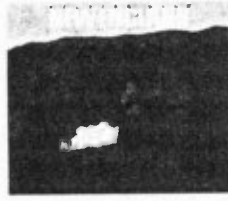
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New Releases

JEWEL

Spirit
Atlantic (82950)

Jewel's 1995 debut, *Pieces of You*, was such a publicity triumph (it took nearly two years to break the album) that the masterminds behind her had to go back and remake the initial concept. Actually, they had to go back and remix each and every single pulled from the album because it was so thinly, and feebly, produced. Just compare the sparkling single mix of her breakthrough hit, "You Were Meant For Me," with *Pieces of You's* anemic version. No one can blame the label for giving Jewel a radio-ready facelift.

No such mistakes are made on *Spirit*, Jewel's semi-spirited follow-up. Handed a gloss-familiar producer (Madonna's chum Patrick Leonard) and armed with a set of songs that veers between the lilting acoustic folk ethic that dominated *Pieces* and the adult-contemporary-safe pop that made her a star, *Spirit* is a naively sweet, if distilled, blend of righteous protest and life-affirming love songs.

And does it ever gleam. Jewel's little-girl coo is right in front of the mix, guiding the army of lite guitar strums and conservative band flourishes to perfect little set pieces. There's quite a bit of New Age-y no-speak going on (as one would expect from an album titled *Spirit*), but Jewel also often gets in touch with her inner hippie chick; songs about praying for peace and marching to the sounds of freedom surface.

But it's the tunes of love and hope, the self-discoveries that were behind *Pieces'* best songs, that anchor *Spirit*; songs like the flowing "Deep Water," the amiable "Hands" and the closing "Absence of Fear." Yet, Jewel too often seems as out of touch with the world as she is a natural part of it. *Spirit* is soft, relaxing and even sensual at times. But it also carries its emotional load with such a degree of delicacy that's a bit too buoyant to be believed. Jewel's fans call it optimism; the truth is closer to a blinding, and potentially crippling, naiveté.

— Michael Gallucci

JONI MITCHELL

Taming The Tiger
Reprise (9 46451-2)

In recent interviews Joni Mitchell has expressed her contempt towards the music business in general and seems especially aggravated by the notion of younger performers being touted as the new Joni when the original is still very much alive and kicking. She also doesn't give a hoot about tailoring her music to fit the demands of the marketplace on *Taming The Tiger*, her 19th LP. Some of her material is defiantly inaccessible; Mitchell sometimes ignores conventional song structure altogether (i.e., the intricate feel of the record's opener "Harlem In Havana" which virtually commands the listener to pay close attention).

Mitchell's lyrics are of the outspoken, confessional variety. She lays open her deep

private pain on two songs that directly address two very different personal experiences. The quirky "Man From Mars" was written during what turned out to be the temporary disappearance (18 days) of her beloved cat, whose name gives the song its title ("I fall apart every time I think of you swallowed by the dark/There is no center of my life now"). The sadly reflective "Face Lift" recalls a painful Christmas fraught with emotional upheaval stemming from her mother's disapproval of Mitchell's sexual mores ("She said, 'Did you come home to disgrace us?' I said, 'Why is this joy not allowed? For God's sake! I'm middle-aged, mama'").

Taming The Tiger's sound is characterized by the singer's spare guitar fills and an emphasis on atmospheric keyboard parts with a lovely, almost reflective quality. That includes the arresting title track wherein Mitchell states exactly what she thinks of today's music scene, which is not much, it turns out ("I'm a runaway from the record biz, from the hoods in the hood and the whiny white kids. Boring!"). She goes on to dismiss in typically succinct fashion what she calls "Formula music girlie guile! Genuine junk food for juveniles!"

One can imagine the natural catharsis these songs provide for her, whether it's the edgy "Lead Balloon" ("An angry man is just an angry man but an angry woman, bitch!") or the outrage she voices in the musically tranquil "No Apologies," inspired by the real-life rape of a few Japanese girls by American servicemen stationed in Okinawa: "The general offered no apologies. He said 'The soldiers erred in judgment. They should have hired a hooker!'"

Mitchell follows all of this emotional intensity with a cover of the feel" good Sons of the Pioneers classic "My Best To You," built around a fluttering keyboard figure that acts as a nice, soothing counterpoint to the heavy-duty spleen venting that precedes it.

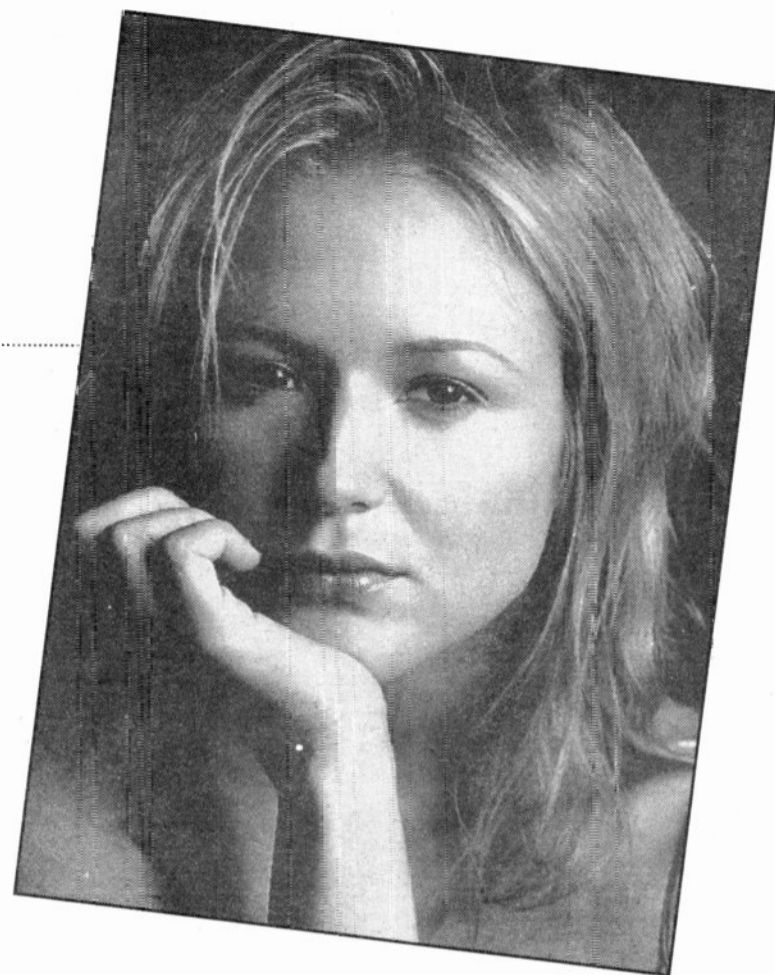
— Tierney Smith

ALANIS MORISSETTE
Supposed Former Infatuation Junkie
Maverick/Reprise (9 47094)

"I'm too tired to recount the unpleasantries one by one," Alanis Morissette sings on "Front Row," the very first song on her second album, *Supposed Former Infatuation Junkie*. And that's about as bitchy the erstwhile poster girl for post-teen gal angst gets to matching the overwhelming grumble session that was her 1995 debut, *Jagged Little Pill*.

But that doesn't mean Morissette has settled into complacency here. Throughout *Junkie's* 17 songs are tales of sneaking-up maturity, parental probes and fame's personal vanquishing effect. It's the conquering of long-held fears and the growth of one artist in the spotlight that's on display; Morissette holds the challenge and turns *Junkie* into a compact diary of what she's done and learned since she's become a worldwide superstar.

Working again with *Pill* svengali Glen



Jewel

Ballard, Morissette ups that album's musical and lyrical quotient here.

If *Pill* was the musings of a young woman just learning to deal with her age and rage, then *Junkie* is the story of that same woman, a little older, a bit wiser and more in control of her emotions. No more theater blowjobs for this gal; she's too busy exploring her inner self to obsess over such trivial and carnal matters. For all she cares, the guys who did her wrong can go screw themselves (witness both the album's title and "Are You Still Mad," where Morissette takes a guilty pleasure in airing their dirty laundry in public by answering the question with a curt "of course you are").

The musical jumps on *Junkie* also are evolved. Middle Eastern notes grace many of the songs, flowing in and out of them with a delicacy that works surprisingly well within their contexts. Morissette even gives props to her recent trip to India on the album's first single, "Thank U." At times *Junkie* reads like a self-help manual — "I would be good/Whether with or without you," she sings at one point, and "Can't Not" is a mantra-like piece of self-assurance that's immediately followed by "I Was Hoping," which offers this bit of self-restraint: "I had to watch my tone for fear of having you feel judged." That's fine, it seems to work for Morissette. She's tucked away her neuroses and replaced them with a shimmering idealism that doesn't seem all that out of place with the big world around her, which doesn't appear quite so jagged anymore.

— Michael Gallucci

OASIS
The Masterplan
Epic (EK 69647)

The Masterplan, a 14-song, B-side compilation from Oasis, frustratingly details exactly what is right and wrong about these snotty British rockers. On one hand, many of the songs are finely crafted pieces of pop utopia, singalong ditties about life's essentials that

have been a staple of commercial music since the world began; on the other hand, quite a few of these songs bleed into the pointless rock territory known as jam-land, where only the artists involved could possibly know how brilliant the moment was in the studio.

But then again, Oasis is a crafty bunch, and this is essentially a leftover set. So, they're probably quite aware that much of *The Masterplan* is a load of dookie. But being between albums (and following one that didn't sell as well as expected) and criminal activities, visibility is key for them right now. Hence, *The Masterplan*.

And as far as B-side comps go, it's not all bad. It starts off with a killer tune, "Acquiesce," that should have been saved for the flip side. It's one of the few Oasis songs that successfully balances Liam Gallagher's sneer with brother Noel's off-key musings. And with lines like "We need each other/We believe in one another," it's sort of the Oasis story wrapped up in a hook-filled four-and-a-half minutes.

A messy live version of "I Am The Walrus" focuses on the band's Beatles fixation with mostly disastrous results, while "Listen Up," a debut album outtake, is actually better than almost anything found on that 1994 release. But most of *The Masterplan's* best cuts come, not so surprisingly or coincidentally, from the sessions that produced their finest album, 1995's (*What's the Story*) *Morning Glory?*: "Underneath the Sky," "The Swamp Song" (with Paul Weller on guitar and harmonica), "Rockin' Chair" and the title tune.

Think of them as *Morning Glory* bonuses and you'll relish *The Masterplan* much more than it probably deserves.

— Michael Gallucci

PJ HARVEY
Is This Desire?
Island (314-524 563-2)

On *Is This Desire?* Polly Jean Harvey's penchant for melodrama is very much in

evidence, though it sometimes gives way to subtler pleasures. It's not nearly as catchy as her past efforts. She relies heavily on ballads here, yet her voice, with its ever-changing tonal shifts and variations — she goes from the proverbial whisper to a scream — makes even the record's less-infectious moments weirdly entrancing. She sounds like a different person on nearly every track.

Most of these songs transmit a conspicuously unsettling air. "Joy," with its urgent clanging backdrop, tells the tale of a woman trapped in an almost unbearable state of stark isolation, kept that way due to some unnamed condition. It's a song that allows Harvey to indulge her love of tortured melodrama and it ends on a chilling note with "Joy," whose existence has clearly deadened her, flatly declaring, "I've been believing in nothing since I was born, it never was a question."

Intense emotions drive these songs. "My Beautiful Leah," a ragged slow dirge, concerns the title character's restless, unsuccessful search for fulfillment which Harvey sings in a voice thick with despair ("She was always so needing, said 'I have no one.' Even as I held her she went out looking for someone").

Harvey's songs are akin to miniature novels — the gothic kind. In "The Wind," with its whispered verses that serve to heighten the drama, a former "lady of pleasure and high born" who now sits alone in the chapel she built "with her image on the wall" pines away for her lost past. Harvey doesn't do anything half way. Even those rare moments of joy (i.e., "The Sky Lit Up") boast a frenzied tempestuous edge, while a hushed song

like "Catherine," the record's finest moment, crackles with a feverish intensity as Harvey gives voice to a soul consumed with envy for the lover that could not be won ("I envy the wind your hair riding over/I envy the pillow your head rests and slumbers/I envy to murderous envy your lover").

All told, it's the emphatic way in which Harvey heightens the emotional drama here that gives these songs their winning edge.

— Tierney Smith

JAY & THE TECHNIQUES

...The Main Course

Forevermore (FVR 4607-2)

It's been more than three decades since Jay Proctor feasted on the delicious "Apples, Peaches, Pumpkin Pie." Now he's back to begin *The Main Course*.

That 1967 smash for Mercury Records' Smash subsidiary put Proctor's young Allentown, Pa.-based R&B group, Jay & The Techniques, on the national map. Bubbly follow-ups such as "Keep The Ball Rolling" kept them there for a while, but it's been a long time since Proctor surfaced with fresh product.

Proctor's soul-soaked pipes have weathered the years gracefully. He has a new cast of studio Techniques on this set (including manager/co-producer Rick Levy on guitar), but Proctor's commitment to bouncy, tuneful melodies tailor-made for beach music denizens hasn't dimmed. "One Way To Do It" and "Don't Ask Me To Forget" are bright and danceable, Proctor's energetic delivery a delight. Timi Yuro's vengeful "What's A Matter Baby" receives an upbeat, blues-tinged

reading, Randy Gilkey laying down a rumbling piano line underneath Proctor's tough vocal.

Proctor has clearly matured as a stylist; "I'll Cry With You" and "Why Does Everything Change" elicit powerful, passionate performances devoid of the bubblegum/soul ambience permeating his early hits.

Though their styles seem polar opposites, Proctor sounds at home with Barry White's "I Love To Sing The Songs (God Wants Me To Sing)," while a remake of the Techniques' '68 hit "Baby Make Your Own Sweet Music" confirms Proctor's tasty way with a succulent song. (PO Box 162, Henrietta, NY 14467)

— Bill Dahl

SHERYL CROW

The Globe Sessions

A&M (31454 0959 2 INO2)

Given her knack for writing sharp, accessible songs, it's only natural to expect good things from Sheryl Crow. *The Globe Sessions*, her third release, is no exception. It's a record that is, by her own admission, her most personal and honest to date. The softer sound on display here virtually invites a sense of intimacy. Guest musicians, who include ex-Prince guitarist Wendy Melvoin, Bobby Keyes (sax), Lisa Germano (violin) and Benmont Tench (piano), provide some fine musical accompaniment.

Crow, in her earnest but girlish voice, sings of failed relationships that continue inexorably to haunt. "I'm a loser at love," she sings in the Eastern-tinged "Am I Getting Through" which seems likewise to express a longing for real human connection, provided

she receives total acceptance for who she is in return. Her loser-in-love lyrics are recurrent themes here. In the tuneful "Anything But Down" she's emotionally bound to a no-good guy and tormented by her own paralyzing indecision ("You're a raging sea I pull myself out of everyday/I plead insanity 'cause I can't leave but I can't stay").

If Crow's songs dwell on the tortured aftermath of dysfunctional relationships, her music is weirdly beguiling. "It Don't Hurt" is a bracing C&W-tinged number that finds her bravely denying the lingering pain of a lost love only to affirm resignedly, "It don't hurt like it did/It hurts worse, who do I kid?" while "Crash And Burn," which weds angst with introspection, voices a stoic fatalism ("I might be stupid enough to want to fall again 'cause I've gotten used to crash and burn"). In the midst of all this soul-baring angst, Crow includes a wordy Bob Dylan song titled "Mississippi." Originally intended for inclusion on his *Time Out Of Mind* recording, Dylan offered it to Crow instead. With its bracing melody (Lisa Germano's violin providing a swinging counterpoint) "Mississippi" exudes a carefree spirit ("Well my ship's been split to splinters/It's sinking fast, I'm drowning in the poison/Got no future, no past/But my heart is not weary/It's light and it's free/I've got nothing but affection for those who have sailed with me").

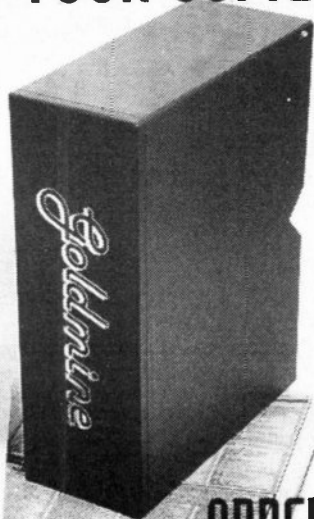
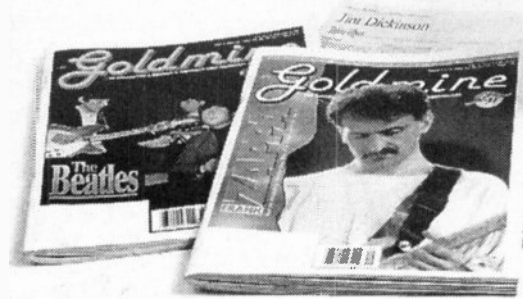
Crow must have enjoyed doing this one, offering as it does a temporary respite from the cathartic exercises that surround it.

— Tierney Smith

(Please see New Releases page103)

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Reissues

TAJ MAHAL

In Progress & In Motion 1965-1998
Columbia/Legacy (C3K 64919)

Anthologizing a prolific musical force as doggedly eclectic as Taj Mahal is a daunting prospect. Even with the artist himself credited as co-producer (along with blues maven Lawrence Cohn) of this ambitious three-disc collection (encompassing 54 tracks and more than three decades), the overall impression after experiencing its extraordinarily wide-ranging contents is that the set hasn't quite nailed all the highlights of Mahal's amazing career. Blues-rock, country blues, reggae, ragtime, and jazz are all aboard, but they're not organized into clear-enough focus. (David Ritz's liner notes interview with the former Henry St. Claire Fredericks does provide enlightening biographical info.)

Actually, there's something tangible missing too. "Farther On Down The Road," one of the multi-instrumentalist's most blatantly soul-slanted early efforts for Columbia (Joe Simon's cover broke into the R&B Top Ten in 1970), is inexplicably absent. The set is presented with no chronological context whatsoever; two rocking entries by the Rising Son — Mahal's groundbreaking mid-60s group with Ry Cooder — are hidden midway through side two instead of being situated near the front of the first disc. With an artist of Mahal's roving musical interests, a time frame seems essential to fully grasping his development.

The first two discs are heavily blues-oriented, showcasing Mahal's most accessible late-60s/early-70s work. Opening with his rollicking, horn-leavened adaptation of Blind Willie Johnson's "You're Gonna Need Somebody On Your Bond," the set alternates between plaintive country-blues that spotlight Mahal's deft guitar picking (Sleepy John Estes and Mississippi John Hurt were among his influences) and band-backed blues-rock outings. Notable from the latter camp are 1968's "She Caught The Katy & Left Me A Mule To Ride" and an unlikely but quite successful treatment of Dave Dudley's truck driving country ode "Six Days On The Road" from the following year. An irresistible ragtime lilt informs "Cakewalk Into Town" and "Nobody's Business But My Own." "Ain't It Funky Now," an unreleased autobiographical gem from '69, reminds us that Mahal could convincingly belt soul when the mood struck (Mahal's vocal quaver here is reminiscent of Otis Redding). Three items from Mahal's 1990 appearance on the Austin City Limits TV show seem an unwise way to close disc two (one would certainly suffice).

The last CD attempts to summarize Mahal's forays into numerous roots music genres, many of its tracks dating from more recent projects. It's an impossible task; perhaps confining the set's scope to vintage Columbia material would have made more sense. Segueing calypso, reggae, jazz, blues, and other only vaguely related idioms, as *In Progress & In Motion* insists upon doing relentlessly on the final CD, makes for jarring listening.

Of course, that was likely musicologist Mahal's intent in the first place — educating the masses. Alas, not all his fans are likely to share his uncommonly vast musical vision.

— Bill Dahl

MISSISSIPPI JOHN HURT

Rediscovered
Vanguard (79519-2)

It was fortunate indeed that elfin bluesman Mississippi John Hurt had the prescience to record the autobiographical piece "Avalon Blues" during his second recording session for Okeh in December 1928. Without such a vividly drawn aural roadmap, folk researchers Tom Hoskins and Mike Stewart could never have embarked on the journey to Avalon, Mississippi in 1963 that led to the elderly guitarist's rediscovery — and ultimately, the two dozen songs that comprise this immensely charming disc.

Hurt was nothing like fellow pre-war legends Son House, Skip James, or Bukka White, who roared their bone-chilling blues with frightening intensity. Hurt's approach was resolutely gentle and melodic, closer to the pre-blues songster tradition than to the bottleneck-fired savagery of Delta blues. And unlike several of his time-ravaged peers during the early '60s blues revival, Hurt's guitar skills remained prodigious when he was dusted off and presented to the apple-cheeked collegiate crowd.

Rediscovered surveys several of Hurt's 1965-66 Vanguard sessions. His complex finger-picking was dazzling in its dexterity, especially when reviving his Okeh classics — "Candy Man," "I've Got The Blues And I Can't Be Satisfied," and "Stagolee" — of nearly four decades before. The expectations of the folkies took a toll, though; Hurt led a sappy singalong of "You Are My Sunshine" when he played Oberlin College in April of '65.

Prime performances from a unique blues great. (2700 Pennsylvania Ave., Santa Monica CA 90404)

— Bill Dahl

VARIOUS ARTISTS

Songs And Ballads Of American History
And Of The Assassination Of Presidents
Rounder (CD 1509)

As our Republican Congress bares its fangs for Bill Clinton's Democratic blood, what could be more timely than a compilation of historic ballads laden with presidential assassination songs! Recorded between 1937 and 1949 for the Library of Congress, the performers range from the powerful (Judge Learned Hand doing a Civil War song he learned while at Harvard Law School) to the forgotten (Mrs. Minta Morgan of Bells, Texas). The five executive murder tracks — including a brief fiddle interlude titled "Booth Killed Lincoln" — all come from North Carolina's noted singer/ballad collector/lawyer Bascom Lamar Lunsford.

Later acts like Norman Blake, Doc Watson, and Muleskinner have done variants of these



Taj Mahal

songs, which of course borrow from earlier folk ballads — at times with hilarious results. In the excellently remastered and finely annotated CD's high point — the eight-minute cante-fable (story song) "Mr. Garfield" — the first lady asks her dying husband if she should remarry. Like a Wild West gambler to his moll, the pres answers, "Don't you never let a chance go by, lord. Don't you never let a chance go by."

Just think! A century from now, folklorists will be archiving songs about Monica Lewinsky.

— Bruce Sylvester

SPONGETONES

Where-Ever-Land
Permanent Press (PPCD 52710)

Critically acclaimed but commercially ignored, North Carolina's Spongetones were one of a burgeoning number of power pop combos who set retro rock rolling back in the mid-80s. Anchored by guitarist Jamie Hoover, the band released a half dozen albums between 1982 and 1995, each displaying their dazzling command of '60s-style Brit-rock and a penchant for crafting irresistible hooks and infectious, exuberant melodies. With the dawn of the '90s and a move to the Black Vinyl label, the 'Tones found themselves fostered by The Shoes, an enduring power pop institution in their own right. Sadly, however, the Spongetones' earlier works remain relatively hard to come by, out of reach to all but the most dedicated collectors.

Thankfully, that situation is partially remedied by the Permanent Press label's re-release of *Where-Ever-Land*, the group's pivotal third album. Augmented by five bonus tracks — a pair of heretofore unreleased demos and three live radio performances — it features the band's trademark sound, a style that drew heavily on The Beatles and their Merseyside brethren. Those influences surface repeatedly throughout the set, both on the offerings from the original disc ("Since You Said," "Self-Sufficient Guy," "Up In Smoke") and

the remarkably revealing — unplugged — tracks recorded for the World Cafe Radio Program. In fact, that trio of tunes — "Not So," "(My Girl) Maryanne" and "Torn Apart," all reprised from earlier albums — demonstrates that Hoover and company weren't simply mere mimics, but were talented writers, arrangers and performers who practiced their craft with a taste and technique all their own.

Still, in listening to an album like *Where-Ever-Land*, the game of "Name Those Influences" becomes all but unavoidable. The album's opening salvo, "Forget About Mary," kicks off with what sounds like a muffled expletive and then launches into a scorching steamhammer assault that recalls Cheap Trick in its most uninhibited fervor. The same comparison can be claimed by "Baby Boomer," a resolute response to the easy, breezy melodies that precede it. In fact, while the Spongetones derived their original inspirations from the seminal sounds of the '60s, they freely scoured the '70s for other role models as well. Take the bracing rhythms of "Talk to the Girl," for example; the instantly infectious chorus revisits The Romantics, The Knack and half a dozen other left coast bands on the cusp of power pop's second coming.

Is *Where-Ever-Land* derivative? Whatever... it's still a great piece of irresistible rock 'n' roll revelry from a band that could have been a contender, given the right circumstances and promotional muscle. Thanks to this second go-around, we have another opportunity to soak up the Spongetones for all they're worth.

— Lee Zimmerman

VARIOUS ARTISTS

From Calypso To Disco: The Roots Of
Black Britain
Sequel (NEMCD 974) (U.K. import)

There's long been a crushing need for Britain's early black music scene to receive the same kind of generous anthologizing as its white counterpart. The massive influx of

Commonwealth immigration which shaped the country during the late 1950s, after all, brought a lot more along with it than a love of ska and some fancy-dan dance steps. With the exception of a handful of persistent practitioners, few of those pioneers are remembered today, or, if they are, it's for utterly the wrong reasons.

Sweet Sensation, Jimmy Helms, Jimmy James and the Real Thing would all score massive U.K. hits through the 1970s, but only after a decade or more of struggling to establish themselves. *From Calypso To Disco* does not necessarily right this wrong, for the most part choosing material from the better-known part of these careers. But in avoiding

the actual hits, it at least portrays an alternate angle.

Another hit British team, Mac and Katie Kissoon, fare even better, as solo cuts from 1968 and 1965 respectively emerge to confirm the siblings' historical credentials. And then there are the names which emerged in an earlier era and can claim their own role in developing Britain's black music scene — Emile Ford and the Checkmates, Joe Meek protege Ricky Wayne, pianist Winifred Atwell, and the clutch of Caribbean immigrants who paved the way for the U.K.'s ska explosion — the Mighty Terror, Lord Ivanhoe, Lord Invader.

At a time when the musical needs of the country's minority population were fed by a tiny handful of specialist labels, names like these were completely unknown in white English circles. But amongst the African and Caribbean communities, they were as popular as any rock 'n' roll performer — a point proven when the aptly named Cuddly Dudley landed a regular slot on television's epochal *Oh Boy*. The erstwhile Dudley Heslop's status as Britain's first black rock 'n' roller was further enhanced, incidentally, when his backing band went on to become Johnny Kidd's Pirates.

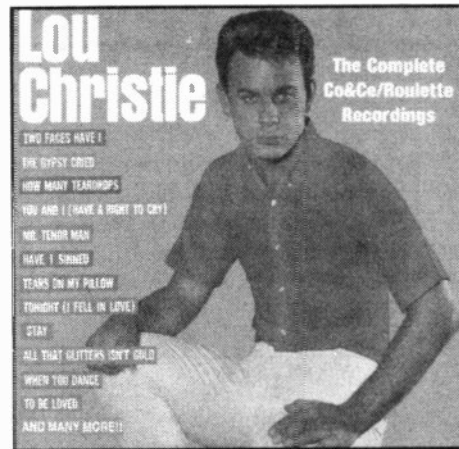
As this collection's title suggests, the majority of black English musicians concentrated either on soul or dance, with the likes of Maxine Nightingale and Cymande exemplifying such qualities on a truly international basis — remember "Right Back Where We Started From"? Remember "The Message"?

The reality, however, was somewhat further reaching. The inter-racial Foundations plowed a strong pop furrow, while the evocatively named Demon Fuzz struck out in the direction of prog rock — and did so with such conviction that they were swiftly snapped up by the prestigious, specialist, Dawn label. Jazzman Ray Ellington moved even further afield, as the resident band leader on the legendary *The Goons* radio show.

This, then, is the diversity which *From Calypso To Disco* set out to chart, and it succeeds with room to spare. Scouring the Pye Records vault as a tribute, perhaps, to that company's own far-sighted musical policies, the compilers have created a 29-track collection which, in its own way, rivals any comparable American label anthology — the much-vaunted likes of Atlantic Records included. British soul and black music has never been accepted as a substitute for its American counterpart, but *From Calypso To Disco* proves that it was never meant to be one.

Born of an entirely different set of circumstances and experiences, it inevitably grew to reflect them, and in the process it became as distinct a domestic entity as any other British music you could name, from Merseybeat to 2 Tone, from Baggy to Brit-pop. The only difference is that nobody ever came up with a catchy name for it.

— Dave Thompson



LOU CHRISTIE
The Complete Roulette/
Co & Ce Recordings
Taragon (TARCD-1042)

Not only did Lou Christie have two faces (or so he proudly proclaimed in his first Top Ten hit), he had two voices. In addition to his pleasing doo-wop-tinged tenor, Christie had full command of a shrieking falsetto that rendered his 1962-64 work for the Roulette and Pittsburgh-based Co & Ce labels unique.

Christie's entire output for those two firms is digitally gathered for this disc, including his three 1963 chart entries for Roulette, "The Gypsy Cried," "Two Faces Have 1" (which peaked at #6 on *Billboard's* pop charts), and "How Many Teardrops." The

(Please see Reissues page 124)

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25 Great Rock 'n' Roll Records: Doo-wop

by Robert Pruter

Many longtime collectors of early rock 'n' roll and rhythm 'n' blues take offense at the term "doo-wop" (or doo-wop, du-wop, doo-wopp, what have you) for vocal group harmony records. They grew up during the era of '50s rock 'n' roll and that term simply did not exist back then. Many East Coast collectors, however, do recall using the term during the early 1960s, when they saw a resurgence of vocal harmony records largely generated by such Italian-American groups as Dion and The Belmonts and The Earls, and it is to this genre that they apply the term "doo-wop."

Unfortunately, for the East Coast collectors, for better or worse, the term "doo-wop" in the last two decades has spread throughout our culture to refer to any rock 'n' roll or rhythm 'n' blues record that exhibits vocal harmony (solo with backing group, duets, as well as ensembles). And it is that meaning of the term that will allow a list to cover 25 top doo-wop records of all time.

I pause when I say "of all time," because among the many tens of thousands doo-wop records that have been recorded, it is fairly silly and presumptuous to select a mere 25 records as the best. If I were to compile this list in another month, another week, even another day or another hour, it might look considerably different. So to compile 25 of the following involves a certain conceit that would be hard to defend if we lived in a wholly rational world. Fortunately, at times, this world can allow a degree of irrationality, so we can have a little fun without placing any kind of authority or importance on this mere list of records.

This list will include mostly best-sellers and will not be, like so many of these lists, a compendium of incredibly obscure songs that appeal to exactly five people whose passions for the music have become so demented that they are capable of selecting only some record that sounds like it was sung from the bottom of a garbage can. These are the records that represent the lost history of rock 'n' roll. Many of today's rock critics ignore doo-wop, or if they are familiar with it mindlessly dismiss it. Fans of doo-wop have long championed the music as the cutting edge music of rock 'n' roll that actually launched the rock 'n' roll revolution when such records as The Crows' "Gee" and The Chords' "Sh-boom" crossed over from the R&B charts and entered the popular music charts amidst the Patti Pages, Vaughn Monroes, and Ames Brothers. Not only do these records represent some of the best doo-wop of all time, they also present some of the best in rock 'n' roll of all time.

1. "Gloria" (1954), by The Cadillacs. There is a reason why every amateur doo-wop group at the East Coast doo-wop concerts tries their hand at "Gloria." It ranks as one of the outstanding ballad doo-wops of early rock 'n' roll, and also represented the standard by which every doo-wop group measures itself on how well it can sing "Gloria." Unfortunately, for all those aspiring groups, they will never measure up to the original because The Cadillacs, one of the

best groups in rock 'n' roll history, originally recorded "Gloria" for the New York Josie label. Earl Carroll, the lead, was equally superb — as was the rest of the group — at singing both ballads and jump tunes. From their very first recordings, The Cadillacs exuded in the vinyl a feeling of supreme confidence; they were the top group, and they sounded as though they were. Thus, selecting "Gloria" over the group's great jumps "Speedo" or "Zoom" is almost criminal.

2. "The Wind" (1954), by The Diablos. This Detroit group, with the splendid Nolan Strong as lead, created one of the great cult favorites in doo-wop lore with "The Wind," a hauntingly beautiful ballad. The record was sung in a primitive studio and sounds thin next to what was being produced in New York — on The Cadillacs' recordings for instance. Strong, who drew much of his vocal style from the great Clyde McPhatter, was a heavy influence on Smokey Robinson and possessed an incredibly delicate high tenor that strongly etches a song into the listeners conscience. "The Wind" was never a hit outside the confines of Detroit, but for years collectors ranked it as among their favorites. In New York, a greasy-style doo-wop group, The Jesters, re-recorded the song and got a hit in 1960.

3. "Earth Angel (Will You Be Mine)" (1954), by The Penguins. This relaxed ballad, led by Cleve Duncan, represents one of the defining songs of the rock 'n' roll revolution that forever changed the popular music landscape. Along with Chuck Berry's "Maybellene," Elvis Presley's first Sun records, and Alan Freed's move to New York, "Earth Angel" is a landmark. The song came out of Los Angeles and was recorded on a small label called Dootone. It is a deceptively simple song — accompanied by piano triplets that became omnipresent in doo-wop, that acts as a narcotic on the brain. Despite having heard this song a zillion times, it still manages to enchant.

4. "You Gave Me Peace Of Mind" (1956), by The Spaniels. The group from Gary, Indiana, who recorded for Chicago-based Vee-Jay, are universally recognized by R&B fans as one of the great vocal harmony groups of the 1950s. They harmonized with superb tightness and expertise, and — unlike many a '50s group — received fine, crisp production from their record company. Most remarkable was the group's lead vocalist, James "Pookie" Hudson. With his smooth tenor and use of just a touch of vibrato, he ranks as one of the outstanding voices of the 1950s, up there with Clyde McPhatter, Sam Cooke, and Willie Winfield (of The Harptones). If one were to describe tenors as either sweet or dry, one could say Hudson was semi-sweet. Then there was the Spaniels' outstanding bass, Gerald Gregory, whose low-register vocalizing out front mimicked magnificently the sounds of the saxophone and, in the background, provided a solid bottom. Surrounding the lead are the two tenors and baritone, which with a restrained falsetto top that comes from the



The Spaniels

diaphragm and not the nose, creates the classic Spaniels harmony sound. Their marvelous riffing both enhances and ennobles the work of Hudson as well as Gregory. What the Spaniels did with a song lifted them from the level of fine craftsmen to the level of exceptional artists. "You Gave Me Peace Of Mind" is a tremendously moving and gospelly ballad. The song was originally recorded by The Spirit Of Memphis Quartet as a gospel number. Although thoroughly doo-wop in its vocal conventions, the song is deeply infused with that intangible called "soul," which rests in Hudson's heartfelt lead that's counterpointed magnificently by the falsetto-topped chorusing of the other members. Despite its lack of chart success at the time, the song is fondly recalled in Chicago where it was played on oldies radio shows years afterwards.

5. "Come Go With Me" (1956), by The Del Vikings. This song is one of the most familiar doo-wops to the current generation, having appeared in innumerable period films set in the 1950s to provide malt-shop flavor. Beginning with the infectious opening "dum dum, dum dum, dum, dum be du be dum," this bright, upbeat song helped immeasurably to define the doo-wop style, particularly for an up-tempo rock 'n' roll vocal harmony record. The Del Vikings from Pittsburgh first recorded the song locally on the Fee Bee label, and nationally it was picked up by Dot. Released in late 1956, it became a national hit in early 1957. The Del Vikings almost topped themselves in the summer of 1957 with the spectacular "Whispering Bells."

6. "Been So Long" (1958), by The Pastels. "Been So Long" is an utterly sublime doo-wop with a gripping lead by Big Dee Irwin and haunting chorusing by the rest of the group. For decades later it remained a staple on oldies radio shows. The Pastels were an East Coast group that recorded for Mascot in New Jersey. All their hit records were leased to the Chess brothers' Argo label in Chicago. The Pastels suffered a criminal

failure in the lack of national chart success for their equally sublime "So Far Away" (1958).

7. "In The Still of the Night" (1956), by The Five Satins. This record was one of the defining songs of the early rock 'n' roll era with its strong chanting of doo-wop riffs in the background and impassioned lead work by Fred Parrish. From a production and a musician's standpoint the record is a mess. It was recorded in a church basement by a small underfinanced company, and it sounds like it. The origins of the song's enduring reputation dates to the release of Art Laboe's first *Oldies But Goodies* album, which included "In The Still Of The Night." As a result, the song helped to create the doo-wop revival in the early '60s and re-entered the national pop charts in 1961.

8. "Why Do Fools Fall In Love" (1956), by The Teenagers. This song shows how New York record man George Goldner has not been fully recognized as one of the pre-eminent producers of the rock 'n' roll era, probably stemming from his concentration on recording New York Hispanic and African-American vocal groups as opposed to guitar-wielding southern white boys. "Why Do Fools Fall In Love," with 13-year-old Frankie Lyman as lead, not only crystallized the centrality of New York vocal harmony in early rock 'n' roll, but it also introduced the whole "kiddie lead" style of doo-wop, in which the lead has the pure sound of a pre-pubescent boy. The record launched Goldner's Gee label, which the record man proceeded to lose by selling it to Morris Levy to pay off race track gambling debts. Lyman had one of the purest kiddie lead voices, and combined with Goldner's bright production using the cream of New York sessionmen "Why Do Fools Fall In Love" ranks as one of the most enduring doo-wop records. It has been often re-recorded, and typically, along with all the songs on this list, no other act has even come close to the original.

(Please see Doo-wop page 104)

(New Releases from page 99)

LITTLE CHARLIE & THE NIGHTCATS
Shadow of the Blues
Alligator (4862)

With their eighth Alligator Records release, Little Charlie Baty and his Nightcats deliver a rousing set of blues smokers. The disc opens with a funky low down blues, "Never Trust A Woman," highlighted by the smooth vocals of Rick Estrin and the piano of Jimmy Pugh. Estrin blows a mean harp on his own composition, "New Old Lady," backed by a skin-tight rhythm section, June Core on drums and Ronnie James Weber on bass.

The Nightcats prowl through "You Got Your Hooks In Me," with Little Charlie pulling no punches on lead guitar, and segue right into "Big And Fat," a fine song, filled with blues metaphors and a great shuffle beat.

Next up is a smoldering rendition of the Sonny Boy Williamson tune, "You Don't Love Me That Way," one of the finest tracks on the album. Another winning track is "Dirty Dealin' Mama." It's a slow blues with traditional overtones.

"She went to see the butcher, he put meat up on the grill. She went to see the dentist, 'cause she likes the way he drills."

Baty and the boys scorch on the original instrumental, "Percolatin'," and get back to their roots on "Murmur Low." The Nightcats close out their lucky 13 song set with the jumping "You Got To Rock," a tune reminis-

cent of Stevie Ray or Jimmie Vaughan.

Shadow of the Blues will keep your toes a tappin, and your mojo working. These guys know how to throw a party. Have mercy.

— Michael B. Smith

JOHN LEE HOOKER
The Best of Friends
Pointblank (7243 8 48424 2 8)

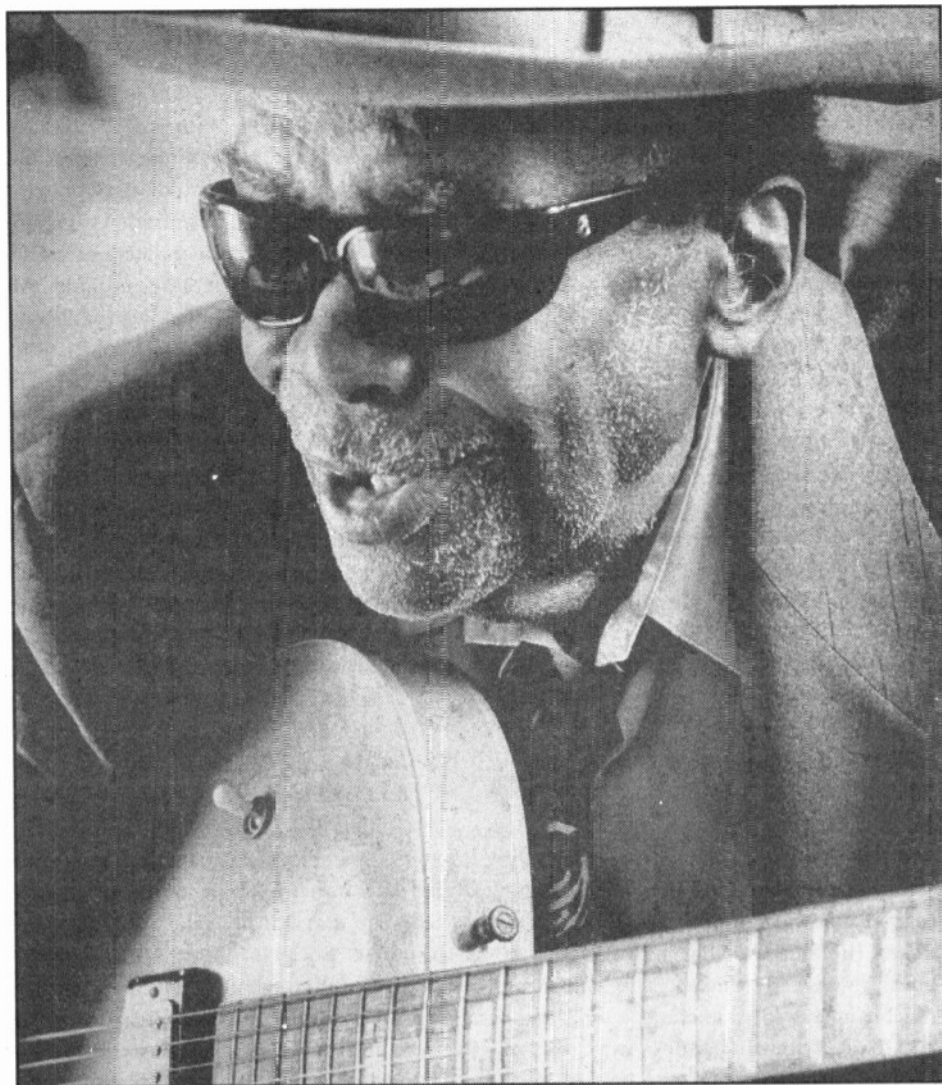
The parade of superstar cameos inflicted on blues immortal John Lee Hooker over the course of his 1990's Pointblank tenure — ostensibly in a misguided attempt to render him relevant to a new generation of fans already acutely aware of his legendary status — has been a disturbing enough development.

Repackaging all those collaborations into a flaccid *The Best of Friends* is enough to make any longtime fan of the Boogie Man run screaming for the brooding solace of Hooker's early solo waxings for Modern and King, which rate up there with the mighty cornerstones of postwar blues.

An utter lack of imagination has been the byword throughout Hooker's Pointblank tenure, and here is that as drearily obvious as it is here. Inferior remakes of Hooker's seminal material from decades earlier are the order of the day: Did the world really need one more "Boogie Chillen" with a passionless Eric Clapton on guitar, or an unfocused Los Lobos-backed revival of "Dimples"?

A rushed "Boom Boom" has no bite despite

(Please see New Releases page 105)



John Lee Hooker

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"A HAPPY NEW YEAR TO ALL GOLDMINE READERS"

(Doo-wop from page 102)

9. "Duke of Earl" (1961), by Gene Chandler. "Duke Of Earl," despite bearing the name of a solo artist, was recorded by a group called The Dukays. A marketing decision and a change of labels from Nat to Vee-Jay resulted in the group's lead, Eugene Dixon, getting credit as Gene Chandler. The Dukays were a Chicago-based group that represented a transition from doo-wop to soul. They thus created one of the last great songs of the doo-wop era, namely "Duke Of Earl." Their songs were typical of the period — partly in the group-harmony tradition and partly in the soul style. The vocal parts were allowed to assert themselves well in front of the few instruments employed in the mix, but despite this 1950s complexion, there is a subtle soul element in the hard-edge vocals. "Duke Of Earl" was specifically a product of street-corner harmonizing. The usual routine was to "open the vocal cords" up with some nonsense syllables singing the scale. Usually it would be something like "ah, ah, ah, ahh," but this time someone in the group started working with "du, du, duu," which soon evolved into compelling "Duke, Duke, Duke of Earl" chant (which involved nothing more than going up and down the scale). That haunting chant, however, has proved itself as one of the most notable in rock 'n' roll history.

10. "A Thousand Miles Away" (1956), by The Heartbeats. This group, led by the great James Sheppard, distinguished itself with smooth tight harmony and a knack for creating great nonsense vocal riffs. Their sound was the ultimate in romantic doo-wop balladry, and "A Thousand Miles Away" is the most memorable of their uniformly excellent recordings. Sheppard as lead and songwriter successively for two R&B groups — The Heartbeats along with Shep and The Limelights — created the first *song cycle* (i.e., a string of songs constituting a musical and literary unit) in rock 'n' roll. The cycle began with "A Thousand Miles Away" (1956) and then "500 Miles To Go" (1957) that Sheppard recorded with The Heartbeats. It then continued with recordings he did with The Limelights — "Daddy's Home" (1960), "Ready For Your Love" (1961), "Three Steps From The Altar" (1961), "Our Anniversary" (1962), and "What Did Daddy Do" (1962). The song cycle first emerged in the 19th century as part of the German *lied* tradition, and many ill-informed rock critics have thought that the Beatles, with their Sgt. Pepper's *Lonely Heart Club Band* album from 1967, had created the first rock 'n' roll song cycle. As we see, however, the song cycle in rock 'n' roll actually began with doo-wop.

11. "Can I Come Over Tonight" (1957), by The Velours. "Can I Come Over Tonight" possesses those imponderables that the uninitiated into the wonders of doo-wop seem to miss. The song features the wonderfully expressive lead of Jerome Ramos — whose halting and vibrato-laden vocals is one of the most intriguing in doo-wop. The peculiar catch in Ramos' delivery and the rich flavor of his timbre helped immeasurably in making The Velours one of the most impressive groups of the doo-wop era. "Can I Come Over Tonight" was recorded for a small New York label, Onyx, and was

supported by the Sammy Lowe Orchestra. Among the Velours' other songs, "This Could Be The Night" and "Romeo" particularly impress.

12. "May God Be With You" (1956), by The Danderliers. A jump tune, "Chop Chop Boom" (1955), was the Danderliers' only hit, and thus it unfairly obscured the group's tremendous reputation as masters of ballads that exude romantic feeling, notably "My Autumn Love" (the shamefully buried flip to "Chop Chop Boom"), "May God Be With You" (1956) and "My Love" (1956). The most moving of this trio of great songs was the spiritual-sounding "May God Be With You," which, like all the group's slow sides, was led by James Campbell. Throughout "May God Be With You" weaves the great sax work of Lucius Washington from the Red Saunders Orchestra. When the group's jump lead, Dallas Taylor, died in 1986, the remaining members of the group sang "May God Be With You" at his funeral.

13. "Golden Teardrops" (1953), by The Flamingos. September 1953 saw the release of The Flamingos' classic Chance recording of "Golden Teardrops." The beauty of this song is marvelously enhanced by the intricate harmonizing, especially the way the voices are dramatically split in the intro and the close. Sollie McElroy's impassioned vocalizing, although a bit flat, helps tremendously in giving "Golden Teardrops" its reputation as a legendary masterpiece. The Flamingos went on to make many more great recordings with the technically more talented Nate Nelson as lead, but "Golden Teardrops" has sustained itself as the collectors' favorite.

14. "Maybe" (1958), by The Chantels. The greatest female doo-wop group of the rock 'n' roll era is undoubtedly The Chantels, who recorded for George Goldner's End label. Never has female harmony been put together so splendidly, and no other female group could match the magnificent multi-octave voice of lead Arlene Smith. With "Maybe," the group had found a perfect match, where their vocal talents could be used to create a dramatic rock 'n' roll ballad. Goldner's simple production helped immeasurably in allowing the girls to shine. One perhaps could hear more interesting harmony (such as some outstanding bell-tone singing) on the group's first hit, "He's Gone" (1957), but "Maybe" had the greatest dramatic power. Other great Chantels hits were "Every Night (I Pray)" and "I Love You So." "Maybe" was frequently remade in later years by such acts as Janis Joplin (rock version) and The Three Degrees (soul version), but nothing could touch the original doo-wop version.

15. "A Teenager In Love" (1959), by Dion and The Belmonts. This song represents the best in Italian-American doo-wop. This mid-tempo song has never aged, whereas the group's first hit, "I Wonder Why," sounds a little jivey now. Of course, "A Teenager In Love," provides one of the best known sing-along lines that twists "Why must I be a teenager in love?" into "Why must I be a teenager in jail?"

16. "Please Say You Want Me To" (1957), by The Schoolboys. With a remarkable series of pleading ballads, The Schoolboys typified the East Coast pre-teen

soprano sound, or kiddie lead sound, the best being "Please Say You Want Me To." With Leslie Martin as lead, The Schoolboys' first success was a double-sided hit, "Please Say You Want Me" and "Shirley," in early 1957. "Please Say You Want Me" best represents the group's genius for sounding forlorn and vulnerable, and they do it over a great melody and with outstanding support by the LeRoy Kirkland band. The doo-wop harmonies are wonderful as well. The group broke up soon after, but later in 1957 "Carol" made a strong impression on the East Coast, even though it failed to make the national charts.

17. "Could This Be Magic" (1957), by The Dubs. Released on the Gone label, this now standard rockaballad — to use a term that should never have gone out of favor — is yet another record from the Goldner stable. The Dubs were masters of the dramatic doo-wop, where lead Richard Blandon can sound as though he is singing about the end of the world when all he is singing about is being in love. While this record never made the R&B charts, it is interesting that it made it to #23 on the *Billboard* pop chart, squarely placing this record in rock 'n' roll tradition.

18. "Park Your Love" (1955), by The Five Notes. This song shared success with its masterful flip, "Show Me The Way." "Park Your Love," however, with its relaxed lope, vigorous doo-wop chanting, and splendid work by the bass and the high tenor, ended up with the most plays across the country. The Five Notes were a Texas group who recorded these sides in Milwaukee for a local DJ, who sold the sides to Chess. Both sides, which virtually define the doo-wop approach to music-making, were played for years on oldies radio shows.

19. "Up On The Mountain" (1956), by The Magnificents. This Chicago-based group's first session for Vee-Jay in 1956 yielded the group's only hit, "Up On The Mountain," which in its earliest form was nothing more than the bass-line part of a street-corner song called "Newborn Square." In Willie Myles' burbling bass and Johnny Keyes' rapid-fire lead, the group exhibited a real street-corner genius for creating a great rhythmic tune. This is a typical song that shows the folk-style origins of many doo-wop compositions, in that it came from an urban street culture that courses through the cities. Keyes calls those songs "street songs."

20. "Island Of Love" (1959), by The Sheppards. To fans of rock 'n' roll, the Sheppards are known for just one record, the ballad, "Island Of Love," from 1959 on the Chicago-based Apex label. The Sheppards were created out of the remnants of two previous groups, The Bel Aires and The Ballads. The Sheppards first Apex release thus paired "Island Of Love," which came from The Bel Aires, and "Never Felt Like This Before," which came from The Ballads. The latter song, with the strong, soulful lead by Murray Eskridge, got a lot of play on the East Coast, but it was the enchanting and romantic Millard Edwards-led "Island Of Love" that became a national hit. The song was not a chart success, however, but after its release in the spring of 1959, it sold strongly and steadily for almost a full year and, as a result, became the group's trademark tune. While "Never Felt Like This

Before" seemed to be a harbinger of the coming soul era, "Island Of Love" seemed to hark back to the glories of doo-wop.

21. "Loving A Girl Like You" (1954), by The Harptones. One of the smoothest and most polished R&B vocal groups to emerge during the early rock 'n' roll era were The Harptones, led by Willie Winfield, one of the great pure high tenors of the doo-wop era. Although considered a part of the doo-wop phenomenon, The Harptones rarely employed nonsense syllables. Instead, the chorus would answer in words employing a special opened-mouth harmony devised by the group's arranger Raoul Cita. The Harptones were giants on the East Coast but virtually unknown elsewhere in the country. This selection was discovered in the vaults in early 1960s and ranks as their most appealing over all their best-known numbers — "Sunday Kind Of Love" (1954), "My Memories Of You" (1954) and "Life Is But A Dream" (1955)."

22. "Lover's Prayer" (1959), by The Click-ettes. "Lover's Prayer" is the outstanding song of a great trilogy of female doo-wop classics by this group led by Barbara Jean English. The other two in the trilogy are "To Be A Part Of You" and "Because Of My Best Friend." This New York group recorded these classics on Zell Sanders' Dice label, and unfortunately, like the roll of the dice, there were no national hits. The Click-ettes and their songs, however, as the years passed, simply grew in stature. Like many collectors, I was introduced to this record on the *Lost Nite LP, Jerry Blavat Presents "For Lovers Only,"* which included all three of the Click-ettes songs and which cemented the songs' enduring reputation.

23. "You Cheated" (1958), by The Shields. This song remains as one of the most lasting legacies of the age of doo-wop, with its exaggerated lead by Frankie Ervin that would be a perfect send-up for a parody of doo-wop. The record was released in Los Angeles on Tender and released nationally on Dot.

24. "The Closer You Are" (1956), by The Channels. The Channels, led by Earl Lewis, were one of the best practitioners of the "greasy" sound of doo-wop that was being recorded in New York City during the late 1950s with exaggerated parts — exotic-sounding lead, high falsetto tenor weaving in and out of the mix and burbling bass. "The Closer You Are" is the group's most renowned number in this style, but "The Gleam In Your Eye" (1956) and "My Love Will Never Die" (1959) are two other stand-outs by the group whose records sold heavily on the East Coast.

25. "The Wedding" (1955), by The Solitaires. This New York-based group had three basic recording periods, each with a particular sound — an early deep rhythm 'n' blues sound with Herman Curtis as lead, a rock 'n' roll ballad sound from 1955-57 with Milton Love as lead, and a final period where the group sound deteriorated to a Coasters sound-alike group. "The Wedding" dates from their rock 'n' roll ballad stage. The Solitaires were just emerging from a deeper sounding period, and there is still a rich, deep flavor to this rockaballad. Picking this record over their great up-tempo classic, "Walking Along," was difficult.

(New Releases from page 103)

Jimmie Vaughan's fretwork, and Ben Harper's strangled guitar solo on "Burnin' Hell" displays no affinity for the genre whatsoever.

Titanic presence that he is, Hooker mysteriously recedes into the background whenever some noted rock star slithers into the picture. "The Healer" and "Chill Out (Things Gonna Change)" sound more like Carlos Santana recordings with Hooker guesting rather than vice versa, while Van Morrison unabashedly takes over a dirge-like "I Cover The Waterfront" from the man who introduced it.

With friends like these, who needs this CD?

— Bill Dahl

JULIANA HATFIELD
Bed
 Zoë Records (01143-1001-2)

On *Bed*, her fourth LP since leaving the Blake Babies and her Zoë debut, Juliana Hatfield has gone for a raw, simple approach. She rehearsed for just one week before banging out the 10 songs that comprise *Bed*, all of which were written and recorded in just a few weeks. Hatfield handles all the guitars and keyboards and gets extra assistance from drummer Todd Philips and Mikey Welsh (now of Weezer) on bass.

With their pronounced garage aesthetic — no studio tricks here — Hatfield's songs boast a certain ragged charm even if they lack some genuinely decent melodies. Because the 31-year-old Hatfield possesses such a light, girlish voice, she's virtually incapable of delivering the suitable tone of authentic bitchiness her petulant lyrics deserve. At her

best she brings a wicked shoot-from-the-hip quality to her more temperamental moments. On "Swan Song," set to Hatfield's crunchy guitar chords, she plots a vengeful scenario to be played out under the watchful eyes of the neighborhood in response to personal rejection ("Perfect swan dive out the window, crash the car off the road/You're not gonna miss me but you're gonna remember my body crumpled in a heap in the middle of your street/Clean up your mess"). The buzzing rocker "Live It Up" delights in the thought of one unnamed artist's downfall ("We fantasize of your demise/We lie in wait, we salivate, visualizing your head on a plate/You're sinking in the mud they put the pedestal on").

Hatfield may not be the sentimental type, but in this case it's a good thing. Were it not for her barbed observations, which provide a fair amount of entertainment value in themselves, there might not be much to recommend these songs. Lacking the hooks that have characterized her best songs in the past, numbers like "Backseat," "Running Out," "Let's Blow It All" and "I Want To Want You" are regrettably lightweight, dull little trifles. In completing this project so quickly Hatfield surely intended to seize a wave of inspiration. Instead, it appears to have eluded her altogether.

— Tierney Smith

AEROSMITH
A Little South Of Sanity
 Geffen (GEFD-25221)

The new live album from Aerosmith, *A Little South Of Sanity*, is both catch-up time (their last live recording, *Live: Bootleg*, is 20 years old) and a glossy piece of grandstand-



Aerosmith: (left to right) Joe Perry, Joey Kramer, Steven Tyler, Brad Whitford, Tom Hamilton.

ing from the veteran band. Spanning their 25-plus-year career, this double-disc concert souvenir works quite a bit like an Aerosmith concert: a little of the old and a bunch of the new (or whatever it is they're currently pushing on the road).

In this case, *Sanity* is culled from both the *Get A Grip* and *Nine Lives* tours. So, while you miss out on that definitive live version of their summer-sweeping, meteor-movie-spawned monster hit, "I Don't Want To Miss A Thing," there are plenty of other 'Smith classics covered here to satisfy the fan at which this live opus is aimed.

And that means golden nuggets from the Aerosmith catalog — "Back in the Saddle," "Dream On," "Walk This Way" and "Sweet Emotion" represent the first volume — as well as some recent polished stones ("Love In An Elevator," "Angel," "Janie's Got A Gun," "What It Takes"). All are done with a robotic precision that powers up their studio versions.

As a concert document, *Sanity* certainly gives a huge taste of what Aerosmith sound like live in the '90s. But as something more than that (say, a recording that can stand on its own beside the band's most vital work), it fails. It sounds as hurried and as tossed together as it probably was (this is a contractual obligation to Geffen; the band now records for Columbia). Add in there Steven Tyler's arena-soaked stage chatter and stretched-out solos, and the formula for a live album, in the most standard of senses, is set on automatic.

— Michael Gallucci

BRIAN WILSON
Imagination
 Giant (2-24703-AB)

A few years ago, Brian Wilson recorded a second solo album. It was so embarrassingly bad that it was never released. So *Imagination* is the official followup to his first solo outing of a decade ago. Brian Wilson was a partial triumph. Though Wilson often sounded vocally stiff, there were some great tracks ("Melt Away," "Love And Mercy" and the wordless a capella tribute to the Beach Boys, "One For The Boys"). He attempted to update his patented sound while at the same time sticking to his roots.

Imagination is at once a more relaxed, less-strained effort, with Brian singing and multi-tracking all the vocals. Wilson invited many lyricists to wed their lyrics to his music (a ploy that is often one of his major weaknesses). But instead of Tony Asher (*Pet Sounds*) or Van Dyke Parks, he went for generally less sophisticated, commercial writers like Jimmy Buffett ("South America" sounds like a cross between a Buffett tune and the Beach Boys' last hit, "Kokomo," which also bears a resemblance to Buffett), Carol Bayer Sager and J. D. Souther (who did some nice work with the Eagles and Linda Ronstadt and was recently featured in *Goldmine*). Written by Souther and Wilson cohort Andy Paley, the lyrics to "Where Has Love Been?" are a paint-by-numbers affair ("I'm in love and I know that it was meant to be"). He even enlists producer Joe Thomas to do some wordsmithing on a few tracks.

The overall feel of this new album harkens back to *Pet Sounds*, the classic Beach Boys album of the '60s, as well as to earlier band efforts. But there's little here of that quality except for a pair of remakes ("Let Him Run Wild" and "Keep An Eye On Summer"). Neither are equal to the originals, however. Thomas doesn't break his back in the studio, either. Considering the vocals Wilson comes up with, a deeper, more textural sound would seem appropriate. But the hooks and Wilson's vocals manage to carry this album up to respectable territory. "Your Imagination," though emotionally lightweight ("Another car running fast/another song on the beach/I take a trip to the past/when summer's way out of reach") is musically indelible, as it attempts to capture Wilson's classics of the '60s.

"Cry," written by Wilson alone, is a tear-jerker of a ballad with a melancholy melody and just plain gorgeous vocals. "Lay Down Burden" is a heartfelt tribute to late brother/Beach Boy Carl. But the bottom line is that this is an unambitious effort. This 39-minute offering shows more craft than pure inspiration. In the past, Wilson worked with a large musical palette, succeed or fail. Though quite listenable and occasionally inspiring, Wilson seems to be treading water this time out.

— Brad Bradberry

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Record Shows



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.

- Jan 16-17 FL, Orlando. Florida Extravaganza FX-99. Orange City 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 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy. (.5 N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.
- 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. 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.
- Jan 17 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.
- 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 NJ, Runnemede. Record & CD Show, VFW Post 3324. E. 6th Ave. & Blackhorse Pike, SH: 10am-4pm, T: 8, F: \$35., A: \$2. Dan, PH: 609-346-8767 or Chuck, PH: 609-629-0685.
- 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 17 WI, Appleton. Milwaukee Record Show, Midway Hotel. 5105 S. Howell Ave., SH: 10am-4pm, F: \$40., A: \$3. Yesterdays Music, Jim, 803 S. Memorial Dr., Appleton, WI 54911. PH: 920-733-5076 or 830-2870.
- Jan 21 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

- Jan 22 OK, Oklahoma City. Record Convention, Ramada Inn. 3535 NW 39th St., SH: 4pm-10pm, T: 35-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Jan 23 MI, Flint. Record & CD Expo, Ramada Inn. 1-75 & Pierston Rd., 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.
- 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.
- Jan 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.
- Jan 23 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Jan 24 CT, Wallingford. Record & CD Convention, Stillwood Inn. 1074 S. Colony Rd. (Rt. 5) Exit 13 off I-91, SH: 10am-3:30pm, T: 60, F: \$60., A: free. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- Jan 24 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$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 24 MI, Royal Oak. Record & CD Expo, Elks 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.
- 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.

- Jan 24 NC, Clemmons. Record & CD Show, Ramada Inn. I-40 at Exit 184 (Lewisville-Clemmons Rd.), SH: 10am-4pm, T: 30-6, F: \$35., A: \$2. Crook'd Records, Dave Harman, PH: 336-454-7186.
- Jan 24 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.
- Jan 24 TX, Dallas. Record Convention, Sheraton. 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Jan 31 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangewood Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jan 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 Lafemiere, PH: 203-753-7406.
- Jan 31 FL, Jacksonville. Record & CD Show, Ramada Inn. Mandarin Exit 2 off I-95, SH: 10am-5pm, T: 50, F: \$50. Tom Buby, 6803 NW 33 Terr., Gainesville, FL 32606. PH: 352-373-1761.
- Jan 31 MD, Columbia. Record Mart, Hilton Hotel. 5485 Twin Knolls Rd. (I-95 to Rt. 175W), SH: 10am-4pm, T: 52, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jan 31 NY, Suffern. Rockland County-NY Record & CD Show & Expo, Holiday Inn-Holidome. Rt. 59 & Airmont Rd., SH: 10am-3pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jan 31 OH, Fairview Park. Cleveland Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., SH: 10am-5pm, T: 6 & 8, F: \$30. \$50., A: \$2.50. Ted Sziag, PH: 440-884-4125.
- Jan 31 WI, Appleton. Fox Valley Record Show, Holiday Inn. Hwy. 41 & College Ave., SH: 10am-4pm, F: \$35-\$40., A: \$3. Yesterdays Music, Jim, 803 S. Memorial Dr., Appleton, WI 54911. PH: 920-733-5076 or 830-2870.

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 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., Off Lake & Lyndale, F: \$35., A: \$2. Hymies Vintage, Jim Peterson, 3318 E. Lake St., Minneapolis, MN 55406. PH: 612-729-8890.
- Feb 6-7 ITALY, Milano. "Vinilmania" 37th Intl. Record & CD Fair, Parco Esposizioni Novogio Milano Liniate Airport. SH: 10am-6pm, A: Lire 10.000. Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. PH: 39-229524674 or FAX: 39-229510638.
- Feb 7 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 75-8, F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.
- 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 Ashewood Downs Dr., Alpharetta, GA 30005. PH: 770-753-9630.
- 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 Box 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 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 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.
- Feb 13 FINLAND, Helsinki. Record & CD Fair, Restaurant Vanha Mannerheimintie. 3 Helsinki 10 Finland, SH: 10am-4pm. Finlandia Record Show, Tuure, PH: 358 50 3388595 or FAX: 358 9 6851318.
- Feb 14 GA, Atlanta. Record & CD Show, Howard Johnson. I-75 North at Howell Mill Rd. (Exit 104), SH: 10am-4pm, F: \$60., A: \$2. Victor Ray or Keith Alverson, PH: 770-946-9032 or 463-2727.
- Feb 14 MA, Boston. Original New England Record & Compact Disc Expo, Radisson Hotel. 200 Stuart St. (formerly Howard Johnson's 57 Park Plaza Hotel), SH: 10am-5pm, T: 100, A: \$4. Randolph Music Center, 900 N. Main St., Randolph, MA 02368. PH: 781-986-4538.
- 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 20-21 CA, San Mateo. S.F. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 11am-7pm, Sun. 11am-4pm, T: 8, F: \$125., A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Feb 20 MI, Saginaw. Record & CD Expo, Ted's Banquet Hall. 5660 Elm Rd., 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.
- Feb 20 NY, New York City. Record & CD Collectors Expo, Hol-

- 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.
- 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. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Feb 20 NETHERLANDS, Amsterdam. Records, CD's, Film & Science Fiction, Rai. Amsterdam Record Convention, Postbus 2130, 1620 EC Hoorn, The Netherlands. PH: 0229-213991 or FAX: 0229-235738.
- Feb 21 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N. Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 21 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5300 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Feb 21 MI, Royal Oak. Record & CD Expo, Elks 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 NY, Poughkeepsie. Record & CD Convention, Sheraton Inn. 40 Civic Center Plaza off Market St., SH: 10am-4pm, T: 50-6 & 8, F: \$50-\$65., A: \$4. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- Feb 21 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$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 21 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.
- 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 info or Tommy, PH: 650-368-2814 reserve.
- Feb 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangewood Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Feb 28 CT, Danbury. Record & CD Convention, Holiday Inn. 80 Newtown Rd. (Just S. of I-84, Exit 8), SH: 10am-4pm, T: 50-6, F: \$60., A: free. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- Feb 28 FL, Ft. Lauderdale. Record & CD Show, Red Carpet Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH: 954-926-4545.
- Feb 28 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$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 NY, Syracuse. WAQX CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 70, F: \$55. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 28 SPAIN, Girona. 7th Annual Record Fair, Jordi Tarda, FAX: 011-34-93-796-16-60.

MARCH

- Mar 6-7 FL, Clearwater. Record & CD Show, Bay Area Outlet Mall. US 19 & Roosevelt Blvd. (SR 686), SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 85-8, F: \$75. two weeks prior to show, \$80. thereafter, A: free. Record Collectors Assoc., Inc., PH: 904-454-0530 or 352-373-4912 vendors info.
- 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-4pm, T: 250, F: \$40., A: \$4. 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 48090. PH: 810-977-7115 evs.
- 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. 287), SH: 10am-3pm, T: 89, F: \$57-\$76., A: \$5. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- Mar 7 VA, McLean. Northern VA Record Mart, Westpark Hotel. Rt. 7 & Westpark Dr. (I-495, Exit 10), SH: 10am-4pm, T: 80, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Mar 7 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or 01902 682008.
- Mar 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.
- Mar 13 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy., SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon or \$2.50 without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 175 75, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 13 TN, Memphis. Record Convention, Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Mar 14 AR, Little Rock. Record Convention, Best Western Intntowne. 600 Interstate 30, SH: 10am-5pm, T: 45-6, F:

CT & NY RECORD & CD CONVENTIONS

JANUARY 24 - STILLWOOD INN, WALLINGFORD, CT

1074 SOUTH COLONY RD. (Route 5) Exit 13 off I-91
Hours: 10 am - 3:30 pm, Admission: FREE!!!
Early Preview Admission from 8 am - 10 am \$20 (\$15 with ad)
8 foot tables: \$60, 1/2 tables: \$30

FEBRUARY 21 - SHERATON HOTEL, POUGHKEEPSIE, NY

40 CIVIC CENTER PLAZA (OFF OF MARKET ST.)
HOURS: 10 am - 4 pm, Admission: \$4 (\$3 with this ad)
EARLY PREVIEW ADM. 8 am - 10 am \$20 (\$15 with ad)
8 foot tables: \$65, 6 ft. tables: \$50, 1/2 tables: \$25

FEB. 28 - HOLIDAY INN, DANBURY, CT

80 NEWTOWN RD. (Just south of I-84 exit 8)
Hours: 10 am - 4 pm, Admission: FREE!!!
Early Preview Admission from 8 am - 10 am \$20 (\$15 with ad)
6 foot tables: \$60, 1/2 tables: \$30

MARCH 7 - WESTCHESTER COUNTY CENTER, WHITE PLAINS, NY

198 CENTRAL AVE at the BRONX RIVER PARKWAY;
EXIT 5 off ROUTE 287. \$5 ADM 10 am - 3 pm (\$4 with this ad).
8 ft. tables: \$76, 6 ft. tables: \$57, 1/2 tables: \$30 (good for non-dealers)
(Call for early payment & multiple table discounts.)

MORE UPCOMING SHOW DATES

- MAY 23 • STILLWOOD INN, WALLINGFORD, CT
- JUNE 27 • WESTCHESTER COUNTY CENTER, WHITE PLAINS, NY
- SEPT 19 • WESTCHESTER COUNTY CENTER, WHITE PLAINS, NY
- DEC. 5 • WESTCHESTER COUNTY CENTER, WHITE PLAINS, NY

FOR MORE INFO CALL JOHN AT 973-746-7775

JOHN GODLEWSKI
PO BOX 42, HARRINGTON PARK, NJ 07640

NORTH CAROLINA RECORD & CD SHOWS

GREENSBORO
SAT., JAN. 23 - Oriental Shrine Club
5010 High Point Rd.
2 mi. S. of I-40

RALEIGH
SUN., JAN. 24 - Marriott on
Glenwood (US 70), across from
Crabtree Valley Mall

ALL SHOWS OPEN 10am-5pm

Upcoming: GREENVILLE, SC
SAT., FEB. 13
Ramada Downtown, 1001 S. Church

BRING THIS AD - \$2 Adm.

SHOW LOGIC PROD.
912-923-3370

LONG ISLAND RECORD & CD FAIRE

Sat Jan. 23 10a-4p
American Legion,
Broadway & Veterans Blvd
@ LIRR, Massapequa, LI
(Exit 30 off the Southen State)
RECORDS - CDs - 45s - TAPES - 12"
ROCK * ALTERNATIVE * JAZZ
R&B * IMPORTS * PROMOS * MORE
FREE CD TO 1ST 100!
Adm: \$5 (1 @ \$4 w/ad)
Info: 973-773-6067 or Email:
fred@nji.com or Web:
//members.xoom.com/toosoft

\$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

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. 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.

Mar 14 PA, Scranton-Wilkes Barre. Rock 107 CD & Record Fair, Woodlands Inn. 1073 Rt. 315 (Exit 47B, I-81) to Exit 1 off ramp, L. at light, SH: 10am-5pm, T: 70, F: \$60. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

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 18 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

Mar 19 OK, Oklahoma City. Record Convention, Ramada Inn. 3535 NW 39th St., SH: 4pm-10pm, T: 35-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

Mar 20 FL, Coral Ridge. Music Expo, Coral Ridge Mall. Oakland Park Blvd. & US 1 (Federal Hwy.), SH: 9am-5pm, A: free. Skip or Janet, PH: 954-946-1359.

Mar 20 MI, Livonia. Record & CD Expo, Elks Hall. 31117 Plymouth Rd. (1 blk. E. of Merriman 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.

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 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

Mar 20 PA, Allentown. 4th Annual 45/78 RPM Record Convention, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, PA 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 Lafferriere, PH: 203-753-7406.

Mar 31 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-4pm, F: \$35. If paid one week in advance, F: \$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 MI, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) 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.

Mar 21 OH, Fairview Park. Cleveland Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., SH: 10am-5pm, T: 6' & 8', F: \$30.-\$35., A: \$2.50. Ted Szlag, PH: 440-884-4125.

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 21 TX, Dallas. Record Convention, Sheraton. 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

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 Fair, Jaarbeurs. Amsterdam Record Convention, Postbus 2130, 1620 EC Hooft, 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: 135-8', 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: 80, F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-977-7115 evs.

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: \$60., A: \$3. Record Exchange, 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.

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 MI, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) 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.

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 NC, Hillsborough. Record Show, Daniel Boon Cir. 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, CDs & 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: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Apr 25 CA, Emeryville. Rockin' N Rollin Show, Holiday Inn. 1800 Powell St., SH: 8:30am-2:30pm, F: \$50., A: \$3. Charlene White, PH: 408-263-5127.

Apr 25 NY, Ithaca. WVBR CD & Record Fair, Holiday Inn. 222 S. Cayuga St. (off Rt. 79), SH: 10am-5pm, T: 40, F: \$60. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

MAY

Apr 3 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy. (.5 N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.

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 3 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., Off Lake & Lyndale, F: \$35., A: \$2. Hymies Vintage, Jim Peterson, 3318 E. Lake St., Minneapolis, MN 55406. PH: 612-729-8890.

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. 202S, 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, 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 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Exit 70 W. Rt. 17 to 1st light, L. for 2 mi.), SH: 10am-5pm, T: 60, F: \$60. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 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.

Apr 11 ON, Niagara Falls. Record & CD Show, Legion #51. 5743 Vaillyway (QEW to 420 to Stanley then N. 1 blk.), SH: 10:30am-5pm, A: \$3. Jan Dee, 4978 Ontario Ave., Niagara Falls, ON L2E 3R8. PH: 905-358-4639 6pm-9pm EST.

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.

May 1 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.

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. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-977-7115 evs.

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 2 NY, Utica. WOUR CD & Record Collectors Fair, Deerfield Vol. Fire Dept. Hall. 6476 Trenton Rd. (Old Rt. 12), 1 mi. N. of NYS Tway, Exit 31, SH: 10am-5pm, T: 60, F: \$60. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 8 ME, Lewiston-Auburn. Record & CD Show, Army. 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. 202S, 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 13 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

May 14 OK, Oklahoma City. Record Convention, Ramada Inn. 3535 NW 39th St., SH: 4pm-10pm, T: 35-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

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: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

May 15 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

May 16 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.

May 23 CT, Wallingford. Record & CD Convention, Stillwood Inn. 1074 S. Colony Rd. (Rt. 5) Exit 13 off I-91, SH: 10am-3:30pm, T: 60, F: \$60., A: free. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.

May 23 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.

May 23 MI, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) 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.

May 29 FL, Tampa. Megathon Record & CD Show, Best Western Resort at Busch. 820 E. Busch Blvd. & US Nebraska, SH: 10am-4pm, T: 75-6', F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.

May 29-30 ITALY, Milano. "Vinilmania" 38th Int'l. Record & CD Fair, Parco Esposizioni Novegro Milano Linate Airport. SH: 10am-6pm, A: Lire 10.000. Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. PH: 39-229524674 or FAX: 39-229510638.

May 30 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.

May 30 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 75-8', F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.

JUNE

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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 5 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., Off Lake & Lyndale, F: \$35., A: \$2. Hymies Vintage, Jim Peterson, 3318 E. Lake St., Minneapolis, MN 55406. PH: 612-729-8890.

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 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy. (.5 N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.

Jun 7 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.

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Jun 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.

Jun 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.

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Jun 4 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.

Jun 13 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (I-495, Exit 10), SH: 10am-4pm, T: 80, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

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 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.

Jun 27 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.

Jun 27 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 Lafferriere, PH: 203-753-7406.

Jun 27 MI, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) 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.

Jun 27 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.

Jun 27 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.

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Jun 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 evs.

Jun 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.

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Jul 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.

Jul 17 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

Jul 18 TX, Dallas. Record Convention, Sheraton. 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

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 MI, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) 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.

Jul 25 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or 01902 682008.

AUGUST

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"Genius of the Hot Guitar" Danny Overbea: The First Rock 'n' Roll Star

by Robert Pruter

Danny Overbea was among the key rhythm 'n' blues performers in the 1950s whose rocked-up stylings helped to create the rock 'n' roll revolution. He was there when Alan Freed invaded New York, and he was there performing before nascent rock 'n' roll fans at theaters and concert venues in the major rust-belt cities of America. He composed and recorded two significant records, "Train Train Train" and "40 Cups Of Coffee," both of which were successfully covered in the pop market by Buddy Morrow and Bill Haley, respectively. As a rhythm 'n' blues artist who created songs that had a rock 'n' roll approach, one could call him one of the first rock 'n' roll stars. He was Leonard Chess' "Chuck Berry," before Chuck Berry came on the scene, but lacking the immense hit-making abilities of the hairdresser from St. Louis, he could not sustain his initial success and eventually faded from view. But for a few short years in the early 1950s, Overbea was a phenomenon. Here is how the story of one of the pioneers of rock 'n' roll began:

"I was born in Philadelphia, January 3, 1926," related Overbea in an interview with *Goldmine* in 1994, shortly before he passed away. "My mother, her maiden name was Irene Victoria Dorsey; my father died when I was real young. I have two older brothers, Luix Virgil Overbea and John Oliver Overbea. John is deceased. Luix is in journalism and is a school teacher. He lives in Boston. We came to Chicago in 1933, when I was seven. We moved to the South Side, 54th and Michigan."

His love of music started early. "As a child my first idol of all people was Bing Crosby. He was beautiful, and as a kid I thought Bing Crosby was the greatest thing to ever happen to a voice. The kids used to tease me, because you're 7-8-9 years old, and they say, 'Hey Danny, sing like Bing Crosby,' and I do the 'bubba bubba bo,' and they would laugh. But it wasn't funny to me. I would do it even though I knew they would laugh. I just kept on and developed a voice of my own. I didn't have any instructions or anything. We were too poor, so I literally taught myself. I wasn't influenced by the church or anything. I'm a Catholic, so I never made the choir boy scene."

"I attended DuSable High. I took up guitar, but at DuSable I was third-string guitarist, which meant that there were three guitar players and I was the third one, which meant they never let me play. They shouldn't have, because I was terrible. I couldn't read properly."

Next came World War II. "I entered the service in November 1942. I upped my age. I was only 16, but I upped my age. In those

years, they didn't care about birth certificates or anything. All I had to do was get my mother to sign for me. I begged her to let me in.

"I was in the Air Corps, which at that time was part of the Army. I was in a signal corps unit, two years overseas in the European theater. I was injured in the line of duty, so I'm on a service-connected disability now." While in the Air Corps, Overbea continued his interest in music. "I wasn't good. I would hang out with guys while in service. There were a couple of professionals in service with me. I learned things from them as well."


Another learning experience Overbea would later use in his music was becoming fluent in Italian. "The Italian was easy because it's a very close language to Spanish, which I already knew. I bought a couple of books when we hit North Africa. And you know some of the words are the same or are similar to Spanish, and flow of the language is so similar it was very simple. We were on the Island of Corsica for about 10 months. The people there speak two languages. They speak French and they speak what is called Corsican, which is an Italian dialect. So a combination of the books and the nine or 10 months spent on the island, I became fluent in that language.

"I was discharged November 15, 1945. I came back to Chicago and got married. I was 19 at the time I got married. I was a kid — what did I know? That particular marriage did not last. To support her I got a job with a perfume company. While I was in a service hospital in Clinton, Iowa, I met a major there who had a perfume company, called Paragon Perfumes, right here in Chicago. He asked if I would work for him. He heard me speaking to the Italian people and heard me speaking to the Spanish-speaking people and was very impressed." But that was just a day job.

"My intention was to be in music all the time. So while I was working for them I bought a guitar, an amplifier, and joined the musicians' union in 1946. I knew a guy, he was a musician. His name was Benny Palmer — he played alto sax. He gathered up a band, a jazz quintet, and he had me in it for a dance. It was my first gig."

Overbea did not become a full-time professional until early 1947 when he began playing regularly at Ralph's Cocktail Lounge (5059 Prairie Avenue) on the city's South Side. He was a member of a jazz trio whose other members were pianist Gene "Jimmy" Gilmore and bassist Earl Bassett. Said Overbea, "I more or less started hanging around various clubs, spots where there were musicians. And when I met Jimmy Gilmore, and

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Few photos exist from Danny Overbea's early years. One of his last photos was used for his funeral's order of service.

he, I, and Earl Bassett formed a trio. Jimmy had been with the late great Willie Dixon on the *Four Jumps Of Jive*, so he had connections with booking agencies. He was the leader of the trio, which was at first called the Jimmy Gilmore Trio and later to The Three Earls. This was my first regular job.

"About late 1947, Jimmy and I split. You see Jimmy was a singer and I was a singer. We parted friends, but there was a little conflict on songs. Sometimes, he being the leader, would sing my songs that customers would request. We had certain songs that was specified for each of us, but sometimes Jimmy would go out and sing my song. He shouldn't have done it, but that's another story. I don't want to bum-rap Jimmy, because he was a friend. We replaced him with a very beautiful pianist by the name of Louis Carpenter, a great jazz musician. The guy could play classics and all. He had a degree.

"Around 1948-49, I was living out of a suitcase and just toured solo at various

clubs. There's nightclubs through the states of Ohio, Michigan, and so forth. It came about when I got a call from one of them, 'Danny, can you come to Akron, Ohio.' This was my first single gig, where I came in as a featured artist — doing shows rather than worrying about bands and so forth. I wanted to be a feature. I don't know whether it was an ego trip or what, but actually I thought I was good enough to be a featured artist by that time."

Overbea made his solo debut in Chicago at Ralph's Club (2159 West Madison) in July 1950. The *Chicago Defender* took notice with a rave item, saying "Danny Overbea, a new young star, heads the new show opening... at Ralph's Club. Danny not only croons and sings the blues, but he also plays guitar while doing acrobatics. West Siders like best his act of dancing and bending over backwards while plunking frantic chords on his box. Many of Danny's fans remember him as

(Please see Overbea page 114)

RETAILER PROFILE

The Rockpile File — shopping gets personal

By Lee Zimmerman

When Barnes Newberry first toyed with the idea of opening his own record store, he knew he had nailed his concept right from the start. A lifelong music aficionado and collector, he envisioned the kind of place that would attract him if he were to approach it from a customer's point of view. For starters, it would place a heavy emphasis on imports, collectibles, independent releases and other hard-to-find product. It would also offer outstanding service and personalized attention. Providing special orders would be done for the convenience of the shopper, not as a matter of last resort. In other words, it would be a store that he would enjoy frequenting himself.

Yet, even with such noble ideals, creating a store with a diverse inventory, a different attitude and any kind of prospect for profitability remained something of a challenge. The site Newberry selected — 516 Bedford Street (Route 18), in rustic East Bridgewater, Mass. — lies within the parameters of a busy retail marketplace. Located 40 minutes south of Boston and 45 minutes to the north of Providence, R.I., the store was bound to be impacted by an extremely competitive climate. After all, the mainstays of New England's record retail establishment — among them Tower, Virgin, and Strawberries — have long held sway with the area's record-buying public. In addition, dozens of independent mom and pop stores have made the area a fertile market for used product

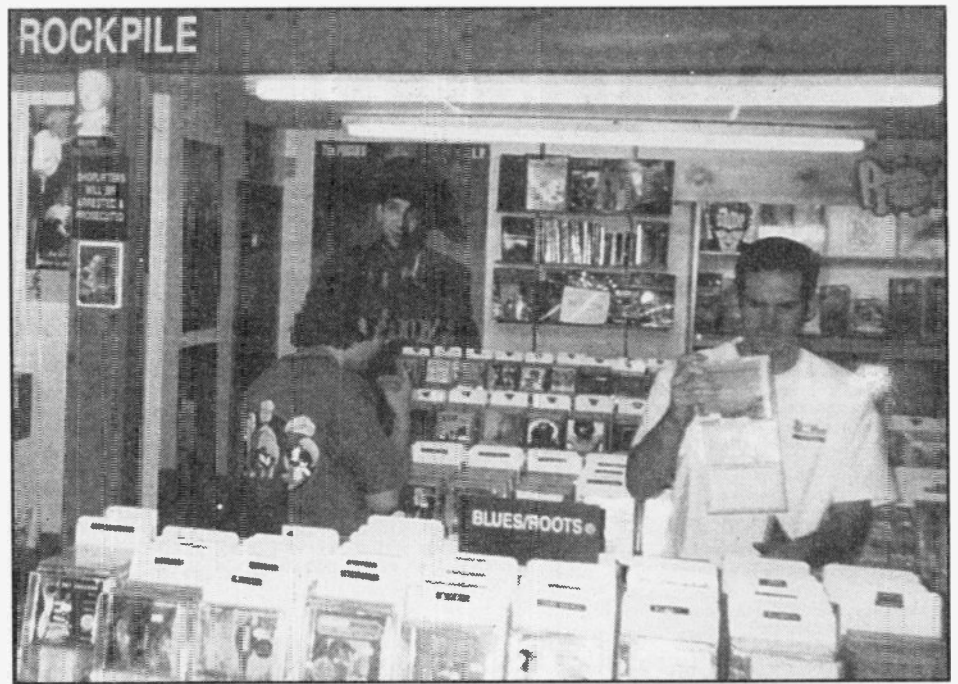
and collector's items of every description. It remained to be seen how long it would take Newberry's shop — which he dubbed Rockpile after Dave Edmunds and Nick Lowe's combo of the same name — to find a following in the face of such formidable competition.

"We knew we couldn't compete with the major retailers when it came to size or inventory," Newberry said. "So it was decided that the best way to separate ourselves from the competition would be to offer the best knowledge and service anyone could provide."

Not surprisingly, the strategy has resulted in Rockpile's collector-friendly reputation. The staff — Newberry, manager Dave Seprinski, and part-timer Don Larson — consistently go out of their way in tracking down their customers' requests, from imports and indie releases to the most elusive collector's items. Newberry spends most days on the phone, talking directly to the record labels — and frequently to the artists themselves — ensuring that even the most obscure product will make it to the store's shelves immediately upon release. The same holds true for imports; orders are placed every other week. However, his product quest isn't confined to his office — he'll frequently embark on extended buying excursions, including trips to the U.K., in search of the latest musical discoveries.

Although the store is modest in size with 1,200 square feet of floor space, it boasts an impressive inventory of roughly 8,000 pieces of every description. The store also offers an extensive selection of used product, priced from \$1 for the bargain-bin variety to \$10 for newer items and used imports. Even when it comes to regular stock, Rockpile still manages to keep its prices relatively competitive with the major retailers in the area.

Clearly one of the store's most distinguishing characteristics is its incredibly eclectic selection, which encompasses classic and alternative rock, Americana, folk, Celtic, jazz, blues, heavy metal and nearly every variation in between. It's evident in the store's decor; the posters that dot the walls spotlight Newberry's musical folk-rock heroes (Fairport Convention, Steeleye Span, Richard Thompson) in addition to more commercial fare. In fact, for the most part, Rockpile's wide variety can be traced to the two



principals' personal preferences, which, in Newberry's case also includes roots-rock, Celtic, and a number of lesser-known singer/songwriters, in contrast to Seprinski's partiality for blues, R&B, and alternative artists.

Visitors are also drawn to the store's collector case, which houses an impressive array of constantly changing one-of-a-kind rarities, such as an authentic Police tour jacket, an autographed copy of XTC's *None such* CD, and an official Rolling Stones press kit, along with an abundance of radio shows, deleted box sets, promotional samplers and limited-edition obscurities — all highly collectible.

When Newberry opened his doors in March 1997, it may have been his first foray into the world of music retailing. Seprinski had managed the now-defunct neighboring shop and a pair of Strawberries stores. But it wasn't the first time Newberry's devotion to music had been the focus of his entrepreneurial ambitions. For 12 years he owned and operated the Blackthorne Tavern in South Easton, Mass., an intimate pub-style venue that became a popular landmark to fans of live acoustic music. Newberry booked some of the most formidable names in folk realm, including Roger McGuinn, Fairport Convention, Richard Thompson, Shawn Colvin, Luka Bloom, and John Martyn, to name but a very few. By the time he sold the business in 1996, Newberry had gained a number of valuable music industry contacts — locally, nationally and internationally.

Newberry and Seprinski had known each other for some time before they decided to join forces to launch Rockpile. Newberry had shopped at the store Seprinski managed, and Seprinski, in turn, was a regular at the Blackthorne. After Newberry mentioned his interest in opening a shop of his own, Seprinski revealed he was dissatisfied with his current position and was seeking a new opportunity. Realizing Seprinski's talents and extensive retail connections would provide an ideal complement to his own expertise, Newberry decided the time was right to move forward.

They continue to mine their contacts at Rockpile, both individually and collectively, and not surprisingly, they've developed close personal ties to many in the New England music scenes. Kerri Powers, a talented local

recording artist, has even worked part time in the shop between gigs. In addition, Newberry recently expanded his musical involvement when he signed on as executive producer for *Bare*, a recent acoustic album by the Steaks, the Boston band once known as former Capricorn recording artists, The Swinging Steaks.

"There's a thriving local scene here," Newberry noted. "I think we distinguish ourselves by being supportive of that. It's our way of giving back to the community."

As for the future, Newberry mentioned that he hopes to someday open a store in another New England location and perhaps eventually build a small, select chain of additional Rockpile outlets, all imbued with that same dedication to personal service.

One day not long ago, a customer came into the store and asked Newberry and Seprinski to appraise an unusual 45 his wife had found in the attic. The recording was by an unlikely duo — Frank Sinatra and president-to-be John F. Kennedy (!) — and most likely originated from one of the latter's political campaigns. The title expressed the unbridled optimism that heralded the dawn of the age of Camelot, but when Newberry noted it, he couldn't help feel that it also reflects the prospects for Rockpile's success. It echoes over and over once the crooner and the candidate lock their voices in harmony to belt out the chorus.

"We've got high hopes, we've got high hopes..."



ROCKPILE

Owner: Barnes Newberry

Year established: 1997

Size of sales floor: 1,200 square feet

Address: 516 Bedford Street, East Bridgewater, MA 02333.

Phone: (508) 350-9881

Fax: (508) 350-9889

E-mail: oldberry@ix.netcom.com

Focus of inventory: All genres, mostly CDs, some vinyl 45s/LPs.

Number of employees: Two full time, one to two part time.

Does mail order? Yes.

Buys used CDs and LPs? Yes.

Sells Goldmine? Yes.

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.

ARIZONA	CALIFORNIA	FLORIDA	IOWA	MINNESOTA
<p>Memory Lane Out-Of-Print Records ★ Tapes ★ CDs 1940 E. University Dr. Tempe, AZ 85281 (602) 968-1512 http://memorylanerecords.com Open Mon.-Fri. 9 a.m.-7 p.m. Sat. 9 a.m.-5 p.m.; Sun. 11 a.m.-5 p.m. Up-to-date computer listings... catalogs by music category containing all configurations... mail and phone orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.</p>	<p>Off/Beat Music 553-C N. Pacific Coast Hwy. Redondo Beach, CA 90277 (310) 798-6334 • FAX: (310) 798-6336 Top LA-AREA source for CDs, LPs, Collectables, Rock/Punk/Techno/Metal/Alternative, etc.</p> <p>Pepperland 850 N. Tustin Street Orange, CA 92867 (714) 639-0909 www.pepperland-music.com California Beatles Headquarters. CDs • Tapes • Records • Collectibles • Oldies • Alternative • Rock</p> <p>Record Man, The 1322 El Camino Real Redwood City, CA 94063 (650) 368-9065 • FAX: (650) 368-2968 www.recordman.com E-mail: recman@ix.netcom.com Over 1 Million Items In Stock; LPs, 45s, EPs, Picture Discs, 78s, CDs, Cassettes, Video Games, Laser Discs, Sheet Music, DVDs and reel to reels.</p> <p>Rockaway Records 2395 Glendale Blvd. Los Angeles, CA 90039 Ph (213) 664-3232 Fax (213) 664-0956 E-mail: sales@rockaway.com Open 7 days a week. LA's best selection of collectibles! www.rockaway.com</p> <p>Vinyl Solution USA 151 W. 25th Ave. San Mateo, CA 94403 PH: (650) 571-0440 FAX: (650) 571-0592 E-mail: toonzone@ix.netcom.com Records - Tapes - CDs - Videos, Buy - Sell - Trade. Open every day 11-7 PST. "Voted Top Record Store in America" Goldmine Top 10.</p>	<p>Revolution Records & CDs 1620 Alton Rd. South Beach, FL 33139 Ph./FAX: (305) 673-6464 Send or E-Mail your Want Lists to us @: bchmus@aol.com New & used CDs, Records & Tapes. Sun. 12-6; Mon. 11-9 Buy • Sell • Trade • Search Import CD & Soundtrack LP Specialist.</p> <p>Sunshine Records 553 Beville Rd. So. Daytona, FL 32119 (904) 760-2484 • Fax: (904) 761-8777 Want list welcome. U.S. LPs, 45s, CDs for want list.</p> <p>Yesterday & Today Records 8336 S.W. 40 St. Miami, FL 33155 (305) 552-1011 • FAX (305) 552-1195 E-mail: yandtrac@aol.com We carry oldies - 45s, LPs, CDs. Imports - specialize in 60s/70s Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.</p>	<p>Kanesville Collectibles 530 4th St. Council Bluffs, IA 51503 (712) 328-8731 250,000 Records - all types - come and browse.</p>	<p>Vinyl Palette 3383 Blue Star Hwy. Saugatuck, MI 49453 (616) 857-SONG (616) 857-7664 Please visit us at our store or at our web site at http://www.accn.org/vinylpal. Store hours: Mon.-Tues. by appt. or chance, Wed.-Sat. 10-6:30. Thanks!</p> <p>Record City Apple Valley, MN 55044 612-892-7567 Quality Records & more at two locations. Granny Smiths Apple Valley, MN, & Tom's Antique 6 mi. east of St. Croix Falls, WI on Hwy 8.</p>
ARKANSAS	CALIFORNIA	GEORGIA	KENTUCKY	MISSISSIPPI
<p>Arkansas Record CD Exchange 4212 MacArthur Dr. North Little Rock, AR 72118 (501) 753-7877 • FAX (501) 758-7556 M-S 11am to 7pm • VISA/MC/AMEX. Your Record and CD Oasis Between Memphis and Dallas. Right on I-40 At Burns Park Exit. Thousands of 45s, LPs, CDs, CD Singles & Imports. New & Used, Buy-Sell-Trade. Send Want Lists.</p> <p>Blue Meannie Music 2080 Harrison St. Ste. D Batesville, AR 72501 (870) 698-9234 • FAX (870) 698-9778 Open 7 days a week Visit Blue Meannie on the web!!! http://www.blumeannie.com We have a wide selection of import 45's, EP's, LP's & CD's. Also vintage posters & books. Been doing mail order since 1976. We are the former owners of Blue Meannie Records, San Diego (1976-1993).</p>	<p>Atomic Records 3818 W. Magnolia Blvd. Burbank, CA 91505 (818) 848-7090 • FAX (818) 848-1969 Email: atomic1@flash.net "Specializing in rare/collectibles: Jazz - Soul - Rock - Exotica - Alternative - Childrens LPs & 45s.</p> <p>Goat Hill Records 1920 Harbor Blvd. Costa Mesa, CA 92627 (949) 646-8551 Records • CDs • Collectibles • Rarities • Rock • Jazz • Blues • New • Used • Buy</p> <p>House of Records 3328 Pico Blvd. Santa Monica, CA 90405 (310) 450-1222 • FAX (310) 450-5425 E-mail: info@houseofrecords.com Web: www.houseofrecords.com LA's oldest record store. Collectible records and used CDs. Please visit when in California.</p> <p>Mark Oldies 1849 Piner Road (inside Advent) Santa Rosa, CA 95403-1971 (707) 575-4400 Small, but quality eclectic collection. R&B, Jazz, all formats. No regular mail order.</p> <p>Moby Disc Records New/Used Buy - Sell - Trade CDs - LPs - TAPES Mail Order Dept. Fax (818) 881-0339 - anytime Phone (818) 881-9908 - M-F 9 am-5 pm WWW: http://www.mobydisc.com E-Mail: records@mobydisc.com 6 locations in Los Angeles: Sherman Oaks 14622 Ventura Blvd. Pasadena 28 E. Colorado Blvd. Huntington Beach 16080 Beach Blvd. Costa Mesa 1835 Newport Blvd. Santa Monica 2114 Wilshire Blvd.</p>	<p>Full Moon Records 1653-A McLendon Ave. Atlanta, GA 30307 (404) 377-1919 New, Used Records, Tape, CDs. Great Selection, Great Prices. Send us your want list!</p>	<p>Pops Resale 1423-B Leestown Rd. Lexington, KY 40511 (606) 254-7677 • Fax: (606) 254-7677 Vinyl by the thousands, all genres, all PRICED TO SELL!</p>	<p>Ace Video & Music 285 Caillavet St. Biloxi, MS 39530 PH (601) 374-0777 • FAX (601) 374-4645 Huge inventory collectible vinyl in all categories. Great catalogs \$5, foreign \$8. Mail or FAX wants. MC/VISA welcome.</p>
MAINE	CALIFORNIA	HAWAII	MAINE	NEVADA
<p>The CD Authority Mill Creek Shopping Ctr. South Portland, ME 04106 (207) 799-9833 • FAX (207) 799-9840 E-Mail: cdauthority@compuserve.com http://ourworld.compuserve.com/homepages/cdauthority Mail order, imports, deleted, new & used.</p>	<p>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</p>	<p>Paradise City Music & Collectibles 2160 Kalakaua Ave. 2nd Fl. Honolulu, HI 96815 (808) 924-5300 or 1558 A. South King St. Honolulu, HI 96826 (808) 946-7625 7 days 10 a.m. - 10 p.m. Mail Order. Rare • Out-of-Print • Hard-to-find. Imports, CDs, Records, Videos, Posters, Memorabilia & Collectibles.</p>	<p>Crown Records 2534 E. Baltimore Street Baltimore, MD 21224 Phone/Fax (410) 563-7881 E-mail: DMILECKI@AMDYNE.NET Rare LPs, 45s, 78s, Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days 9 a.m. - 8 p.m.</p>	<p>Big B's CDs & Records 4440 S. Maryland Pkwy. #101 Las Vegas, NV 89119 Phone/Fax: (702) 732-4433 11 am-8 pm Mon.-Sat., 11 am-7 pm Sun. E-Mail: bigbs@inet.net Web Site: bigb-cd-records.com We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!</p>
MARYLAND	CALIFORNIA	ILLINOIS	MARYLAND	NEW JERSEY
<p>Joe's Record Paradise 1300 East Gude Drive Rockville, MD 20850 (301) 315-2235 • Fax: (301) 315-2252 http://www.joes-record-paradise.com/tunes/ E-mail: raremusic@joes-record-paradise.com Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 24 years in the business!</p>	<p>Bart's CD Cellar and Record Shop 1015 Pearl St. Boulder, CO 80302 (303) 447-8150 • Fax (303) 447-9043 We buy - sell - trade new and used CD's and vinyl.</p> <p>Blue Note Records 16401 NE 15th Avenue N. Miami Beach, FL 33162 (305) 940-3394 • FAX (305) 948-3523 E-MAIL: BLUENOTE@NETROX.NET Largest selection of Jazz, Soul, Blues, 10" LPs, 45s & Rare 50s & 60s originals. Specializing in 70s & 80s original & White Label 12".</p> <p>Play It Again, Inc. 3148 W. New Haven Ave. West Melbourne, FL 32904 (407) 724-5685 • FAX: (407) 722-1215 E-MAIL: playitagain@iu.net Florida's best kept secret. Where dealers shop. Want list and dealers welcome.</p> <p>Rock Island 13152 N. Dale Mabry Hwy. Tampa, FL 33618 (813) 968-3866 • FAX: (813) 968-4918 E-MAIL: RockIsland@MusicParadise.com Visit our store or shop online at http://www.musicparadise.com</p>	<p>House of Music The 2057 W. 95th St Chicago, IL 60643 (773) 239-4114 • FAX (773) 239-9722 Jazz-Blues-Oldies, R&B, Soul & Nostalgia, famous for locating hard-to-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard.</p> <p>Raffe's Record Riot 6714 NW Hwy Chicago, IL 60631 (773) 763-5075 - 24 hr. service Includes Voicemail Open at 11:30 a.m. - 6 p.m. Mon.-Sat.; Thursday (evenings) & Sundays by appointment Specialities, oldies, hard-to-find unusual labels. We buy collections. Want lists with offers invited. We accept VISA, MC, NOVUS & American Express</p> <p>Rags 2 Riches 858 W. Belmont Ave. Chicago, IL 60657 WWW.ALTSHOPCOMPLEX.COM/21 T-shirts, clothing, jewelry, statues, leather shoes, sick and twisted merchandise.</p> <p>Remember When Records and CDs 313 Ogden Ave. Downers Grove, IL 60515 (630) 963-1957 FAX (630) 963-1987 New & used 45s, LPs & CDs. Best selection of oldies on CD & memorabilia. All credit cards accepted.</p>	<p>Flip Side Records 1410 Beacon St. Brookline, MA 02446-2771 (617) 739-8622 CDs, Tapes, LPs, and 45s - New and Used - Thousands of collectibles at low prices! Send us your want lists (be specific).</p> <p>Nuggets Records 486 Commonwealth Ave. Boston, MA 02215 (617) 536-0679 10,000's rare records, tapes, compact discs, videos - Send us your want lists. (Be Specific).</p> <p>Planet Records, CDs, Tapes. 536 Commonwealth Ave. Boston, MA 02215 (617) 353-0693 • FAX: (617) 236-7857 Email: planet@tiac.net All kinds of music for everyone at low prices.</p> <p>Sunset Records, Etc. 1232 Wilbur Ave. Somerset, MA 02725 (508) 678-3441 • FAX (508) 678-7850 New & Used records, CDs, cass., video. We buy & sell.</p>	<p>Wax Trax Records, Inco 2909 S. Decatur Las Vegas, NV 89102 Ph (702) 362-4300 FAX (702) 362-4340 Over 1,000,000 records, CDs, cassettes from the 50s to the 90s. Doo-Wop, R&B, Jazz, Soul, Soundtracks, Country etc. etc... Send your want list - we get results.</p> <p>J-Mars Records 2620 S. Maryland Pkwy #17 Las Vegas, NV 89109 (702) 796-6366 • FAX (702) 796-7954 CDs, Videos, 45's, LPs, Lasers & Comics. Send us your want list.</p>
MICHIGAN	INDIANA	INDIANA	MICHIGAN	MICHIGAN
<p>P.J.'s Used Records & CDs 617 B Packard Ann Arbor, MI 48104 (734) 663-3441 Purchasing a full line of cool music products for resale.</p>	<p>Hammer The Jammers 7801 Taft St. (Rt. 55) Merrillville, IN 46410 Phone/Fax (219) 736-9199 (800) 442-5060 Over 500,000 records, old Playboys, memorabilia. Want list welcomed.</p>	<p>Planet Records, CDs, Tapes. 536 Commonwealth Ave. Boston, MA 02215 (617) 353-0693 • FAX: (617) 236-7857 Email: planet@tiac.net All kinds of music for everyone at low prices.</p>	<p>Hackensack Record King 303 Main Street Hackensack, NJ 07601 Phone: (201) 488-4232 E-MAIL: records123@aol.com 45 RPM Specialists. 12", LPs & vinyl rarities, phono needles. Visit our online auction: http://member.aol.com/records123</p>	<p>Flipside II Records 120 Wanaque Ave. Pompton Lakes, NJ 07442 (973) 835-8448 New, Used, Outta Print, Vinyl, C.D. Buy & Sell. Phonograph Needles. Imports. Lotsa Punk Rock. Less Than 1 Hour From NYC by Bus. Mail Order Available.</p>

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.

NEW JERSEY	NEW YORK	OREGON	VERMONT	WISCONSIN
<p>Iris Records 114 Brunswick St. Jersey City, NJ 07302 (bet. 1st & 2nd St. near Newark Ave.) 201-217-0588 (phone) 201-420-7858 (fax) E-Mail: irisrecs@worldnet.att.net Hours: Thurs-Fri 1-8 PM Saturday 12-6 PM All vinyl. Thousands of new/old 12" disco, dance and hip-hop, Soul, Funk, Jazz, Dance, Rock LPs. Hundreds of new records weekly. Lots of cheap, used 45s. Turntable available to sane customers. Close to Grove St. PATH, Holland Tunnel, NJ Turnpike. Out-of-town/foreign dealers: call for appointment and we will pick you up at your hotel and then drop you off. Cash/traveller's checks only.</p> <p>Izzy's Records & Compact Discs 1107 W. St. Georges Ave. Linden, NJ 07036-5652 (908) 486-3303 E-mail: izzmeister@aol.com 100,000+ LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia, 10 minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50's, 60's & more. Open 7 days.</p> <p>Off The Record 8 N. Union Avenue Cranford, NJ 07016 (908) 931-1202 E-Mail: offtherecordwebtv.net Rock, Punk, Hard Core, Metal, Jazz, Folk, Blues, LP's, 45's. 25 minutes from Newark Airport, 25 minutes from NYC. Dealers and want lists welcomed!</p> <p>Princeton Record Exchange 20 S. Tulane Street Princeton, NJ 08542 (609) 921-0881 website: www.21centurymusic.com e-mail: sales@21centurymusic.com U.S.A.'s Largest Used/New/Collectible CD/LP Shop. Browse thru 150,000 titles. Highest prices paid for collections.</p> <p>21st Century Music 25 Lincoln Ave. Ridgefield Park, NJ 07660 (201) 641-6610 • FAX (201) 641-9309 website: www.21centurymusic.com e-mail: sales@21centurymusic.com Specializing in 12" Singles, Dance, Rock, Rap & Soul LPs. Buy, Sell, Trade. Want lists accepted.</p>	<p>Heavy Metal 75 West Main Street Webster, NY 14580 Phone (716) 872-4129 Fax (716) 323-9080 CDs, LPs, Metal, Hardrock, Alternative, Imports, Mail Order.</p> <p>Johnnies Collectibles 2820 James St. Syracuse, NY 13206 Phone (315) 431-0766 Over 100,000 records. 3 floors - all titles plus - 45's. No mail orders.</p> <p>Knuckleheads 306 South Main St. North Syracuse, NY 13212 ph/fax: (315) 452-5572 Huge Selection of Import 45s w/PS, CD Singles & Vinyl Picture Discs, New & Used LPs & CDs. Wed/Th/Fri noon-8, Sat 11-5. All credit cards accepted.</p> <p>Last Vestige Music Shop 173 Quail St. Albany, NY 12203 (518) 432-7736 • FAX: (518) 432-1812 Email: info@lastvestige.com Website: http://www.lastvestige.com We mail anywhere • Records, CDs, Tapes.</p> <p>Memory Lane Records 1321 Grand Ave., Dept GM-1 N. Baldwin, NY 11510 (516) 623-2247 50s to 80s - 45s, LP, photos, nostalgia movie prints. Retail, wholesale. \$6.00 catalog - USA, \$10.00 - Foreign.</p> <p>Mr. Cheapo Record & CD Exchange 46 Jericho Tpke. Commack, NY 11725 (516) 543-8686 134 Jericho Tpke. Mineola, NY 11501 (516) 742-7670 2059 Hempstead TPK East Meadow, NY 11552 (516) 542-4646 We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection in Long Island. When you're visiting the New York area, we have 3 locations!</p> <p>Record Gems 52 Atlantic Avenue Lynbrook, NY 11563 Phone (516) 596-0257 E-Mail: allthebest@aol.com web site: http://www.earstein.com We have one of the largest selections of collectible vinyl on the East Coast in our store and warehouse. All styles, including rock, blues, jazz, hip-hop, swing, easy listening, etc. LPs, 45s, CDs, cassettes. Send your want lists! Call for store hours.</p>	<p>Sonic Recollections 2701 SE Belmont St. Portland, OR 97214 (503) 236-3050 • FAX (503) 235-1645 E-mail: orderdesk@sonicrec.com Website: http://www.sonicrec.com Records. Specializing in the weird and the collectible!</p> <p>Flip Side Records & Coll. Moved to: 940 Hermitage Rd., (Rt. 18) Hermitage, PA 16148 (724) 342-0824 • FAX (724) 342-0825 www.burghnet.com Over 2,000,000 selections/All types of music/Wants lists welcome!</p> <p>Positively Records 4153 Woerner Ave. Levittown, PA 19057 (215) 945-8063 • Fax (215) 945-0221 Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/ open 7 days/Best Store Phila./NJ area.</p> <p>Record Connection 550 N. Reading Rd. Directly on Route 272 4 Miles S. of PA Turnpike (Exit 21) Ephrata, PA 17522 (717) 733-1641 Over 100,000 Albums, 45s & CDs! Rock, Pop, Jazz, Country, Psychedelic, Progressive & Alternative</p> <p>The Record King - (Our Only Location!) 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail & Phone orders only) Search Service - 11 a.m. - 11 p.m. EST 7 days a week. SASE/IRC & collect phone# for reply. Buy & Sell. Catalogs/list available. 8-track & video - \$15 ea. Sndtrack/orig. cast (HUGE) - \$20. All refundable w/order. McNally's picture price guide (soundtrack), Rockin Records \$29.95 each + shipping. Audio/Video equipment sold. CDs, tapes, vinyl & videos. Huge assortment! Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.</p> <p>Val Shively R&B Records 49 Garrett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 • FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.</p>	<p>Exile On Main Street 94 North Main Street Barre, VT 05641 Phone (802) 479-3107 • Fax (802) 479-9270 E-Mail: exile@plainfield.bypass.com LPs, 45s, CDs, CD Singles, all musical categories, want lists welcome!</p> <p>Mainly Music: "Where Music Lives On" 36 Main St. Brattleboro, VT 05301 PH/FAX (802) 257-0881 E-Mail: mainlymusic@wirewolf.com Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search.</p> <p>Starbound Records P.O. Box 70958 2985 West 3500 South Salt Lake City, UT 84170 801-967-9797 Utah's largest record store. Over 100,000 CD's, tapes, 45's, albums, collectables, promo's, rarities in stock. We will reply to any requests or want lists within 72 hours if you send S.A.S.E.</p>	<p>Madcity Music Exchange 600 Williamson St. Madison, WI 53703 (608) 251-8558 • FAX (608) 251-8668 Madison's vinyl source - LPs, 12", 10", 7". New CDs - Domestic & Import. Used CDs - Great Selection.</p>
		PENNSYLVANIA		CANADA
			UTAH	GERMANY
				SOUTH AMERICA
			VIRGINIA	WASHINGTON
				WISCONSIN
				U.K.
				SWEDEN
				NEW MEXICO
				OHIO
				NEW YORK
				OKLAHOMA

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$8.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$104 or \$208, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

1 year \$208.00 6 months \$104.00

Send your listing with payment to:
GOLDMINE • 700 E. State St. • Iola, WI 54990 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City _____ State: _____ Zip: _____

Phone _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

IN HIS ROLE AS "SPOKESMAN" FOR THE DRUG COMPANY, BOB DOLE GIVES VIAGRA "THREE THUMBS UP."

RADIO SHOWS WITH EXCEPTIONAL QUALITY AND LIMITED DISTRIBUTION!!

BEATLES, 1990, "Ramones" Vol. 2, 1 Designer CD w/Picture Cover, Their Complete Christmas Recordings Absolutely Wonderful & Thoughtful Gift for Any Beatles Fan. Guaranteed To Cause Grins and Giggles	\$110	BRUCE HORNSBY, 12/14/98, "Alb. Net SP." 1 CD, Live Concert	\$85
BEATLES (LENNON), 1998, "Anthology Sampler" "Capitol" 1 Designer CD w/Picture Insert, M&I	\$35	CHRIS ISAAK/V.A., 12/27/98, "Alb. Net SP.", "Chris Isaak's Crazy Christmas" 2 CD, M&I w/Live	\$75
BEATLES (LENNON), 1998, "Anthology" "Yoko Ono Interview" "Capitol", 1 CD w/Pict. Cover, M&I	\$30	BB KING, 12/27/98, "Alb. Net SP.", 1 CD, Live Concert, First Live Concert In Year!	\$185
CLINT BLACK/DIXIE CHICKS, 11/13/98, "Road", 2 CDs, Live Concert Material	\$60	LENNY KRAVITZ, 12/9/98, "Album Network Sp." 2 CDs, Live Concert	\$95
BRUCE HORNSBY, 12/14/98, "Alb. Net SP." 1 CD, Live Concert	\$85	MOTLEY CRUE, 12/16/98, "Alb. Net" 1 CD, Live Concert	\$145
BLACK SABBATH, 10/18/98, "Alb. Net SP." "Reunion World Premiere", 2 CDs, M&I	\$95	PINK FLOYD, 11/1/98, "ABC Radio" "Dark Side Of The Moon Anniv. Special" w/David Gilmour, 1 Designer CD, M&I	\$95
DEANA CARTER, 11/28/98, "Big Bang", 2 Designer CDs, Live Concert	\$145	LE ANN RIMES/JOE DIFFIE, 12/11/98, "The Road", 2 CDs, Live Concert Material	\$95
SHAWN COLVIN/NATALIE IMBRUGLIA/LISA LOEB, 11/9/98, "Hard Rock Live" 1 Designer CD, Live Concert Material	\$50	RUSH, 11/8/98, "Alb. Net SP.", "Different Stages" World Premiere, 2 CDs, M&I	\$115
DEEP PURPLE, 11/29/98, "KBFH", 1 CD, Live Concert New to CD	\$50	RUSH, 1998, "UC", 2 Designer CDs, M&I	\$95
ANI DIFRANCO/SOUL ASYLUM/FASTBALL, 11/02/98, "Hard Rock Live" 1 Designer CD, Live Concert Material	\$50	PAM TILLIS/JOHN BERRY, 12/18/98, "The Road" 2 CD's, Live Material	\$60
DOORS, 12/27/98, "Superstars", 4 CDs, Live Concert	\$125	U2, 11/15/98, "Alb. Net SP." "World Premiere.", "The Best Of 1980-1990", 2 CDs, M&I	\$95
JOHN FOGERTY, 11/3/97, "Hard Rock Live", 1 CD, Live Concert, Back In Stock	\$195	U2, 1998, "UC", 3 Designer CDs, M&I	\$150
		TRISHA YEARWOOD, "Big Bang", 2 Designer CDs, Live Concert	\$185

HOT NEW SHOWS

AC/DC, 12/5/98, "In Concert", 2 CDs, Live In Concert (Mostly Repeated Material)	\$50	PERRY FARRELL/ORYG, 1/3/99, "OTR", 1 CD, M&I	\$15	V.A./1998 YEAR IN REVIEW, 1/3/99, "On Edge" 1 CD, M&I	\$15
BRYAN ADAMS, "KBFH", 1 CD, Live Concert, New To CD!	\$60	JEWEL, 1998, "UC", 1 Designer CD, M&I	\$15	V.A./BEST OF 1998, 12/27/98, "OTR" 1 CD, M&I	\$10
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DAVID BOWIE, 11/15/98, "Superstars", 2 CDs, Live Concert Repeat Broadcast	\$35	STEVE MILLER BAND, 11/29/98, "Superstars", 2 CDs, Live Concert Repeat Broadcast	\$10	PRINCE OF EGYPT/V.A., 11/15/98, "Cntry Edge", 1 CD, M&I	\$10
GARTH BROOKS/SARA EVANS/V.A., 11/22/98, "Cntry Edge", 1 CD, M&I	\$15	JODEE MESSINA/TRACE ADKINS, 11/29/98, "Road", 2 CDs, Live Concert Material	\$45	RED SPEEDWAGON, 11/23/98, "Class Trks.", 1 CD, Live Concert Material from 1990	\$20
CANDLEBOX/SPRUNG MONKEY, 11/15/98, "OTR", 1 CD, M&I	\$10	LORI MORGAN, "Secret Love Album Preview", "Record Co.", 1 CD w/Picture Cover, M&I	\$30	SMASHING PUMPKINS, 11/22/98, "In Concert", 2 CDs, Live Concert Repeat Broadcast	\$45
DEANA CARTER, "Everything's Gonna Be Alright Album Preview" 1998, "Record Co.", 1 CD, M&I	\$25	ALANIS MORRISETTE/DAVE MATTHEWS, 11/22/98, "On Edge", 1 CD, M&I	\$15	U2, "ITS", "Rattle And Hum", 1 CD, M&I	\$35
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KEB MO, 12/06/98, "HOB", 2 CDs, M&I	\$10	TOM PETTY AND THE HEARTBREAKERS, 11/16/98, "Class Trks.", 1 CD, Live Concert Material from 1993	\$20	WHO, 10/26/98, "Class Trks.", 1 CD, Live Concert Material from 1970	\$20

PICTURED MEMORABILIA

Call for specific cosmetic conditions as details aren't listed.



- AMERICA, 8/9/74, Concert Poster, paramount northwest, red and dark blue on white cardboard, 15x22, Near Mint, strikingly beautiful poster \$395
- BEACH BOYS, 8/29/63, full ticket (with picture) for performance in La Crosse, Wisc. black on orange ticket #0001 \$695
- BOOKER T & THE MG'S, 4/16/70, Concert Poster, Key Largo, 11x17, turquoise on white, with picture of a vintage MG convertible \$115
- BUFFALO SPRINGFIELD/CHAMBERS BROS./BUDDY MILES, 12/22/68, Concert Poster, Portland Memorial Coliseum, 16x22 1/2, dark blue and yellow on red (heavy stock). Chambers Bros. were headlining, this would have been one of the last dates played) by a "highbred" Springfield \$125
- JIMMY BUFFETT/DAVID BROMBERG, 12/8/76, Concert Poster, Lane County Fairgrounds, 14x22, dark blue & red on textured grey paper stock, with drawing of Buffett by a "highbred" Springfield \$165
- JIMMY BUFFETT/COUNTRY JOE, 8/23/75, concert handbill w/photos, 5 1/2x 8 1/2 black on orange stock \$225
- BYRDS, 12/17/65, EXTREMELY EARLY PERFORMANCE HANDBILL AUTOGRAPHED BY MICHAEL CLARKE AND GENE CLARK. For performance in Phoenix, red and green on white stock with early photo, crease down center, as this is the reverse side of Krux Radio's weekly survey, RARE!! \$1,195
- BYRDS, 11/11/71, concert handbill, "Springs", 5x8 1/2, orange, brown, and white (with photo of Byrds) \$295
- CANNED HEAT/DAN HICKS/FLASH, 11/30/73, Paramount Northwest, 13 1/2x22, orange on dark brown with image of the "Bear" \$195
- HARRY CHAPIN, 4/24/77, Concert Poster, Paramount Theatre, 13 1/2 x 20, black and white and browns w/artist's image of Harry, beautiful \$295
- HARRY CHAPIN/GEORGE BENSON/FOGHAT (pictured), 4/21/78, black and white, 14x22, on textured stock with nice photo images \$265
- CHEECH AND CHONG, 6/29/74, civic auditorium, 17x22, shades of red on white textured stock, great photo image, nice poster \$265
- CHEECH AND CHONG/DOOBIE BROS./TOWER OF POWER, 6/22/73, Concert Poster showing line-up of acts for month of June 13 1/2 x 21 1/2 white on shades of purple \$135
- CHICAGO, 7/18/74, Concert Poster, 17x20 1/2, black on white cardboard, wonderful graphic image taken from photo, striking poster!! \$195
- (ERIC CLAPTON) DELANEY & BONNIE/WAR, 10/29/71, "Boxing-Style" Concert Poster, featuring photos of both acts. 14x22, golds and greens on off-white cardboard, really nice poster \$495
- DICK CLARK "CARAVAN OF STARS 1959", 10/28/59, Concert handbill for Minneapolis Auditorium, 6 1/4 x 9, red, blue, yellow, and black on white, featuring photos of Annette, Paul Anka, La Vern Baker, Duane Eddy, Lloyd Price, Bobby Rydell and Jimmy Clanton. Striking!! \$1,295
- 6a. (Not Pictured), Exactly same as #16, but with "1959" hand-written to the left of performance time, otherwise in equal cond. \$995
- ALICE COOPER/SUZI QUATRO, 6/20/75, Concert Poster for Memorial Coliseum, 18x24, yellows, blacks, blues, greys, purples & greens on glossy paper, nice image of Alice!! \$295
- FEVER TREE, 6/22/68, Concert Poster for Masonic Temple, 14x22, black and white, poster says "singing San Francisco Girls" \$295

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- 19. ELLA FITZGERALD/COUNT BASIE/OSCAR PETERSON, 2/5/73, Concert Poster, 14x22, all pictured, shades of brown on white cardboard \$195
- 20. ARETHA FRANKLIN, 11/1/68, Concert Handbill, Portland Coliseum, shades of purple on off-white, 8 1/2 x 11, really nice photo of Aretha \$325
- 21. THE FUGS, May 4, (late 60's-early 70's) Concert Handbill, 4 1/2 x 6, blues, pink, purple, silver and white on very glossy paper. Great image of Fugs, exceptional piece! \$165
- 22. GRAND FUNK/WET WILLIE, 6/22/74, Concert Poster, 14x22, orange, blues, and black on heavy white stock, great image of band!! (Ask about slight damage to upper-right corner) \$295
- 23. GRASS ROOTS, 6/19/69, Concert Poster for Salem, Oregon Armory. "Boxing Style," 14x22, black & white on cardboard, nice photo of act!!! \$495
- 24. HALL AND OATES, 10/8/76, Concert Poster for Paramount Theatre- 13 1/2 x 22, red and black and white on cardboard. Wonderful Image!!! \$235
- 25. HALL AND OATES, 1975, RCA Promo "Tour Support" poster, 24x24, shades of black on silver, striking! (Slight center crease from folding) \$195
- 26. HOLY MODAL ROUNDERS, July 15 (??) concert for Key Largo, 5 1/2 x 8 1/2, black on off-red, nice visual image \$115
- 27. IT'S A BEAUTIFUL DAY/JAMES COTTON, 11/12/71, Concert Handbill, 5x8 1/2, nice photo, the perfect 'It's a Beautiful Day' graphics \$295
- 28. JAMES GANG, 2/5/73, Concert Poster for Salem, Oregon Armory, 14x18, black and shades of grey on white stock, nice clean piece \$165
- 29. BILLY JOEL/HALL & OATES/NEIL SEDAKA/RANDY NEWMAN, Oct.-Nov. 1977 Concert Poster for Paramount Theatre, 13 1/2 x 20, white and shades of brown on cardboard. All attractions are pictured!! \$245
- 30. KRIS KRISTOFFERSON, 1/21 (early 70's), Concert Poster for Lewis and Clark College, 17x22 1/2, yellow, blue, green, black & white on stock. Nice image of Kristofferson, semi-glossy finish \$145
- 31. GORDON LIGHTFOOT, 9/15/77, Concert Poster, for Portland Auditorium, 14x22, off-red, white and black on cardboard, great image of Lightfoot, a really attractive poster \$185
- 32. JOHN MAYALL, 6/5/77, Concert Poster for Paramount Theatre, 13 1/2 x 22, black and white and silver on cardboard. Great Mayall image \$165
- 33. BETTE MIDLER, 9/21/73, Concert Poster for Portland Auditorium, 15x22 1/2, black and white with red hair and lipstick, beautiful graphics! \$245
- 34. RICK NELSON, 1/31/70, Concert for Salem, Oregon Armory. "Boxing-Style" Poster, 14x29, black & white on cardboard, nice photo \$495
- 35. RICK NELSON, 3/23/75, Concert Poster for 'Euphoria' Club, 11 x 17, black on yellow stock, nice shot of Rick, wearing cool jacket \$265
- 36. OLIVIA NEWTON-JOHN/PAUL WILLIAMS, 3/17/76, Concert Poster for Portland Coliseum, 14x22, orange/yellow, black and white on cardboard. This is a really bright and striking poster, perfect for the period! \$595
- 37. POCO/BLOOD, SWEAT, & TEARS, July & August, 1980, red, yellow, blue, black, and white on glossy paper. 17x22, photo images of all acts! \$235
- 38. POLICE, 10/31/79, Halloween Night Concert Poster for Municipal Aud., Austin, Texas. 10 1/2 x 16, yellows, browns, pinks and reds, (inquire about cosmetics), really nice, early performance poster \$195
- 39. PROCOL HARUM, 5/23/73, Concert Poster for Paramount Northwest, 14x21, reds, blacks & white on cardboard. An incredibly beautiful and well-executed poster \$195
- 40. ROLLING STONES, 1/8/75, Concert Poster for Milwaukee, blacks on off-white stock. 11x14, image of landing hawk w/engines on his wings \$135
- 41. RUNAWAYS/RAMONES, 2/17/78, rare Concert Poster for the Armadillo. 11 x 14, black, shades of grey & white on paper stock. Rare version \$165
- 42. MITCH RYDER & THE DETROIT WHEELS, 1966 Concert Tour blank (pictured in 'The Art of Rock'), 17x22 1/2, great photo of Mitch, lists' tons' of song titles, black on pink, yellow and green cardboard, "Boxing-Style" \$365
- 43. NEIL SEDAKA/WISHBONE ASH/RETURN TO FOREVER, April & May, 1976 featured attractions. 11 1/2 x 22, black & white on brown cardboard really nice photos of above listed artists \$295
- 44. CAT STEVENS, 1976, poster promoting 'Majikal' Tour, 20x24. Full & vibrant colors, greens, reds, yellows, blues, flush, white, orange & black-super image of Cat Stevens, an incredibly striking poster!! \$295
- 45. TALKING HEADS, 11/21/80, Concert Poster for Armadillo. 11 1/2 x 17 1/2, shades of purple, shades of blue, black & white on glossy stock. Nice poster!! \$145
- 46. ROBIN TROWER/STEVE MARRIOTT, 5/15/76, Concert Poster for Portland Coliseum, 13 1/2 x 22, white and black on off-brown cardboard \$125
- 47. STEVIE RAY VAUGHAN/STRAY CATS, 8/13/89, Concert Poster for Gardner, Mass., 11 1/4 x 17 1/4, black & white, great image of SRV!! \$115
- 48. STEVIE RAY VAUGHAN/GREGG ALLMAN BAND, 6/21/87, Concert Poster for Champaign, IL, 11x17, black & red on white stock \$95

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(Overbea from page 108)

the past leader of the popular Three Earls, instrumental and singing trio. Patrons at Ralph's have put an original by the songster — 'Dilemma Blues' — at the top of their blues parade. The more romantic guests prefer his singing of the new song rage, 'I Wanna Be Loved.' The latter song was the big hit by Dinah Washington, a singer who had just emerged out of the Chicago club milieu that was producing Overbea.

Also in 1950, Overbea got his first recording opportunity. "The very first thing I recorded in my life was a thing called 'Every Shut Eye Ain't Sleep,'" he recalled. "The reason this is hard to find is because this was an Eddie Chamblee record, who's a tenor saxophone player. He used to be with Sonny Thompson and was the featured tenor on 'Long Gone.' Now Eddie had a session, and we had Red Saunders Band in the background. I did the vocal on one side. I didn't even play guitar. This was Premium Records run by Lee Egalnick. He wrote me a rubber check, but that's another thing. He weighed about 400 pounds. He was a big guy."

On "Every Shut Eye Ain't Sleep," which is a typical jump blues of the 1940s, Overbea gives a good accounting, followed by a nice long break for Chamblee to blow.

"Then in Cleveland we cut a session," Overbea continued. "I did 'Contrary Mary' and the 'The Joke Is On Me.' I still didn't play guitar. 'The Joke Is On Me' was written by Floyd Hunt, who I became good friends with, and he taught me a lot of music and songwriting ideas. He took me under his wing like a son. He was the guy who wrote 'Fool That I Am.'"

Premium released these sides under Overbea's name.

Overbea's break as a solo recording artist began in August 1952, with a gig at Yummie's Show Lounge (2941 W. Madison) on Chicago's West Side. The job was typical for 1952, in which the singer/guitarist appeared as part of a revue. The bill included the T. S. Mims Combo, exotic dancer Rose "Cyclone" Morgan, female vocalist Anita Tucker, and male vocalist George "Stardust" Green.

"By the time I had come back to Chicago, I had been on the road for years making 80-100 bucks a week. So when I got back Yummie's happened. Now Finis Henderson, who was a big-time club manager, came down to Yummie's because the word had gotten out. They said there's a skinny guitar player down at Yummie's who had a line at the door.' Which was true. To see me, the line was wrapping around the corner of Sacramento. I drew a damn good crowd. So Finis comes down, saying to himself, 'I got to see this guy. He's got no record, nobody ever heard of him, and he's got a line at the door.'

"So Finis talked to me. He was the man who managed the Paris Club at the time, at Paulina and Madison [1652 W. Madison]. He gave me an offer I couldn't refuse. It was much more money. And so I came there to work and drew the crowds. On the show with me was Joe Williams and King Kolax." That was in November 1952, and the classier revue (compared to that of Yummie's) included, besides the name acts, exotic dancer La Bonnie and a chorine line. Overbea was billed as the "genius of the hot

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guitar."

Overbea continued, "This is when my brother, Luix, who was then a journalist for the *Chicago Tribune*, asked Al Benson to come down and hear me. Like I said, I only had one blues song, which I had written, 'Train Train Train.' So I had tried to get a recording deal with Leonard Chess and a few other labels, but they didn't want me because I didn't sing the blues. So Al came down, he heard my act and he was drunk as usual. And he said, 'Y'all come down to my place on 43rd Street, and I'll have a contract on my desk.' I called my brother, 'This guy was drunk, he didn't know what.' Luix said, 'Listen, I don't care what Al was drinking. If he said be down there and he'll have a contract, be there.' Anyway, I went down there, Al signed me, and we cut. In those days, a session was four sides. So I cut four sides, and Al called up Leonard Chess and let him hear the master of 'Train Train Train.' Chess wanted it, and so Al sold it to him. When I come down to Chess, Leonard said, 'I've seen you before. Why the hell didn't you tell me you could sing blues?' That's how Leonard and I got together."

Chess released "Train Train Train," in January 1953, and the compelling blues peaked at #7 on Billboard's national R&B chart in March. The record was Overbea's only national chart record.

"Oh yeah, that got me started," he related. "I jumped from 150 bucks a week to a grand a week. Yeah, that was a big change in my life. Also, 'Train Train Train' was recorded by Buddy Morrow and someone else, which helped me earn royalties on the song."

Morrow put the song on the pop charts in March 1953.

In the summer of 1953 Overbea followed with the wonderful "40 Cups Of Coffee," which made a lot of noise but peculiarly never charted. The song can truly be called a proto-rock 'n' roll effort. The flip, "I'll Follow You," was a ballad in the Billy Eckstine style, a type of music that does not hold up well with record collectors today. Regard-

ing "40 Cups Of Coffee," Ella Mae Morse hit the pop charts with the song in August 1953, and in one of his more outstanding remakes, Bill Haley briefly charted with it in 1956. It should have done a lot better, especially since he performed it on *The Ed Sullivan Show*, the premier American television venue for breaking acts and new songs. Overbea, who missed seeing Haley do his song on the Sullivan show, did not mind Haley covering his song — especially since it has earned him royalties to this day.

"We worked together on the road," related Overbea, "and became friends. I was working in Kansas City when I finally met him. He was a beautiful person. There were three other recordings of '40 Cups Of Coffee' as well."

In late 1953, Overbea appeared in various Chicago clubs presented now as the featured attraction, notably at the El Mocambo (1519 W. Madison), sharing the bill with the Flamingos; Martin's Corner (1900 W. Madison); and, at the fast-developing Cottage Grove and 63rd area, Cadillac Bob's (6312 S. Cottage Grove). March 1954 found Overbea playing a near North Side club, Frost Corner (609 Scott St.), with a revue that included exotic dancer Pepper, the Earl Bassett Combo (who started out with Overbea), blues singer Sam Douglas, and vibes player Jimmy Burton. In June, Overbea made it to the most prestigious African-American club in the city, the Crown Propeller Lounge (868 E. 63rd). Overbea starred on a bill that included vocal ensemble the Four Queens And A King, Sax Mallard, the Jump Jackson Band and a dance duo called the Cubanaires.

"It was basically a jazz club," said Overbea. "You see this was the thing. I could play a blues or a jazz club, 'cause when I went South I could play the blues houses. I could play North with jazz music and with jazz bands. This is why I could play with James Moody and people like that. As a matter of fact we had Dakota Staton with me at one time at the Crown Propeller. She later got big. The Crown Propeller Lounge was owned

by Norm Slusberger. I remember him, because he treated me great."

Overbea could not follow up with anything approaching "40 Cups Of Coffee" in appeal. The third Checker release in late 1953 featured a similar jump, "I Could But I Won't," a snappy number that holds up well today. Like "40 Cups" it is more a rock 'n' roll song than rhythm 'n' blues. The flip, "Sorrento," has Overbea doing a rock 'n' roll interpretation using a cha-cha beat of the old Neapolitan number, "Return To Sorrento," but in Italian, in which the singer makes use of his multilingual abilities. The guitar break by Overbea is pure rock 'n' roll.

As to what Chess thought about the recording, Overbea said, "He did give me free rein, but said, 'What the hell do you want to do these kinds of songs for?' I was trying to give Leonard something other than blues, which I think I did."

The fourth Checker release was another jump, "Stomp And Whistle," which garnered some reaction upon its release in March 1954, but it was not enough to put Overbea on the charts. "That was one of my records that was recorded by European artists," said Overbea. "It was recorded by a German group. They called it [in German] 'Clock And Whistle Boogie.'"

At this time Overbea was making a claim for himself as being one of the first rock 'n' roll stars. In February 1953, in one of Freed's earliest promotions, Overbea appeared at a show at the Akron Armory, sharing a bill with the Count Basie Orchestra and the Moonglows.

"Oh it was packed," related Overbea. "It was basically a young crowd, and if I remember correctly it was about 25-30 percent white. And there was no incidents. In those days people were more mellow than they are today. No fights or anything. Everybody enjoyed the show."

Overbea's recollections confirmed John

(Please see Overbea page 135)

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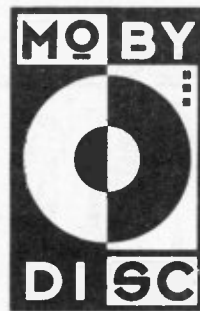
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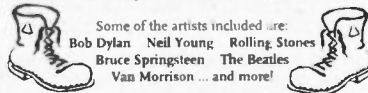
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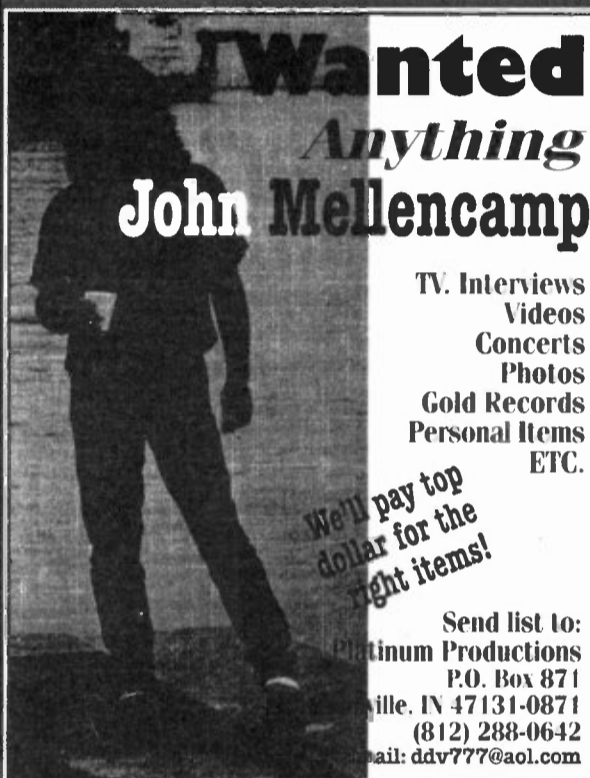
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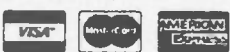
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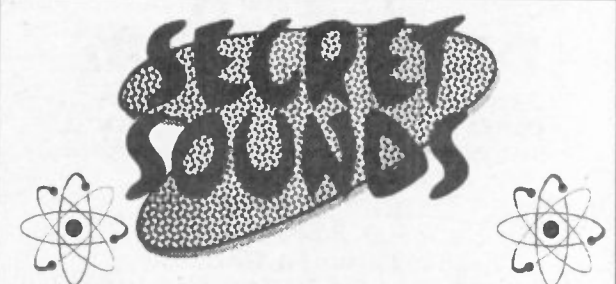
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 - Portishead (Just In) Summer - Festive - German - Professional - Perfect - Send \$23
 - BLONDIE - (New) Winter - U.K. - Clubbin - Headliner - Fantastic - Send \$26
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POSTERS:

- PILGRIM - U.S. promo poster, EC's head on his palm, 18x24 \$11
- BEHIND THE SUN - Eric in brown coat by hills, 24x36 \$20
- VERY BEST OF CREAM - Colorful face shot of trio 24x36 \$13
- PHENOMENON - EC playing guitar, foot up on bench, 24x36 \$12
- UNPLUGGED - UK promo, EC playing guitar by mic, 24x36 \$15
- CROSSROADS 2 - Nice artworks of 2 guitars, 18x24 \$10
- CREAM OF CLAPTON - Australian promo poster, EC leaning back with guitar & 4 shots from his career, 20x30 \$25
- CROSSROADS - Australian promo poster, Ron Wood drawing of EC & guitar, mentions what's in the box set, 20x30 \$25
- BACKTRACKIN' - UK promo of LP cover above song titles, 20x30 \$15
- SMOKIN' BLUES - ED playing guitar, cigarette on guitar neck, 24x36 \$12

- FROM THE CRADLE - UK promo of EC in coat & sweater, 24x35 \$15
- ERIC'S GOT THE BLUES - big UK poster of EC's face by 5 LP covers, also lists 1995 UK tour dates, 33x50 \$25
- 1992 BELGIUM CONCERT - EC playing guitar & singing, 27x39 \$25

DISPLAYS:

- PILGRIM - US counter display, EC standing by door and guitar, 10" tall \$20
- 24 NIGHTS VIDEO - UK counter display, drawing EC & songs, 10x14 \$25
- FROM THE CRADLE - giant UK display of Eric in sweater & coat, 5' tall (extra shipping will apply due to the size) \$70

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Please see our last ad in Goldmine 1-15-99, page 67.
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• Eagles - "Heartache Tonight" RIAA Gold Floater 650.00
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• Steely Dan - "Hits" RIAA Gold Floater 550.00
• Elton John - "Rock Of Westies" - RIAA Gold Floater 800.00
• Elton John - "Greatest Hits" in house pres. to Nigel D. 500.00
• Clapton - "Slowhand" RIAA Plat. Floater 750.00
• Clapton - "Just One Night" RIAA Gold Floater 750.00
• Eagles - "Hits" RIAA Plat. Floater 650.00
• Jethro Tull - "Hits" RIAA Gold Floater 750.00
• Doobie Brothers - "Takin It To" - RIAA Gold Floater 650.00
• Doobie Brothers - "What A Fool" - RIAA Gold Floater 400.00

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(Reissues from page 101)

first two were co-written by the singer and longtime collaborator Twyla Herbert; the pair also brainstormed "Summer Snow," "All That Glitters Isn't Gold," "It Can Happen," and "Shy Boy."

Christie's early catalog encompassed a variety of R&B oldies. Covers of the Turbans' "When You Dance," Maurice Williams & The Zodiacs' "Stay," and fellow falsetto specialist Donnie Elbert's "Have I Sinned" were tailor-made to his soaring strengths.

A previously unissued reading of Barrett Strong's "Money (That's What I Want)" is a find, while "Mr. Tenor Man" was Christie's bouncy rebuttal to Johnny Cymbal's "Mr. Bass Man."

Bert Berns — the mastermind behind Solomon Burke, Bang Records, and "Hang On Sloop" — co-produced a January 8, 1964, Christie session that resulted in the powerful "Outside The Gates Of Heaven" and "You May Be Holding My Baby" (the latter copenned by Berns himself). Fans of the still-

active singer will cherish this collection. (PO Box 765, Deer Park, NY 11729)

— Bill Dahl

JIMMY SMITH

The Cat... The Incredible Jimmy Smith
Verve Master Edition (314 539 756-2)

Swinging the blues is Jimmy Smith's specialty, but the great jazz organist refused to restrict himself to the trio format for which he's revered. Back in the mid-60s, Smith paired up with Argentine composer/arranger Lalo Schifrin for lush soundtrack work that culminated in "The Cat," a brash take on boogaloo that has "wild party" written all over it. It set the tone for Schifrin's work on the Jane Fonda murder mystery *Joy House*; in fact, it won Schifrin a Grammy. Smith (who was really just a hired hand on the date) also got a boost from "The Cat," which charted for him in 1964. It was one of several *Billboard* hits Smith would enjoy in the '60s, many of them movie themes.

This wonderful reissue showcases a brash,

hyper-orchestrated style that went out of fashion by the early '70s. Still, it's anything but dated. Goosing the beat with overheated brass and letting Smith float and flutter where he will, Schifrin proves an extremely sympathetic foil for the thoroughly hip organist. "Chicago Serenade" and a double-time arrangement of "St. Louis Blues" are both riotous fun, while "Blues In The Night" oozes with club-land cool.

Thanks go out to Verve for reviving this spirited commercial material on CD and for retaining the original cover art. The fuzzy image of a black feline on the prowl captures the hybrid luxury of Schifrin's grooves better than some boxy head shot ever could; but more than that, it recalls a time when commercial composers had a sense of humor.

— Tom Laskin

HELEN REDDY

I Am Woman: The Essential Helen Reddy Collection
Razor & Tie (7930182180-2)

A true 1970s hitmaker, Helen Reddy was a

regular presence on Top 40 radio for the better part of that decade, beginning with her fine dramatic reading of Andrew Lloyd Webber's "I Don't Know How To Love Him" (from his rock opera *Jesus Christ Superstar*) circa '71. Reddy, of course, will always be best known for her signature song, the brassy women's lib anthem "I Am Woman," with its unsubtle "I am strong, I am invincible" bravado. Yet, she went on to better things. These included Kenny Rankin's breezy "Peaceful," a celebration of that perfect place of respite, the irresistibly catchy "Emotion," a song that stalled at #22 on the singles charts (but deserved to go much higher) and of course that big, lavish ode to a delusional dreamer, "Delta Dawn."

Reddy turned out her share of lightweight trifles, i.e., "Leave Me Alone (Ruby Red Dress)" and "Angie Baby," the latter an iffy ballad about a weird chick with supernatural powers. Her material could be almost painfully maudlin — "Best Friend," a song Reddy

(Please see Reissues page 137)

Goldmine

WANT LIST ADS

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**.

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 E-mail address _____

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Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

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RAINER RONDON

- P.O. Box 460
- Toa Alta, PR 00954-0460
- Phone: 787-870-7861
- E-Mail: Rondons@hotmail.com

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
CARL PERKINS	- Go Cat Go	CD	
DEL SHANNON	- Rock On	CD	
KILLER DWARFS	- Stand Tall	CD	
GEORGE HARRISON	- Beware of ABKCO	CD	
CHEAP TRICK	- Wake Up With A Monster	LP	
RINGO STARR	- Time Takes Time	LP	
SCORPIONS	- Pure Instinct	LP	
LUIS CARDENAS	- Animal Instinct	LP or CD	
D.A.D. OSAKA	- After Dark	CD	
DENNIS DE YOUNG	- Moonchild	LP or CD	
JUSTIN HAYWARD	- Moving Mountains	CD	

SANFORD MOOS

- 15 Vernon Ln
- Centereach, NY 11720-2811
- Phone: 516-698-6069
- E-Mail: sandymoos@worldnet.att.net

I'm looking for the following:

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
BEATLES	- All Along The Watchtower	CD	
LENNY KRAVITZ	- All Along The Watchtower	CD	
MIKHAIL PLETNEY	- Pictures At An Exhibition	CD, Virgin Classic	

JACK JENKINS III

- 10929 Roessner Ave.
- Hagerstown, MD 21740
- Phone: 301-582-3877
- E-Mail: mrorange@fred.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE BLACK CROWES	- containing "Shake Em On Down"	CD	
THE BLACK CROWES	- containing "Boomer's Story"	any CD	

ROBERT E. GEORGE

- 522 Lower Creek Dr.
- Lenoir, NC 28645
- Phone: 828-754-4396

Saxophonist looking for good copies of the following LP's, stereo or mono

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
HOLLYWOOD SAX QUARTET	- Sax Appeal	Liberty, 3080	
PETE RUGOLO	- 10 Saxes and 2 Bass	Mercury, 2023	
LYLE MURPHY	- New Orbits In Sound	GNP, 33	
LYLE MURPHY	- 4 Saxes in 12 Tones	GNP, 152	
JACK MONTROSE	- With Bob Gordon	Atlantic, 1223	
LEE KONITZ	- Image With Strings	Verve, 8286	
JIMMY GUIFFRE	- 4 Brothers Sound	Atlantic, 1295	
JIMMY GUIFFRE	- PC For Clarinet & Orch	Verve, 8395	
AL GALLODORO	- Saxophone Contrasts	Columbia-10", 6188	
AL GALLODORO	- Al Gallodoro Concert	Arco-10", 3	
WILLIE SMITH	- Relaxing After Hours	Emarcy-10", 26000	

MORGAN WRIGHT

- P.O. Box 1231
- Saratoga Springs, NY 12866
- Phone: 518-587-8969
- E-Mail: MWRIGHT@spa.net

Will Pay Big Bucks For

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
ERLINE HARRIS	- "Rock & Roll Blues"	78, Deluxe	3220

JOE MILLIKEN

- P.O. Box 314
- Bellows Fall, VT 05101
- Phone: 802-463-9525
- E-Mail: natusz@sover.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JOE PERRY PROJECT	- Live audio/video, any items		
TUBES	- Live audio/video, any items		
CRACK THE SKY	- Live audio/video, any items		
GENTLE GIANT	- Live audio/video, any items		

MICHAEL HALL

- 11406 Woodbridge Dr.
- Grand Blanc, MI 48439
- Phone: 810-238-5500
- E-Mail: brillo@bsd1.kode.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JOHN HIATT	- Riot With Hiatt	LP	
JOHN HIATT	- 1st Two LP's		
BOB SEGER	- Noah	LP	
? & THE MYSTERIANS	- 96 Tears	LP	

MIKE LUCAS

- 317 Hughes Lane
- Bakersfield, CA 93304
- Phone: 805-398-7071

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
OZZY	- LP, 45, CD, Promo etc. Video		
BLACK SABBATH	- LP, 45, CD, Promo etc. Video		
DIMMU BORGIR	- LP, 45, CD, Promo etc. Video		
EMPEROR	- LP, 45, CD, Promo etc. Video		
BLIND GUARDIAN	- LP, 45, CD, Promo etc. Video		
ANY BLACK GOTHIC METAL	- LP, 45, CD, Promo etc. Video		
METALLICA	- LP, 45, CD, Promo etc.		

LAURIE MAITLAND

- 2330 Leighton Rd.
- Elmont, NY 11003
- 516-328-8927

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
DANCE FEVER	- 1983-86	Video	
SOLID GOLD	- 1984-87	Video, 1-hour	1980's episodes

GLENN JEFFERSON

- 8503 E. 106 St.
- Kansas City, MO 64134-2139
- Phone: 816-765-9246

I'm looking for anything by the following artists in VG or Mint condition

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
LIZ HAGAN	- CD or LP		
GIORGE PETTUS	- CD or LP		
JAML	- CD or LP		
EBONY VIBE	- Everlasting "Aka"	Eve, CD	

MARK FRANKLIN

- 5345 Valley Lane East
- Columbus, OH 43231-3114
- Phone: 614-898-5345
- Fax: 614-479-2300
- E-Mail: markf@netexp.net

AC/DC Wanted, I am mainly looking for Bon Scott era (1970's) items

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
AC/DC	- Testpressings, Acetates, Unused Artwork and Proof Sleeves		
AC/DC	- New Zealand 7" Singles (Any) New Zealand Contacts Needed		
AC/DC	- Canadian 7" singles (Any)		
AC/DC	- "If You Want Blood You've Got It" Splatter Vinyl from Holland		
AC/DC	- Press Kits/Press Photos/Archive Photos		
AC/DC	- Magazines (1970's, especially Australian, Regional and Record Industry Mags)		
AC/DC	- Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)		
AC/DC	- Ticket Stubs (1970's)		
AC/DC	- Magazines (Especially Australian, Industry and Local mags)		
AC/DC	- Tour Posters/Handbills (USA, do any 1970's exist?)		
AC/DC	- Tour Posters/Handbills (World Wide)		
AC/DC	- "Let There Be Rock" displays, posters, tour posters, press kits		
AC/DC	- "Let There Be Rock The Movie" promo kit and ticket stubs		
AC/DC	- "If You Want Blood" displays, promo posters, tour posters, press kits, etc.		
AC/DC	- "High Voltage" displays, posters, tour posters, press kits, etc.		
AC/DC	- "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 UK Sheet Music with picture cover		
AC/DC	- "12 of the Best" Unissued/Unreleased Album sleeve		
ROSE TATTOO	- Worldwide 7" singles, Memorabilia, etc.		

RANDY BOWMAN

- P.O. Box 1084
- Reynoldsburg, OH 43068
- Phone: 614-864-1688
- E-Mail: rblgbeb@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 Ballad of Ian Hunter and Mott The Hoople, 2 CD's, Columbia		
IAN HUNTER	- Rocks Video 1989, Official 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 - Union Jack - On The Edge - Broken Heart, CD		

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
BELOUIS SOME	- Some People	CD	
CACTUS WORLD NEWS	- No Shelter	CD	
SHARPE & NUMAN	- Automatic	CD	
VITAMIN Z	- Rites Of Passage	CD	
WEST & BYRD	- West & Byrd	CD	
SOUNDTRACK	- Krush Groove	CD	

R.T. GREGORY

- 133 Wendel Avenue
- Buffalo, NY 14223
- Phone: 716-833-0130

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
DOORS	- Concert Handbills, Flyers		
DOORS	- U.S. 45 Picture Sleeves		
DOORS	- Rock N Roll Magazines		
DOORS	- Promo Items		
DOORS	- Tickets, Stubs		
DOORS	- 8-Track, 4-Track & Sheet Music		

IAN BRAZIER

- 7 Woodmill Mews
- Whittingstall Road
- Hoddesdon
- Herts
- EN11 ONA England
- 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.		

PHILLIPPE CHIVOT

- 24610 Montpeyroux
- France Europe
- Fax: 33 553 807 541

LP's wanted

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
SAM BAKER	- Sometimes You Have To Cry, Sound Stage 7		
MAXINE BROWN	- Out Of Sight, Epic		
FREDDY BUTLER	- With A Dab Of Soul, Kapp		
DAN PENN	- Nobody's Fool, Bell		
ANN SEXTON	- Loving You, Loving Me, Seventy Seven		
VAN DYKES	- "Tellin' It Like It Is, Bell		
ALBERT WASHINGTON	- Sad And Lonely, Eastbound		
SPENCER WIGGINS	- Soul City U.S.A., Goldwax (?)		
LEE SHOT WILLIAMS	- Country Disco		
O.V. WRIGHT	- Nucleus Of Soul, Backbeat		

THIERRY BERSAUTER

- 16 Avenue Martinique
- 51200 Epernay, France
- Fax: (33) 3 26 55 00 03 Anytime
- E-Mail: ozzy.thierry.bersauter@wanadoo.fr

Ozzy wanted: all offer considered from stage pass to awards or acetate. Right price paid! Have always some old Ozzy stuff to trade.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
OZZY	- Center of Eternity: live LP recorded at Ottawa 4/30/84 Tbs records		
OZZY	- San Bernard festival: live LP with cover c/o photo + strip (in concert) + rats cover		
OZZY	- Metalshop: #104/105/170 and 11/15/91 + 6/5/92 + 11/1/91 + 5/29/92 + 3/22/91 + 12/6/91		
OZZY	- Metalshop: 1/3/92 + 10/11/91 + 11/22/91 + 10/12/90 + 6/19/92 + 3/6/88 (offer \$15 each)		
OZZY	- Metalmania: 05/23/86 Ozzy and more 2-LP's (radio)		
OZZY	- Rock Connections: 06/05/87 2-LP's Ozzy (radio)		
OZZY	- Pure Concrete: CDs 02/05/96 + 12/30/96 (radio)		
OZZY	- Rock Chronicles: LPs: Obsession 3/24/86 + American Storm 5/12/86 (radio)		
OZZY	- Rock Quiz: LP #540 (radio)		
OZZY	- The Legend, The Man Rocksome #101 hour 1 & 2 (radio)		
OZZY	- Ultimate Sin tour 86: 2 LP's live London 86 Ozzy nude on photo/Green LP		
OZZY	- Killer of Giants: Live 2 LP's Leicester 83 not gatefold cover		
OZZY	- Rock n Roll Rebel: Live LP Lund 12/4/83 with Ozzy Wolf		
OZZY	- Blizzard of Ozz (or live at Chelmsford) live LP 10/22/80 Green Vinyl		
OZZY	- Deadly Deeds: 2 LP's live Newcastle 80 Red Vinyl		
OZZY	- Live USA: live CD Utah 84/Kansas 86, original artist recording/"Live & Alive" issue		
OZZY	- CD single: no more tears/sin/party UK promo XPCD 160/1991		
OZZY	- Maxi single 12": mama coming/don't blame/+ 2 Holland promo Epic 6576178		
OZZY	- Maxi single 12" Holland (45rpm/12" maxi on cover) no bark at. song name?		
OZZY	- LP: Bark at the Moon Holland reissue #Epic 32780		
OZZY	- 7": Fly High Again/I don't know Holland Jet 7017		
OZZY	- CD: All Ozzy CD in longbox except Diary of Madman		
OZZY	- CD: Bark at the Moon Japan reissue but not 22 bits remastered (ref: scrs6148)		
OZZY	- LP's: Speak of the Devil Holland reissue Epic 4511241		
OZZY	- Tour book: Heavy metal holocaust 81		
OZZY	- CD: All the Canadian issues on CD from Blizzard to Ozzmosis		
OZZY	- CD or LP: All the issues from Venezuela, Columbia, Equador...make offer!!		
OZZY	- CD: Howard Stern's private part soundtrack issues with promo cover		
OZZY	- CD: Japan best of called "best tracks"		
OZZY	- Book: Monster of Metal (Ozzy) by Ethlie Amvare USA with 16 pages of photos.		
OZZY	- Ozzfest promo CD 10 track sampler CD w/live cuts Issued w/o insert		
OZZY	- LP: Supergroup festival 3 LP's (8/27/83?) Contain live c/o Rhoads + Krokus + Scorpions		
OZZY	- Any Songbook or Tablatures, except Tribute and Ultimate Sin		
OZZY	- Any tour shirt/jacquet promo (or not promo)		
OZZY	- Laserdisc, videos from Speak of the Devil tour (US or Japan or foreign issue)		
OZZY	- Any testpressing LP or cover		
Brad Gillis/Nighttranger:	rare items (awards, acetates, live albums) Make Offers!		

TERRY LARABIE

- 738 Nebo Rd., R.R.#2
- Hannon, Ont. LOR-1PO Canada
- 905-679-0661

Serious Loretta Lynn collector very interested in the following, and will pay great prices depending on condition

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
LORETTA LYNN	- Lylin', 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" 33 1/3) 4 different radio PSA's from 1983, pic. of Lynn on label, National Wildlife Federation		
LORETTA LYNN	- L. Lynn & Ernest Tubbs - The Best Of E.T. & L.L. (both in small b&w pic. on LP cover) - Great Britain? MCA COPS 8362?		

Interested in acetates, foreign pressings, live Opry transcriptions, audio, video, photos, sheet music, Billboard, Cashbox ads, magazines, etc.

ALEX ZAMBRA

- 5644 Lawndale
- Houston, TX 77023-3840
- Fax: 713-921-5082

Mint items sought only

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
MICHEL POLNAREFF	- "Lipstick", CD only, CBS-Song		
GILBERT BECAUD	- "Les Coccoliers", 45 or EP w/PS, Columbia		
GILBERT BECAUD	- "6 B", LP, World Record-Australia		
GILBERT BECAUD	- "On Prend Toujours Un Train", LP (Canada or France)		

LOUIS DE FURES	- "Raconte Les Aristocrates" LP, Disneyland 1982		
CHARLOTTE GAINSBURG	- "Love, Etc.", CD, Virgin 1996		
JACQUES DUTRONE	- "Le Spectre", EP, Vogue France		
PERET	- Any LP with "Borriquito", Spain?		
LOS IRACUNDOS	- "F		

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MARY SCHUMACHER
 ● 1015 Third St.
 ● Port Orange, FL 32119
 ● Phone: 904-761-4933
 ● E-mail: Schooooz@aol.com
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JOHN WAITE - Mask of Smiles, CD
 THE FOG - Soundtrack, CD, Varese

MARTYN HAMMOND
 ● 1 Wilbye House
 ● Lexden Park
 ● Lexden Road
 ● Colchester, Essex CO3 3UF, England
 ● E-Mail 106174.451@compuserve.com
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Bowie Canadian Concert Tickets:
 BOWIE - concert ticket Montreal Forum 6/14/74
 BOWIE - concert ticket Ottawa Civic Center 6/15/74
 BOWIE - concert ticket Toronto O'Keefe Auditorium 6/16/74
 BOWIE - concert ticket Montreal Forum 2/25/76
 BOWIE - concert ticket Toronto Maple Leaf Gardens 2/26/76
 BOWIE - concert ticket Ottawa Civic Center 5/2/78
 BOWIE - concert ticket Montreal Forum 5/3/78
 BOWIE - concert ticket Montreal Forum 7/13/83
 BOWIE - concert ticket Edmonton Commonwealth Stadium 8/7/83
 BOWIE - concert ticket Toronto CNE Grandstand 9/3/83
 BOWIE - concert ticket Vancouver PNE Coliseum 9/11-12/83
 BOWIE - concert ticket Winnipeg Winnipeg Stadium 9/14/83
 BOWIE - concert ticket Edmonton Commonwealth Stadium 11/17/87
 BOWIE - concert ticket Winnipeg Winnipeg Stadium 8/19/87
 BOWIE - concert ticket Toronto CNE Stadium 8/24/87
 BOWIE - concert ticket Montreal Olympic Stadium 8/30/87
 BOWIE - concert ticket Montreal Forum 3/6/90
 BOWIE - concert ticket Winnipeg Arena 3/10/90
 BOWIE - concert ticket Calgary Saddledome 3/13/90
 BOWIE - concert ticket Moncton Provincial Park 7/2/90
 BOWIE - concert ticket Vancouver Plaza of Nations 9/6/97
 BOWIE - concert ticket Montreal Metropolis 9/25/97
 BOWIE - concert ticket Toronto Warehouse Docks 9/27-28/97
 Tickets from other countries also wanted

BRIAN SOLTES
 ● 1125 W. Mockingbird Ln.
 ● Oak Creek, WI 53154
 ● Phone: 414-768-8899
 ● E-Mail: Briotchez@aol.com
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 RANDY HANSEN - Classic Live, CD, Ananaz Records 1991
 APOCRYPHA - The Forgotten Scroll, CD, Shrapnel
 APOCRYPHA - Anything Live
 TONY FREDIANELLI - Anything Live
 ROBIN TROWER - Beyond The Mist, Passport 1989
 ROBIN TROWER - Back It Up, Chrysalis 1999
 ROBIN TROWER - Take What You Need, Atlantic 1988
 ROBIN TROWER - No Stopping, Chrysalis

MICHAEL P. MAHON
 ● 41 Gleason St.
 ● Framingham, MA 01701-3504
 ● Phone: 508-877-0191
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE VENTURES - NASA 25th Anniversary commemorative album, Allegiance, CDP-72873 CD
 THE VENTURES - The Compact Ventures, Garland, GRZ-005 CD
 THE CARPENTERS - Your Navy Presents, promo, LP

D. KINGSLEY HAHN
 ● 4365 Arden View Court
 ● Arden Hills, MN 55112
 ● Phone: 651-636-2755
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BARBARA DANE - "FTA! Songs of G.I. Resistance", 12" LP, Paredon P-1003
 BARBARA DANE - "I Hate The Capitalist System", 12" LP, Paredon P-1014
 VARIOUS ARTISTS - "What Now, People?", #1, 12" LP, Paredon P-2001
 VARIOUS ARTISTS - "What Now, People?", #2, 12" LP, Paredon P-2002

TRAVIS URBAN
 ● 1612 Santa Fe
 ● Atchison, KS 66002
 ● Phone: 913-367-4354 (Evenings)
 I'm looking for these items, any information would be awesome.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LOU JOHNSON - Golden Classics, CD, Collectables 5174
 STRINGBEAN - Any LP's, 45's, books, videos considered
 SOUNDTRACK - National Lampon's Vacation, LP
 EDDIE VESPA - Letter To My Ex-Wife, LP, Vic?
 DON BOWMAN - Little Bad Dan, 45
 PORTER WAGONER - Fireball Mail, any
 PORTER WAGONER - Two Dollar Bill, any
 JIM ED BROWN - Albums from 1970 to 1980, LP's, RCA
 BOB WILLS - Santa's On His Way, any

RICH KEEN
 ● P.O. Box 5918
 ● Philadelphia, PA 19137
 ● Phone: 215-743-8720
 Looking for Good condition or better
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 UTOPIA - Oblivion, CD, Passport 6029
 UTOPIA - POV, CD, Passport 6044
 WINGS - Wings Over America (Disc 1), CD, Capitol CDP 7467152

MICHAEL GOWAN
 ● P.O. Box 48
 ● Trenton, AL 35774
 ● Phone: 256-776-2613
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ROBIN TROWER - Back It Up, CD, Chrysalis
 SURVIVOR - Caught In The Game, CD, Scotti Brothers
 ATLANTA RHYTHM SECTION DGG DAYS, LP, Sealed Copy
 ATLANTA RHYTHM SECTION UNDERDOG, LP, Sealed Copy
 FRANK MARINO - From The Hip, CD
 FRANK MARINO - Juggernaut, LP, Sealed Copy
 FRANK MARINO - What's Next, LP, Sealed Copy
 HOT TUNA - America's Choice, LP, Sealed Copy
 JIMI HENDRIX - Hoppkorv LP, Sealed Copy
 JIMI HENDRIX - Midnight Lightning, CD
 SANTERS - First Shot, CD
 SANTERS - Second Shot, CD
 SCANDAL - Warrior, CD

JOSEPH CARNEY
 ● P.O. Box 618
 ● Cheboygan, MI 49721
 Wanted new or used.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BUCK DHARMA - Flat Out, CD

KEN SMITH
 ● 791 Merrick Pl.
 ● Beavercreek, OH 45434
 ● Phone: 937-431-0686
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 RICK SPRINGFIELD - Beautiful Feelings, CD, Mercury 824107
 JOHN WAITE - Mask Of Smiles, CD, EMI America 17164
 JOHN WAITE - No Brakes, CD, EMI America 17124
 DONNA ALLEN - Perfect Time, CD, 21 Records 90548
 TOMMY SHAW - Girls With Guns, CD, A&M J020

MIKE BARNET
 ● 15703 22nd Ct. SE
 ● Mill Creek, WA 98012
 ● Phone: 425-486-3443
 ● E-Mail: mikebarnet@aol.com
 Looking for the following CD's used or new.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GUFFRIA - Silk & Steel, CD
 220 VOLT - Eye to Eye, CD
 FIFTH ANGEL - Fifth Angel, CD
 LILLIAN AXE - Love and War, CD
 CHINA SKY - China Sky, CD
 LISA HARTMAN - Til My Heart Stops, CD
 ONE - First One, CD
 BLACK N BLUE - In Heat, CD
 GLEN BURTNICK - Heroes & Zeroes, CD
 KILLER DWARFS - Stand Tall, CD
 REFUGEE - Burning From The Inside Out, CD
 JUDE COLE - Jude Cole, CD
 DENNIS DeYOUNG - Desert Moon, CD
 DENNIS DeYOUNG - Back to the World, CD
 TOMMY SHAW - Ambition, CD
 RUSCHA - Come Alive, CD
 ROBERT TEPPER - No Easy Way Out, CD
 MICHAEL THOMPSON - How Long, CD
 WHAT IF - What If, CD
 JOHN WAITE - Mask of Smiles, CD
 WORK FORCE - Work Force, CD
 LEATHERWOLF - Leatherwolf, CD
 KICK AXE - Rock The World, CD
 FASTWAY - All Fired Up, CD
 TREAT - Dreamhunter, CD
 BRIGHTON ROCK - Love Machine, CD
 JOHN PARR - John Parr, CD
 AIRKRAFT - Aircraft, CD
 BABYS - Head First, CD
 BABYS - Union Jacks, CD
 BABYS - Broken Heart, CD
 BABYS - On The Edge, CD

JIM THOMPSON
 ● 31 Arnfield Rd.
 ● Withington, Manchester, UK M204AQ
 ● Fax: (01144) 161-745-7379
 At least EX condition.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAY BLACK - (Americans) - 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 How, 45, any
 JAY BLACK - Americans - Running Scared, 45, any

LARRY HOUGH
 ● RR2 Box 274A
 ● Mize, MS 39116
 ● Phone: 601-733-9663
 Looking for following in VG+ to NM.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 VARIOUS ARTISTS - All Star Hootenanny, LP, Columbia Special Prod. SXV-88915
 VARIOUS ARTISTS - The Most Vol. I Jazz, LP, Roulette Birdland R-5205?
 VARIOUS ARTISTS - The Most Vol. II Jazz, LP, Roulette Birdland R-5205?
 VARIOUS ARTISTS - The Most Vol. III Jazz, LP, Roulette Birdland R-5206?

WILLIAM AMIDON (AMIDON)
 ● 20 Proctor Ave.
 ● Fitchburg, MA 01420
 ● Phone: 978-343-3472
 Will trade authentic Madonna autographed "Like A Virgin" LP for
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Joyce DeWitt Character/Personality Poster ("Three's Company" T.V. Star)

RALPH NIEDERWERFER
 ● 255 New Britain Ave. A-2
 ● Hartford, CT 06106
 ● Phone: 860-724-4766
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOBBY PICKETT - SIMON the Sensible Surfer, 45 RPM, CAP 5063
 BOBBY PICKETT - I'm Down to My Last Heartbreak, 45 RPM, GARPAX 724
 BOBBY PICKETT - Wake Up My Mind, 45 RPM, Atmosphere
 TED CASSIDY - The Lurch w/PS, 45 RPM, CAP 5503
 GROOVIE GHUJULIES - Christmas On Mars w/PS, 45 RPM, Crimson Corpse
 LARRY GROCE - Turn On Your TV w/PS, 45 RPM, WB 687
 GEORGE MCCANNON III - SHY BOY, 45 RPM, MERC 72021
 GEORGE MCCANNON III - Thumbin', 45 RPM, MERC 72072
 GEORGE MCCANNON III - Lookin' For The Rain, 45 RPM, Tower 198
 GEORGE MCCANNON III - Love, Love My Friend, 45 RPM, DYNOVOICE 228
 CURTISS & MCCANNON - Sun Signs, 45 RPM, Hollywood HP 100
 WIND - Make Believe, 45 RPM, Life 200
 RED SKELTON - Pledge Of Allegiance w/PS, 45 RPM, COLA-44798
 GLEN CAMPBELL - Dreams For Sale, 45 RPM, CENECO 1324
 GLEN CAMPBELL - I Wonder, 45 RPM, CENECO 1356
 GLEN CAMPBELL - Miracle Of Love, 45 RPM, CREST 1096
 GLEN CAMPBELL - DELIGHT ARKANSAS, 45 RPM, EVEREST 2500
 JESSE LEE TURNER - Little Space Girl's Father, 45 RPM, IMP 5649
 TRACY STARR - Nathaniel B. Jackson, 45 RPM
 BUDDY EBSEN - Mail Order Bride w/PS, 45 RPM, MGM K13210
 GOLLIWOGS - Need All, 45 RPM SCORPIO/FANTASY
 SUNSET SINGERS - Wild Bill Hickock, 45 RPM, SUNSET 2009
 BILL HAYES 9 Lives Of Efeego Baca, 45 RPM, KAPP 242
 LITTLE BIG HORNS - Then Came Bronson, 45 RPM, CAP 2672
 FESS PARKER - Eyes Of An Angel, 45 RPM, CASCADA 5910
 FESS PARKER - Catch a Fish, 45 RPM, DIS 53
 HARDY BOYS - Here Come The Hardy Boys, LP, RCA 4217
 BARRY GIBB - HAWKS, OST, LP
 TWILIGHT ZONE - Vol. 5, LP, STV-81205
 FRED WARING - A Visit To Disneyland, LP, DECCA 8221
 JOHN FOGERTY - HOODOO, DJ, LP, ASYLUM 1081
 THE FUZZ - The Fuzz, LP, CALLA 2001
 JOHNNY CASH - Boy From Arkansas (DUTCH FAN CLUB), LP
 BAT MASTERSON, LP, CSH 7002
 JOSIE & THE PUSSYCATS, LP CAP 665
 DETERGENTS - Many Faces Of The Detergents, LP, ROULETTE 25308
 GENE MOSS - Dracula's Greatest Hits, LP, RCA 2977
 FESS PARKER - Cowboy Songs For Children, LP, Harmony 9522
 FESS PARKER - WESTERN SONGS FOR CHILDREN, LP, DIS 1244
 MR. GASSER & WIERDOS SURFINK and RODS N' RATFINKS, LP, CAP
 ART LINKLETTER - We Love You Call Collect, LP
 JEFF FOGERTY - New Orleans Lady, CD, TJ 2209
 WANTED: Baseball related songs, Gas Shortage related Songs, Hanna-Barbera LP's, TV Themes, Commercials, rare CCR/Fogerty, Little Golden records, Cricket 45's, Peter Pan 78's & 45's, rare Neil Diamond, BEE GEES, or Johnny Cash.

PAUL J. CASTORINA
 ● 474 Dakota Dr.
 ● Lower Burrell, PA 15058
 ● 724-339-4276
 ● E-Mail: pjcas@bellatlantic.net
 Led Zeppelin collector looking for paper memorabilia and uncirculated audience or soundboard recordings from original tape.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LED ZEPPELIN - Unused Concert tickets/stubs
 LED ZEPPELIN - Rare, obscure, import or regional magazines (cover stories only)
 LED ZEPPELIN - 1971 and 1972 official Japanese tour programs
 LED ZEPPELIN - 1972 official Australia tour program
 LED ZEPPELIN - July 1969 official Midwest Rock Festival program from Milwaukee, WI
 LED ZEPPELIN - 1972 Official UK tour program
 LED ZEPPELIN - 1969 Official Atlanta International Pop Festival Program
 LED ZEPPELIN - 1969 Official Carnegie Hall (NY) program
 LED ZEPPELIN - January 1969 Official Fillmore East (NY) program
 LED ZEPPELIN - 1969 Official "Chrysalis" UK Tour program
 LED ZEPPELIN - 1069 Official "Pop Prom" program from Royal Albert Hall Concert
 LED ZEPPELIN - Japanese poster which came with Led Zeppelin 1
 LED ZEPPELIN - Original flyers/handouts
 LED ZEPPELIN - Rare, obscure, or import books
 LED ZEPPELIN - Full Newspaper sections/ newspaper clippings
 LED ZEPPELIN - Live Concert recordings from tapes who personally recorded Led Zeppelin in concert
 LED ZEPPELIN - February 17, 1970 Official program from Edinburgh, Scotland Show
 LIVE AID - July 13, 1985 Official Program from Philadelphia

ANTHONY PEARSON
 ● 1439 Cabrillo Avenue
 ● Venice, California 90291
 ● 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 Vogue - Born To Sing - Atlantic
 Jackson 5 - Greatest Hits - Motown
 Jackson 5 - ABC - Motown
 Debra Laws - Very Special - Elektra
 Hubert Laws - Naked - Columbia
 Tenna Maria - Family to the World - Epic
 Curtis Mayfield - Something to Believe In - RSO
 Maze - Live in New Orleans - Capitol
 Odyssey - Happy Together - RCA
 Pointer Sisters - Having a Party - Blue Thumb
 Patrice Rushen - Straighten From the Heart - Elektra
 Salsoul Orchestra - Magic Journey - Salsoul
 Silvetti - All Titles - Salsoul
 Slave - Just a Touch of Love - Cotillion
 Taste of Honey - Twice as Sweet - Capitol
 Deniese Williams - This is Nice - Columbia
 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.

SAL J. ARGEIAME
 ● 50 1/2 Maple St.
 ● Oneonta, NY 13820
 ● Phone: 607-431-9846
 All Christmas albums 33 1/2 with Donny Osmond, Donny Osmond - solo, Donny and Marie, The Osmonds, etc. Any label.

HARRY J. SHEING
 ● 3 Chestnut Run Ln.
 ● Wilmington, DE 19805
 ● 302-322-2277
 Looking for all promo posters & Special items!
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DAVID BOWIE - Promo Posters, and all related material wanted

DONALD G. SMITH
 ● 708 Central Ave. S.E. #4
 ● Albuquerque NM 87102
 ● 505-842-5068 ● MDT
 Looking To Trade Live Cassette Tapes
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LYNRYD SKYNYRD - Live Aud. Tapes & Video Tapes, Pre 1977 only
 JOJO GUNNE - Live Aud. Tapes Bootlegs, Any
 JAMES GANG w/TOMMY BOLIN - Live Aud. Tapes, Any
 JOHN FOGERTY - Live Premonition 1998 Tour, Any
 ROLLING STONES - Live 1964 to 1970 only American or European
 Your Latest Trading List Gets Mine

RONALD METZGER
 ● 212 Crescent St., Apt.C
 ● Goshen, IN 46528
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 SPICE GIRLS - 2 Become 1, cassette single
 SPICE GIRLS - Viva Forever, cassette single
 SPICE GIRLS - Mama, cassette single
 SPICE GIRLS - Magazines, Photos, Memorabilia

TAKAHITO NOTANI
 ● 501 I-14-S
 ● Otowa, Bunkyo-Ku
 ● Tokyo, Japan 112-0013
 ● Fax: 813-3947-8852
 Rap collector looking for the following in Mint or better. Wanted U.S. original press! Not bootleg, not reissue!
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 A Tribe Called Quest - Any 12", five
 Public Enemy - Shut'em down, 12", Def Jam
 Black Sheep - The choice is yours, 12", Mercury
 Chi-Ali - Funky Lemonade, 12", Relativity
 Audio-two - Top Billin, 12", First Priority
 Gangstarr - Any 12" & LP
 Nice & Smooth - Cake eat it too, 12", RAL/ Def Jam
 Nice & Smooth - Hip-hop junkies, 12", RAL/ Def Jam
 Nice & Smooth - How to flow, 12", RAL/ Def Jam
 Nice & Smooth - Funky for you 12", Fresh
 Nice & Smooth - More & More hits, 12" Fresh
 Nice & Smooth - Sometimes I rhyme slow, 12" RAL/ Def Jam
 The Beatnuts - Reign on Tec, 12", Relativity
 The Beatnuts - No equal, 12", Relativity
 The Beatnuts - Intoxicated demons, (12"EP), Relativity
 The Beatnuts - Props over here, 12", Relativity
 The Beatnuts - Hit me with that, 12", Relativity
 The Beatnuts - Find that, (Promo 12"), Relativity

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.

RIGHTOR, CURTIS

● 2919 Brinkey WY
● Apt #18
● Louisville, KY 40218
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PATTY DUKE - World Is Watching Us - 45 - United Artists 50034
ASTRUD GILBERTO - And Roses And Roses - 45 - Verve
ROGER MILLER - Whistle Stop - 45 - Buena Vista 493
LINDA SCOTT - I'll See You In My Dreams - 45 - Kapp 677
BOBBY GOLDSBORO - These Are The Best Times - 45 - Buena Vista 561
KING KONG - Original Soundtrack - Cassette - Reprise W5 - 2260
REDBONE - Message From A Drum - Cassette - Epic ET - 30815
PAT BOONE - Originals - 8-Track - ABC XASD - 301
SHIRELLES - Very Best Of - 8-Track - Scepter Citation Series
GENE PITNEY - Country Side Of - 8-Track - Musicor

CHRISTINE YOUNG

● 232 Harper Dr.
● Orange, VA 22960
● Phone: 540-672-1634
● E-Mail: hrpufnstuf@ns.gemlink.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BADFINGER - Magic Christian Music Songbook - 1969 - Hansen Pub. - Ex Cond.
NEIL MACARTHUR - Any Singles With P/S - Deram Label - VG + Or Better
COLIN BLUNSTONE - "Say You Don't Mind"/"Let Me Come Closer" - With P/S - Epic EPC 7765
COLIN BLUNSTONE - "Andorra"/"How Could We Dare To Be Wrong" - With P/S - Epic EPC 1183
MACARTHUR/BLUNSTONE - Also Interested In Other Various Singles With P/S And Sheet Music.

AARON FRY

● 28-C Litz Run Rd.
● Litz, PA 17543
Looking for Christian Rock LP's - Custom - Garage
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JOSHUA - Joshua - Impact
EARTHEN VESSEL - Hard Rock/Everlasting Life - NRS
RAINBOW PROMISE - Rainbow Promise - Wine Skin
HOLY GHOST RECEPTION COMMITTEE - The Torchbearers - Paulist
MARANATHA - Soon
AGAPE - Victims of Tradition - Renrut
WILSON MCKINLEY - Heaven's Gonna Be A Blast - Voice Of Elijah
LIVING SACRIFICE - Living Sacrifice
THE LIVING SACRIFICE BAND - Beauty For Ashes - Praise Jesus
ALL SAVED FREAK BAND - Sower - War Again
AZITIS - Help!
THE BRIDGE - Just For You
THE BRIDGE - Hallelujah
THE BRIDGE - Unto The Lord
LYNN HANEY - Rebirth - Tribute
WHITE HARVEST - White Harvest
LATTER RAIN - Latter Rain
COVENANT - Covenant - Ebolic

JOHN LANDENBERGER

● 3148 Meridian Way No. Apt #7
● Palm Beach Gardens, FL 33410
● Phone: 561-775-0051
Albums wanted in Mint to Mint condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
RAY CHARLES SINGERS - Songs For Latin Lovers - LP - Command 886 Stereo
FRANKIE CARLE - Plays Cole Porter - LP - RCA LPM 1064
LENNY DEE - Happy Holi-dee - LP - Decca DL 74146 Stereo
THE 50 GUITARS - Return To Paradise - LP - Liberty LSS 14033 Stereo
SIR JULIAN - A Knight At The Organ - LP - RCA LSP 2591 Stereo
ANITA KERR QUARTETTE - For You, For Me, Forevermore - LP - Decca DL 74061 Stereo
ANITA KERR SINGERS - Mellow Moods Of Love - LP - RCA LSP 3322 Stereo
NORMAN LUBOFF CHOIR - Remember - LP - RCA LSP 3400 Stereo
JOHNNY MANN SINGERS - Countryside - LP - Liberty LST 7476 Stereo
JOHNNY MANN SINGERS - Invisible Tears - LP - Liberty LST 7387 Stereo
JOHNNY MANN SINGERS - Christmas Album - LP - Liberty Stereo
BUDDY COLE - Have Organ, Will Swing - LP - Warner Bros. 1211 Stereo or Mono
VARIOUS ARTISTS - More Golden Goodies - LP - Mercury MG 20583 High Fidelity

CHRISTOPHER M. LEWIS

● 1810 Sunset Drive
● Altavista, VA 24517
● Phone: 804-369-6446
I'm looking for the following in Very Good or Better condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ROBIN GIBB - Robin's Reign - Any - Polydor
ROBIN GIBB - Secret Agent - Any - Atco
WHOOLIGANZ - Make Way For The Whoooliganz - Any - Pref. CD - Tommy Boy
PETER CRISS - Let Me Rock You - Record/LP - Mercury
ROLLING STONES - Still Life - Any
ROBIN GIBB - Walls Have Eyes - Any
ROBIN GIBB - How Old Are You - Any
CHELSEA - Chelsea - Any

CLAUDE JONES

● 10 Holly Ct.
● Owings Mills, MD 21117
● Phone: 410-363-0186
● E-Mail: grinboy@Home.com
Will pay top dollar for M/M + items.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CATFISH HODGE - Bob Hodge & These Guys - "7" - 45 rpm
CATFISH HODGE - Jasper Jason Pulse - "Miss Langs Delay" - 45 rpm
CATFISH HODGE - Catfish - Any Epic Singles - 45 rpm - Epic
CATFISH HODGE - Catfish Hodge - Any East/Westbound - 45 rpm - East/West
CATFISH HODGE - Catfish Hodge - Soap Operas - LP/Promo - West/20th
CATFISH HODGE - Catfish - Get Down - US/LP/Promo-Strip - Epic
CATFISH HODGE - Any Press Kits, Bio Photos, Posters, Foreign Pic Sleeves
MARYLAND/D.C. BANDS - Bad Boys - "Love" - 45/US/DJ - Paula
MARYLAND/D.C. BANDS - British Walkers - "Watch Yourself" - 45/US/Stock/DJ - Manchester
MARYLAND/D.C. BANDS - British Walkers - "Story of My Life" - 45/US/Stock/DJ - Manchester
MARYLAND/D.C. BANDS - Corey On - "Blame It On The Band" - 45/US/Stock
MARYLAND/D.C. BANDS - Cherry People - "Feelings" w/PS - 45/US/DJ - Heritage
MARYLAND/D.C. BANDS - Crack The Sky - "Ice" - 45/US/Stock - Lifesong
MARYLAND/D.C. BANDS - Crack The Sky - "Boiler Maker" - 45/US/Stock - Grudge
MARYLAND/D.C. BANDS - Crack The Sky - "Techni Generation" - 45/US/DJ - Lifesong
MARYLAND/D.C. BANDS - Crack The Sky - "She's A Dancer" - 45/US/Stock - Lifesong
MARYLAND/D.C. BANDS - English Setters - "Tragedy" - 45/US/Stock/DJ - Glad Hamp
MARYLAND/D.C. BANDS - English Setters - "Someday You'll See" - 45/US/Stock - Glad Hamp
MARYLAND/D.C. BANDS - Fallen Angels - S/T - LP/US Mono/Stock/DJ - Roulette
MARYLAND/D.C. BANDS - Fallen Angels - Long Way Down - LP/US Mono/Stock/DJ - Roulette
MARYLAND/D.C. BANDS - Fallen Angels - "Room At The Top" - 45/US/Stock - Roulette
MARYLAND/D.C. BANDS - Fallen Angels - Any Posters, Press Kits, Bio - Roulette
MARYLAND/D.C. BANDS - Hangmen - "What A Girl Can't Do" - 45/US/Stock/DJ - Monument
MARYLAND/D.C. BANDS - Hangmen - "Faces" - 45/US/Stock/DJ - Monument
MARYLAND/D.C. BANDS - Hangmen - "Dream Baby" - 45/US/Stock/DJ - Monument
MARYLAND/D.C. BANDS - Emmy Lou Harris - Any Jubilee Singles - 45/US - Jubilee
MARYLAND/D.C. BANDS - Dick Heintz - "Alpine Winter" - 45/US
MARYLAND/D.C. BANDS - Kangaroo - S/T - LP/US/DJ - MGM
MARYLAND/D.C. BANDS - Kangaroo - Any 45 rpm's - 45/US/Stock - MGM
MARYLAND/D.C. BANDS - Lawrence & The Arabians - "Oh Baby" - 45/US/Stock/DJ - Hem
MARYLAND/D.C. BANDS - Lawrence & The Arabians - "Oh Baby" - 45/US/Stock/DJ - Shout
MARYLAND/D.C. BANDS - Mad Hatters - "I'll Come Running" - 45/US/DJ - Fontana
MARYLAND/D.C. BANDS - Mad Hatters - "I Need Love" - 45/US/Stock/DJ - Ascot
MARYLAND/D.C. BANDS - Nighthawks - w/Toru Oki - Bad Boy Live - LP/JPN
MARYLAND/D.C. BANDS - Nobody's Children - "I Can't Let You Go" - 45/US/DJ - Buddha
MARYLAND/D.C. BANDS - Omegas - "I Can't Believe" - 45/US/Stock - U.A.
MARYLAND/D.C. BANDS - Puzzel - S/T - LP/US/Stock/DJ - ABC
MARYLAND/D.C. BANDS - Reekers - "Don't Call Me Fly Face" - 45/US/Stock/DJ - Rujack
MARYLAND/D.C. BANDS - Soulmates - "Moonlight Cruise" - 45/US/Stock/DJ - Wilson Line
MARYLAND/D.C. BANDS - Gary St. Clair - "Dr. Rock 'N Roll" - 45/US/Stock - Paramount
MARYLAND/D.C. BANDS - Gary St. Clair - "Dr. Rock 'N Roll" - 45/US/Stock/DJ - Chris Corey
MARYLAND/D.C. BANDS - Roy Buchanan - "Whiskers" - 45/US/Stock/DJ - Bomarc #315
MARYLAND/D.C. BANDS - The Sweet (US Group) - 3 Singles - 45/US/Stock/DJ - Smash
MARYLAND/D.C. BANDS - Tractor - S/T - LP/US/Stock/DJ - Janus
MARYLAND/D.C. BANDS - John Wells Deligation - S/T - LP/US - Local
MARYLAND/D.C. BANDS - Oho - Rocktronics - LP/US - Clean Cuts
MARYLAND/D.C. BANDS - Oho - Any Singles - 45/US - Local

CLAUDE JONES CONT.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MARYLAND/D.C. BANDS - Puzzel - Make The Children Happy - LP/St/Promo - ABC
MARYLAND/D.C. BANDS - Tommy Keene - Test Press - LP/45 - Dolphin/Geff.
MARYLAND/D.C. BANDS - Root Boy Slim - Zoom - Press Kits/Bio Photo - I.R.S.
MARYLAND/D.C. BANDS - V.A. - Battle of Garages - Ger/Line - 5116
MARYLAND/D.C. BANDS - V.A. - Any Press Kits, Bio Photos, Promo, Concert Posters
V.A. SAMPLERS - V.A. - Good Roots, Louisiana Punk Groups, Vol 2 - LP/CD
V.A. SAMPLERS - V.A. - Mind Rockers, Vol. 13 - LP/CD
V.A. SAMPLERS - V.A. - Journey To Tyne - LP/CD
V.A. SAMPLERS - V.A. - Garage Punks Unknown, Vol. 7 - LP/CD
V.A. SAMPLERS - V.A. - Journey To Tyne, Vol. 4 - LP/CD
V.A. SAMPLERS - V.A. - Garage Punks Unknown, Vol. 12 - LP/CD
V.A. SAMPLERS - V.A. - Garage Punks Unknown, Vol. 4 - LP/CD
V.A. SAMPLERS - V.A. - Mindrocker, Vol. 10 - LP/CD
V.A. SAMPLERS - V.A. - Psychedelic Mood, Part 2 - LP/CD
V.A. SAMPLERS - V.A. - Pebbles, Vol. 1 - LP/CD
V.A. SAMPLERS - V.A. - The 60's Choice - LP/CD
V.A. SAMPLERS - V.A. - Psychotic Moose and The Soulsearchers - LP/CD
V.A. SAMPLERS - V.A. - Garage Bands Unknown, Vol. 5 - LP/CD

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● 24109-116 Ave. West
● Edmonds, WA 98020
Seeking Odd Or Rare David Sylvan Recordings
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MASAMI, TSUCHIYA - "Life In Mirrors" CD, LP, or Cass. Copy Of It.
SANDI AND THE SUNSETZ - "Immigrants" CD, LP, or Cass. Copy Of It
AKIKO, YANO "Aiga Na Kucha Ne" CD, LP, or Cass. Copy Of It
LP's in VG + or Better condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PINK FLOYD - A Saucerful of Secrets - LP's - Tower ST 5131
TROGGS - Wild Thing - LP's - Atco 33-193
SAM THE SHAM - Wooly Bully - LP's - MGM-SE 4297

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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
FIVE BLIND BOYS - The Best of - CD - Chameleon 74785
FIVE BLIND BOYS - The Great Lost Blind Boys - CD/Album - VeeJay 601

BUD STEINER

● 122 Ohio Street
● St. Marys, OH 45885
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BAGLIARO - Rain Shower - PYE
BUTTERFLYS - Good Night Baby - Red Bird
CLIQUE - I'll Hold Out My Hand - White Whale
DANTES - Can't Get Enough Of Your Love - Jamie
FLAVORS - Sally Had A Party - Columbia
CYNDI GRECCO - Make Our Dreams Come True
IKETTIES - Peaches & Cream - Modern
NEWBEATS - Everything's Alright - Hickory
RATIONALS - Respect - Cameo
RHINOSEROS - Apricot Brandy - Elektra
RICHARD & YOUNG LIONS - Open Up Your Door
RONETTES - I Can Hear Music - Phyllis Kapp
RUBY & ROMANTICS - When Your Young & In Love
SHADOWS OF KNIGHT - Oh Yeah - Dunuych
SPIRAL STAIRCASE - Baby What I Mean - Columbia
NINO TEMPO & April Stevens - All Strungout - Atco
TOKENS - He's In Town - B.T. Puppy
2 OF CLUBS - Walk Tall - Fraternity
WHO - Call Me Lightning - Decca
ROSE, DAVID - High Chaparral - MGM

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● Redington Beach, FL 33708
● Phone: 727-397-9815
Condition: Mint +, Mint minus
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BEATLES - Red Vinyl - Mono LP's
BEATLES - Sealed MFSL & UHQ's
Also looking for all Nimbus Recordings from UK & Sweet Thunders

JOHN COUCH

● 240 Rt 9 Apt J-8
● West Creek, NJ 08092
● Phone: 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

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● E-Mail: husteded@mindspring.com
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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
GET UP - Ecuador - stock 45
LOSING MY RELIGION/TEXARKANA - Ecuador - stock 45
THE ONE I LOVE - S. Africa - stock 45
ORANGE CRUSH (standard sleeve) - UK - stock 45
POP SONG 89 - Canada - stock 45
POP SONG 89 - Australia - stock 45
ROCKVILLE - Spain - stock 45
SO. CENTRAL RAIN - Australia - stock 45
SO. CENTRAL RAIN - Canada - stock 45
STAND - Ecuador - stock 45

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● 3265 1/2 Front St.
● San Diego, CA 92103
● Phone: 619-534-4234 (day)
● Fax: 619-534-0269
● E-Mail: jaysmurphy@yahoo.com
I will pay \$100.00 for each of the following items:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
VARIOUS - 1-10 - Promo CD - Razormaid, RMCD! 10, 1991
VARIOUS - Album Network Expando CD Tune Up #8 - Promo CD - 1990
VARIOUS - El: The Legendary B Sides - U.K. CD - Cherry Red, Monde 20 CD., 1994
DANIELLE DAX - Big Hollow Man - U.K. 45 - Awesome, AOR10
DANIELLE DAX - Up Amongst The Golden Spires - Japanese CD - Vap Label, 1986
DANIELLE DAX - "The Chemical Wedding" - Japanese CD, Vap, 1987
DANIELLE DAX - "Inky Blotters" - Japanese CD, Vap, 1987
DANIELLE DAX - "Blast The Human Flower" - Japanese CD - Warner, 1990

ANDRE DECERF

● 21 Dalechamp Av.
● 1200 Brussels, Belgium
● Fax: (32.2) 736.30.14
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
STEVE 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!!

MICHAEL KORBIK

● Birkbuschstr. 47
● 12167 Berlin, Germany
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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
V/A - Collector's Records of the 50's & 60's, Vol. 11 - LP - Laurie LES 4038
V/A - The Great American Rock 'n' Roll Revival, Vol. 4 - DoLP - Laurie LES 4059
V/A - Collector's Records of the 50's & 60's, Vol. 21 - LP - Laurie LES 4061
HOBBITS - Down To Middle Earth - LP - Decca DL 74920
HOBBITS - Back From Middle Earth - LP - Perception
JIMMY - All 45's Except "Psychedelic Situation" - 7" - Laurie
CURTIS
BAG - 1 REAL - LP - Decca DL-75057
BAG - All 45's - 7" - Decca

CHRIS McCORD

● 2141 Cheshire Ct.
● Marietta, GA 30062
● Phone: 770-977-0194
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ERIC BOGOSIAN - Sex, Drugs, & Rock N Roll - CD - SBK
TINA TURNER - Private Dancer Live, VHS - Home Video
THE CARS - Heartbeat City - Poster

DANIEL NOTTAGE

● 432 Pleasant St.
● Brockton, MA 02301
● Phone: 508-587-3061
I am looking for Mint - VG + condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
THE BEACH GIRLS MOVIE - 1982 - Pat Townsend Cast - Debra Blee
THE TERROR OF TINY TOWN MOVIE - 1938 - Director - Sam Newfield, Cast - Billy Curtis
KELLOGG'S PRESENTS THE BANANA SPLITS - 45 RPM Extended Play - #34579 (1969)
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Music Mart Classification Index

Albums For Sale	5000	Dance Music For Sale	5140	Laser Discs For Sale	5275	Radio Shows For Sale	5390
Albums Wanted	5001	Dance Music Wanted	5141	Laser Discs Wanted	5276	Radio Shows Wanted	5391
Alternative Rock For Sale	5010	Bob Dylan	5145	Led Zeppelin	5285	Rap For Sale	5395
Alternative Rock Wanted	5011	Doo-Wop For Sale	5150	Madonna	5285	Rap Wanted	5396
Announcements	5015	Doo-Wop Wanted	5151	Magazines For Sale	5290	Rock For Sale	5412
Auctions	5020	Easy Listening For Sale	5155	Magazines Wanted	5291	Rock Wanted	5413
Audiophile For Sale	5025	Easy Listening Wanted	5156	Marillion	5293	Rolling Stones For Sale	5400
Audiophile Wanted	5026	80s Rock For Sale	5160	Memorabilia For Sale	5295	Rolling Stones Wanted	5401
Audio Tapes For Sale	5030	80s Rock Wanted	5161	Memorabilia Wanted	5296	Reggae For Sale	5405
Audio Tapes Wanted	5031	World Music For Sale	5165	Mini Discs For Sale	5297	Reggae Wanted	5406
Autographs	5035	World Music Wanted	5166	Mini Discs Wanted	5298	R&B For Sale	5410
Beach Boys For Sale	5040	8 Track For Sale	5167	Miscellaneous For Sale	5300	R&B Wanted	5411
Beach Boys Wanted	5041	8 Track Wanted	5168	Miscellaneous Wanted	5301	Rockabilly For Sale	5415
Beatles For Sale	5045	EPs For Sale	5170	Monkees	5305	Rockabilly Wanted	5416
Beatles Wanted	5046	EPs Wanted	5171	Moody Blues	5307	Search Services	5420
Big Bands For Sale	5050	Fan Clubs	5175	Musical Instruments For Sale	5310	70s For Sale	5425
Big Bands Wanted	5051	Fanzines	5180	Musical Instruments Wanted	5311	70s Wanted	5426
Bluegrass For Sale	5055	50s Rock For Sale	5185	New Age	5314	78s For Sale	5430
Bluegrass Wanted	5056	50s Rock Wanted	5186	New Orleans R&B For Sale	5312	78s Wanted	5431
Blues For Sale	5060	Fleetwood Mac	5190	New Orleans R&B Wanted	5313	Sheet Music For Sale	5435
Blues Wanted	5061	Folk Music For Sale	5195	New Wave For Sale	5315	Sheet Music Wanted	5436
Books For Sale	5065	Folk Music Wanted	5196	New Wave Wanted	5316	Frank Sinatra For Sale	5441
Books Wanted	5066	40s Music For Sale	5200	90s Rock For Sale	5320	Frank Sinatra Wanted	5441
Business Opportunities	5070	40s Music Wanted	5201	90s Rock Wanted	5321	60s For Sale	5445
David Bowie	5075	45s For Sale	5205	Original Cast/Broadway	5325	60s Wanted	5446
British Invasion For Sale	5080	45s Wanted	5206	Photographs For Sale	5330	Soul For Sale	5450
British Invasion Wanted	5081	Gospel For Sale	5210	Photographs Wanted	5331	Soul Wanted	5451
Kate Bush	5085	Gospel Wanted	5211	Picture Discs For Sale	5335	Soundtracks For Sale	5455
Cassettes For Sale	5087	Girls Groups For Sale	5215	Picture Discs Wanted	5336	Soundtracks Wanted	5456
Cassettes Wanted	5088	Girls Groups Wanted	5216	Picture Sleeves For Sale	5340	Spoken Word For Sale	5460
Catalogs	5090	Genesis/Gabriel/Collins	5220	Picture Sleeves Wanted	5341	Spoken Word Wanted	5461
Christmas Music For Sale	5095	Grateful Dead	5225	Pink Floyd	5345	Bruce Springsteen	5465
Christmas Music Wanted	5096	Heavy Metal For Sale	5230	Popular Vocalists For Sale	5350	Stereo Equipment	5470
Children's Records For Sale	5100	Heavy Metal Wanted	5231	Popular Vocalists Wanted	5351	Storage Units	5475
Children's Records Wanted	5101	Jimi Hendrix	5235	Posters For Sale	5355	Barbra Streisand	5478
Eric Clapton	5105	Imports For Sale	5240	Posters Wanted	5356	Supplies For Sale	5480
Classical For Sale	5110	Imports Wanted	5241	Power Pop For Sale	5357	Surf Music For Sale	5485
Classical Wanted	5111	Independent Labels For Sale	5245	Power Pop Wanted	5358	Surf Music Wanted	5486
Comedy For Sale	5115	Independent Labels Wanted	5246	Elvis Presley For Sale	5360	Texas Music	5488
Comedy Wanted	5116	Michael Jackson	5250	Elvis Presley Wanted	5361	Tour Programs	5490
Compact Discs For Sale	5117	Jazz Instrumental For Sale	5255	Press Kits For Sale	5365	Turntable For Sale	5495
Compact Discs Wanted	5118	Jazz Instrumental Wanted	5256	Press Kits Wanted	5366	U2	5500
Compilation For Sale	5120	Jazz Vocalists For Sale	5260	Prince	5370	Video Tapes For Sale	5505
Compilation Wanted	5121	Jazz Vocalists Wanted	5261	Promotional Items For Sale	5375	Video Tapes Wanted	5506
Computer Software For Sale	5125	Jukeboxes	5265	Promotional Items Wanted	5376	The Who	5510
Computer Software Wanted	5126	KISS For Sale	5270	Psychedelic For Sale	5380	Hank Williams	5515
Conventions/Shows	5130	KISS Wanted	5271	Psychedelic Wanted	5381	Woodstock For Sale	5517
Country & Western For Sale	5135			Punk For Sale	5385	Woodstock Wanted	5518
Country & Western Wanted	5136			Punk Wanted	5386	Frank Zappa	5520

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METALLICA FANS! Very rare CD's, videos and cassettes for sale. For free catalog send SASE to: Matthew Schneider, 3732 Quail Place #9-A, Waterloo, IA 50701. Or E-mail: metalficfans@hotmail.com. Also have Nirvana and Pearl Jam stuff.

RAY GILLEN- 5th Anniversary Memorial, Final Sun Red Sun Sessions, this CD features 11 songs, including different studio outtakes. The CD is available for \$13 plus \$2 shipping. Exclusively distributed by: Crook'D Records, PO Box 25, Jamestown, NC 27282, 336-454-0040.

IMPORTS FOR SALE 5240

CIRCUS, CREEM, Melody Maker, Sounds, NME, Trouser Press, Hit Parader. Early to late 70s. Send \$1 for list. Greg, 6254 East. 123rd. Dr., Brighton, CO 80601.

LATIN AMERICAN records, magazines, posters, comics, memorabilia, for sale. Foreign and local artists. All formats, all musics. Wants-lists welcomed. G.Z., PO Box 5163, Ft. Lauderdale, FL 33310, USA. FAX: 954-423-9855, e-mail: gabriel.zeldin@worldnet.att.net

IMPORTS WANTED 5241

JAYHAWKS on vinyl wanted. Made in 1989. From Bunkhouse Records. 603-624-2243.

MICHAEL JACKSON 5250

JACKSON 5 memorabilia wanted from the seventies, worldwide. Programs, tour merchandise, books, "Special" magazines, picture sleeves, color vinyl, etc. Swap too. Annalisa Manella, Via Ghisalberti 15, 24066 Pedregno (BG), Italy. Fax: +39-035656676.

JAZZ INSTRUMENTAL 5255

FOR SALE

CAR CITY Records On Line 1500 choice jazz and vocal records from 100,000 album inventory. Web: <http://www.carcityrecords.com>. E-mail: carcity@rust.net. 810-775-4770, Fax 810-775-4769. 21918 Harper Ave., St. Clair Shores, MI 48080.

JAZZ LP AUCTION private collection, lots of 50's and 60's hard to find LP's. Free list, Harold Hansen 7344 Coronado Dr, Burnaby, B.C. Canada V5A 1R1

JAZZ INSTRUMENTAL and vocal LP set price sale. Great list! Pinpoint grading. Write, call or fax. Port Classical and Jazz Records, 355 East Whitefish Rd., Port Washington, WI 53074. Phone and fax: 414-284-4630. Website: www.discoversusa.com/wi/prtcjz

JAZZ LP's, vocal, literature. Thousands out of print. Free auction lists. 24 years international business. Gary Alderman, Box 259164, Madison, WI 53725-9164. 608-274-3527. Fax: 608-277-1999. E-mail gjazz@mail.tds.net.

MOSAIC CD boxes for sale. Chaloff, DeFranco, Jones/ Lewis. \$20 per disc. Other jazz available. Early 70's, down beats available. John Felsner, 265 Candlebrook Rd., King of Prussia, PA 19406.

RARE JAZZ AND VOCALS for both set sale and auction. Free list. Good Sounds, PO Box 023268, Brooklyn, NY 11202-0065. 718-624-4718.

RARE JAZZ LP's. Free sales lists. Large, quality inventory. Modern jazz, vocals, big bands of 50's a specialty. Jeff Barr, Box 2461, Winnetka, CA 91396.

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JAZZ COLLECTIONS: Records, CD's, magazines, memorabilia. Top dollar. Ph. 314-961-8978, Fax 314-961-8206. E-mail euclid@icon-sil.net Euclid Records, 4906 Laclède, St. Louis, MO 63108. Web address <http://www.metropark.com/euclid>.

JAZZ LP'S wanted from 1950s, 1960s. Fair prices paid. Also want jazz literature, all years. Gary Alderman, Box 259164, Madison, WI 53725-9164. 608-274-3527. FAX: 608-277-1999. E-Mail gjazz@mail.tds.net.

PAY UP to \$700 Jazz and Vocal LPs 1950s, 1960s. Want list available. Collections purchased. 1,000's wanted. Sally Werner, PO Box 999, Effers, FL 34680. Fax: 727-849-8432.

WANTED: MODERN Jazz from the 50's & 60's on Blue Note, Debut, Mode, New Jazz, Prestige, Riverside and other labels. Will pay high prices in any quantity in top condition. Wantlist available. Frederick Cohen, 55 Park Avenue, New York, NY 10016.

JUKEBOXES 5265

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KISS WANTED 5271

KISS PHOTOS, tour programs wanted for my own collection. 1 or 100. Send for an offer. I pay top dollar for quality shots 8x10/ color or smaller and mint tourbooks. N. Balkun, 11 First St., Norwalk, CT 06855.

LASER DISCS WANTED 5276

CASH FOR Your Stuff! Going out of business? Selling large collection? We want CDs, LPs, tapes, software, videos, laserdiscs, books, audio tapes. Scott at 520-881-1744 ext. 10, e-mail: scotth@bookmans.com

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AUTOGRAVED PHOTO, Plant, Page, Bonham, old, very nice, professionally framed, with backstage passes. Unique, only \$900. Carl's, 3901 Old Seward #2, Anchorage, AK 99503. 907-561-2275.

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MADONNA 5285

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ABBA TO ZZ Top! More damn music magazines than you'll read in a lifetime. Send Wantlists: Jack Levin, 3911 N. Keeler Ave., Chicago, IL 60641.

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BILLBOARD R&R back issues from 80's, 90's. Many years complete. Send \$2 to: Ether Madness Productions, PO Box 61, Dept. G, North Olmsted, OH 44070-0061. 440-734-3477, 11am-7pm EST.

FOR SALE: Movie Magazines, etc., list your favorite Movie Stars, TV Stars, Singers. Anna Labbate, 63 Oxholm Ave., Staten Island, NY 10301.

GOLDMINE BACK issues available. From #1 to present. Plus more than 40,000 other music magazines in stock. Contact C-Bub Productions, Box 14265, Tulsa, OK 74159. Phone: 918-585-8222. Fax: 918-585-1878. www.cbub.com

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MUSIC MAGAZINES and collectibles for sale. Artists from A to Z. Send want lists to: Frank Vilella, PO Box 30043, 1027 Finch Ave. W., Downsview, Ontario Canada M3J 3L6 or phone 416-631-6600, E-mail: magazine@idirect.com

PLAYBOY COLLECTORS! 2 complete years from Jan. '97 to Dec. '98. All mint, \$50 per year ppd. Call 908-647-2991 eves. or send SASE for other issues. Wayne Pigna, 555 Valley Rd., Gillette, NJ 07933.

ROLLING STONE Magazines. Best source anywhere. 1960's-90's. Any article or ad located. Complete collection also available. Howard Fields (G), 25 S. First St., Bergenfield, NJ 07621, FAX/PH: 201-387-8781. E-Mail: rockpapr@idt.net

ROLLING STONE Collection. Early issues. Prefer to sell whole collection. SASE. Greg, 6254 East 123rd Drive, Brighton, CO 80601.

ROLLING STONE magazine covers. Over 350 covers from 1976 to present. Complete collection available. Te/Fax: 212-877-6574. E-mail: VALBROWN1@aol.com

TV GUIDES, 1948-1998 Every issue available. Any article located. Giant illustrated catalog, \$3. TV Guide Specialists, Box 20-GM, Macomb, IL 61455. Lowest price guarantee. 309-833-1809.

MAGAZINES FOR SALE 5290

VINTAGE ROCK magazines; Song Hits Hit Parader, Rolling Stone, Relix and others. Send stamp for list. Dear Reynolds, POB 709, Milford, OH 45150

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PREMIER/ FIRST issues (Vol.1, #1) of British/ American music periodicals. All categories including retitled merged publications. No Fanzines/ underground Want list available. Grant, 5520 Maine Concord, California 94521-4105.

WANTED BILLBOARD and Cashbox magazines, 1968 and before. Clayton Pasternack, PO Box 16754, Cleveland OH 44116. 440-331-7238 phone, 440-333-2280 fax.

WANTED: BILLBOARD Music Magazines, February 1960, August 1961, July 1965, April 1979. Send price lists Curtis Righy, 2919 Brinkley Way #18 -Louisville, KY 40218.

MEMORABILIA FOR SALE 5295

DIANA ROSS, Supremes, Barbara Streisand, Natalie Wood, Lucille Ball and Shirley Bassey items for sale. Visit my website at <http://www.gt.net/mikev19> or send large SASE for each list to: Jor Schubert, 46 Warren St., Clifton, N. J 07013-1236.

SUPERMODELS/ ACTRESSES. Magazines, calendars, posters, clippings, videos on the hottest women from 1970-present. Huge free catalog sgt@navix.net. SGT, 17908 Peterson Rd., Plattsmouth, NE 68408. <http://crash.simplenet.com/supermodel>.

VAN HALEN memorabilia for sale: Magazines, videos, guitar picks, books photographs, posters, autographs, CD's, records, tapes, shirts. Send \$3 for list to: Johnny Beane, 430 Albemarle, El Cerrito CA 94530-2084.

MEMORABILIA WANTED 5296

ALLMAN BROTHERS photos, posters tourbooks, magazine articles, memorabilia. 69-75 Peach Mushroom items. Kenny Price, 307 Hicks Street, Union, South Carolina 29379.

BE BOP Deluxe Bill Nelson concert videos, audio performance tapes or CDs, programs, magazine articles, books, ticket stubs, anything. 570-344-7764.

BOBBY LOWELL 45's on ROTO, address/ phone for Carl Cherry/ "Sparkle" Moore (Barbara Morgan) for Nebraska Rock Hall of Fame. Visit our website: www.nebrocks.org Pinky@teknetwork.com (Any condition vinyl.) Mike Semrad 402-727-4943.

BUYING COLLECTIONS of any size, any condition. (No LPs or CDs) 800-459-9141. E-mail: oddtoc@earthlink.net

CHICAGO WANTED. Promos, posters, rarities. If you have it, I want it. Dave Jepsen, 12900 Pacific Hwy. B-1, Tigard, OR 97223.

DIANA ROSS collectibles, memorabilia, records, CDs, ANYTHING; with or without the Supremes. Have quick cash. Box 732, Quogue, NY 11959.

EAGLES, POCO, Timothy B. Schmit, Glenn Frey wanted: Photos, posters, videos, audio, magazines, anything. Karen Mott, 25 Fenwick St., Greenlawn, NY 11740. 516-261-1686. E-Mail: kimpe@aol.com

GUITAR PICK collector seeking artist/ or band imprinted guitar picks! SRV, Clapton, Pink Floyd, U2, Stones, Aerosmith, and others wanted. Will buy a few or whole collection! Robert McNabb, PO Box 7772, Paducah, KY 42002-7772, 502-575-0498. E-mail: srv@sunsix.infi.net

MEMORABILIA WANTED 5296

IKE AND Tina Turner items wanted, posters, hand bills, contracts, autographed items, top dollar paid. Bill Bryant Mgmt., 615-269-6131, Fax 615-292-3434.

IRENE CARA wanted: Photos, posters, magazines, picture discs, picture sleeves, rare music, memorabilia. William Kuester, 2029 Toben Dr., Corpus Christi, TX 78412. 512-985-0461.

JACKSON BROWNE, JD Souther and CSN. Looking for video, photos, etc. Write: Susan Kennison, 130 Farms Drive, Burlington, MA 01803-3700.

RECORD AWARDS & Concert Posters-Buy, Sell, Trade. Send list with prices. David Francis, 6631 Shore Island Drive, Indianapolis, IN 46220-1100. 317-255-4255. www.worldwidememorabilia.com Fax: 317-255-4266.

RECORD AWARDS, personal clothing, promo toys, top memorabilia wanted. Ralf Zurloh, B Hoting Str. 20, 48599 Gronau, Germany. Ph: 49-2562-96800. Fax: 49-2562-96801. E-mail: z_mem@t-online.de

STEV

MISCELLANEOUS WANTED 5301

MERRY MACS material wanted: LPs, 78s, posters, etc., state price and condition. John Green, 2729 Cranbrook, Ann Arbor, MI 48104. Tel: 734-973-7303, fax: 734-973-7304.

MILLI VANILLI items wanted. Also known as Rob and Fab. Want records, CDs, videos, concerts, clothing, books, magazines, programs, etc. Write to: Madeline, P.O. Box 333, Twinsburg, OH 44087.

PEZ! PEZ! Paying \$3,000+ for certain items, premiums, ads, dispensers, anything. David Welch, PO Box 714, Murphysboro, IL 62966. 618-687-2282.

STEVE PERRY/ Journey related items with Perry. Video, promo items. Anything considered. Please no cassettes/ vinyl. Sandy McClafferty, 5601 Sweet Air Rd., Baldwin, MD 21013-9007.

WANTED: HOODSIE lids sports and movie stars. Dixie premiums sports and movie stars. Highest prices paid! Stan Block, 128 Cynthia Rd., Newton, MA 02159.

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PHOTOGRAPHS FOR SALE 5330

CELEBRITY PHOTOS- rock, metal, pop, country, soaps, TV film. Name favorites. Send SASE for lists. Photo World-G, P.O. Box 20747, Houston, TX 77225.

OLD COUNTRY Western promo photos, 50's and 60's, all 8x10 glossies, brown/wh, black/wh, 54 artists. Have many of each, free list. LeRoy Link, 3126 Vincent N., Minneapolis, MN 55411. 612-522-6085.

ORIGINAL, PROFESSIONAL Candids: 11,000 stars, 1950's-now. On/ off-stage. New photos shot weekly. Send wantlist. 3 samples \$6. SASE: Nancy, 323 Deuce Dr., Wall, NJ 07719.

PHOTOGRAPHS WANTED 5331

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TOP DOLLAR PAID!
Concert Negatives / Slides Wanted
Nirvana - P. Jam - Offspring - Doors - Hendrix Any and All Groups
Phone/FAX 714-643-2902

PICTURE DISCS FOR SALE 5335

RARE PICTURE discs for sale. For free list call 650-968-7149, or send SASE to: John or Linda Cutkump, 444 Franklin Street, Mountain View, CA 94041.

PICTURE DISCS WANTED 5336

PICTURE DISCS wanted. LP/ 12" 10". Buy collections, send lists or call: Guenter Heintz, 3028 Del Prado, Alamogordo, New Mexico 88310. Phone/fax 505-437-1385.

VOGUE PICTURE records & Victor picture records wanted by serious collector. John Coates, 324 Woodland Dr., Stevens Point, WI 54481. 715-341-6113.

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WANTED WISH You Were Here Japanese Mastersound LP. Also Dark Side of the Moon Japanese Pro Use and Quad LPs. Japanese Pink Floyd titles. Brent 727-397-9815.

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Largest selection of merchandise and collectibles. We buy, sell and trade rare Pink Floyd items. For catalog send \$5. SASE to address below
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POSTERS, MEMORABILIA- AC/DC, Asia to Zappa, ZZTop. Send SASE and request to: C+L Distributors, P.O. Box 454, East Longmeadow, MA 01028 or Email cni20@janetnet.com http://www.rockandrolletc.com

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ELVIS PRESLEY FOR SALE 5360

ELVIS ORIGINAL Christmas album with booklet, mint condition, best offer. John Dwyer, 373 Hale St., New Brunswick, NJ 08901.

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ELVIS PRESLEY WANTED 5361
ELVIS MEMORABILIA wanted from 1954-1956 (Sun years/ early RCA). Programs, tickets, photos, posters, etc. Aaron Bennehan, PO Box 820545, Dallas, TX 75382. 214-987-4748. Email: HillbillyCat@aol.com

ELVIS PRESELY CD & record collector, all types bought or traded. 45, 78, LP, EP, tributes, foreign. Send lists: Eddie Hammer, 735 Roosevelt Ave., Carteret, NJ 07008, 732-969-2232.

ELVIS PRESLEY records from any country especially: Argentina, Bolivia, Columbia, Cuba, Ecuador, Egypt, El Salvador, India, Jamaica, Japan, Kenya, Korea, Malaysia, Mexico, Panama, Philippines, South Africa, Spain, Trinidad, Turkey, Uruguay, Venezuela, Yugoslavia, etc. RCA releases only! PH: 941-346-1930 or FAX 941-346-8139. Worldwide Elvis, Box 17998, Sarasota, FL 34276-0998. E-Mail: wwwelvis@gte.net

ELVIS WANTED: Original LPs, imports, promos, magazines, books, memorabilia. Anything and everything. Send list/catalog. Doris Gabrielsen, P.O. Box 1014M, Bayshore, NY 11706.

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\$100-\$20,000 offered for original film footage, MGM outtakes, private recordings, master tapes, acetates, TV kinescopes, (Roy Orbison, Pied Piper) personal belongings or wardrobe.
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PRESS KITS FOR SALE 5365

PRESS KITS- Rock, popular, alternative, blues, hundreds 1980's-90's. Send wants or ask for free lists. GAM Records, PO Box 5455-GM, Albany, NY 12205. E-mail: gamec@nycap.rr.com

PROMO ITEMS WANTED 5376

PROMO ONLY. Interested in buying CDs, radio shows, new releases and live music. Looking for a source in Michigan. Fax 248-851-4860, e-mail lherman780@aol.com or call 248-261-1196.

PUNK WANTED 5386

CRAMPS, RAMONES, Dead Kennedys, Misfits and Early Punk wanted. Especially rare, unusual, bizarre, and foreign items, vinyl, CDs, and video. Rob L., 420 8th St., Bohemia, NY 11716. 516-567-2234, Fax 516-563-5149.

RADIO SHOWS FOR SALE 5390

AT LAST! Our first catalog of classic and current air checks from northeast Ohio and beyond is here. Send \$1 to: Ether Madness Productions, PO Box 61, Dept. G, North Olmsted, OH 44070-0061. 440-734-3477, 11am-7pm EST.

RADIO SHOWS WANTED 5391

ALL COUNTDOWNS preferably quantities CD's Casey, Shadoc, Dees, Mark Elliott, Drake Chenault. Also 70's, 80's vinyl. David Turrill, 10 Riverview Ct., Cheshire, CT 06410. turrill@juno.com 203-272-6642.

INDIANAPOLIS RADIO Airchecks wanted. Will buy or trade. Leave message on answering machine or write. 317-253-3354. 6531 N. College, Indianapolis, IN 46220-1640.

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ROCK WANTED 5413

LOOKING FOR a copy of Neil Young's Time Fades Away and Marshall Tucker's Running Like the Wind. Please help!!! 815-965-8276. notfedwell@webtv.net

SEARCH SERVICES 5420

NEW ZEALAND Australian pressings. All formats, all eras, priced want list to: G. Chapman, PO Box 5171, Mount Maunganui, New Zealand or Fax: 006475757331.

SPECIALISTS IN out of print rare records. Send wantlists to forever Vinyl, PO Box 526, Lakehurst, NJ 08733. E-mail wantlist@forevervinyl.com Visit our website for free catalog at www.forevervinyl.com

SERVICES 5422

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78'S FOR SALE 5430

78 RPM Rock and Roll original Pressings for sale at set sale prices. A SASE will secure my new ten page listing with bargains galore. Biz Reed, 357 Summer St., Lynnfield, MA 01940.

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ATTENTION! BEST prices paid for 78's. Private collector buying Blues, R&B, Doo-Wop, R&R, Gospel 78's. Will travel for quantity. Ralph Shurley, 4757 W. 138th Street, Crestwood, IL 60445. Phone: 708-385-1200 or 708-873-0326. Fax: 708-385-1265.

GOSPEL 78's wanted from early 40's/ 50's on Aladdin, Chess, Fortune, Gotham, Nashboro and other labels. Please state condition and price. Wantlist available. Arthur Crowley, 207 Hamilton Road, Teaneck, NJ 07666. 201-833-0152.

HIGHEST PRICES paid for top condition Blues, R&B, and Rock and Roll 78s. Also need clean 1930's Blues 78s. Especially want new condition old stock. Will travel to purchase good collection. Call toll free 1-800-955-1326.

78'S WANTED 5431

I WILL pay top dollar for the following Al Jolson 78's: Waitin' For The Evening Mail, Columbia A-3933; Hallelujah I'm A Bum/ You Are Too Beautiful, Brunswick 6500; April Showers/ Rock A Bye Your Baby, Brunswick 6502; Beautiful Dreamer/ Old Folks At Home, Decca 27363; I Dream Of Jeannie/ Old Black Joe, Decca 27364; Easter Parade/ Remember, Decca 30600; That Old Gang Of Mine/ When Day Is Done, Decca 30442. Stan Gerloff, 1314 Wingate Ave., Reading, PA 19607.

1920'S, 1930'S dance bands, jazz, "pop," etc. Lists must include labels and numbers. Also selling by infrequent auctions, and in response to specific want lists. Shellac Shack, Box 691035-GM, San Antonio, TX 78269-1035.

SHEET MUSIC FOR SALE 5435

I BUY and sell: Sheet Music of all kinds. Let me know what you have/ want. Riseman, 2205 S. Park, Springfield, IL 62704. 217-787-2634. E-mail: riseman@riseman.com

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LARGE AUCTION of Frank Sinatra and Dean Martin rarities. Free list: Scott Sayers, 1800 Nueces, Austin, TX 78701.

FRANK SINATRA WANTED 5441

FRANK SINATRA rarities and collectibles wanted. Send price and condition to: Scott Sayers, 1800 Nueces, Austin, TX 78701. Fax: 512-473-2447.

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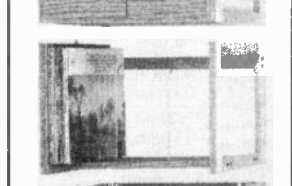
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(Overbea from page 114)

Overbea's recollections confirmed John Jackson's thesis in *Big Beat Heat* that Freed was basically a rhythm 'n' blues DJ in Ohio whose audience was largely an African-American one.

The trades were filled with news of rhythm 'n' blues tours during the early 1950s, and Overbea took part in one of them in November and December 1954. Booked by Ben Bart's Universal Attractions, Overbea toured the South and the West with Dinah Washington, the Checkers, and the Cootie Williams Orchestra. In mid-December Williams was replaced with James Moody as the tour swung into the Midwest.

Overbea laughingly recalled, "As the tour progressed she fired every damn body but me. She was a real bitch. Dinah was something else. I remember one time when we were in Florida and she said everybody on this bus can kiss my ass but Danny. We had a nice rapport. No romance or anything. Dinah and I got along fine, put it that way."

Overbea next appeared on the bill of Freed's first live show in New York, at an old boxing venue, the St. Nicholas Arena. The show was called "Rock 'n' Roll Jubilee Ball," and interestingly was promoted as a dance. The entire bill consisted of rhythm 'n' blues stars, which besides Overbea, featured Clyde McPhatter and the Drifters, Fats Domino, Joe Turner, Clovers, Harptones, Charles Brown, Ruth Brown, Vareta Dillon, Dakota Staton, Red Prysock, Mickey "Guitar" Baker, Nolan Lewis, and Buddy and Ella Johnson. Jackson reported that the show was estimated to be 50 percent white, a milestone figure in the development of rock 'n' roll, but Overbea recalled an audience of some 70-80 percent white and Latino and noted, "It was the first time I had underwear thrown at me on the stage." Freed, in all his promotions, described the concert as rock 'n' roll, but the trades persisted in calling the show a rhythm 'n' blues promotion.

In April 1955, Freed presented his "Rock 'n' Roll Easter Jubilee" stage show at the Brooklyn Paramount. Besides Overbea, the show featured LaVern Baker, B.B. King, Moonglows, Penguins, Prysock, Sam "The Man" Taylor, Al Sears, and Baker, plus for the first time in a Freed production, two white acts, the Three Chuckles and Eddie Fontaine. The trades noted that the white

"I did a lot of gyrations. I'd bend over backwards with the guitar — a back bend thing I did, go all the way to the floor and come back up, still playing without using my hands to get back up. That was unique; I didn't worry about anybody topping me on that, because nobody else could do it."

— Danny Overbea

considered a rhythm 'n' blues revue. One trade also singled out Overbea, saying "pleasing to the kids was Southern blues guitarist singer Danny Overbea."

As for the audience composition, Overbea said, "about 80 percent white," and enthused, "We broke the all-time record for attendance. Before the theater had opened, the lines lapped the whole block, I mean three abreast. I've never seen anything like it in my life. After the opening day, the second day we did extra shows. They cut out the movie and all they would show was coming attractions and a cartoon, and it's showtime again. To get a bite to eat we had to go across the street to this little branch of the Turf Club, and some of the fans would come over there and snatch our food off our plate. I mean it was crazy."

In the audience was one Jean-Charles Marion, who wrote about his memories in *Record Exchange* in 1972. He wrote, "I had the good fortune of seeing Danny Overbea in person at the gone but not forgotten Brooklyn Paramount in early 1955. While his vocal style was derived from Billy Eckstine, his stage presentation was heavily influenced by T-Bone Walker. He did splits and played the guitar behind his head while doing a floor touching back bend. All this and great vocals too! A tremendously exciting performer, whose presence in rock and roll's dawn is all but not forgotten."

Overbea related, "I did a lot of dancing with the guitar, on the floor and all that behind my back. I did a lot of gyrations. I'd bend over backwards with the guitar — a back bend thing I did, go all the way to the

floor and come back up, still playing without using my hands to get back up. That was unique; I didn't worry about anybody topping me on that, because nobody else could do it."

Perhaps the reason Overbea's place in the early days of rock 'n' roll has been forgotten is that just as the rock 'n' roll was about to become a national phenomenon in 1956, Overbea had already turned himself into a balladeer. His releases during 1954 and 1955 were predominantly in the ballad mode, notably, "You're Mine" and "A Toast To Lovers." "You're Mine," released in the summer of 1954, was a quality piece of songwriting by Overbea, but the way he recorded it, the song sounded syrupy and enervated. "Roamin' Man," the flip, was a sharp, stinging blues tune that deserved a better hearing. "You're Mine" did not do much for Overbea at the time, but nine years later it got him a bunch of bucks when the Flamingos recorded it for the End label. In retrospect, it sounds almost like it was written for the group. It works better as a vocal group interpretation.

Appearing on the *Chess Rhythm & Roll* box in 1994 was an incredible previously unreleased version of "You're Mine" by the Vibrations. The group flavored the song with a vocal riff from the Shep and the Limelights' "Ready For Your Love." The Vibrations brought out all the virtues of "You're Mine," clearly establishing it as one of Overbea's best compositions.

Overbea wrote another song for the Flamingos while they were at Checker, "If I Could Love You," which did not appear on

vinyl until compiler Dan Nooger put it on a reissue album in 1976. It's a terrific song; Overbea recorded his own version, but it remained in the can.

"A Toast To Lovers" got Overbea some notices in early 1955. The song was again syrup, made even more so with the employment of strings.

"This was the first time Leonard Chess had allowed strings, because Leonard was cheap when it came to having a band. He didn't believe in any more than five musicians, but I was able to get three strings — three violins — on the session. 'A Toast To Lovers' was big out East, very big out East. Alan Freed was responsible for it being a hit in the East. It didn't do well in the Midwest and the West Coast."

The flip, "My Love," uses an up-tempo Latin beat, allowing Overbea to use a little of his Spanish. He continued with the Latin style in with the next release, "Hey Pancho" (1955), employing the same rhythmic and vocal approach.

"I happened to be on my way to New York to play a gig and I tuned in Alan Freed, and he was playing 'Hey Pancho.' It had been over a year earlier that I recorded it, and although I had written the lyrics, you can't remember everything. I had to go to Freed to get a copy of the record and learn the song for the show."

In early 1956, Chess moved Overbea to his new Argo label, which was intended originally to be devoted to pop and rock 'n' roll artists — which undoubtedly was where he thought Overbea belonged. In an exceedingly dubious decision, Chess sent Overbea to New York to record with strings again. "My Stubborn Heart," the first product of this un-Chesslike session, was released in April. Overbea recorded like a pop singer doing a rock 'n' roll version of a pop song, rather than like a rock 'n' roller doing a pop song. A saxophone was used in the break, and Overbea didn't even play guitar on the session. The flip, "Hear My Story," is another string-drenched ballad in the Eckstine mode. The release was Overbea's first in which he did not compose the songs.

Around this time Chess was planning on doing a string-backed album with Overbea. It was shelved, however, probably because Chess realized that the market had not sufficiently developed for such a product. Overbea has his own interpretation.

(Please see Overbea page 136)

(Overbea from page 135)

falling out. Now his brother, Phil, God bless his soul if he is still living — I think he is. Phil and I were always beautiful, but Leonard and I for some reason never hit it off, never. I mean from the day I signed the contract with the Checker label we never really hit it off. It was never really from my part, because I'm basically an easy guy to get along with. For some reason, I think I know why — mainly because I would argue back at Leonard's ideas. I had my own ideas. You know, we were both firm in our beliefs. He would give in to me on certain things, so he was beautiful in that manner. But after our falling out I was blackballed. That's why the album never came out."

While Overbea was wowing the nascent rock 'n' roll audience in Freed promotions, he had not forsaken the chitlin' circuit theaters.

"I played the Apollo Theatre in New York, the Howard Theater in D.C. I played the Regal here in Chicago twice. More than twice, because I played a midnight show for Al Benson. And that gave me a chance to do my impersonation of him. He laughed when I did him. I used to do a lot of impersonations in my act."

In May 1956, Overbea played at a theater where he had perhaps the fondest memories of all, the Indiana Theater at 219 E. 43rd St. in Chicago. Since the late 1930s the theater had a tradition of presenting a midnight show at the end of the Saturday night movie.

"Oh, that was beautiful," gushed Overbea. "That was an old vaudeville house and that was beautiful because in between shows you rushed down and do your thing and get back to your regular job. They used to book whatever name entertainers were in the city. It was run by Joe Clark, a good businessman and very warm. Playing there was an honor because as a kid I had been to the Indiana and watched great acts like Butterbeans and Susie. Oh this was a thrill. I would have done it for free — they didn't know it at the time. It was such a legendary venue."

In 1958, Overbea spent much of the year at the Crown Propeller Lounge working with an all-girl revue. It was the club's last year of existence and after a Roy Milton appearance at Christmastime, the famed club closed its doors. Regarding his appearance there, Overbea said, "I wasn't making very much, 'cause Eddie Cohen was the manager. You remember I said that Norm Slusberger was the owner. Both of them I loved, but I was doing it more as a favor to them. You know I wasn't totally broke. I had a few bucks left to go. As to why the club was going down, he said, 'because the neighborhood was changing.' Around late 1957 it started going to pot. It started getting pretty rowdy, stealing cars and too much prostitution. The dope dealers came in. The people who had money to go to clubs, they were afraid to go. And you couldn't blame them. That was the beginning of the end of 63rd Street, because you remember that it used to be a beautiful section. It was beautiful, and everybody was making money."

In 1958, Ralph Bass moved from Los Angeles and established King Records' Federal label operation in Chicago, teaming up with King's A&R man in Chicago, Sonny

"... and some of the fans would come over there and snatch the food off our plate. It was crazy." — Danny Overbea

Thompson. The new presence of Federal opened up recording opportunities for Chicago artists, and Overbea was one of them. His first release, recorded under the auspices of Thompson, was "Space Time" b/w "Candy Bar." It got him notices again, but, aside from a few local plays, failed to take off. Overbea's next label affiliation was the small Shep label, a subsidiary of the Shar label. In 1959, he produced one release, "Like Crazy," the jump side, and "With All My Soul." Both sides sounded like something archaic with 1940s-styled pop arrangements.

Later in 1959, Overbea joined Bunky Sheppard's Apex label and produced one of the best records of his career, "Stop." Most noticeable was the terrific guitar work at the intro (courtesy of Lefty Bates) and the break (Overbea). If Overbea would have been permitted to showcase his guitar work on more of his records, his recorded output undoubtedly would be assessed much higher. If one did not already know Overbea came out of the rhythm 'n' blues milieu one would swear "Stop" was the work of a white rock 'n' roller. It is telling evidence that Overbea should have more energetically worked that aspect of his career. Yet it is the ballad flip, "Don't Laugh At Me," that got the push.

Overbea added, "It had hit the charts #1 in Milwaukee, and top 10 a few other places. The first week, there were thousands of requests from the distributors. Suddenly there were cancellations everywhere. So I think there was some blackbaling. I can't prove it, but I'm pretty sure. Apex wasn't strong enough to overcome my being blackballed." Overbea was obviously convinced that his conflict with Chess was still affecting his career in 1959.

In 1961, Federal released four old Overbea sides that were recorded around 1959. One was a most appealing jump, "I'm Tired Of Being Tossed Around," which was backed with a dreadful ballad, "Book Of Tears." His final Federal release, "Listen To Me Sing The Blues" b/w "Rosebud," married a routine blues with a routine ballad, which ended Overbea's recording career. Admitted Overbea, "They were duds. Those were pitiful. Those were the worst sessions I ever cut. I was hoping they would never put any of that crap out. It was garbage to me."

During the late 1950s and early 1960s, Overbea maintained his visibility in the clubs. The year 1959 saw him playing Mondays at the Green Door (450 W 63rd Street). Tuesday had Willie Mabon; Wednesday, Freddie King; Thursday, 'Blues Blowing' Mickey; and the weekends, Al Perkins with Dr. Jo Jo Adams. That year he also played at the Crazee Babe Lounge (1240 E. 47th), sharing the bill with the just-beginning Wilbur "Hi-Fi" White. In 1960 he performed at the Wonder Lounge (7519 Cottage

Grove), Coral Club (1378 E. 63rd), and Club Evergreen (Larrabee and Clybourn). The following year he played at Gerri Oliver's famed Palm Tavern (446 E. 47th Street), the only venue mentioned in this story that still exists.

In subsequent years, Overbea virtually disappeared from the nightclub scene. Living Blues reported in 1972 that Overbea was playing at a club on the North Side called the Ebb Tide Lounge (4910 N. Sheridan Road), a neighborhood tap rather than a blues club. Around the same time he purchased a recording studio, Nu-Tone, but it proved to be a bad investment and Overbea lost all his money.

After Overbea quit the music business when he left the musicians union in 1976, he worked in a Catholic grade school for a while, teaching music and foreign languages. For a while he was a partner with local blues musician Eddy Clearwater in a variety store on the West Side and a label that never got off the ground.

By the early 1990s, Overbea was subsisting on a government veterans disability check and didn't even have a guitar in his possession. He was also ailing with heart problems and finding himself in and out of hospitals regularly. But he would get reminders of his former ties to music business twice a year.

In 1992 he said, "'Train Train Train' and '40 Cups Of Coffee' are still played very much throughout the world. I get biannual checks. I'm still with ARC Music, which is part of the Goodman group. I still get checks

from them and BMI."

In 1993, the Rhythm and Blues Foundation called Overbea and asked if it could provide him financial assistance, but much to its surprise he said he didn't need any help and was doing fine. His daughter later reported, "Dad was a very proud man. He only asked for help when he had no other options of his own, and at those times I could hear the pain of having to do so in his voice. He had accepted the reality of his life, having lived on both ends of the economic scale. He was financially independent; his finances met his needs."

Overbea may have been "doing fine" with his financial condition, but health-wise he was doing terribly. Besides his ongoing heart problems, he had lung cancer, which was not discovered until he entered the hospital in April 1994. He never left the hospital, dying a few weeks later on May 11. He was 68.

At the time of his services, which were attended only by relatives and family friends, no newspaper took notice of his death. Overbea died in obscurity in his hometown of Chicago, but this researcher was able to get word out to blues and record collector publications worldwide.

Acknowledgements: Many thanks to Overbea, who so graciously endured "just one more question," and to Harrel Jones (for the great contact) and Dick Shurman (for the discographical help). The following sources also proved of great help.

Galen Gart, ed. and comp. *The History Of Rhythm & Blues, Vol. 3, 1953; Vol. 4 1954; Vol. 5 1955; Vol. 6 1956.* (Milford, New Hampshire, Big Nickel Publications) 1989-1991.

John A. Jackson. *Big Beat Heat: Alan Freed and the Early Years of Rock & Roll* (New York: Schmirer Books) 1991.

Jean-Charles Marion. "Does Anybody Around Here Remember...?: Danny Overbea." *Record Exchanger*, Fall 1972.

Granville Redd, III. "The Most." *Chicago Defender*, April 19, 1958.

Danny Overbea Discography

by Robert Pruter

Singles

Label	Label#	Title	Year
as by Eddie Chamblee (Danny Overbea vocals)			
Premium	856	Every Shut Eye Ain't Sleep/Sweet Lucy (inst.)	1950
as by Danny Overbea			
Premium	901	The Joke Is On Me/Contrary Mary	1950
Checker	768	Train Train Train/I'll Wait	1953
Checker	774	40 Cups Of Coffee/I'll Follow You	1953
Checker	784	I Could But I Won't/Sorrento	1953
Checker	788	Stomp And Whistle/Ebony Chant	1954
Checker	796	You're Mine/Roamin' Man	1954
Checker	808	A Toast To Lovers/My Love My Love	1954
Checker	816	Hey Pancho/Do You Love Me	1955
Argo	5252	My Stubborn Heart/Hear My Story	1956
Federal	12324	Space Time/Candy Bar	1958
Shep	101	Like Crazy/With All My Soul	1959
Apex	7751	Don't Laugh At Me/Stop	1959
Federal	12434	I'm Tired Of Being Tossed Around/Book Of Tears	1961
Federal	12455	Listen To Me Sing The Blues/Rosebud	1961
Albums			
Checker	2975	Hits That Jumped	1960
(various artists package that contains "Train Train Train" and "40 Cups Of Coffee")			

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— get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:

1-800-258-0929

(Reissues from page 124)

co-wrote, contains such regrettable lines as "I am a best friend to myself and I take me out whenever I feel low" (nice folksy melody, though), while "The Westwind Circus" is a dreary remembrance of circus performers' death under the Big Top.

Reddy sounds perfectly at ease interpreting songs from such diverse songwriters as Van Morrison (a contentedly laid-back "Crazy Love") and Leon Russell ("Bluebird," which is about as funky as Reddy is capable of getting). Less effective is her cover of The Beatles' "Fool On The Hill" which occasionally breaks into a pompous instrumental break, martial beat and all.

Reddy's late-70s to early-80s material is represented here by "Candle On The Water," "I Can't Say Goodbye To You" and "Never Say Goodbye," three insufferably bland string-laden numbers all but lacking in the engaging melodies that typified her best work. Changing musical tastes eventually spelled the end of Reddy's successful chart run. By the '90s she had returned to the stage where her career had first begun, but for better or for worse she'll always be remembered for the songs included here, any of which helped define the pop and adult contemporary sounds of her era.

— Tierney Smith

BIG JOE WILLIAMS
These are My Blues
Testament (6010)

Until his death in 1982, Big Joe Williams

was one of the most successful bluesmen, sustaining a career over more than five decades. He was a fine performer, guitarist and showman. His recorded output included a 10-year stint on Bluebird, followed by a move to Columbia in 1947. He ended with releases on Trumpet, Vee Jay and Delmark — and even Lefty and Cobra. Williams also made a regular living playing the blues clubs and doing his share of blues and folk festivals. The man was adaptable, to say the least.

The 17 tracks on this collection are previously unreleased performances from a gig at Rockford College in Illinois in 1965. The audience is duly appreciative and respectful of this legend in its presence. Big Joe, for his part, puts on a good show. He ain't perfect, but by then he was a man in his '60s with some hard miles on him. When his guitar goes out of tune, he hears it (too many country bluesmen don't seem to), and remedies it with aplomb.

The choice of material is quite engaging, including some Big Joe standards like "Baby, Please Don't Go" and "Highway 49," along with a tribute to recently murdered President Kennedy ("A Man Among Men"). Perhaps the highlight of the set is an unexpected and totally distinctive reading of "You Are My Sunshine".

Collector of Joe's recordings will note the different guitar sound heard here. Williams uses an electric guitar, with the amp set on tremolo. It is both an assertive and eerie sound. The comparison with Daddy Roebuck Staples is inevitable.

— Hank Davis

Goldmine Subscription Service

Including Special Services Subscriptions sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

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:

Goldmine

Special Services

Subscription Department

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

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

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 states)	\$24.95	\$39.95	74.50	107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal note below

Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
Canada, Mexico (Air Mail)	70.95	135.00
Central American, Caribbean (Air Mail)	135.00	255.00
South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) (Air Mail)	135.00	255.00
Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

Name _____ Check enclosed
 Address _____ MasterCard VISA Discover Am. Ex.
 City _____ Card # _____
 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Rates are subject to change.

Goldmine

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

GMPY97

Goldmine

Advertisers' Index

"Fab & Gear!" 115

A
 Ace Video & Music77, 80, 115, 132, 133, 134
 Adler, Dan 132
 Airwaves 132
 Album Hunter, The 116
 Allen Lowe Archive & Sound 91, 105
 Andy's Record Supply 5
 Apexcd 115
 ARC Procutions 3
 Armadillo Music 122
 Around The World Records 21
 Audio Collections 64
 Aust Archive 120

B
 B-Bop Records 72
 Backstage Distributions 118
 Bagatelle Records 89
 Bags Unlimited 24, 25, 140
 Bang! Imports 82
 Beck, Charles 66
 Better Records 131
 Big Ed's Record Shows 116
 Blue Meannie Music 76
 Boedeker, Reinhold 117
 Bonus Tracks 123
 Boo's Blast From The Past 69
 Bop Shop Records 133
 Borgonovo, David 123
 Boys Keep Swinging 123
 Brouhaha 42, 43
 Buccaneer Records 39

C
 C-Bub Productions 133
 Cabin Geoff 121
 Carroll, Tony 123
 Catran, James 118
 CD Place, The 115
 CD Specialties 93
 Cellophane Square 115
 Chan's Record & Stamps 121
 Classic Legends 119
 Classic Records 55
 Cohen, Frederick 123

C
 Collectable Records 11
 Collectors' Choice Music 29
 Connected 85
 Continental Records 133
 Core Productions 65
 Corporate Systems Center 45
 Costello, M 74
 Cyrco Music 116

D
 Dallas Design Group 123
 Davamy Collectibles 123
 De Wilde, M 116
 Dino's Records 123
 DJB (Devant Le Juke Box) 122
 Dragulski, Daniel 78
 Drob, Bruce 115
 Dusty Groove America 66
 Dykeman, Thomas 66

E
 Ear Candy Collectibles 89
 Earth Wave Records 57
 Earwax 73
 Eclectic Music 115
 Electric Shock 68
 Elvis Unique Record Club 97
 Energy 95
 Esperit 4, 27

F
 Far West Record Sply 134
 Finest Record Store 123
 Finn, Larry 80
 Flipside Records & Collecti 117
 Fun Records 122
 Funk, Thomas 74

G
 Garofalo, Peter 123
 Gasper, J.A. & J. De L Peso 122
 GB Music Ltd. 97
 Gimme Gimme Records 123
 GM Bulk Sales Account 99
 GM Upcoming Issues 137
 Godlewski, John 106
 Goldmine 74, 76, 78, 99, 120, 125, 130, 131
 Goldmine Index Page 138

G
 Goldmine Subscription 137
 Goldmine Unit Page 61
 Goldmine Want List 126, 127, 128
 Green, Craig 80
 Green, John 122
 Grenyo, Paul 68

H
 Hanna, Sherif 134
 Hanners, Doug 107
 Harris, Steven Mark 122
 Hawley, Andrew 121
 Hein, Gary 116
 Hep Cat Records 105
 Hesselberg, Mark 120
 Hip Cat Records 134
 Hit The Deck 123
 Hollis, Dan 132, 134
 Homecraft Software 91
 Hot Platters 121
 Hubertz, Jade 115

I
 ICE Newsletter 115
 Ikeda, K./Vintagemine 122
 In Record Times 82
 Infinity Records 76, 78
 Int'l Transfers 123
 Intoxica 123
 Island Cases 120
 It's Only Rock N Roll 117

J
 J & L Records 131
 J. Brennan Contemp. Autograp 123
 Jarl Music 31
 JDI/Torn Ticket Productions 89
 Joey Jetson Music 72
 Jones, Dave 122
 Just For The Record 120

K
 K-A-B Electro 65
 KP Adv. Promotion 87, 129
 KP Book Promo 59
 KP Internet Adv. Promo 84, 93
L
 L.A.M. Videos 121

L
 Laser Exchange 82
 Last Vestige 74
 Lazarus Audio Products 70
 Les Harris Records 81
 Let It Be Records 84
 Lorán Records 78
 Lorentz Design 120
 Lost Horizons 120
 Lov Music Enterprises 120
 Lunstrum, Maja 120
 Luth, Steve 122

M
 Madstar 122
 Maine Record Sales 119
 Marthas Vinylyard 65
 McDuffie, Jim 119
 Memory Lane Records 118
 Merit Adventures 121
 Metro City Records 79
 Metro Music 124
 Midnight Records 7
 Moby Disc Records 115
 Moerer, Craig 119
 Molten Core 119
 Monster Melodies 70
 Movement In Music 122
 Music Box, The 72
 Music Disc 115
 Music Imports 119
 Music Joint, The 117
 Music Machine Mail Order 120

N
 Music Machine, The 2, 23
 Music Masters 13
 Music Memories, Inc. 122
 Music Trade 122
 Music Unlimited 76
 Music Worth Insuring 89
 My Generation 123

O
 Nitty Gritty Records 85
 Norris, Al 72

O
 Off The Record 117
 Old Hippie, The 112, 113
 Olivieri, Mike 80
 Olivo, Allen 134
 Only Olivia Fan Club 132

O
 Orpheus 75
 Otto 117

P
 Paraskevopoulos, Alex 116
 Patton, Dave 74
 Peace Rock 122
 Pepperland Music 119
 Per Madsen Design 120, 134
 Phelps, Don 118
 Phenix Films 116
 Platinum Productions 116
 Playle, Doug 132
 Polarion, Anton 78
 Pospychala, Philip 118
 Powerdata Computer Corp 121

P
 Princeton Record Exchange 119
 Promised Land Records & Col 121
 P22/Atom Smash Records 120

Q
 Quality Vinyl And CD Outlet 115

R
 R & B Records 97
 R.A.R. Graphics 122
 R.T.S. 118
 Radwill, Allen 62
 Raging Belly Video 122
 Record Archive Inc. 131
 Record Club Of America 9
 Record Exchange 74
 Record Gems 131, 133
 Record Ron's 120
 Record Runner 123
 Record Universe 93
 Records Argentina 120
 Recordsmith 68
 Red Eye Records 119
 Relative Action 103
 Rentko, John 80
 Retriever Memorabilia Servi 124

R
 Rhythm Recordings 70
 Rick's Music, The 65
 Rip It Up! 121
 Roadhouse Oldies 103

R
 Roanoke's Record Room 118, 131
 Robert's Records 72
 Rock Classics 119
 Rock Collectibles 119
 Rock Dream Records 117
 Rock Island Records 27
 Rock N Records 76
 Rock On Records 66
 Rock Solid International 71, 133
 Rockaway Records 119
 Rockin' Ron's 41
 Russo, Joseph 118
 Russo, Stephen 124

S
 S & M Photos 120, 134
 Sable, Michael 123
 Sandkamp, George 120
 Sargentelli, Roger 116
 Saturn Records 68
 Scherzer, Joel 76
 Scrounge King, The 84
 Searcher, The 119
 Second Saturday Show 106, 107
 Secred Sounds 118
 Show Logic Productions 107
 Shu-Fly Records 118
 Silva, Jeff 132, 134
 Silverdisc Music Co 115
 Siren Disc 89, 101, 105
 Smith, Morris 70
 Smogtown Records 139
 Sony Music 47
 Sound Express 67
 Southland CD 53
 Spinnin' Disc 120
 SPK Collectibles 122
 Sudden Death Records 131
 Sundown Records 121
 Surf's Up Collectibles 118
 Surround Sound Productions 133
 Szlag, Ted 107

T
 Tape World 122
 TCL Imports 89
 Telteller, John 32, 33, 34, 35, 101

T
 Terrible Ted's Import Music 37
 Thames Records (London) Ltd 118
 Thomson, Bill 68
 Thoughtscape Sounds 48, 49
 Time Machine Music & Video 116
 Time Traveler CDs 101
 Timeless Recording Society 101
 Times Square Records 97
 Tomko, Jerome 117
 Toni's Music Wholesale 116
 Truly Unique Collectibles 85
 Turton, John 132
 Tyson, David 80

U
 Uptown Productions 107

V
 Vandike, Greg 117
 Venus Records & Music 121
 Very English & Rolling Ston 116
 Videotech 124
 Vinyl Solution, The 133
 Vinyl Tap 118
 Vinyl Vendors 83

W
 Weese, Tim 133
 Wence, Bob 103
 Werner, Sally 118
 White, T 121
 Wickham, Barry 121
 William Doyle Galleries 51
 Wiz Productions 120
 Wolak, Jack 37
 Worldwide Elvis 82
 Worldwide Music Network 132
 Write Source 70
 Wynncio Enterprises 95

Y
 Yesterday & Today 47
 Yesterday Ink 118
 Yodelin' Pig CD & Collectab 91
 Yorklyn Records 68
 21st Century Music 117
 4AD 131

The advertisers' index is provided as a reader service. Occasional last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

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 Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
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 25	#487	March 26	March 4	March 12
March 11	#488	April 9	March 18	March 26

REFERENCE FORM

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

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

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

BANK REFERENCE

BANK NAME _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____

BANKING OFFICIAL
 I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

Advertising Information

DISPLAY ADVERTISING:

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

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/8 pg	2 1/8" x 3 1/4"	\$50.50	\$48.00	\$45.50	\$43.00	\$40.25
1/4 pg	4 1/4" x 3 1/4"	101.00	96.00	91.00	86.00	81.00
1/2 pg	4 1/4" x 6 1/2"	194.00	184.00	174.00	165.00	155.00
3/4 pg	4 1/4" x 13" or 10" x 6 1/2"	360.50	343.00	325.00	307.00	289.00
Jr. pg	7 1/8" x 10"	477.00	453.00	429.00	405.50	382.00
Full pg	10" x 13"	654.00	622.00	589.00	556.50	523.50

COLOR:

- A. One color and black \$175.00
- B. Full color (4-color) \$500.00
(Plus color separation costs)
- C. Based on availability.
- D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

Units space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc. on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting in on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$55.00	\$52.50	\$49.50	\$47.00	\$44.00

Full page of 9 - \$423.00 • Each additional after 9 - \$47.00

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$115.00	\$109.50	\$103.50	\$98.00	\$92.00

Full page of 4 - \$423.00 • Each additional after 4 - \$104.50

COLLECTOR'S SHOWCASE

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 1/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Showcase Advertising Rates:

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

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$35.00	\$33.50	\$31.50	\$30.00	\$28.00

RETAILER 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 vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$8.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$104 or \$208, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY

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

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$12.50	\$12.00	\$11.50	\$11.00	\$10.50
Two Inch (1 1/2" x 2")	24.00	23.00	21.50	20.50	19.50
Three Inch (1 1/2" x 3")	35.50	34.00	32.00	30.50	28.50

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue)

Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

1-2 No Discount	10-12 20%
3-6 10%	13-26 25%
7-9 15%		

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.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity 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.

BAGS Unlimited INC



7 Canal St., Dept. A, Rochester, New York 14608
 http://www.frontiernet.net/~bags
 E-mail - bags@frontier.net



FREE PHONE CALL CATALOG
1-800-767-BAGS

For the **BEST** in Record Collection Protection

SEE PAGES 24 & 25 FOR MORE AUDIO PROTECTION PRODUCTS

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

10" LP/78 RPM

SLEEVE	3 Mil Poly Album Sleeves		
	Made from 100% Pure Virgin Polyethylene Fits over outer 12" LP Jacket		
	12 ⁵ / ₈ X 12 ⁵ / ₈ No Flap	12 ³ / ₄ X 12 ³ / ₄ No Flap	12 ⁵ / ₈ X 12 ⁵ / ₈ RESEALABLE FLAP
100	\$9.80	\$9.95	\$16.25
500	34.45	35.70	62.50
1,000	59.90	61.10	111.10
5,000	272.50	278.15	519.35
PCODE: SLP3	SLP3	SLP3	SLP3SR
	* with FLAP add 10%.		

MAILER	LP Mailer Folder	
	13 X 13 Expandable	
	10	\$11.35
	25	21.20
	50	34.40
	100	63.65
	200	119.00
	500	235.00+ Frt
	1,000	446.50+ Frt
Prod. Code	MLP6	
	Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.	

DISPLAY	LP/Laser Disc Display	
	24 X 12 X 13 1/2	
	1	\$40.00
	2	70.00
	4	120.00
	10	220.00+ Frt
Prod. Code	CLP140	
	Wooden display case holds 130-140 LP's or Laser Discs. Stackable. Handcrafted hardwood. Available in black or walnut finish. Specify when ordering. 3 built in storage slots.	

SLEEVE	10" LP/78 RPM Poly Sleeves		
	Made from High Clarity, 100% Pure Virgin Polyethylene 3 Mil No Flap		
	10 ¹ / ₄ X 10 ¹ / ₄	10 ⁵ / ₈ X 10 ⁵ / ₈ *	
100	\$8.40	100	\$9.30
200	14.70	200	17.35
500	31.80	500	34.75
1,000	56.95	1,000	59.75
PCODE	S783	PCODE	SLP10
	* Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. * NOTE: Measure your 10" records when choosing size.		

SLEEVE	Poly Album Sleeves		
	12 ³ / ₄ X 12 ³ / ₄ No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets.		
	2 Mil	4 Mil	6 Mil
100	\$8.85	\$17.50	\$26.20
500	30.70	62.95	94.35
1,000	51.30	105.50	158.20
5,000	237.50	502.50	753.35
PCODE: SLP2	SLP4	SLP6	

MAILER	Album Mailer Box - Holds 12	
	13 X 13 X 1 1/2	
	10	\$13.20
	25	28.20
	50	46.75
	100	84.00
	200	154.75
Prod. Code	MLPB12	
	Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.	

DISPLAY	Album Jacket Frame Kit	
	Black Matte Finish	
	1	\$10.00
	2	18.00
	5	39.25
	10	64.50
	25	152.50
	50	287.50
Prod. Code:	ALPJFK	
	Outside Dimension of Frame 14" x 14"	

SLEEVE	10" LP/78 RPM Paper Sleeves			
	GOLD PAPER			
	50	\$10.95	50	\$21.20
	100	16.20	100	31.40
	500	67.70	500	131.40
	1,000	124.30	1,000	241.30
	2,000	210.65	2,000	409.00
PCODE	S10G	PCODE	S10GP	
	28 Lb. Kraft Paper Fits in our 10" Jacket.			
	GOLD POLY LINED			
	50	\$10.95	50	\$21.20
	100	16.20	100	31.40
	500	67.70	500	131.40
	1,000	124.30	1,000	241.30
	2,000	210.65	2,000	409.00
PCODE	S10G	PCODE	S10GP	
	28 Lb. Kraft Paper with 75 gauge poly lining.			

SLEEVE	Poly Box Album Sleeves		
	14 x 14 1/4 w/ Flap Made from 100% Pure Virgin Polyethylene. 2 Mil		
	50	\$9.10	
	100	14.65	
	200	25.90	
	500	61.10	
	1,000	116.10	
Prod. Code	SBLP2		
	Fits over outer Box Album Sets.		

MAILER	Album Mailer Box - Holds 20	
	13 X 13 X 3	
	10	\$15.85
	25	36.80
	50	61.95
	100	109.50
	200	199.75
Prod. Code	MLPB20	
	Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.	

DISPLAY	Album Art "Frame"	
	BACK BY POPULAR DEMAND	
	2	\$17.00
	5	36.25
	1	60.00
	25	125.00
	50	225.00
PCODE:	AAAF	
	Clear Acrylic Frames.	

SLEEVE	10" LP/78 RPM Paper Sleeves			
	ANTIQUE GREEN			
	50	\$11.65	50	\$12.00
	100	17.25	100	17.65
	500	72.25	500	74.00
	1,000	132.70	1,000	135.35
	2,000	224.95	2,000	229.40
PCODE	S10GRN	PCODE	S10W	
	32 Lb. Green Paper Fits in our 10" Jacket.			
	WHITE			
	50	\$11.65	50	\$12.00
	100	17.25	100	17.65
	500	72.25	500	74.00
	1,000	132.70	1,000	135.35
	2,000	224.95	2,000	229.40
PCODE	S10GRN	PCODE	S10W	
	32 Lb. White Paper Fits in our 10" Jacket.			

SLEEVE	12" Poly/Polylined	
	POLY	POLY LINED
100	\$9.50	50 \$14.50
500	34.80	100 21.95
1,000	61.20	500 106.60
	1,200	199.10
	2,400	362.75
	4,800	617.45+ Frt
PCODE: SLP1	S12P	
	Fits directly over 12" Record.	

FILLER	LP Mailer Filler Pads	
	12 ⁵ / ₈ X 12 ⁵ / ₈	
	50	\$16.50
	100	21.60
	250	41.50
	500	68.60
	1,000	108.00+ Frt
Prod. Code	FLP	
	Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.	

CLEANER	Record Cleaning System	
	Discwasher® D4+™ Record Cleaning System	
	1	\$19.50
	3	50.25
	5	80.75
	10	145.00
PCODE	AFG1006	
	Includes record cleaning pad with walnut handle, 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.	

JACKET	10" LP/78 RPM Jacket			
	10 ¹ / ₄ X 10 ¹ / ₄ White Cardboard			
	5	\$6.55	5	\$6.85
	10	9.80	10	10.30
	25	19.00	25	19.95
	50	35.85	50	39.45
	110	71.80	120	81.90
	220	104.80+ Frt	240	120.00+ Frt
PCODE	S10J	PCODE	S10JH	
	Qty per case			

SLEEVE	12" White Paper		
	Regular Weight	Medium Weight	Heavy Weight
50	\$7.60	50 \$8.40	50 \$12.60
100	12.10	100 13.35	100 20.00
500	42.95	250 28.50	400 68.35
1,000	74.45	800 65.50	800 98.25
2,000	127.85	1,600 121.60	1,200 137.00
PCODE: S12WR	S12WM	S12WHD	
	Fits directly over 12" Record.		

BOX	Album Storage Box	
	13 X 13 X 10 1/2	
	2	\$12.35
	5	25.30
	10	39.05
	25	79.75
	50	147.00
	100	210.00+ Frt
Prod. Code	XLP65	
	Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.	

CLEANER	Record Cleaning Fluid	
	Discwasher® D4+™ "Groovy" Cleaner	
	1 1/4 oz.	4 oz.
	1	\$2.75
	3	7.50
	5	11.25
	10	20.00
Prod. Code	AFG1046	
	D4+™ leaves no residue. Preserves vinyl properties.	
	1	\$6.00
	3	16.50
	5	25.00
	10	45.00
Prod. Code	AGC4	
	Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free	

BOX	10" LP/78 RPM Storage Box			
	10 ¹ / ₂ X 10 ³ / ₄ X 13 Dividers			
	2	\$12.10	12	\$6.95
	5	23.75	24	10.35
	10	39.60	48	16.00
	25	81.25	100	30.45
	50	149.60	100	30.45
PCODE	X7865	PCODE	D78C	
	Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.			
	1/16" Extra strong white corrugated.			

JACKET	12" LP Jacket	
	12 ¹ / ₄ X 12 ¹ / ₄	
	WHITE	BLACK
5	\$5.85	\$8.55
10	9.90	14.35
25	14.65	21.15
50	26.60	39.20
100	50.80	66.65
300	120.00+ Frt	131.65+ Frt
PCODE: SLPJW	SLPJK	
	High Gloss Cardboard. Specify with OR without center hole.	

DIVIDER	LP Divider Cards		
	CORRUGATED 12 ¹ / ₈ X 13 ¹ / ₈		
	12	\$7.50	
	24	11.85	
	48	20.60	
	100	39.00	
	204	76.00	
PCODE: DLPC	DLPP30	DLPP40	
	1/16" Thick Extra Strong White Corrugated		
	.30 Gauge .40 Gauge White Polystyrene		

CLEANER	Pfontone Record Cleaning	
	Record Cleaning Cloth	
	1	\$2.00
	5	6.25
	10	10.00
Prod. Code	ASA2	
	Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans.	
	Record Cleaning Spray	
	1	\$2.85
	5	11.75
	10	21.00
Prod. Code	ASA14	
	Pump Spray Bottle contains 4 oz. of Cleaning Solution that is Anti-Static.	

MAILER	10" LP/78 RPM Mailer Box		
	10 ¹ / ₂ X 10 ¹ / ₄ X 1 1/2		
	10	\$10.25	
	25	16.40	
	50	28.15	
	100	50.45	
	500	239.50	
Prod. Code	M7810		
	Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 Lb. test Corrugated material. Designed for maximum shipping protection.		

To Request A Free Catalog Or Bag Sample:

CALL 1-800-767-BAGS
 FAX 1-716-328-8526
 E-mail bags@frontiernet.net

FILLER 10" LP/78 Mailer Filler Pads

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%.

PLEASE READ Money orders and orders charged to MC/VISA are usually shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price. Please send street address, no PO box numbers for UPS Delivery.

All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1 1/2" flap unless otherwise noted.

Alaska, Hawaii, Canada & Foreign, Call or Write for Price Quote.

50	\$15.00	Ship your 78's safely! Use our brown corrugated filler pads in our mailers to eliminate unnecessary inner package movement while absorbing handling shock.
100	20.00	
250	37.50	
500	60.00	
Prod. Code	F78	

	QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE